

***A PAULINE ART
MAGICAL ADVENTURE***



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A Pauline Arts Magical Adventure

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Written and Experienced by Kathleen McDonald

(1) Introduction:

My journey started a year ago when I decided it was time to bring some structure into my magic and improve my magical skills and abilities by exploring one of the systems in the grimoires. The system I choose was the Pauline Art, Book 3 of the Lemegeton or Lesser Key of Solomon:

<http://www.esotericarchives.com/solomon/paulina.htm>

The Pauline Art offered both a structure and a planetary focus that sat well with me. I have been working through part 2 of the book which deals with finding and contacting the Angel who governs the degree of the ascendant at the time of my birth in my natal astrology chart. I plan on exploring part 1 of the book with the assistance of my Nativity Angel in the coming year.

Part of my motivation for taking up one of the grimoires came after reading Aaron Leitch's book "Secrets of the Magical Grimoires" which is an excellent primer for this type of work:

<http://kheph777.tripod.com/indexsecrets.html>

I was keen to try a few things out and have increased things in my magical work like preparation, timing, attention to details and exploring their origins. This has added a lot more depth to my magical practices.

Part 1: The Spirits

(2) Finding my Nativity Angel name:

My first step was to find the angel of the ascendant at the time of my birth, so I looked up my birth location and time at:

<http://www.astro.com/horoscopes/ahor.asp>

And found my ascendant to be 2Pisces12. I then looked up the Ben Rowe's .pdf edition of the Pauline Art part 2 under the second degree of Pisces to find the name of the angel Nohiel which I presumed was my nativity angel.

As part of my preparation in the lead up to the evocation one year later I had a full traditional natal reading done by Chris Warnock. Chris pointed out to me in my natal reading that my ascendant degree in traditional sources would be written as the 3rd degree of Pisces. In modern sources my ascendant degree would be 2Pisces12 and this is the degree Chris used to find the letter of the name of my guardian angel from Agrippa, as the list of letters he was working off was from a modern source. As mentioned, I read my ascendant degree as 2Pisces when I started the work with the Pauline Art in 2006 and proceeded to evoke Nohiel and ask for assistance with making the full talisman possible for this year as I was not prepared or in the position to make it when I started so I devoted myself to a 1 year study of the system in preparation to completing the requirements this year (February 2007). I am glad I did as I have really learnt a lot over the last year and my skills and knowledge have

increased considerably. It gave me time to experiment with and learn and explore many of the aspects along the way.

The degree discovery did not change the talisman in any way as it is still Paracelsus' Pisces talisman engraved with the Pisces seal from the Archidoxes. The list of angel names attributed to every degree in the Pauline Art list's Nohiel (Ben Rowe's spelling) or Neliel (Joseph Peterson's spelling) for the 2nd degree of Pisces and Sanael (Same spelling) for the 3rd degree of Pisces.

(3) Initial contact with Angels, Sigils of Angels and way they were received:

- Original paper talisman and evocation of Nohiel:

I have pasted in my actual notes from 2006 as, well, this is what happened, how it happened, and how I perceived it when it happened:

“After much study and looking for information on the angel, the charts, the metals and process involved in making the talisman and asking numerous questions to clarify the procedure in my own mind, based on the instructions in the Pauline Art:

"Make this seal when the (Sun) enters (Pisces), of (Sun, Mars, Venus) & (Moon), of each 2 Drams, of (Jupiter) 1 scruple & let it be melted to engrave the same hour the (Sun) enters (Pisces)." [Ben Rowe's .pdf edition]

The Sun entered Pisces at 6:26am with the Ascendant in Aquarius and I decided on a time to draw the talisman at:

Sunday 19th February 6:45am
location Grafton Australia 152e56, 29s41

Which put:

Sun in 0Pisces0'49
Moon in Scorpio
Mercury in Pisces
Venus in Capricorn
Mars in Gemini
Jupiter in Scorpio
Saturn in Leo

Ascendant now being second degree of Pisces - 2Pisces2' which is the same degree of Pisces that Nohiel rules.

I prepared everything the night before and at 6:45am I lit a blue candle, focused on the angel and conveyed my request. I left the candle burning outside on the veranda while I came inside and traced the design for the seal, name and signs, off the one I had prepared the day before, onto blue paper. When I came inside I also (as a back up just in case) pressed print on my computer and printed off a copy of the talisman design and my birth chart and request onto blue paper in case I was interrupted and unable to complete the hand drawn talisman at the required time. I was able to get it traced onto the blue paper and mostly drawn (with a new blue text) when my little girl woke up and I finished drawing it whilst making breakfast and attending to morning stuff. Beth gets up anywhere from between 6 and 7am so it was a good morning. I was lucky! As soon as I finished

drawing the talisman I went out onto the veranda to rescue the candle and blow it out as Beth had just discovered it and was headed for it. It is impossible to leave a lit unattended candle anywhere around the house with an awake 3 year old present! However I was able to at least leave it lit for about 1 hour making sure that I was keeping an eye on it the whole time after Bethany woke up. At least it lasted until I was finished drawing the talisman.

On the talisman I drew at the top Nohiel's name in Hebrew letters spelt:
lamed/aleph/yod/ayin/Nun.

Then under the name the first side of the seal – I had copied it out of the Pauline Art and enlarged it on the computer then printed it onto A4 paper so I could trace it.

The blue paper was too dark to see through so the night before I had worked out I could use my make up mirror which is 2 mirrors on a stand with a light in between them, by taking it off the stand and taking the mirrors off and putting it down flat on a cork placemat on the dining room table with a piece of glass out of a picture frame over it, I could use it as a light box to see the seal through the darker paper to trace it. The seals are pretty basic and I could have possibly drawn them easily enough free hand but I wanted to get them "just right" so tracing it was better.

Then I drew the second side of the seal underneath the first.

Then under that I drew the sign for Pisces and the sign for Jupiter.

On another blue piece of paper I had printed a copy of my birth chart and this request for the angel printed in blue ink:

"I REQUEST FROM:

(angel's name in Hebrew letters)

NOHIEL
ANGEL OF THE SECOND DEGREE OF PISCES
RULED BY JUPITER
UNDER THE ARCHANGEL ZADKIEL

Information on my birth chart, the relationship of the planetary energies of the time of my birth, how they affect me personally and how to manage them in a balanced and harmonious way.

Information on karma and destiny relating to my birth chart."

I tried to also incorporate the work that I have recently been doing with the angel of Jupiter into my request.

I put both of these into an A4 plastic pocket/protector facing outward (seal on front – chart/request on back) with the blue "in case of emergency" printed copy of the seal in the middle. In with them in a small plastic bag I put the metals I have so far been able to collect, that being:

Metals:

Sun/gold – bracelet, 21st key, earrings – 4grams (need 7.8 grams)
Mars/iron – 11 small nails – 4 grams (need 7.8 grams)

Venus/copper – household wire – 4 grams (need 7.8 grams)
Moon/silver – bracelet and silver disk from necklace – 4 grams (need 7.8 grams)

Jupiter/tin – tin solder – 1.5 grams (need 1.3 grams)

[The iron, copper and tin I do have more of but wanted to keep them in proportion to the gold and silver. I will go and speak to the jeweller in town about buying more gold and silver. I have a year to save up for it.]

In a smaller plastic bag which I put inside the bag with the metals I also put:

nutmeg,
4 cloves,
4 grains of barley,
4 almond flakes

[associated with Jupiter – from Agrippa]

On Thursday night this week I will be evoking the angel to make my request and consecrate the paper talisman. Then sealing it (with the metals and nutmeg/cloves/barley/almonds inside) with blue electrical tape until next year. I will also be informing the angel of my search for the appropriate metals and my intention to make a proper seal as outlined in the Pauline Art for the angel next year when the Sun enters Pisces. That being:

Sun enters Pisces at 12:09pm Monday 19th February 2007 – location Grafton Australia 152e56, 29s41

Moon – Pisces
Mercury – Pisces
Venus – Pisces
Mars – Capricorn
Jupiter – Sagittarius
Saturn – Leo (only planet below the horizon)

Ascendant – Taurus

Back to this Thursday. The evening/night is the best time for me for evocation and anything else that requires focus and concentration. So looking at this Thursday to make my request, I worked out the planetary hour for Jupiter:

Thursday 23rd February 2006

[***Um...<snipped>bit of an error in calculation of planetary hour here whilst learning how to manually calculate the hours, I finally remembered to carry the 1 or something and got it right...whilst I can do this manually now and I am glad I made myself go through it a couple of times to get it right, I worked out it is much easier, less time consuming and a lot less stuffing around to just go to <http://www.astroloji.net/EN/planetaryhours.asp> and use the online planetary hours calculator :)]

Looking forward to next year the plan for the talisman is as follows:

When I have all my metals, at the required time (previously mentioned when the Sun enters Pisces 2007) I will be heating them up in a porcelain container (or steel or clay – need to do more research and practical experiments) with an oxygen acetylene

torch/welder to melting point then pouring the mixed metal alloy (gold/iron/copper/silver/tin) into a plaster of paris mould that has dried for a week then been dried out fully in the oven at 80 – 100 degrees Celsius to remove any moisture in the mould so it will not explode from any steam created by the moisture when the hot metal hits it.

When the metal cools I will then engrave it with the seal for the angel of Pisces from the Pauline Art.

This is where I am at with it so far.”

- Evocation Notes:

“Thursday 23rd February 2006 9:19pm till 10:00pm

I lit the blue candle. I called Nohiel the angel of the second degree of Pisces (from the Pauline Art) to witness the consecration and sealing of his talisman. I repeated the call several times during which time I distinctly smelt a smell like sulphur. I could not work out where it was coming from. I took the seal, chart/request and metals, nutmeg/cloves/barley/almonds out of the plastic pocket. The scent of the nutmeg and cloves overpowered the sulphur like smell. I focused on the candle, quietly repeating my request and calling Nohiel to witness the sealing of the talisman. I came inside and printed off a couple of pages I had prepared to include in the talisman like Paracelsus' version of the seal, the Prayer from the Pauline Art and the chart of when I intend to melt the metals and make the metal talisman. I took them outside to where the candle was burning and laid them all out on the table (which I had cleaned earlier) and sat down to meditate on the candle repeating my request, calling Nohiel and repeating the prayer, though explaining I had to acquire a "Crystal Stone" and suggesting the candle flame instead. (Which I have successfully used for scrying in the past.) I am not very visual and have been quite surprised when I have seen things in the flame in the past, as I tend to be more geared to hear and feel things. Tonight I was not surprised as I did not see anything, though during the time I was meditating on the candle it was dancing around a lot. At 9:50pm I collected the sheets of paper and put them into the plastic pocket with the seal I had drawn on the front, the other sheets behind it and my birth chart and request facing outward at the back. I put in the metals and nutmeg/cloves/barley/almonds and sealed the top of the plastic pocket with blue electrical tape. As soon as I had sealed the pocket I smelt the sulphur type smell again for a brief moment then it was gone. The flame of the candle also stilled. I returned my focus to the candle and thanked Nohiel for attending and extinguished the flame at 10:00pm.

I wanted to finish before 10:01pm when the Ascendant changed from Libra to Scorpio. My preparation was a little interrupted as Beth did not fall asleep till late. She was so tired after kinder today that she fell asleep for a bit over an hour when she got home then tonight she didn't fall asleep again until 9pm. At least I was able to clean the area and have the time to focus after she went to sleep.

The sulphur smell thing was strange. I was not expecting that. I do not know what it means but I will have to look into it. It was not a really awful smell but it was definitely not a sweet smell. I could not think what else it smelt like, it was not that rotten egg type

sulphur smell. It's hard to explain. I could not smell it at all through the nutmeg/cloves/barley/almonds (I have been writing basil instead of barley I just noticed it and changed it.) that is a potent little mix I can still smell it through the plastic, though not as strong.

Anyway we are sealed till next year now. I have made my request and we will see what happens from here. Next year when the Sun enters Pisces again I will melt the metals together and engrave the talisman. I will during the year get a "Crystal Stone" and the rest of the quantities of metal that I need. And we will see what happens then.

With the other angels I have worked with it has taken up to a week of working every night to establish any substantial contact and communication so I was not surprised or disappointed. I did feel like I did what I set out to do tonight anyway. I may decide to get my tarot cards out next Thursday night in the planetary hour of Jupiter and see what comes of that."

- Sigils of the Angels:

Nohiel:

Nohiel expressed a hard to miss fondness for basil very early on in the piece so I dried out a big bunch for him and had it hanging above where I was doing the evocations while it was drying then I took the basil off the stems and put it into a plastic bag and kept it with his seal where it has remain for the last year and every time I open the folder with his seal in it I get a strong waft of basil still nearly as strong through the plastic as the day I put it in there. I also received a symbol from him like a sigil in the early evocations. In both cases with these seals I have felt no need whatsoever to keep these "hidden" in fact quite the opposite, I get the feeling that the angels are quite happy for me to be writing about their system. Both seals are very basic and have been received unexpectedly. Here are the notes of the evocation in which I received Nohiel's sigil, it will also show a little more of the "getting to know him" process:

"9:13pm Thursday 2nd March 2006

Tonight I focused on meditation and using a pendulum to communicate with Nohiel. He is happy with the offering of basil and willing to work with me on my requests. He is also willing to assist me with learning about astrological magic. He wanted to change my normal pendulum signs for answers that I use and we have established and confirmed yes/no/unclear answers and used them and confirmed them. He is also willing to communicate through tarot with me to provide more details.

In our communications, after the initial getting sorted stage which occupied most of the hour, children came up strongly in the cards, with a feeling to check and learn about any aspects of my chart relating to family and children. The past of the reading was full of Death and Ruin which considering all my recent major changes is not at all surprising. The focus now was moving towards a huge amount of love/peace/family/happiness. The other Jupiter angel I have been working with has been coming through to me in readings through the Temperance card which also featured strongly in this communication. This is a large part of the work we have been doing together and every time I pick up my cards he is there with me. The feeling was more of supervision tonight.

I also asked Nohiel if he would be able to assist me in the designing my table of practice for astrological work and he agreed.

I also got/was brought to my attention a symbol in the candle. It was a zigzag with a dot on each end of the first line that forms itself into a circle. I do not think I have explained it very well but I know what it looks like.

And so endeth my public reports on the beginners guide to trying to muddle your way through the Pauline Art. I will try to spare you all from the ongoing saga. The big action may not start till next year anyway but Nohiel is willing to start communicating and working with me now.”

Nohiel



After my natal reading from Chris in Jan 2007, and finding out the correct way to read the ascendant degree, I decided that as I had already established the relationship with Nohiel in good faith and been working with him for a year, I would go ahead as planned with the evocation and consult Nohiel about the degree error during the evocation and wait and see what happened. A couple of weeks later I felt contact from him but at the time I was unsure about myself and doubted the message, which was:

“On completion of my PISCES talisman, no election needed, I am to open the sealed paper talisman/request/collection of metals/nutmeg, barley, almonds from last year. Then melt the metals and engrave with Nohiel's name in hebrew lamed/aleph/yod/ayin/nun on one side, the symbol of Pisces and Jupiter on the other [I am smelling basil whilst typing this out from my notes] I am to store it in a blue pouch with his dried basil, which still smells almost as strong through the plastic now as it did when I put it there a year ago, and the other contents from the sealed talisman.

I can evoke Nohiel, when needed using the talisman, for assistance with creative and artistic projects and assistance with astrological magic related matters.

I got this clear as day when I stepped out of the shower this morning. I felt his presence and heard the message complete with visuals [seeing me open the talisman and engrave the metals etc.]. I then sat down with his seal and a piece of paper to confirm it and this is the result.

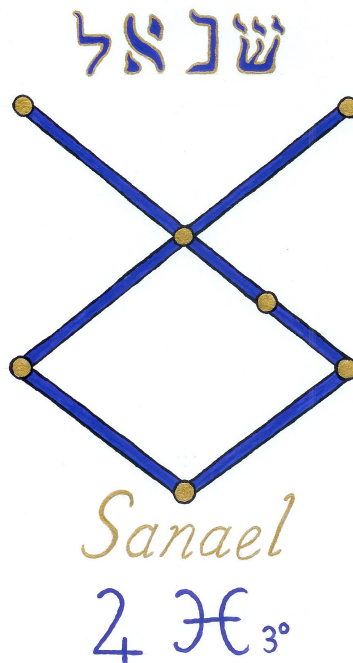
I presume I am to use my Pauline Art Nativity Talisman to evoke Sanael. It look's like I have a new imaginary friend to make. I got the distinct impression that Nohiel will stay with me to the completion of the project as agreed last year. [end of notes]"

A week or so after that I received Sanael's Sigil (see below) and the feeling that came with it dispelled all my doubts. So I melted Nohiel's metals that were with his paper talisman after melting the Pisces alloy and I will engrave it as above and also with his sigil at a later stage.

Sanael:

Sanael's sigil is a bit harder to describe though even more basic in appearance and is like a diamond shape with a V on top though there is an extra point in the line at the top of the diamond. I received Sanael's sigil a couple of weeks before melting the alloy for the talisman. I was sitting on the veranda having my morning wake up coffee thinking about nothing but waking up and out of the blue the symbol just pointedly started drawing itself in my head (mind's eye) then I got the distinct feeling/heard/sensed "Sanael". It seemed like a sort of greeting card.

Sanael



The Sunday night (25th February) before the evocation of Sanael, just after I scanned the seals up onto the computer, I intuitively sensed a fondness for “nutmeg” from Sanael. So I will be adding extra nutmeg to my planetary bath, oil burner and anointing mix for the evocation tomorrow night.

(4) Experience with Nohiel, Angel of the second degree of Pisces:

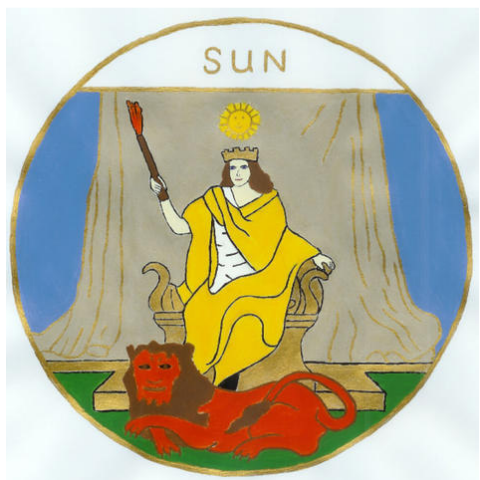
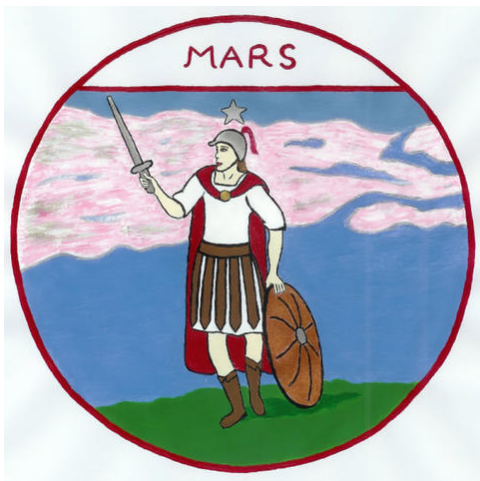
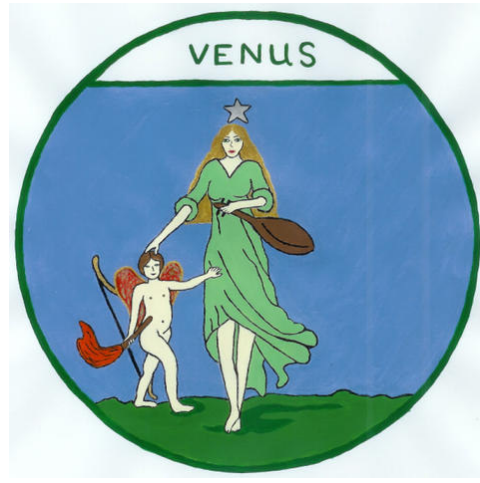
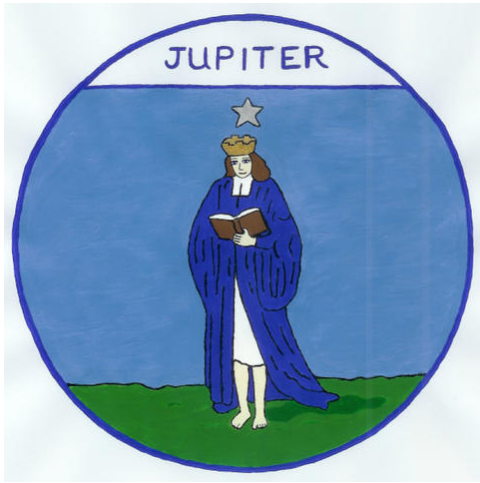
During my year working with Nohiel I noticed a distinct boost in creativity and focus. I felt most of my bonding and building the relationship with Nohiel through the creative projects I have been doing like the Table of Practice, painting the planetary images and such. I have never really been that artistic in the past, possibly because I have little to no talent in that area but that did not stop me at all this year and I have found the creative expression to be very therapeutically rewarding and a most enjoyable experience. With my original request I asked for insight into and ways of balancing and bringing into harmony the influences of the planets according to my natal chart. It was like opening the creative flood gates as I have really felt like being more creative this year than ever before. I have picked up numerous hobbies and interests like growing herbs and making infused oils, painting, working with wood, power tools and metallurgy. I have had a most inspired year and I have felt the benefits of introducing more hands on creative interests into my life. My motivation level has also been consistent and focused and I am completing the projects I set for myself with minimal (for me) side tracking. I feel that the practical aspects have really enhanced my studies.

The Planetary Images I painted were based on the planetary images found in Petit Albert:

<http://www.esotericarchives.com/solomon/petitalb.htm>

and the Tarot. They are now great meditation focal points for future planetary workings but also the creation of them was a very personal, moving and bonding experience for me with each of the planets. I felt a real closeness to Nohiel during this experience and felt like he was guiding me through the feelings, sounds and emotions translating into the creative expressions of each planet’s energy. The pictures I painted, whilst not artistically flash, hold a lot of power for me as a recollection of the experiences I felt while creating them.

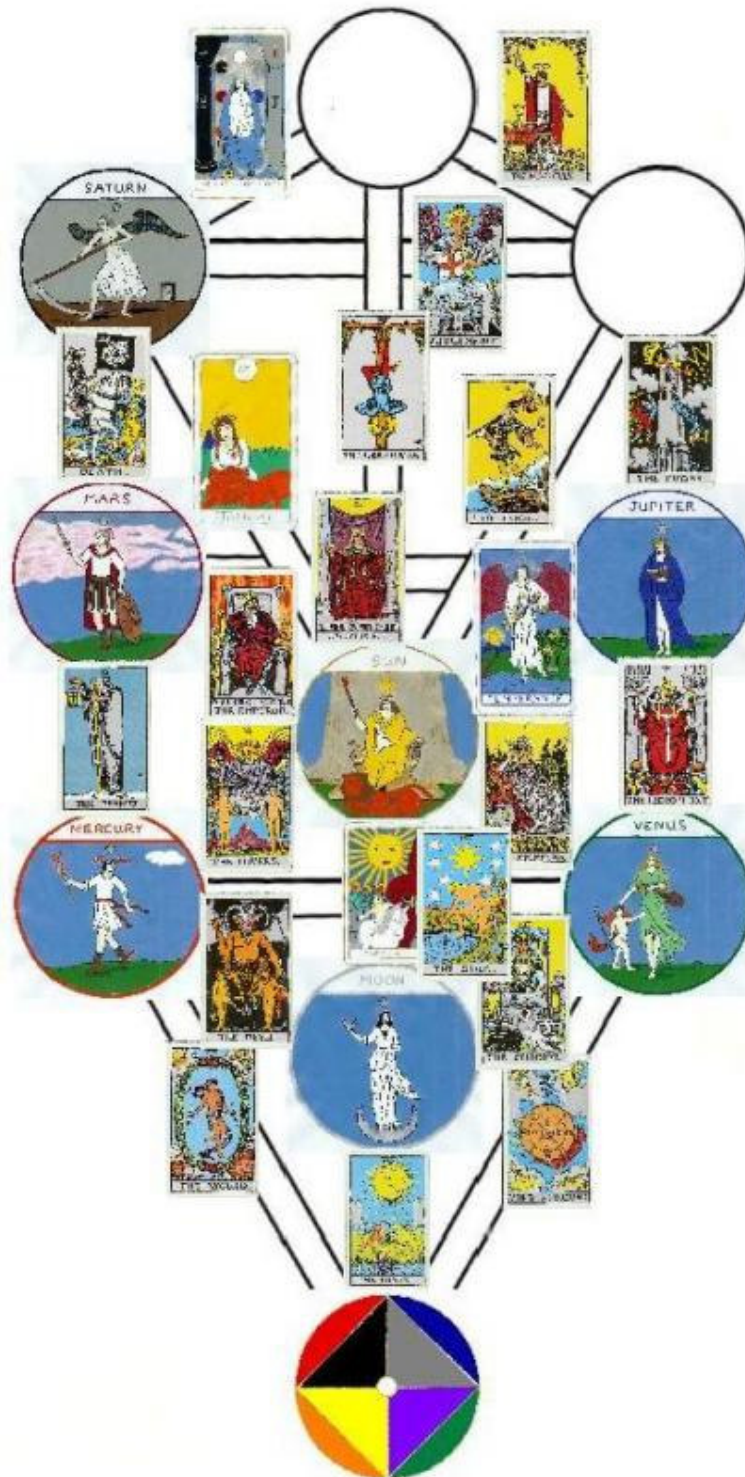








This is the Planetary and Tarot Images arranged on the Tree of Life:



It is my own arrangement of Tarot on the Tree gathered from Pathworking. I have been in the throws of doing a write up on this arrangement for years, only it is so damn hard to find the words to describe mystical experiences that it has been relegated to the “things to do” pile for now. I will complete it one day as I already have written a lot of it, the refinement and clarity part is just really hard with

something like this. It is also personal and certainly not the only valid arrangement as something can be learnt from all of them.

(5) Making Table of Practice and Altar set up inspired by Josh:

The Table of Practice was one of the first projects that I worked on with Nohiel and I was a little dubious about it at the time as I had not done anything arty or crafty for a long time.

On setting out to make it one of the first things I found was the corruption of the planetary sigils. I can't recall exactly but I think it was from Joseph Peterson's version which also list's a link to the less corrupted planetary sigils from the Magical Calendar. So the first job was to redesign and space the planetary circles with the clearer sigils. I put a lot of work into this and as a result grew quite familiar with the different sigils for each planet.



I am also going to make Seven Planetary Talismans, one made out of each metal for each Archangel of each Planet with the Archangel's name in Hebrew, the planet's symbol and the planet's magic square for use with this board.

It was affectionately dubbed my "Hocus Pocus and Related Stuff Board" and I have really grown quite fond of it over the year. It has been great to work with and I have found it to be like turning up the volume on a radio when using it during evocations now.



- Altar set up:

Josh posted an inspired altar set up that he came up with as the result of some work he had been doing, the altar arrangement and how it came about is described at his blog:

<http://headforred.blogspot.com/>

Not long after we went to the markets and I saw a rainbow coloured pyramid candle which reminded me of Aaron's Mercury sphere on his table of practice:

<http://ph.groups.yahoo.com/group/solomonic/photos/view/a023?b=5>

So I bought it and brought it home for use as a candle for Mercury. I had to move a few things around to fit it on my hocus pocus table and when I did I thought of Josh's altar:

<http://ph.groups.yahoo.com/group/ritual-magic/photos/view/aa00?b=2>

My new set up was inspired by seeing his planetary talisman set up in a circle. It is different but this is where I got the inspiration from. I keep my planetary related stuff on the saucer's of the candles I use for the planets and I will also keep my metal planetary archangel talismans here after I have made them. Zadkiel's is already there wrapped in the blue pouch on the blue candle. It is set up to reflect the Pauline Art Table of Practice standing up behind it like a mirror, also inspired by seeing Josh's censored mirror in his photo's. Above this are the planetary Images I painted which really gives the altar a feeling of three levels. As Above So Below....I like the feel of this for me, I usually bring my Table of Practice down for specific rituals and work with each planet using related oils, herbs, candles and stuff. I decided to not use candles in the set up for Venus and the Moon as they are the two feminine (Lilly CA pg73 and 81 ;)) and thus it occurred to me more receptive planets. It just so happened that my scrying stones are also relate to Venus (Rainbow Fluorite stone of Libra according to the crystal place I bought it from and found by my Libran partner :)) and the Moon (crystal, stone of Moon, Agrippa ch XXIV). It occurred to me whilst I was setting it up that this would be more appropriate for the planets nature. The head shape of my fishy table where I have set it up forms a natural circle and the wood grain of the table swirls around in a circle, adding to the affect of the reflection of the Table of Practice planetary circle. Anyway I had to move things around to fit in the new groovy Mercury candle and I like this set up much better than the all over the place arrangement I had before.

Pictures of Altar Set Up



Part 2 Related Studies

(6) Study of earlier material related to my study of the Pauline Art:

On purchasing Joseph Peterson's printed edition of the Lemegeton I was very pleased to find out it contains corrected planetary sigils for the Table of Practice which are very similar to how mine turned out:

In the introduction Joseph writes:

<http://www.esotericarchives.com/solomon/lemegeton.htm#paulina>

Ars Paulina

"The spirits in Part 1 of this book coincide exactly with those found in Trithemius' [*Steganographia, Book 2*](#). According to Thorndike [5], the "The Pauline art," was purported to have been discovered by the Apostle Paul after he had been snatched up to the third heaven, and delivered by him at Corinth. Robert Turner mentions a sixteenth-century manuscript in the Bibliothèque Nationale [6]. Although this text is

based on earlier versions, repeated mention of the year 1641 and guns, shows a late redaction. The "table of practice" has similarities with [Dee's "holy table"](#). In the former the seven seals have the characters of the seven planets, which also occur in the "Magical Calendar" (published 1620, but with possible connections with Trithemius.)

The descriptions of the seals for each sign of the Zodiac are evidently abstracted from Paracelsus, *The Second Treatise of Celestial Medicines*, cf. [Archidoxes of Magic](#) translated by Robert Turner, 1656, pp. 136 ff.”

After a discussion with Joseph and others at “ritual magic” I set out on a study of these earlier works to see what light they would shed on my work with the Pauline Art. Here is a brief summary of my thoughts on them:

Trithemius:

Steganographia seems most likely to be the source (or at least have a related source) for the angel names in Part 1 of the Pauline Art

Steganographia Book 1:

<http://www.esotericarchives.com/tritheim/stegano.htm>

<http://www.esotericarchives.com/tritheim/steg2.htm>

<http://www.esotericarchives.com/tritheim/steg3.htm>

Steganographia Book 2:

<http://www.esotericarchives.com/tritheim/steg4.htm>

Steganographia Book 3:

<http://www.esotericarchives.com/tritheim/stegano3.htm>

I purchased a copy of a translation of Book 1 and 3 of Steganographia from Adam McLean which was beautifully hand bound and a pleasure to read.

<http://www.alchemy.dial.pipex.com/mohs12.html>

Unfortunately for my work there appears to be no English translation of Book 2 of Steganographia available in print or online at this point in time. Book 2 is the one that lists the spirits from Part 1 of the Pauline Art and I would dearly love to read it this year whilst working on that section of the book. I will attempt another hunt for a translation but if all else fails I will attempt to read and translate it myself (half-assed as it may be since I can neither read nor speak Latin) as I do believe after reading Book 1 and 3 that this book is the key to the work I am currently doing. I certainly see it as more than a just code book.

Someone once said (and I will not quote who as I can not be sure it is actually what they wrote but this is what stuck in my head) something along the lines of magic happens in the space between minds. There is something in the way Agrippa wrote his book (Three Books of Occult Philosophy) that I have been trying to work out for years. After reading Book 1 and 3 of the Steg it seems to trace back to here. It is interrupted with the missing book where as with Agrippa the picture flows through. The key mystical pinnacle point in Agrippa for me came on pg 580 (Tyson’s edition) of Book 3 but it was the year long journey reading it slowly and researching what I could at the time that made it so much more than what it appears. For me it was one of those earth shattering WOW! moments:

Agrippa. Book III page 580

"Whosoever therefore shall know himself, shall know all things in himself; especially he shall know God, according to whose image he was made; he shall know the world, the resemblance of which he beareth; he shall know all creatures, with whom he symbolizeth; and what comfort he can have and obtain from stones, plants, animals, elements, heavens, from spirits, angels, and every thing, and how all things be fitted for all things, in their time, place, order, measure, proportion and harmony, and can draw and bring to himself, even as a load stone iron."

Balancing ALL the elements without bias is the key to this. It is the goal of physical alchemy working with chemical and mineral elements on a macrocosmic level to bring insight and understanding into the microcosm.

"8. Ascend from Earth to Heaven, and descend again to Earth, to unite the power of higher and lower things; thus you will obtain the glory of the whole World, and the shadows will leave you.

9. This has more strength than strength itself, for it overcomes all subtle things and penetrates every solid.

10. Thus the world was framed." - The Emerald Tablet

It is the Great Work. To emulate God/the creator/THE ALL we must first understand all of its physical manifestations and the precarious balance in which all of nature exists. Remove or exclude one element and the whole structure falls apart. We do this all the time on both a large and small scale from lack of understanding causing ripples and effects through our lives and the world around us. Think of the most beautiful song you have ever heard where all the different sounds rise and fall together to make an enchanting harmony. So to is learning how to harmonise ourself with life and become one with what is. The act of tuning into the divine nature of existence allows us to gradually become more aware of our actions and the wider ranging effects they have. Learning how to harness this and pull the strings in harmony with the balance of life is the key to successful creations and magic.

Where Agrippa's book is also an incredible resource and reference on, well everything, Trithemius' Steganographia is more like a blue print. I still have a long way to go and a lot of research to do before I can put this into an understandable sentence, until then I am just another nutcase on a mystical rant, but you know when you just know something. This feels like my path.

Anyway the Steganographia is an important part of my Pauline Art Work and my Work in general.

Paracelsus

Excerpt:

<http://www.esotericarchives.com/solomon/archidox.htm>

Paracelsus was at one time a student of Trithemius. I purchased "The Archidoxes of Magic" (Ibis Press available from Amazon) as part of my study, and Paracelsus is 'the man' on Alchemy! This is another area that I wish to devote more study to in the future but for now let's just say I am impressed and wish to dig deeper. I feel

Paracelsus devoted his life to exploring and furthering our understanding of micro and macrocosmic relationships and interactions and their effect on the human body. It appears the seals in Part 2 of the Pauline Art come from here and they are in much better shape and less corrupted than the seals found in Ben Rowe's .pdf version of the Pauline Art. I am using this reference as the source for information on the talisman.

Magical Calendar

Excerpt:

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

"The Magical Calendar" is a fantastic reference on magical correspondences and symbols. I bought Adam McLean's edition (Magnum Opus Hermetic Sourceworks available from Amazon). The Calendar itself contains errors which are largely corrected by Adam in his notes at the end of the book along with insight into much of the material. It appears to be based largely on Trithemius and Agrippa's work.

Scott Cunningham:

Part of my work with Nohiel led to exploring planetary scents and plants. Aside from Agrippa who has extensive references to plants and their planetary harmonies and properties, Scott Cunningham's book "The Complete Book of Incense Oils and Brews" (Llewellyn available from Amazon) has great practical information on working with plants and oils, combining scents for different purposes, making incense, ointments, soaps and teas. I also used the information on oils to combine with the act of making my own scented cold infused oils from plants and flowers that I had growing in the garden or grew specifically for the purpose. This practice adds an extra level to ritual and in practice I have found the spirits love it! I can harmonise and tie in my preparations with my offerings to the spirits on an internal (teas and food) and external level (ritual baths and anointing oils) to energize my whole sphere with purpose related planetary energy before and during ritual whilst creating a suitable and comfortable environment for the spirit that I am calling and working with. I also took this study further to explore herbalism and homeopathy which has been of great benefit to my whole family. I intend to continue this study more in depth for its own merits when I have completed my current studies though it has now become a practical part of our daily lives.

I also read an amazing book by Iamblichus during this time that I consider a good part of my preparation for this work. Iamblichus was a reference for Agrippa who is my idol. (Agrippa was also a student of Trithemius). Iamblichus' work gives a really good insight into the ancient mystery cults and their practices. He also explains the relationship and hierarchy of the spirits and gives great insight into working with them.

Iamblichus:

http://www.esotericarchives.com/oracle/iambli_th.htm

http://www.esotericarchives.com/oracle/iambli_t2.htm

http://www.esotericarchives.com/oracle/iambli_t3.htm

William Lilly:

William Lilly's Christian Astrology in .pdf form online.

Go to:

<http://www.worldastrology.net/>

click on the "e-Books" link at the side and scroll down for downloadable ebooks of William Lilly's Book 1 and Book 3 of Christian Astrology.

A quick google turned up Book 2 of William Lilly's Christian Astrology in Word format here (scroll down):

<http://mithras93.tripod.com/books/books.html>

The basic breakup of the books is Book 1 an Introduction to astrology and the components and how they fit together. Book 2 focuses on horary astrology and how to answer all manner of questions using the chart for the time the question was asked and heard by the astrologer. Book 3 is on natal astrology and how to read birth charts. At the time of writing this I am about half way through Book 2 and am well impressed by Lilly's clarity and the way in which he presents his work. He has endeavoured to write as much information into the book as he can in the clearest manner possible, highlighting the rules and teaching through examples. The introduction book is very valuable for someone new to astrology or someone like me who has been actively avoiding it for fear of all the annoying little technical details that make up the craft that I have had little patience for in the past. Lilly's book provides an easy and clear reference to refer back to when you are looking at a chart and going...what the hell does that mean?!?! for all the different terms that make up the art. Book 2 and I presume Book 3 would make essential references to go back to when going through different charts with the many and varied combinations of planets, houses, dignities and aspects that come up at any given point in time. In all it is a very valuable and is designed to be a very user friendly set of books. I got about half way through Book 1 I think before I decided to purchase both Book 1+2 and Book 3 from Amazon as they are the sort of books you need to have on hand to flick through for quick and easy reference.

I originally found the Lilly books from <http://www.worldastrology.net/> from a link posted by Chris Warnock for another book which can be purchased at the site (the Lilly ebooks are free and have been transcribed as a labour of love) The other book was:

"The Medieval Symbols Of Faces And Degrees

This e-book contains a complete translation of medieval symbols of degrees and faces from Astrolabium Planum by Johannes Engel (aka Johannes Angelus and Johannes de Aichach). The list of symbols can be traced back to the famous Italian philosopher, physician and astrologer of 13th-14th cc., Pietro d'Abano."

This book is a great companion book for the second book of the Pauline Art. I also think the images could be handy for working with other angels of the degrees of ones natal chart for other specific areas of life or goals one is working on. The set of Images can be found online at Uri's site:

<http://www.tarot.org.il/Degrees/>

And as always Agrippa is my companion in all the occult studies and practices that I undertake:

Three Books of Occult Philosophy

Book 1:

<http://www.esotericarchives.com/agrippa/agrippa1.htm>
<http://www.esotericarchives.com/agrippa/agripp1b.htm>
<http://www.esotericarchives.com/agrippa/agripp1c.htm>
<http://www.esotericarchives.com/agrippa/agripp1d.htm>

Book 2:

<http://www.esotericarchives.com/agrippa/agrippa2.htm>
<http://www.esotericarchives.com/agrippa/agripp2b.htm>
<http://www.esotericarchives.com/agrippa/agripp2c.htm>
<http://www.esotericarchives.com/agrippa/agripp2d.htm>

Book 3:

<http://www.esotericarchives.com/agrippa/agrippa3.htm>
<http://www.esotericarchives.com/agrippa/agripp3b.htm>
<http://www.esotericarchives.com/agrippa/agripp3c.htm>
<http://www.esotericarchives.com/agrippa/agripp3d.htm>
<http://www.esotericarchives.com/agrippa/agripp3e.htm>

Also available from Amazon is Tyson's edition of Agrippa published by Llewellyn.

Part 3: The Making of My Nativity Talisman

(7) Mass confusion with the weights of the metals:

There was confusion with both written sources I was working from with the weights listed for the metals in the alloy. With the help of Joseph Peterson we worked out that in Ben Rowe's .pdf edition it was likely that he had mistranslated the apothecary symbol for half an ounce and translated it as one scruple. When you convert these back to metric weight and see the metals it really makes no sense as the tin is so much lower in quantity than the other metals in the alloy:

"Make this seal when the (Sun) enters (Pisces), of (Sun,Mars,Venus) & (Moon), of each 2 Drams, of (Jupiter) 1 scruple & let it be melted to engrave the same hour the (Sun) enters (Pisces)."

which converted to metric reads:

2 Drams = 7.8 grams of Gold
2 Drams = 7.8 grams of Iron
2 Drams = 7.8 grams of Copper
2 Drams = 7.8 grams of Silver
1 Scruple = 1.3 grams of Tin

Down the track when I had accumulated all my metals that I would require I went to double check my correct weights and found there to be a discrepancy in the weights listed on Joseph's site. He lists the recipe as:

<http://www.esotericarchives.com/solomon/paulina.htm>

"Make this seal when ☉ (Sun) entereth ♓ (Pisces), of ☉☿♃♄ (Sun, Mars, Venus, Moon) of each ʒii (2 Drams), of ♃ (Jupiter) ʒss (1/2 ounce), and let them be melted and engraven both in that hour of his increase, &c."

The key he provides at the start of the zodiac talismans was the source of the confusion for me:

“Note, the following formulae are given in apothecary symbols which have the following meaning:

℥ (symbol)= 1 ounce = 28.35 grams
ʒ (symbol)= 1 dram = 3.54 grams = 1/8 oz
☉ (Sun)= gold
♃ (Jupiter)= tin
☾ (Moon)= silver
♀ (Venus)= copper
♂ (Mars)= iron
♄ (Saturn)= lead
☿ (Mercury)= mercury

"Roman numerals (lower case) are always used following a symbol to designate the number of units read, but if the abbreviation is used, Arabic numerals are used and precede the abbreviation; for example 3iv or 4dr. For less than one unit, ½ may be designated by "ss" following the symbol, but other fractions must be designated by Arabic numeral fractions." [*Merck Index, and Encyclopedia of Chemicals and Drugs*, Merck & Co., Inc., New Jersey, 10th Edition, 1983, p. MISC-71.]”

After comparing these symbols with the ones found at this link which also uses Paracelsus as an example:

<http://www.lib.umich.edu/tcp/docs/dox/medical.html>

It appears that the recipe does indeed read 2 Drams and a ½ ounce.

In the apothecaries system:

1 ounce = 8 drams = 31.103,477 grams

1 dram = 3 scruples = 3.887,934,6 grams

The only place I could find where 1 ounce = 28.35 grams was the avoirdupois system where:

1 ounce = 16 drams = 28.35 grams

1 dram = 1.772 grams

no scruples listed for this system, 1 dram is listed as 1/16th of an ounce

I have not heard from Joseph Peterson on this so I am unsure of how he has worked out the weights. It appears to me as though he has mixed the gram equivalent for 1 ounce of the avoirdupois system with the division of units for the drams of the apothecaries system. The result in mixing up the systems actually means the proportions are right even if exact weights are not, so really you will not go too far wrong with this. In Joseph's edition the recipe would read:

2 Drams = 7.08 grams of Gold

2 Drams = 7.08 grams of Iron

2 Drams = 7.08 grams of Copper

2 Drams = 7.08 grams of Silver

½ ounce = 14.17 grams of Tin

As far as I have been able to work out in both the Pauline Art and Paracelsus' Archidoxes using conversions based on the apothecaries and/or troy systems of weight:

if 1 ounce = 31.103,477 grams then ½ ounce = 15.551,738,5 grams
and if 1 dram = 3.887,934,6 grams then 2 drams = 7.775,869,2 grams
So the correct converted recipe for the Pisces seal should read:
2 Drams = 7.8 grams of Gold
2 Drams = 7.8 grams of Iron
2 Drams = 7.8 grams of Copper
2 Drams = 7.8 grams of Silver
½ ounce = 15.6 grams of Tin

As my scales only measure in full grams I have had to go for 16 grams of Tin to 8 grams each of Gold, Iron, Copper and Silver.

related links:

http://en.wikipedia.org/wiki/Troy_weight
http://en.wikipedia.org/wiki/Apothecaries%27_system
<http://en.wikipedia.org/wiki/Avoirdupois>

Thanks to Josh for helping me work this one out.

(8) Melting metals and making talismans:

- Findings from metallurgy/alloying experiments:

Thanks to Khem Caigan, the melting temperatures for the planetary metals are:

Mercury -38°F (-38.00 degF = -38.89 degC)
Tin 450°F (450.00 degF = 232.22 degC)
Lead 620°F (620.00 degF = 326.67 degC)
Silver 1760°F (1760.00 degF = 960.00 degC)
Gold 1945°F (1945.00 degF = 1062.78 degC)
Copper 1980°F (1980.00 degF = 1082.22 degC)
Iron 2795°F (2795.00 degF = 1535.00 degC)

As well as my Pauline Art Nativity alloy Talisman I eventually intend to make Seven metal Talismans for the Archangels of each planet made from each planets metal. So far I have found with my recent experiments that:

Tin can be found in 100% Pure Tin Solder or 99% Tin Solder that can be purchased cheaply from a plumbing supply shop and melted easily with propane gas.

Lead, though poisonous, if handled with care (limited touching and gloves and mask for any sanding) is easy and cheap to make into a talisman out of Lead fishing sinkers using propane gas to melt the metal.

Silver can be purchased in ingots of 999 Fine Silver for around \$20/ounce it is actually cheaper but if buying smaller amounts it could run up to \$20. Plumbers use

MAPP gas to melt Silver Solder and technically this should work for the Fine Silver to.

Gold is just bloody expensive no matter which way you look at it. I have bought a couple of 18ct gold rings that I will be using for my alloy. If you are loaded 999 gold ingot would be best but is way out of my price range. Technically this should also be able to be melted with MAPP gas. At the time of writing up my notes I have not as yet made the full alloy as I will be doing that tomorrow (19th of Feb) and will include the results of making it below.

Copper can be found in household electrical wire or in the form of Copper pipe. The Copper Pipe is best as it is more solid and therefore easier to melt. Both are cheap but have actually cost me nothing as we have had plenty of both the Pipe and the Wire laying around. (Love should be free anyway :)) Copper melts easily with MAPP gas and also alloys well with Tin. Slow natural cooling seems to be the best way to avoid the alloy going brittle. Copper has a higher melting point than both Silver and Gold which is what I am basing my assumption of the MAPP gases ability to melt the Gold and Silver.

MAPP Gas Bottle and Torch



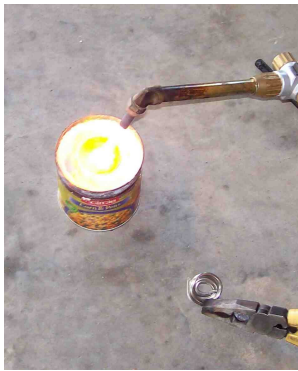
Tin/Copper alloy Talisman I made with MAPP gas for Bethany



Iron is a bastard. Propane gas furnaces can not reach the required heat. Pottery and Ceramic type kilns technically fall a couple of hundred degrees short of reaching the required temperatures. Blast furnace type set ups are no good for making alloys as the metals are mixed in with the fuel and drained off. There is a Thermite (spelling?) reaction which is rather spectacular though way too scary to even contemplate! Oxy Acetylene torches do melt Iron but are bloody expensive to fill and rent the oxy and acetylene bottles. Like with our Copper experiments heat is the key to getting Iron to

alloy with the other metals, they try and stay separate until you get the heat to the required temperature and maintain it long enough and evenly through it for the metals to mix into an alloy. If there is a colder spot the harder to melt metals will hide there and not mix. Also like with alloying Copper, we found when alloying the Iron it was important to let it cool off by lowering the heat and cool down slowly and naturally so it would not go brittle. I have worked out that I can cut a piece of Iron with a hack saw and sand, polish and engrave it if need be but melting it with an oxy acetylene torch is just way out of my league. My partner who is a mechanic and both experienced with and capable of using the torch is doing the melting of the Iron for me. We are using an old rusty Iron pulley wheel for our source of Iron and just cutting bits off about the right weights as need be for our experiments. We are using an industrial stainless steel welsch plug (used as stoppers in motors) for a mould set inside a tin can or a taped earthenware plant pot full of plaster of paris. My partner preheats the piece of Iron holding it in pliers over the mould and when it is red drops it into the mould with the Copper (and Gold and Silver) then keeps heating till they turn molten then adds the easier to melt Tin and mixes it around with the heat then backs it off to start the cooling process. This is dangerous, there is a lot of adjustment to go through to get the flame right and use the oxy acetylene torch safely. Not only can it melt Iron but it can also cut through steel, he has to adjust it just right so we do not melt the steel welsch plug into the alloy of the talisman. The plaster of paris is an excellent insulator for the heat as it is non-combustible but it corrupts under the extreme heat of the oxy and pollutes the alloy so is not suitable for a mould in contact with the alloy but it is necessary for a fall out zone to diffuse the heat as the tin or plant pot holding the mould actually stay pretty cool this way. I repeat this is dangerous! My partner has used the oxy before to cut through steel car bodies and is quite capable of handling it. I on the other hand know that I have reached my limit with the MAPP gas and will happily settle for the ability to be able to melt and alloy Lead, Tin, Silver, Gold and Copper.







pictures of oxy equipment and experiment plus Tin/Copper/Iron alloy

Mercury I am pretending does not exist for now. :)

- Pauline Art Pisces Talisman:

19/02/07 12:09pm Grafton Australia, 1 Tin, Iron, Copper, Gold and Silver alloy talisman was melted and formed. Woo Hoo! What a relief! I am glad that is over. It is not perfect and does not look like a flat shiny shop bought talisman but it does have all the above mentioned ingredients in their purest form possible (18ct solid Gold was all I could realistically afford) melted exactly starting at 12:09pm and sanded on the bench grinder, buffed and completed by 1pm.

This exercise had all the elements, for a little while there I thought it was stuffed, but Chris my wonderful partner rescued it for me and made it all shiny and pretty.

It was the bloody Iron again...it is such a dirty metal; it spits crap back up into the torch while heating it. After getting it all really hot, all the other metals molten and the Iron nearly there, we had to stop for a pit stop to clean out the torch because it was snapping and crackling and spitting sparks out. He cleaned and cooled it relatively quickly before the metal even had a chance to stop glowing red then he blasted it and got it all into a swimming puddle and we let it cool. The other thing that worked against us was an air bubble trapped under the steel mould, the thin layer of plaster cracked where the air bubble was under it and at that very point, because it was not as well insulated, the steel welsch plug gave way and burnt through. The hole was small and did not leak out any metal but it all blistered and bubbled underneath making it necessary to cut the mould away from the talisman. Luckily it was not as stuck as we originally thought, for a while there we thought that the mould and the talisman were one but they were not. Very carefully and skilfully Chris cut the mould on the bench grinder down the centre without harming the talisman inside then pried it away from the sides of the talisman and bent it back until it snapped off in two halves only leaving a small amount of steel on the bottom in the centre which he ground off on the bench grinder. The Iron while still alloyed with other metals did try to stay separate and although its properties changed enough for it to be all sliver and smoother there is a harder spot running all the way through just off centre which has the highest concentration of Iron I presume. The Gold and Silver posed no new problems, at that heat they just melted straight away. I may have more information on these metals after Thursday's MAPP gas experiment. This one I will engrave on Thursday morning at 7:04am with the Pisces seals from Paracelsus' Archidoxes of Magic. I think with the slight pitting it may benefit from painting it with blue paint inside the groove of the engraving to highlight it like I did with Beth's rainbow talisman. That has actually

stood up to much play and has not chipped or worn off. Realistically as long as it is engraved it does not matter really if the paint comes away over time anyway.



We did it! I am sure my partner thinks I am a nut but luckily he loves me enough to help me anyway and we have now accomplished what I set out to do.

- A couple of follow up experiments:

I made a Tin/Silver/Gold alloy for use as a prosperity talisman using about 20 grams of Tin, 20 grams of Silver and 1 ½ grams of Gold melted with MAPP gas using a welsch plug for a mould. It came up beautifully and is the best and purest alloy I have made yet. I melted the Silver and Gold first, putting the Gold flakes under the Silver ingot to stop them from blowing away with the force of the flame. When they were melted I added the Tin and stirred it with the heat of the flame and let it cool overnight. It came out easily the next day and sanded up beautifully. I will be engraving it next week.



picture of Tin/Silver/Gold alloy

We also made two Iron Talismans on Saturday at 8:44am 24th February as it was the best Mars election I could find before we had to return the oxy and acetylene bottles. One I will use for my Iron Archangel Talisman for Mars the other I will keep incase I need a full Iron talisman in the future as I will not have the equipment again to make one after I return it. They turned out “interesting” in a unique kind of way and have possibly just enough usable surface area for engraving.



picture of Iron Talismans

Coincidentally after Chris had melted the Iron he was looking through the local news paper and spotted an ad for some roofing Iron which he went and bought for an extension he was making on one of the carport/sheds. During the week he had tried to get some but the second hand dealer he normally gets that sort of thing off was away and would not be back for a couple of weeks. The Iron he bought turned out to be cheaper than what he would normally pay for corrugated Iron and was from a house roof that had suffered from hail damage so the whole roof had been replaced even though the pieces that Chris bought were not damaged at all. The Iron was much better quality than what he was going to buy and it was quite a bit cheaper in price. It also just happened to be painted/coated Red. I chose to take this as a sign that Mars was happy with the talismans he melted that morning and our efforts and experiments to be able to properly including Mar's metal in the alloy.

(9) Study and attempt at the practice of Electional Astrology for talismans and the engraving of my Pauline Art Talisman:

- Electional Astrology:

After Chris Warnock telling me and Vorcirith gently explaining to me, it finally sunk in that when one wants to find a planetary election to harness the power of a specific planet for a desired purpose, choosing the chart has nothing to do with the sign the Sun is in (unless of course the planet you wish to work with IS the Sun) and everything to do with the dignities of the specific planet you want to work with, its relationships to the other planets in the chart and the sign and house the planet is in. No chart is ‘perfect’ as such and you can make a good chart damn near impossible to find by throwing in unnecessary requirements or voiding the chart on aspects unrelated to the planet. What is important is that the planet is dignified, with no applying afflicting aspects from the malefic planets, Saturn and Mars, or combust by the Sun. The planet being in its own sign or its exaltation is best and either being in the 1st (Ascendant) or the 10th (MC) house. Applying aspects to the planet are more

relevant than separating aspects in the chart for electional astrology. The planet being direct and swift in motion is good, whilst retrograde or slow is a debility. The position, dignity and aspects of the Moon and the phase she is in is important to elections for all of the planets.

Lilly gives a great chart on page 115 of CA Book 1 that lists how to examine the fortitudes and debilities of the planets. While learning, it can serve as a great checklist to go through to see what sort of shape your chosen planet is in. Chris suggests the first things to look for in a planetary election are:

- 1) [Planet] dignified by sign, exaltation or triplicity
- 2) [Planet] rising or culminating
- 3) [Planet] hour and day, if possible
- 4) [Planet] and the Moon unafflicted

This may not sound so hard in theory but when you add planetary hours and days into the mix it limits the available windows further and makes it even harder to find a good time where any, some or all of the required criteria are covered, depending on the purpose of the election. At times I have gone through 20 or more different charts in a row before and come up with nothing.

Traditional Astrology is very involved and does have a lot of rules that govern the craft, however this is exactly what makes it worthwhile and it is also another very complex insight into the macrocosm. I am really still on the bottom rung with all this and I have to admit that astrology is not my passion, even though planetary related magic is one of them. Astrology I have always found to be way too analytical for my personal taste, however I have avoided it long enough and it is now time to take the plunge. If I want my astrological magic to improve I have to....umm...learn astrology! :)

For a good grounding, I don't think you would go too far wrong with a serious study of William Lilly (impressed by him!), a hell of a lot of practice and possibly a course on astrological magic with Chris.

- Engraving my Pauline Art Nativity Talisman:

The reason I was struggling so much with the whole Sun in sign ruled by planet thing is because when I started to look into it I was also working out when to make a Zodiac talisman. In that case it does matter what sign the Sun is in and it should preferably be as it is entering the related Zodiac sign. I was trying to mix this with electional astrology to get a strong Jupiter as well. Khem did find a great Jupiter election around that time for me, only in waiting for Jupiter day and hour it was 3 days after the Sun's ingress into Pisces. Paracelsus states the talisman should be made:

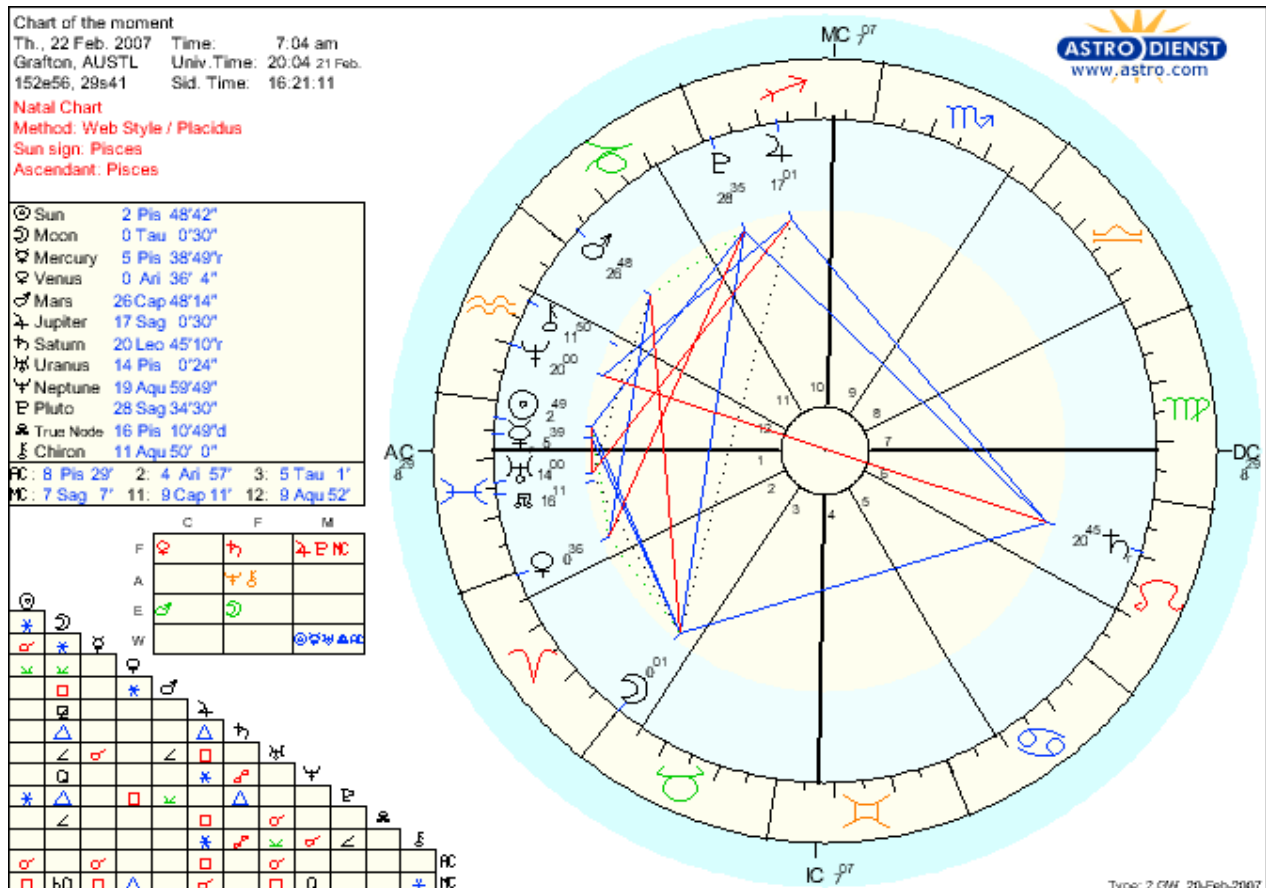
"The Seal of Pisces should be made in February, when the Sun enters Pisces, of the following metals. [...] Let them be all melted together, and the Seal formed and engraven the same hour of the Sun's ingress;"

So this is exactly the time we made the alloy. I even looked up and 'watched' the Sun enter Pisces as we started as it was around midday and the Sun was directly overhead. With slow cooling needed so the alloy would not go brittle and as it turned out, having to cut the welsch plug mould to remove the talisman, there was no way that I could have engraved the talisman in the same hour (unless I had made a stamp or something that was able to indent the design actually into the metals surface while it

was hot and this could have brought up a whole new round of problems so I didn't even go there). I elected instead to go with the chart Khem had given me for the engraving with only a slight modification of waiting till 7:04am for the Moon to fall into her exaltation in Taurus.

Engraved on 22nd February 2007 7:04am

6:34am – 7:37am Jupiter day and hour



- Jupiter in his own house in Sagittarius +5
- Jupiter in his triplicity +3
- Jupiter in the 10th (MC) +5
- Jupiter direct +4
- Jupiter oriental of the Sun +2
- Moon increasing and occidental of the Sun +2
- Jupiter free from combustion and Sun's beams +5
- Fortitudes = +26
- Debilities = 0
- Jupiter applying to trine Saturn
- Moon applying to sextile of Sun and Mercury
- Moon separating from trine with Saturn
- Moon separating from square with Mars

At 7:04am Moon enters sign of exhalation in Taurus

7:37am end of planetary hour



Whilst I was engraving the letters and symbols as outlined in Paracelsus' Archidoxes of Magic for the Pisces talisman I had a thought about the words on the first side of the talisman. Joni Carot – 2 nine Carot [nine carot Gold], (spiral symbol) – iron [Iron], SilvE6 – Silver [Silver], (Symbol) – something to do with Copper or Venus [Copper], is (Symbol).4. – Tin Pisces.4. this all being:

2 (drams) nine Carot

iron

silver

copper

tin Pisces 4 (drams)

Or the recipe for the alloy, this however does not hold true for the other 11 zodiac talismans in Paracelsus' Archidoxes so I presume I am just imagining things but that is what I thought of it whilst engraving....The other side looks like a corruption of some Latin with symbols. The 'SilvE6' got my attention as it really does appear to say 'Silver' which leads me to think that Paracelsus is not the source of these talismans and they appear to be a corruption from an earlier source or something....Just a little bit of wild speculation there!

Part 4 The Evocation

(10) Evocation ritual:

- Instructions from the Pauline Art:

[So when you know the Angel that governs the sign & degree of your Nativity & having the seal ready that belongs to that sign & degree as is showed before, then you are next to understand what order he is of, as is showed herein the following part.

[...]

[Fourthly & lastly, these genijs that are attributed to Cancer Scorpio & Pisces are of the Watery Regions & are governed by Gabriel who hath under him Samael, Madiel & Mael. Therefore these Genijs that are under these signs & are governed by Gabriel are to be observed on Mondays, towards the North at the 1st. & 8th. hours of

the day & at night at the 3rd. & 10th. hours. They appear like Kings having green & silver robes or like little children or women delighting in hunting.

So in the next place, we are to observe the season of the year according to the constellations of the Celestial Bodies, otherwise we shall loose our labor, for if a genijs be of the Igneal Hierarchy its in vain to observe him in any other season but when the Sun enters these signs which is of his nature, that is Aries, Leo & Sagittarius. So if it be a genijs of the Earth, he is to be observed when the Sun enters Taurus, Virgo & Capricorn, & so the like in the rest. Otherwise thus: those genijs that are of the order of Fire are to be observed in the Summer Quarter & those of the Earth in Autumn, those of the Air in Spring, & those of the Water in Winter quarter. Their offices is to do all things that are just & lawful in the sight of the great God **Jehovah** & what is for our good & what shall concern the protection of our lives or beings or wellbeings & the doing good to our neighbors.

Now he that hath a desire to see his genijs ought to prepare himself accordingly. Now if his genijs be of the Fire, his demands must be for the conservation of his body or person, that he receive no hurt from or by any fire, arms or guns or the like. & having a seal suitable ready prepared he is to wear it when he hath a desire to see his genijs that he may confirm it to him, that for the time to come he may not fail of his assistance & protection upon any occasion. But if his genijs be Aereal, he reconcileth mens natures, increaseth love & affection between them & causeth the desired love of Kings & Princes & secretly promotes Marriages. & therefore he that hath such a genius before he observes him shall prepare a seal suitable to his order, that he may have it confirmed by him in the day & hour of observation, whereof he shall see strange & wonderful effects. & so the like of the other 2 hierarchies. & when the time is come that you would see your genijs, turn your face to that quarter the sign there is. & that, with prayer to God (they being composed to your fancy but suitable to the matter at hand) there thou shalt find him & having found him, sincerely acknowledge him, do your duty. Then will he, as being benign & sociable, illuminate your mind, taking away all that is obscure & dark in thy memory & make you knowing in all Sciences sacred & divine in an instant. –Pauline Art]

- My interpretation and preparation for the ritual:

Preparation:

In the week leading up to the evocation, starting with making the alloy on the Monday and sanding and preparing it, I heightened my focus on my Pauline Art work making sure, after necessary family commitments, that I spent a large part of every day doing something related to the Pauline Art. I started collecting and sorting through all my scattered notes from over the last year and began the write up about the experience. FrSL had recently asked me to write something on my magical practices for a web page he was wanting to build and Aaron had suggested that I write a summary of my work so far from the beginning to the evocation. It is turning out a little bigger and taking a little longer than I was anticipating....anyway it has also served as a great form of focus and build up before the evocation and maybe some of the more practical sections will be of use to FrSL for his site.

Other preparations centred round the Talisman's preparation and engraving and drawing and painting the spirits seals. In my spare time I continued to read Lilly's Christian Astrology.

I decided against fasting as such before the evocation and went with moderation on the Monday and skipping dinner that night as I already had my sleep deprivation to make me feel all light and spacey from staying up way too late every night sorting through my notes and writing and stuff. I did not want to tip the scales too far by adding fasting to the mix to as I have had troubles with my health from this sort of thing in the past. Food is a good way for me to keep grounded, I also get a little prone to anaemia and fainting, so fasting is something I only ever do in moderation for short periods now. For most people though I would imagine in preparation it is helpful to achieving a lighter state.

My tools are all consecrated when I make or acquire them, charged through my work with the spirits and kept sacred on my Hocus Pocus table when not in use. Whilst I do not use a circle I do have my Table of Practice which over the next year will become and even more important tool as I make the Seven Planetary Talismans for the Planetary Archangels and reconsecrate it with a week long ritual of evoking all the Archangels and dedicating it to my magical work. For now I rely on my previously established relationships with Zadkiel Archangel of Jupiter and if something goes wrong Michael Archangel of the Sun, for protection and authority during my work in and with the Solomonic system. I also have very firmly established relationships with other deities to call on for work in other areas. Realistically I think this is the best form of protection you can get.

Night of the Evocation:

I cleaned the area I was to use for the evocation and set up my Altar facing North with my Table of Practice, Scrying Stones, Oil Burner, Blue Candle, Tarot Cards, Gold Ring on a Blue String for a Pendulum, Seal of Sanael painted and Laminated, Pauline Art Pisces Nativity Talisman in box and a Blue piece of cloth to wrap it in after the ritual, Evocation Notes and Blue Pen. Last minute inclusion was a heart shaped rose quartz crystal stone I brought recently at the market (the same day I bought my Mercury Rainbow Candle) immersed in just water in the black bowl of another one of my oil burners. I finished setting up just after 9pm then went to run a ritual bath.

Pisces mix from Scott Cunningham pg235:

Clove
Eucalyptus
Gardenia
Jasmine
Lemon
Nutmeg
Sage
Sandalwood
Star Anise

I used an oil mix adapted from Scott's list for Pisces in ritual bath along with burning a Blue Candle and involving meditation and prayer regarding my request in preparation to the evocation. With this mix I used equal parts of 10ml of each infused

oil, only for the bath mix I used 5ml of Clove as it is an irritant. To this was added 6 drops of Sandalwood essential oil, a small shake of Star Anise as it is quite strong and lots and lots of Nutmeg. I had steeped it in boiling water for half an hour then added it to the bath whilst praying for my request to be fulfilled. I then light my Blue Candle and asked Zadkiel to observe the ritual. I repeated my requests and prayers to the highest whilst I was washing and requesting Wisdom and Guidance during the coming evocation. After bathing I dressed in a clean blue dress and my “Snuggle Boots” (pink sheepskin ugg boots) as they are sacred to me. The music and poetic lyrics I chose to run through my mind during the quieter meditational periods in the ritual and preparation was Hallelujah by Lennard Cohen as sung by Jeff Buckley and Hand-me-down by Matchbox Twenty as both these songs have special personal meaning to me.

I used the same blend of oil for the Oil Burner but with equal Clove in this mix. I carried the lit Blue Candle I used during bathing out to the Table of Practice and lit the Oil Burner. I took out the Talisman and held it in my hand whilst I anointed my temples from the mix of oil in the Oil Burner, I then anointed the edges of the Talisman at Four points Top, Bottom and Sides and placed it on the symbol of Jupiter.

I re-read the above Pauline Arts Instructions and noticed that it states to wear the talisman; I don't know why I had not picked up on that before. Luckily the Talisman had formed its own natural hole for the chain to go through when we made the alloy.

I started with a prayer to the highest then working down the line to Gabriel and through the element of water:

Prayer

*“In the name of **The Great God of ALL Creation** who is beyond doctrine, dogma or creed, of whom I am a humble servant and to whom I earnestly pray with all my heart to guide and protect me in all my endeavours, I call forth **Gabriel** who has under him **Samael, Madiel & Mael** and who governs the Nativity Angels of the degrees of Pisces and the Watery Regions. I entreat The to keep me safe from any harm that can be afflicted by water and any dangers that can relate there from. I request the presence of **Sanael** the Angel of my Nativity to attend me as my Guardian Angel from this moment forward.”*

Pause to concentrate on candle flame and feel the moment...

Then I took off my gold chain and threaded it through the hole in the talisman and put the chain back on. I continued on with the prayer to Sanael:

The Prayer

*“O thou great & blessed **Sanael** my Angel Guardian, vouchsafe to descend from thy Holy mansion which is Celestial with thy holy influence & presence into this Crystal Stone, that I may behold thy glory & enjoy thy society, Aid & Assistance both now & forever hereafter, O thou that art higher than the 4th. heaven & knowest the secrets of **Elanel**, thou that ridest upon the wings of the wind & art mighty & potent in thy Celestial & supersublunary motion, do thou descend & be present I pray thee, I humbly desire & Intreat thee that if ever I have merited thy society or if any of my actions or intentions be real & pure & sanctified before thee, bring thy external*

*presence hither & converse with me, one of thy submissive pupils, in & by the name of the great **God of ALL**, whereunto the whole choir of heaven sings continually **Hallelujah, Amen.***"

Half way through the second time reciting the prayer I noticed a pressure in my head and felt a presence. I then welcomed the Angel and gave thanks for it attending then paused for communication followed by request:

"Sanael, Angel of the 3rd degree of Pisces, being the degree on the Ascendant at the moment of my birth into this world, please Guide me on my Path through life towards my Place and Purpose. Help me to realise and maintain Peace and Harmony within Myself and in Tune with Life. Grant me the Wisdom to Guide and Raise my Child in Love."

The plan was to repeat if needed or until acknowledged. Work out communications starting with scrying and pendulum and organise meditation and contact times for following week around 10pm if suitable. Use of tarot and follow up evocation on Thursday night.

(11) Results and findings after evocation:

Evocation Notes:

- Set Up:

The Table of Practice is lovely to work with and really adapts and lends itself to moving things around in accordance to the natural progression of the ritual. I had the Blue Candle off to one side of the board, the Oil Burner in the centre on the Sun Circle, the other oil burner filled with just cold water and used for its black bowl with the heart shaped rose quartz covered in the water off to the other side of the board. My Rainbow Fluorite scrying stone down the bottom centre on the Venus Circle, my clear quartz cluster on the Moon Circle with a tealight candle behind it for light. I have had a bit of an epiphany on the receptive natures of Venus and the Moon recently whilst reading Lilly and rearranging my altar that is changing the way I view them and the way I work. More on this latter....

- Candle:

I started scrying through the Venus Fluorite Stone when I felt the presence. I saw eyes and moved the stone back up onto the N of the star for better light, also moving the blue candle in to the O of the star and the black water bowl (other oil burner used as water bowl here) onto the A of the star for balance. On doing this I got a request for a specific pink candle I have in my hocus pocus collection, it is new I bought it just before Christmas but had no real need for it or purpose for it that I bought it for. I have a couple of pink candles but it was this one I was asked for. So I got up from the table and came inside and got the candle putting it on a black candle holder base which is when I noticed the pink and black theme. I took it outside putting it off to the side of the water bowl and lit it up. It lit up the bowl and the stone seemed to come to life, the height of the candle cast a lovely glow across the water.

- Cross in Stone:

Looked like a figure in white robe then divided stone into quarters

-Molten Metal:

for a moment the stone seemed to look like molten metal glowing orange/red reminding me of our recent metallurgy experiments.

- Communication:

I heard 'follow, I will guide' I had thoughts and doubts about following blindly and wondering how or what to follow, then I heard 'you will know'

best form of communication skrying with this stone in water as focal point whilst wearing Nativity Talisman

I heard 'Time' did not know what to make of that one so thought I would move on to my personal request:

"Sanael, Angel of the 3rd degree of Pisces, being the degree on the Ascendant at the moment of my birth into this world, please Guide me on my Path through life towards my Place and Purpose. Help me to realise and maintain Peace and Harmony within Myself and in Tune with Life. Grant me the Wisdom to Guide and Raise my Child in Love."

- I felt a feeling of crying whilst reading and repeating the request. It was like a relief mixed with a broken down type feeling sort of desperate somehow, hard to describe as I felt together in myself and highly focused and not like crying but I felt the feeling of crying with an ending like relief involved.

- I saw a goldy yellow ring form in the water around the heart stone whilst I was repeating the request.

- I heard 'Time' again this time with a feeling of it being over. I looked at my watch, it was 11:05pm. So I thanked Sanael for communicating with me and licensed her to depart going with peace between us and requesting she return again when called explaining I would be conducting focused meditations nightly and requesting communication on Thursday night. I extinguished her candle and just sat for a minute taking it all in and jotting down a few notes. I took off my necklace and removed the Talisman wrapping it in the blue cloth I had brought out for it but saw in my mind pink material wrapping the talisman inside a pouch made from the blue material with the blue ribbon I used to tie it used for a drawstring.

I then thanked Gabriel for attending asking him/her to go in peace and wishing peace to remain between us. I did not feel much more than presence from Gabriel. I then extinguished the tealight candle behind the clear quartz cluster. Following that I thanked Zadkiel for observing and extinguished his blue candle.

- I got a much more feminine feel from Sanael than I was expecting and pink and black jumping out as colors along with the fondness for nutmeg.

- When I came into the kitchen after it was over I noticed that the tap in the small sink that I placed the empty bowl that was holding the bath oil mix in had been dripping the whole time. The plug was in the sink so after the drips had filled the little bowl up

it had overflowed and the sink was now about ¼ full of water from the drips. In practice this felt a lot more elemental than I had anticipated with the feel of the element of water featuring really strongly.

- This will be an ongoing process from here and I am not really sure what to expect as I have not been able to find much (any) written information on working with these spirits through their system. So we will just have to wait and see what happens over time.

- After writing up my notes after the evocation tonight I am hearing this song in my head:

Right Here Right Now

by Jones Jesus

album:

A woman on the radio talks about revolution
when it's already passed her by
but Bob Dylan didn't have this to sing about
you know it feels good to be alive

I was alive and I waited waited
I was alive and I waited for this
Right here, right now, there is no other place I want to be
Right here, right now, watching the world wake up from history

I saw the decade in, when it seemed
the world could change at the blink of an eye
And if anything
then there's your sign of the times

I was alive and I waited waited
I was alive and I waited for this
Right here, right now

I was alive and I waited waited
I was alive and I waited for this
Right here, right now, there is no other place I want to be
Right here, right now, watching the world wake up from history

Right here, right now, there is no other place I want to be
Right here, right now, watching the world wake up from history

Right here, right now, there is no other place I want to be
Right here, right now, watching the world wake up

(12) Conclusion:

When all is said and done, this has been an incredible year for me. I have found more depth to my magic this year through the practical experiments I have undertaken and the challenges I have set for myself and accomplished. I now feel like I have a better grasp on many aspects of my work and studies. This year has required a lot of time, a bit of money and a heap of effort but you can not buy experience, you have to live it. Being able to be open and adaptable to the changes/adaptations that intuitively come up with this sort of thing is a big bonus, I gave up on trying to second guess these a long time ago as you never know where they are going to pop up from. The books really only can give a guide for getting in contact, how the relationship develops with each spirit is as individual as our relationships with other people. I feel like what I

have achieved and learnt this year will have far reaching effects on the direction my magic takes in the future. Prior to starting this exercise I had undertaken a pretty intensive round of development involving getting both my self and my life into order. This year I feel like I have established a more solid foundation from which to grow from and build on in the future.

My reason for taking the time to write this, aside from ordering my notes, was in the hope that it maybe of help to others through ideas and insight from shared experiences. On a practical level it was my hope that the metallurgy notes would reflect light onto the energy's of the planets and the nature of each metal that I found while working with them. I personally have benefited greatly from the shared experiences of others that I have encountered online in various places. It is my effort and hope to give something back to the pool of ideas from which I have drawn from.

***Special thanks to:
(and great links to explore)

Khem Caigan:

For help with astrology and information on metallurgy and many other things.

Aaron Leitch:

<http://kheph777.tripod.com/indexaol.html>

<http://groups.yahoo.com/group/solomonic/>

My adopted teacher and friend who has been a wonderful guide, support and Library of information for all of my magical endeavours in recent years.

Moloch:

<http://www.molochsorcery.com/Index.html>

<http://groups.yahoo.com/group/evocationalmagics/>

For tons of practical information on evocation, working with spirits and helping me to find the confidence to do so.

Joseph Peterson:

<http://www.esotericarchives.com/sitemap.htm>

I think the link says it all. Exceptional research and study material to work from and he has been very helpful with explanations, clarifications and translations of the old texts.

Josh:

<http://headforred.blogspot.com/>

For inspiration, fun, wonderful conversation and help with working out many of the details. He has also written some great information about his own magical work and philosophy's recently at his blog and has been running his own metallurgy experiments with Tin, Lead and Copper.

FrSL for great practical magical conversation and taking the time to try and help me to work out what was happening in my metallurgy.

Chris Warnock:

<http://www.renaissanceastrology.com/index.html>

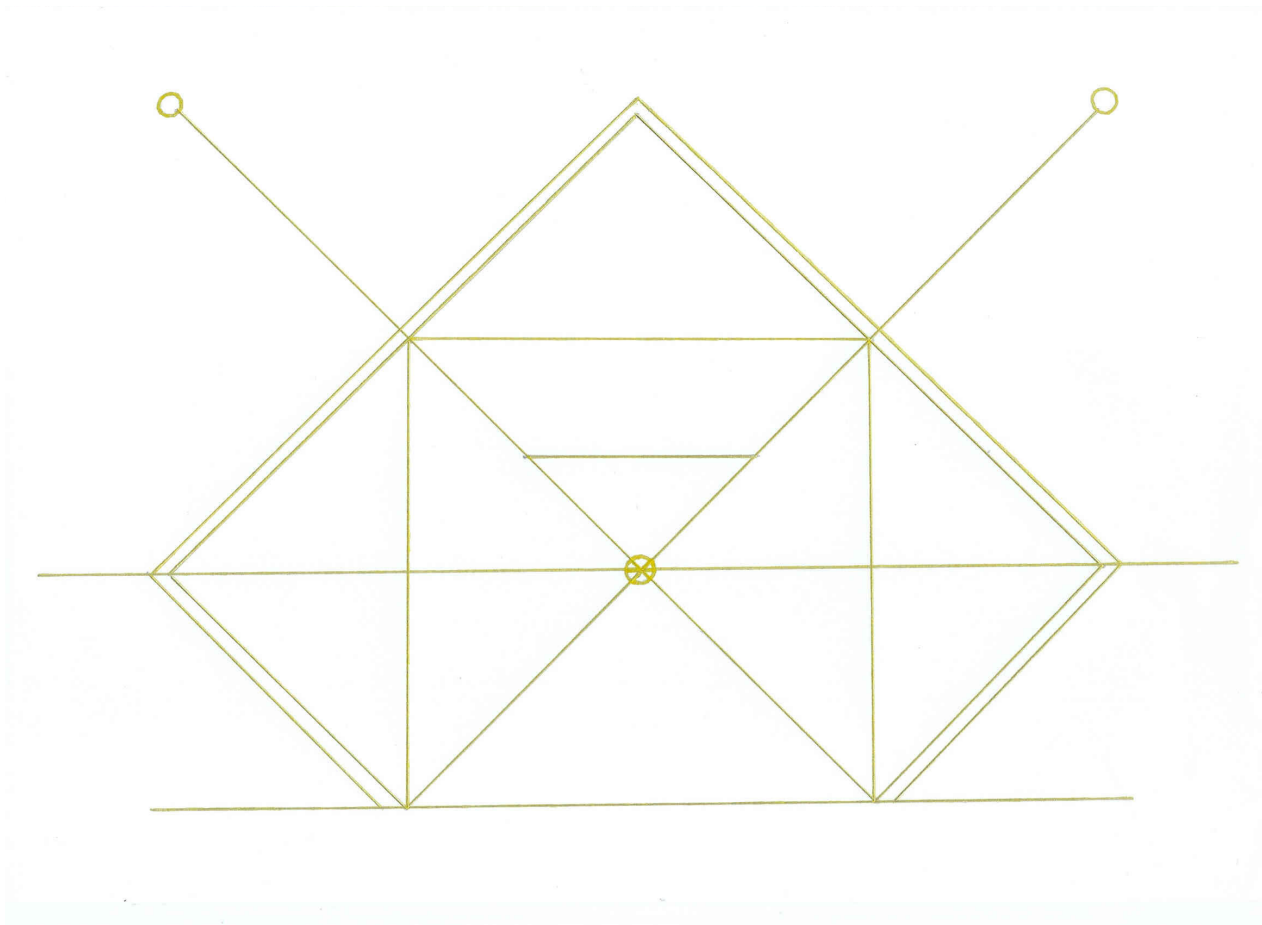
http://groups.yahoo.com/group/Spiritus_Mundi/

For assistance with astrology charts and elections and providing a fabulous Traditional Astrology online service. And of course for picking up my nativity angel degree error.

And Zad for his amazing contributions to the wealth of information on occult philosophy and practice that can be found in the archives at ritual magic:

<http://groups.yahoo.com/group/ritual-magic/>

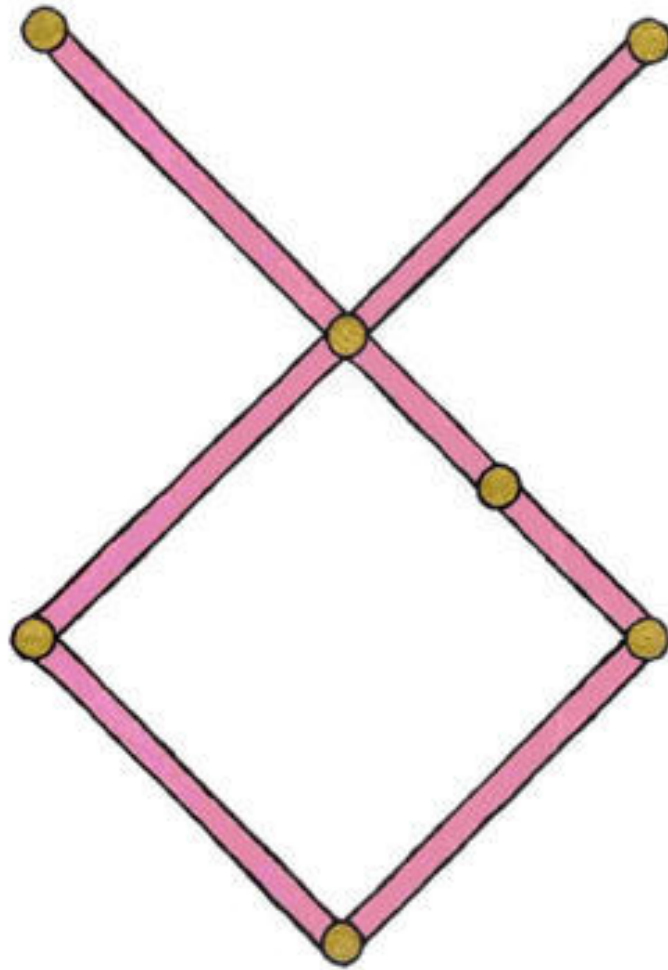
Love Kathy



Picture I felt inspired to draw after proof reading completed copy of this write up. I was meditating on Sanael's seal at the end and with a soft gaze saw this one and felt like drawing it. As I was drawing it kind of evolved a little...clearly related to the seal but more just a doodle.

Scrying Stones and Table of Practice set up





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