

**THE
TABLETS
OF
DESTINY**

By John R. King IV

The Tablets of Destiny

A Workbook of Ceremonial Magic

**By
John R. King IV**

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I. Magic

This is a workbook for magicians, or those who aspire to practice magic. This book will provide a concise and effective approach toward a tried and tested system of occult practice. For those who already consider themselves magicians, this book offers a fresh outlook on a widely respected system of practice. For those who wish to experiment to determine for themselves the effectiveness of magic, this book will serve as a coherent outline for conducting experiments that do not heavily tax the credulity, the pocketbook, or the time of the practitioner.

The Use of Magic

Magic has two basic functions: to do something, or to learn something. A magician hopes to alter circumstances in his or her favor, or to learn information that is not readily available. Magic becomes useful when the ordinary means of action and information retrieval are inadequate. The magician steps outside the expected range of possibility and attempts to do things “the sneaky way.”

This is not to say that the magician is unaccountable for his or her actions, but that the actions of the magician are rooted in mysterious causes and knowledge gained through unusual channels. Some prefer to think that magic is accomplished through purely supernatural means, that is to say, through entirely spiritual or immaterial causes which are somehow beyond all ordinary events. Others prefer

to think that magic occurs through natural (though poorly understood) properties of nature, or through inscrutable workings of the psyche. Which of these perspectives is true will not be addressed in this book, however if one were to practice those things which are described, he or she will gain a sound measure of experience with which to judge these questions independently.

This book lays down a light, but rigid, curriculum. It should be followed point by point, without omission of any steps described, and without inclusion of extraneous material. This curriculum approaches magic from a technical standpoint, which is more process oriented than mystical. The methods described in this book should not offend any religious, moral, or ethical codes, having been developed entirely from a study of numeric systems.

There is no prerequisite for those who wish to practice the techniques described in this book. One need not possess psychic powers, previous occult experience, or any mystic inclination whatsoever. This is first, and foremost, a work of magic for the ordinary person who might be intimidated, or offended, by the common sort of occult literature and its inclusion of nonsense, vulgarity, and foreign spiritual identities. If one possesses enough skill to perform basic operations of addition, and some minor arts and crafts, this workbook should present no difficulties.

The Role of the Magician

Though anyone can practice magic, it is certainly not for everyone. A magician has a unique role among his or her peers as one who can work outside of the usual boundaries. The life of the magician will, through the use of magic, be filled with strange events and unusual accomplishments. The magician might inspire or terrify, depending on his or her temperament, but will never be considered ordinary.

A competent magician uses magic to make his or her life better. There is no sense in having access to occult power if, by its neglect, the magician suffers. The seven conjurations in this book should each need to be performed only once successfully for the magician to be satisfied with him or herself.

At his or her discretion, a magician may prove useful to friends and fellows. It is always nice to receive help when success appears impossible, or to gain insight when surrounded by confusion and despair. A magician ought to be known by his or her deeds, and upon the use of magic should his reputation as a magician depend.

The goals of magic presented in this book are entirely interpersonal. That is to say, they affect the relationships of one person to another, or of one person to a group of others, or of groups toward each other. There is no magic in this book designed to cause amazing effects as one would find among illusions, or the charms of the mentalist. Instead, this book presents methods of altering the normal course of events for the self and others so that

change or knowledge can be attained by occult means.

Though somewhat modest, this approach to magic can be extremely useful. One might wonder at the purpose of causing prodigious effects, whether for display or amusement, but this book provides a method of accomplishment that lends itself to the customs of the society in which the magician lives. It is a way to attain the extraordinary within the ordinary, not to defy the ordinary in search of a fantasy.

The substance of this book is a system of magic that has been in use for centuries. Originally developed by Muslims, who studied mathematics and astronomy after the ancient traditions of Babylon, this has been one of the most widely-discussed systems of magic in Europe for more than five hundred years.

The chief contributor to Western lore on this subject, Cornelius Agrippa von Nettesheim, is best known for his monumental *Occult Philosophy*, which remains in print. The “magic squares” of the seven classical planets, their special sigils and other esoteric lore on the planets, are included among a vast collection of other occult lore.

English-speaking audiences were for many years well-acquainted with this art from the work of Francis Barrett, who included these designs in his study, *The Magus*. Though Barrett’s work is considered flawed by many scholars, it has been popularly copied by a score of authors. The infamous “Joseph Smith” silver talisman contains

the same printing errors as are present in Barrett's book.

Though Aleister Crowley avoids this particular form of magic, aside from brief references in his studies, his original patron Samuel Mathers included the figures of this art among his instructional materials for the Order of the Golden Dawn.

Aside from ceremonial magicians, the subject of magic squares has gained interest among mathematicians. Benjamin Franklin, who could be considered the "magician" among the makers of the American Constitution, was so enamored of the idea that he devised new magic squares for the purpose of demonstrating his numerical insights.

Magic as an Art and Craft

This approach to magic does not demand that the magician adopt eccentricities apart from the inclination to practice magic. No robes, magic circles, crystal balls, wands, candles, or goat skulls will be required. Furthermore these rites do not demand any sort of religious faith, denial of any religious faith, or invocation of strange deities.

This approach to magic can be practiced in secret, or among friends. It is not overly impressive, and it is not embarrassing. It is designed for effectiveness and efficiency.

There is more to magic than merely wishing. It is popular lately to assert that imaginary components

like visualization have an important role in occult practice. This system involves no such thing, nor any other invisible component. Each point in the procedure depends upon observable activities and a carefully-defined procedure.

Despite this, following the format alone is no guarantee of success. There is a further and more important element, that of a genuine desire or will toward performing the act of conjuration, without which there can be no work done. It is impossible to prescribe exactly how to utilize this will or recognize its activity, but it will be present in all earnest works.

One must not try to prove or disprove magic. To do so is a certain shortcut to failure. It is possible to gain success, despite disbelief, if one acts with a pure heart and sincere effort, but never if one wishes to test the conjuration for the sake of curiosity. It is not necessary to believe before experience gives reason to do so, but it is counter-productive to disbelieve and then ask to be proven wrong.

This “will vs. curiosity” dilemma is a tremendous obstacle and one that should be overcome before attempting to work with this book. The decision to use magic as a strategy for success ought to be sufficient to overcome this leap of faith. It is not doubt that kills the magic, but smug disbelief.

Everyone would love to see real magic and know that it does exist and how it operates. This book offers a way to have such an experience, but does not purport to provide that for the satisfaction of the

idle. One must approach these works from the perspective of one who aims to accomplish a goal through magic, not from that of one whose goal is to determine the effectiveness of magic.

This book provides three separate methods for each of seven occult purposes. Each of these seven purposes includes the attainment of knowledge and the alteration of circumstances to those favorable to the magician. None of the three approaches is better than the others, but they are presented so to allow for those with different skills to practice in a way comfortable to their resources and preference.

Though the will to work magic is of supreme importance, the techniques described in this book are what differentiate magic from imagination and wish-craft. Those who feel sufficiently advanced to dismiss the physical and technical elements of the art may as well stop reading and return to their own fantasies of vast personal power.

Though the techniques must be followed, these are not intended to be lifeless rules. No further rituals or meditations are demanded of the magician, but there is room for a personal aesthetic touch in all of these works. The method of this magic is a craft, but its execution and application is an art.

II. The Tablets

Ancient astronomers were at a severe disadvantage to their modern equivalents. They had no telescopes, and so had to rely upon visual surveys of the stars from high points in arid regions. The sole advantage possessed by these astronomers was the lack of light-pollution with which they had to contend.

In this age, astronomy seems relatively unimportant, and to the general public the entire subject is presented as an entertaining trifle. Occasionally a stunning view of deep space is provided by an orbital imaging device, or from one of the very few planetary probes, but overall there is nothing of substance directly given by astronomy to the average person in the modern world.

It should not be thought that astronomy was somehow more important to the average people of the ancient world. On the contrary, it was for them as remote a concern as it is for the laity of today. Yet despite public ignorance and disinterest, astronomy had, and continues to hold a tremendous influence on the direction of society.

In the ancient world, astronomy was the foundation of the great and enduring works of stone: Stonehenge, the Pyramids in Egypt and Mexico, the Ziggurats, and innumerable other monuments. In addition to the buildings themselves, astronomy led to the development of precision measurements and tools for that accomplishment. It is fair to say that the ancient people thought that by understanding the

stars, they would understand something important about the way in which the world worked.

Their illumination, gained by observance of the stars, allowed them to calculate the length of the years, the size of the world, the cycles of plant growth, and many other useful bits of information that led to the development of agriculture and important elements of civilization. Production of the tools needed to effectively study astronomy led to technological advancements in calculation, engineering, and major building-blocks of culture.

The modern astronomer, as obscure a figure in society as any stone-age wizard, pores over data concerning advanced ideas in physics and mathematics. The technology required to study outer space first-hand, via satellites, probes, and even manned missions, is the cornerstone of a vast network of modern technology. Computers, medicine, engineering, and chemistry have all benefited from the enduring fascination people have with the study of outer space.

One of the most perplexing mathematical challenges for the philosophers of the ancient world was the apparently erratic movements of the planets. The cycles of the Sun and Moon could be understood with relative ease, but the other five visible objects among the list of seven classical planets remained mysterious until relatively recently.

Since it was understood that one could use simple arithmetic to calculate the solar cycle, it was assumed that the movement of the remaining

“planets” could be understood in terms of mathematical formulae. To the ancient people, this was no meaningless hunt for data, but an attempt to grasp a greater mystery.

Just as the apparent motion of the Sun through the sky, and through the belt of the Zodiac, was comprehensible in terms of simple formulae, so it was also obvious that the position of the Sun was responsible for a difference in life on Earth. The differences in day and night, and the seasonal changes, were reminders of an important effect caused by the position of the Sun. Calculation of its cycle was very useful in that the resultant formula allowed for the existence of agriculture. This was augmented by an understanding of the lunar cycle. Since these two bodies had such a tremendous influence, and that influence could be harnessed by an understanding derived from numbers, the ancient people came to believe that the other celestial bodies also exerted subtle influences and that these could be similarly grasped by knowing their correct formulae.

Unfortunately, no system applied to these distant bodies of gas and rock would be borne out by observation. Predictive systems failed on account of the fact that the ancient astronomers lacked the fundamental knowledge that the planets orbit the Sun. The math failed, and the planets remained “gods:” compelled along their courses by unseen powers, for unknown purposes.

In the absence of effective rational approaches toward the problem of planetary motion, and apart from religions arising to worship the planetary

deities, the astronomers developed a system of understanding the planets in numeric terms without addressing any scientific problem directly. It was once believed that the gods of the stars (which are presently known as the seven classical planets) each had an individual tablet of destiny, upon which was written the secrets of its course and fate in the heavens. As the gods were representatives of human attributes and natural forces, knowledge of their destinies was considered insight into those things under the dominion of the deity.

The honest aim of the philosopher seeking to understand planetary motion for the sake of insight into the subtle influences of the stars was not the acquisition of scientific data. Though the long-dead magicians did not adequately resolve the matter of the orbital paths, they did concoct an effective system to serve their original purpose, which was to establish a practical method of resolving interpersonal difficulties.

The method devised by these ancient magicians, and passed down traditionally as obscure but public knowledge, is known as the Magic Square.

Number and Thought

People tend to forget or underestimate the existence of numbers. Words, even letters, take precedence in considering what to do, or what one has already done. Sometimes a number is too definite to contain an abstract idea, and at other times a number is too vague; yet numbers are basic to thought and learning, and they are like a shadow to every

thought issued from the depths of the mind in words.

Perhaps for this reason, among others, numbers appear frequently in magic. It may be argued that magical practices are more often derived from number than from anything else. Talismans are sometimes covered in numerals, actions are performed a certain number of times, or plants with a certain number of leaves are collected. The specific details differ between localities and custom, but almost always there is some inclusion of numeric codes that are presented as key components to the actual working of the magic.

The popular numeric systems in use today are not the only ones possible. Babylonians had a system with a base of 60 as the equivalent of what is now called ten. Whereas one would count by tens in English, a Babylonian would count by sixties. The numeric system is arbitrary; merely an attempt to lend solidity to concepts that would otherwise lack definition.

In a system of tens, there are certain eccentric patterns. Obviously multiples of five will always turn out as ending in 5 or 0, tens will always end in 0, and twos will increase along a series of never-ending 2, 4, 6, 8, or 0. Threes will follow a pattern of 3, 6, 9, 2, 5, 8, 1, 4, 7, 0, including all numbers 0 to 9 in a predictable sequence no matter how many times three is multiplied. Seven and four share a pattern of (7), 4, (1), 8, (5), 2, (9), 6, (3), 0 and so will all of their multiples. These are all patterns within the original pattern of numerals ranked 0 to

9, demonstrating orderly elements within the system that would not be ordinarily apparent.

By application of numbers to magical themes, the magician is attempting to make use of the admittedly arbitrary numeric system as a means of establishing a predictable or controllable system within what would otherwise be mere chaos. As the patterns within the number system exist inseparably but invisibly in the system, so does the magician suppose stable elements exist within the possibilities of any situation. The magician establishes, among chaotic circumstances, an orderly apparatus over which he or she has control and from that point of control begins to dictate the course of events according to his or her own design.

Magic Squares

Seven numeric patterns form the basis of the practical elements of this workbook. Each consists of a square divided into smaller squares, each smaller square containing a number. The numbers begin with “1” and continue in ascending order throughout the square until each small unit has its own sequential label. The pattern in which the numbers ascend in order on the squares produces a strange mathematical effect: the values of the squares, when added in rows, columns, or diagonals, are the same.

Each “magic square,” which is commonly called a *Kamea* in occult literature, has a particular amount of rows and columns. The least, the tablet of Saturn, has three rows and three columns, and the tablet of the Moon has nine. Thus the tablet of Saturn has

nine divisions and is numbered from 1 to 9, and the tablet of the Moon has 81 divisions and is numbered 1 to 81.

For each tablet, there are certain special numbers which figure into the practical exercises of this workbook. Apart from the number of rows or columns and their values, and the number of the divisions, the whole tablet is added to generate a final sum. The sum total of the magic square for the Sun is 666, perhaps a triviality that has been a subject of persistent interest among occultists.

What follows in this section will probably be a source of some confusion for the casual reader, though the occultist and many foreign-language speakers will find the subject elementary.

In their original presentation as magical designs, rather than as mathematical enigmas, the magic squares of the seven planets were written in the Hebrew language. They were transcribed into Arabic numerals, but in so doing a key component of their magical purpose was obscured. Since Hebrew uses the same characters for letters as it does for numerals, patterns traced on the magic squares can be used to formulate words.

Whether such devices were originally intended is of no account. It is enough to understand that the traditional magical work of these squares, and that of this course, is somewhat dependent on the assignment of numeric values to letters. In its original context, that of Hebrew language study, this concept is called *Gematria*. The numeric values of all the letters in a word are **added** together to

produce a sum, and that is counted as the numeric value of the word.

In a language where numerals and letters are expressed in the same characters, every word can be read as having a numeric value. Greek and several other languages have a similar structure, so this is not a terribly obscure proposal. A consequence of the system is that some words will have the same values as other words, leading to the study of *Gematria* as a way of discovering possible meaning in the apparent congruence of value between two or more words.

In most cases, the two words related by numeric value will have little or no relation to each other. In a few instances, there seems to be a close thematic tie between words that appears to illuminate a deeper meaning behind both. That sort of study is performed, among Jews, by experienced rabbis who have a thorough knowledge of Jewish scriptures and traditions. Such a study is not part of this course, not is anything relating especially to Judaism, partly out of respect for rabbinical studies, and partly out of disdain for the nonsense on the subject of *Gematria* propounded by modern occultists.

For the purposes of this course, it is sufficient to understand that the number values attributed to divisions, rows and columns, and sum of the squares are (in their original Hebrew language) equivalent to words and names which have the same numeric values. The following pages show the magic squares for each planet, along with their important numeric values, and a sample of words relating to those values. English translations of

these words are presented instead of the originals,
which are in Hebrew, for the sake of convenience.
These attributions are taken from *Sepher Sephiroth*
by Aleister Crowley.

Saturn

4	9	2
3	5	7
8	1	6

Divisons: 10

Rows/Columns: 3

Line Totals: 15

Square Total: 45

15:

Spring
Lamentation
Steam
Pride
Overflowing
Subjugation
Hide

45:

Man
Red
Very
Fool
Warming
Liberation
Hesitated

Jupiter

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

Divisions: 16
Rows/Columns: 4
Line Totals: 34
Square Total: 136

34:
Ransom
Reveal
Commoner
Wretched

136:
Penalties
Voice
Avenging Angel

Mars

11	24	7	20	3
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
23	6	19	2	15

Divisions: 25

Rows/Columns: 5

Line Totals: 65

Square Total: 325

65:

Lord

Palace

Silence

Vermin

Praise

Striking

Doorpost

325:

Pleasure

Indigence

Sun

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31

Divisons: 36

Rows/Columns: 6

Line Totals: 111

Square Total: 666

111:

Thousand

Ox

Gemstone

Wonder

Vomit

Sudden Death

Thick Darkness

Ascent

Mad

666:

His Secret Place

The Evil Triad

Venus

22	47	16	41	10	35	4
5	23	43	17	42	11	29
30	6	24	49	18	36	12
13	31	7	25	48	19	37
38	14	32	1	26	44	20
21	39	8	32	2	27	45
46	15	40	9	34	3	28

Divisons: 49

Rows/Columns: 7

Line Totals: 175

Square Total: 1225

175:

Suction

Duplicity

Falling

49:

Arsonists

Meditation

Sickly

Vigor

Heat

Birth

Measure

Mercury

8	58	59	5	4	62	63	1
49	15	14	52	53	11	10	56
41	23	22	44	45	19	18	48
32	34	35	29	28	38	39	25
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57

Divisions: 64

Rows/Columns: 8

Line Totals: 260 (diagonals 175 and 257)

Square Total: 2080

260:

Concealed

Vineyard

Profane Ones

Declined

Gather

257:

Magician

To His Fearers

Lights

Moon

37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45

Divisions: 81

Rows/Columns: 9

Line Totals: 369

Square Total: 3321

369:

The World of Ideas

For the Moon, each row has been added:

- I. Eternity, Honesty, Banner, Between, Wall, Mist
- II. Behold, Rampart, Pillars, Replenish, Arcana
- III. Fortune, Dew, Splendors, Living, Dark
- IV. Ring, Greatness, Bind, Serenity, Vessel
- V. Time, Discourse, Fertility, Fountain, Praised
- VI. Vision, Grace, Shameless, Beloved, Trial
- VII. Riddle, Exalted, House, Faint, Going
- VIII. Cast Away, Emptiness, Desired, Hiding
- IX. Destiny, Errors, Action, Appetite, Defend

The Planetary Sigils

Previous occultists have attempted to explain how the magical seals of the seven planets can be fitted over the network of numerals, and these efforts have all failed. The pattern of Saturn is indeed apparent on its square, and the others are obviously placed over their respective tablets, but how these patterns were proposed as correct or effective, or their precise significance, is an obscurity unresolved in the lore of magic. Fortunately it is not necessary to solve riddles in order to work magic, only to apply them.

One may well wonder why these particular sigils are given “official” status when they are more or less arbitrary in design. Two things should be borne in mind: that they are not the only possible pictorial keys to planetary magic, and that they ought to be used as presented for the sake of preserving the integrity of the work. One might as well wonder why the USA is not called “Vinland” or some other name, and arrive at the same sort of answer. It is possible to use other representations, but for the present work these are the sigils to be used.

Some of the sigils incorporate pictographic references to the celestial bodies they signify, as is easily noted in the seals of the Sun and Moon, and possibly in the seal of Jupiter with its greater satellites. It should be remarked that these sigils are all of neutral value. They bear no reference to any sort of theology, they are not the banners of spirits of any sort, and they are not necessarily meaningful or potent on their own merit. They are tools of the

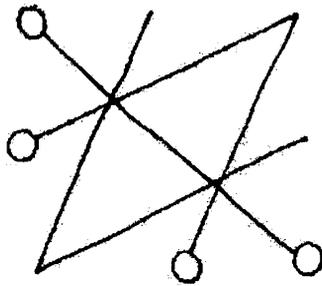
magician, without any power save that which is conjured by using them.

It is possible to develop many other symbols to represent the powers of the planets in a general and all-encompassing sense for use in magical ceremonies and talismans. Occult lore is replete with such designs, and it is partly for that reason that this book is presented so as to give coherence to the subject of practical planetary magic. Nonetheless, those designs have no part in this work, and the student is free to ignore or explore them as he or she wills.

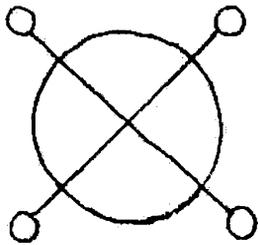
Of special consideration are those sigils which are created from the seven planetary tablets. These include, for each square, a supernatural duo called the “intelligence” and “spirit” of the planet. The method of arriving at these sigils involves taking the name of an angel attributed to the planet, which by *Gematria* is equal to the row, column, and diagonal values of the square; and then tracing that name from letter to letter on the tablet. These sigils are almost always presented alongside the seven planetary sigils as though they were inseparable components of one system.

Most occult sources do not distinguish between the Spirits and the Intelligences except to note that the former are sometimes used for less-reputable purposes than the latter. It could more accurately be said that the Spirits represent what can be done with the planetary powers, and that the Intelligences represent what can be known in those domains. One would invoke the Spirits to cause events to happen, and the Intelligences to arrive at knowledge.

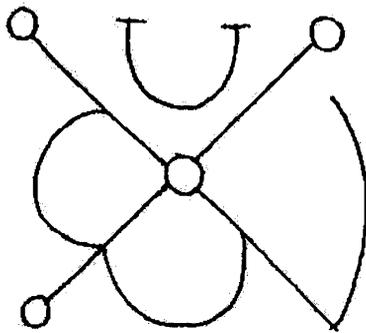
Saturn



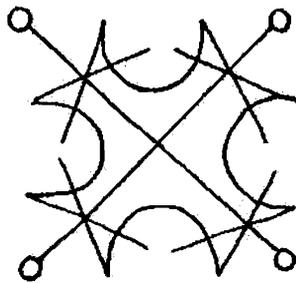
Jupiter



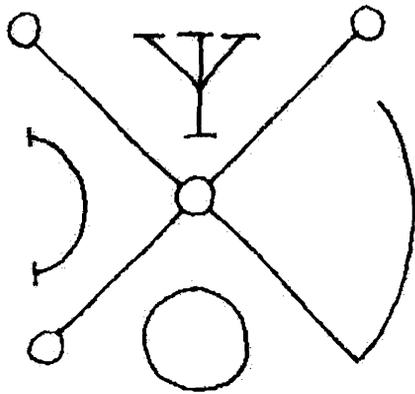
Mars



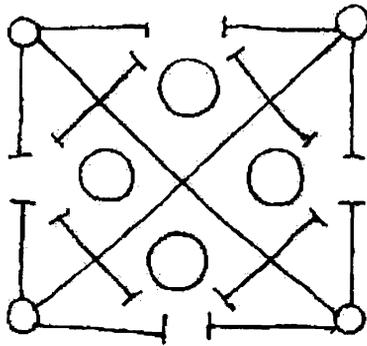
Sun



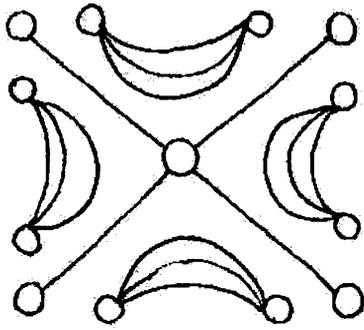
Venus



Mercury



Moon



III. The Seven C's

This section contains the practical elements of a system of planetary magic. Step-by-step process such as is given here is a rarity in occult works on this subject. One might read all of Agrippa's *Occult Philosophy* and fail to arrive at any practical resolutions. Students of Francis Barrett might have found themselves practicing demonomancy in the traditions of the Goetia or pseudo-Abano instead of this concise and effective approach.

This work, though briefly-stated and none too rigorous, should not be thought simple. It is not simple. Moreover, it requires care and forethought. Though likely most readers will consider this entire discourse irrelevant or beneath their (falsely) exalted attainment, it is a potent work and should be given serious attention.

It is important to actually do the work. Knowing how to do the work is not sufficient. Knowing "the basic idea" is likewise worthless. There is no substitute for real earnest work, by which effort can be judged correctly. Those who feel themselves "advanced" beyond this work, or who claim to have some better way (which will, no doubt, involve less or no actual labor), they may simply stop reading and continue to indulge in fantasies.

The Seven C's are as follows:

Consider

Before you begin, get an idea of what you want to accomplish. This is ultimately the most important aspect of magic, and should be given the most attention. You can do everything else poorly and still find yourself on top of things, but to fail in proper consideration can lead to ruin with far-reaching effects.

Use of magic is an exercise of power. It may seem nothing more than exploration of an interesting subject, but it is far more than that and any serious magician should make an inventory of his or her actual motives in using magic. It is no good at all to be hindered by this knowledge, but it is essential to be free of any counterproductive desire.

It can be roughly stated that planetary magic provides seven different approaches to problem-solving. Everyone has problems, and there is no reasonable difference between a “big” problem and a “small” one. When something is desired, and it cannot be obtained, there is a problem. A person living a perfect life, who has all wants fulfilled, must be shallow indeed or utterly ignorant of the plight of others who share and contribute to his or her existence. The magician who has no need or desire to apply magic to his or her own problems can always use it on behalf of others, to bring down the unjust and to uphold any good work.

As planetary magic is intimately connected to the ordinary modes of socialization, it might be correctly said that there are other means available. This is true, and no word will be said here about

whether or not one ought to take any action of an ordinary nature. This is not a self-help book, but a workbook of practical magic. The magician chooses these arts as his or her method of creating the sort of change that does not come from ordinary action, and which would not occur by chance.

Each of the seven planets has a particular power which can be expressed in several different ways. As the planets are attributed to ancient gods, the planetary powers are also related to the general characteristics of those gods. The gods themselves have no part on this work, no more than they have in the physical rock-and-gas bodies of celestial matter which currently orbit the Sun.

A great deal has been written about the characteristics of the seven planets and how these relate to the gods which are their namesakes. This information is all very fascinating, but it is an art unto itself and could fill many volumes of astrological lore. This study is concerned only with the applications of those characteristics to works of magic.

The powers described hereafter are, by necessity, rather vague and general in nature. This is a consequence of addressing such a large segment of the human character in a few brief paragraphs. These are considered guidelines for practice, not solid rules that cannot be expanded or altered by circumstance.

Each of the seven planetary powers follows:

Saturn: restriction, limitation, discipline

Jupiter: expansion, responsibility

Mars: initiative, assertion, passion

Sun: expression, exposition

Venus: harmony, possession, diplomacy

Mercury: communication, adaptation

Moon: intuition, mystery

Compose

You should decide the course of the entire work before actually setting out to perform it.

First make certain that you have the resources needed to perform the operation. Walk through the procedure in your imagination, so that if there is anything amiss you will not be left unable to continue.

Second, decide upon the form of the talisman itself. The size and overall look of the thing should be known to you before attempting to actually produce it. If it is to be graven upon an item, such as a Venus talisman upon a kettle or a Mars talisman upon a weapon, decide how this will be arranged.

Finally, decide upon the overall structure of your forthcoming conjuration. If there are actions to be performed or words to be spoken, prepare them beforehand. It is terrible to ad-lib an enchantment and later wonder what had been said, or to falter for a lack of something to say.

Construct

Here you will begin making the item that will be used as your talisman.

Three approaches are suggested, and doubtless after reviewing them you will decide to make improvements or avail yourself of alternatives. For now, follow out these instructions as they are given, and do likewise for the remainder of this text. Your work will have more coherence and you will be better able to judge the effectiveness of your work when complete.

If you feel that you have advanced beyond the need for such elementary practices, stop reading and abandon this work in favor of whatever you have concluded would produce a more satisfactory result.

Planetary talismans are typically made in metal. Each planet has a particular metal attributed thereunto by classical astrology, and the use of this metal in ordinary life usually parallels the astrological powers of the planet.

The metal of the **Moon** is silver, which is used in jewelry, mirrors, and household finery. These are all things which create an image or illusion, and which are brought out into the open occasionally to embellish the ordinary.

The metal of **Mercury** is brass, found particularly in writing instruments but also in badges and ornaments.

The metal of **Venus** is copper, found in wire for domestic use and in jewelry, and in cookware.

The metal of the **Sun** is gold. This metal has been revered for ages, and is found in crowns and fine things of all sorts, especially precious jewelry.

The metal of **Mars** is iron, found in tools and weapons.

The metal of **Jupiter** is tin, which is used in polishing compounds and in outdoor ornamental works like weathervanes.

The metal of **Saturn** is lead, which has long been used to seal jars and coffins, and also in weights.

The metal should be obtained as a sheet or flat surface. A small disc that can be worn around the neck, or fit into a wallet, is ideal. If you purchase the metals as a sheet, you will probably need to make a stencil of the shape you desire and cut it from the sheet with a coping saw or a pair of shears. Alternatively, an item made in the correct metal may be engraved, so that the item itself becomes enchanted by the presence of the magical figures.

If you have purchased metal sheets, you will likely have no need to polish the surfaces of your talisman beforehand. It is wise to file the edges using sandpaper or a file in order to avoid rough or snagging edges. This is best done by moving the abrasive perpendicular to the plane of the talisman. When you have finished, you can polish the edges, but make sure to avoid scratching the facing plates of the talisman during the process. Gloves are

handy in keeping your fingers free from scratches, and your surfaces free from prints.

You will need to etch the design onto the facing plates of the talisman using a sharpened graver. The simplest way to make such a thing is to use the edge of a medium-sized nail, preferably sharpened with a file beforehand. Secure the talisman by laying it on a soft cloth or hand towel laid over a block of flat wood. You can keep the talisman from moving by hammering several other nails around the metal plate, touching but not penetrating its edges. Scratch your design very lightly into the metal by dragging the nail carefully across the surface, and then gradually deepen the marks. For deeper markings, lightly hammer small dots along the lines, scratching the surface afterwards to connect them. There are many ways to make better-looking talismans, but these will serve any practical purpose and will produce an effective, if visually unimpressive, talisman.

You can also use colored silk threads and white silk or linen for embroidering the talismans onto cloths. You may also stitch them into garments of any sort, but plain white linen is best for practice. Do not use a sewing machine for the talismans, but instead use a needle set aside for this work, and embroidery floss from a spool used only for talismans.

Use an embroidery hoop or some other convenient frame for the stitching. Make sure you have access to both sides of the cloth and understand which side is the front. Try to keep the fabric tight but not too tight, lest the fibers tear or become distorted.

Using a washable wax marker, designate key points of your design, and (if you prefer) draw the lines for stitching. Mark them lightly but clearly. You can also trace these from a card or print of the design held up behind it with a light passing through the back.

Tie a knot in your thread, and begin to sew. Pull the needle through at the edge of one of the lines, carefully. Push the needle back through the linen just a little bit down the line from where the string came out from behind the cloth. You should be able to measure the stitches according to the threading pattern of the linen. When you reinsert the threaded needle, leave a little arch of thread; and through this arch draw out the next stitch. Pull the stitches firmly but not excessively, so that they interlock following the lines in the talismanic figure. Other stitching patterns may be attempted once you have even a small grasp over the basic principles of sewing.

For those who are short on cash, or who for whatever reason do not favor metal or cloth talismans, paper is sufficient. You should use new paper, and new colored inks or pencils. It is best to have a set of colors that you use only for talismans, and this is fine even if you have used it for previous talismans only. Each planet has a color in which its talismans are to be drawn.

The color of the **Moon** is purple, though silver can also be used.

The color of **Mercury** is orange, as are candle flames and sparks.

The color of **Venus** is green, as of leaves and pastures.

The color of the **Sun** is yellow or gold.

The color of **Mars** is red, as of blood or rust.

The color of **Jupiter** is blue, as the sky.

The color of **Saturn** is black, that of darkness and the tomb.

Make the figures clearly and evenly. The straight lines should be straight, and the curves should curve in the correct ways in the right places. Before beginning, decide upon the general size of your talisman and mark it lightly on the paper. This can be done by making small dots at the end of the line segments. A ruler is helpful here, as are aides in drawing circles or other shapes.

Make a clear, flat space in which to draw, and set out all the things you will need while drawing. Aim to complete the drawing in one sitting, but do not hurry. It is fine to use straight edges, compass points, and other tools of the draughtsman so long as the marks are made by new and clear colors.

Unfortunately, paper is not very durable. It is best for keeping in books, wallets, shoes, hats, blankets, seats, and other purposes for which a flat object is desired. Those who wish to make something more permanent may find lamination an ideal treatment for paper talismans. This can be obtained cheaply from a photocopy store, or it can be done with epoxy resins as sprays or paints. The finished product will be considerably more durable than paper alone.

Cleanse

One basic key to talismans is to make certain that everything is done properly and with due consideration. It is not necessary to have elegant or expensive materials, or to use fancy ceremonies and stifling ritualism, but it is necessary to have things somewhat tidy and set aside especially for occult practices. It is not enough to use clean and new tools; but it is necessary that they be especially suited to occult practice and kept well.

The magician is the most important factor in any magical practice. The figures may be smeared, the words may be slurred, and the ritual itself may be in idiotic disarray, but even this will succeed for a magician who has prepared himself to work real magic. These figures and ceremonies are all conduits of the will of the magician, but it is he who must enchant them or they are powerless trivialities.

No matter what your physical condition, you can always make yourself clean, which is essential to this program of enchantments. There is no special ceremony required, but before working with any of the tools or performing any of these seven C steps, take a full bath and make certain that you are thoroughly clean and dressed according to your ordinary custom. Make certain that at the time of preparing, and during the final ceremony, that you are not under any extreme physical discomfort or duress.

It is not necessary to work in perfect seclusion. None of these ceremonies require stillness, or even quiet, let alone undisturbed meditation. It is

however necessary to work in a focused manner, and not while doing other tasks.

There is an attitude toward magic that is required for making enchantments. You must actually attempt to do the thing you hope to accomplish. Your work cannot be a curiosity or a proof, only a genuine artifact of the will. If you are merely reciting, or following by rote, you are not “getting” it; but if you are not doing the rote steps and the recitations, you are not doing the magic.

It is best to stow the components of working with talismans in a box or bag of their own, which itself might go into some larger vault or purse. They should not be left untidy or mingled with items used for other tasks. In addition, the tools of enchantment must be cleansed.

Begin by cleaning the room. Make the floor and all surfaces as clean as possible, straighten all books, dust if necessary, and minimize activity in the room. It is not necessary to be alone or to have any special sort of lighting, but it is usually easier to work undisturbed when no one else is around to interfere or distract you from your work.

The Graver, Needle, or Pen of Art should be kept in perfect working condition. Clean them of debris and replace them if they are worn beyond use. Never use them for anything except making talismans. Obviously, the talisman itself should be kept clean. Before its consecration, it should be sprinkled with water and salt as a purification ritual. This is an ancient and possibly superstitious practice, but so is talismanic magic in general.

Consecrate

The consecration of a talisman dedicates it to your intended purposes. The talisman will not be used for decoration or for some ordinary usage once it has been consecrated. A talisman becomes suitable for use as a magical object by this step, but this step does not endow the talisman with any magical power.

The Graver (for metal), the Needle (for cloth), and the Pen (for paper) should all be consecrated before their use. You can choose one of two ways: in one you are to anoint the tool with oil, and in the other you must hold the tool in the smoke of incense. The oil is preferable in places where burning incense is not welcome. Whichever you prefer, anoint the tool or pass it through the smoke a specific number of times as its consecration to a particular planetary power.

Moon: camphor oil, or scent of leaves, 9 times

Mercury: lavender oil, or scent of seeds, 8 times

Venus: rose oil, or scent of flowers, 7 times

Sun: orange oil, or scent of sap, 6 times

Mars: peppermint oil, or scent of bark, 5 times

Jupiter: clove oil, or scent of fruit, 4 times

Saturn: myrrh oil, or scent of root, 3 times

When the metal tool has completed the talisman, you must consecrate the symbols. This process is identical to the consecration of the tools, except that you must now prepare the talisman itself.

It is not necessary to have a separate area for talisman conjurations, but the area should be arranged especially so that it can be used for the ceremony. Draperies of appropriate colors and imagery are good but not necessary. Magical geometric figures inscribed on the floor or tables for the talisman are inconsequential to the effect. Colored candles and any of the popular occult doodads are wonderful but add nothing to the procedure. What really matters is that you perform the conjuration in a place pre-selected or designed to represent the nature of your chosen planetary power.

Conjure

When the talisman is ready, it must be endowed with the special sort of magical power that you wish it to possess. This is done through conjuration of the spiritual forces responsible for these powers, and binding their actions to the presence of the talisman. For different sorts of powers, there are different conjurations to be spoken aloud while you hold the talisman, lay a hand on it, or otherwise come into contact with it.

These talismanic figures are really nothing more than abstract mathematical equations. They consist of a sequential series of number tables arranged in columns with three to nine rows, seven tables in all. Every square in each table has its own number, beginning with one and going up to the number of squares in the table. The rows and columns in each table add to the same number as the others in the same table, and they are all arranged in a sort of pattern. The lines and circles in the planetary seals are drawn to connect numbers on the tables and divide or connect their contents to form names or other equivalent representations. In the talismanic images, the numbers are omitted in favor of the seals themselves.

The words used in these conjurations are derived from an overlay of letters and words with numeric values equal to those of the squares or sigils in the tablets. There are many equivalent options, but these are suitable for use and for examples.

MOON

May the banner of dream bring honest visions from
between the voices of sleep and its misty walls.

Let me behold the secret world, so that I may
replenish the sacred symbols and make prophecy
for the fulfillment of your canon.

Reveal what good fortune will come like dew from
the moon into a dark cloud, revolving like living
splendors.

Bestow this talisman greatness in itself, and bind to
me the lunar glory and serenity, that I will act as its
vessel this day.

Take this time to discourse on how to bring forth
growth from the fertile potential around me, wise
ones, for the fountain of your wisdom is praise here.

Give me a vision of grace and charm, my favorite
impure union, and let my glory be shamelessly
revealed by your trial.

Let me understand the cycles, so that the enchanter
who harasses my house will fall faint, and the
sorrows he brings will go.

Cast away the black emptiness, and expose the
movements of where my desired ones go in the
world, and where hide they who flee from me, and
all that has been lost.

Show the destiny of my beloved ones, the errors of
action and appetite, and defend me on all sides from
any of them.

MERCURY

Conceal my ways from uninvited eyes.

Help me to gather what I require.

Preserve my efforts against the profane.

May I not be declined at doorways or refused welcome.

Help me to cultivate a vineyard of ideas, to be pressed and poured upon the palate of experience.

Let them not take my counsel lightly, and let them fear my scorn.

Bring me lights in dark times, and reason amidst confusion.

Bestow the mystery of a magician, to laugh, love, and live according to his own design.

VENUS

Bring forth strong bonds with those who share my passions, and free me from the duplicity of those who do not.

Measure the way between friends, and light the way between lovers!

Bring together the desirous and the desired, and let it be the birth of new joys.

Let them shine like stars from the burning in their hearts.

Let the heat be felt by all.

Awaken the dreamers, locked in contemplation.

Let the sickly and the sad abandon despair, with malice falling away from them.

SUN

Within his secret place, the Sun hides himself in a halo of pure radiance.

He shines like a wondrous gem with a thousand facets.

His force is greater than mad oxen,

Overcoming thick darkness in his ascent,

With sudden death, madness, and illness to all who come nigh, or who bend beneath the lash of his brilliance.

Within his power is the Triad of Evil vanquished, and herein does this power reside!

MARS

Behold the lord of the palace, striking!

Be silent, vermin!

**Fall behind, or fall before the one who bears this
key to the gate of eternal silence!**

Bring me to pleasure!

Eliminate all indigence, all obstacles to satisfaction!

JUPITER

Reveal to me, a common person, the ransom of my
delight!

Uplift your eternally triumphant voices, against my
penalties, before the lord of vengeance!

Bring me to share in your peace, so that even in my
wretchedness,

I may ascend to the shining summit.

SATURN

Those who seek to subjugate me, who would spring forth like hissing steam with pride at my lamentations, let them hide, or be bound from interfering in my work.

Cease the hesitation of them who would liberate me!

Let my face be not red from foolish action, and let my rewards be overflowing.

Conceal

Once conjured, the talisman must not be simply discarded and left to the whim or chance. It should be kept in a special place, carried in a particular way, or put to use in a manner that involves the talisman in a way appropriate to its purpose. In doing this, it is best to let the talisman do its work without further application of effort toward it. If it is worn, there is no need to advertise its presence in order for it to take effect. A wallet is good for keeping paper talismans, and metal or cloth talismans may be worn against the skin.

IV. The Outer Planets

In occult literature, very little is said of the distant celestial bodies beyond the range of eyesight. This is doubtless owed to the fact that occult lore is built upon longstanding traditions, which could not well account for the existence of objects unknown or utterly ignored in the past.

In the interest of expanding the subject of talismanic magic to include these planets, and the powers attributed to them by modern astrology, this brief section is given as a nudge to those interested in conducting practical experiments. The previous chapters of this book have discussed tried-and-true approaches to the subject, but in this chapter there is some room for speculation as it is relatively new terrain.

The Magician

Uranus, the grandfather of the gods, is more commonly called Father Heaven. He was castrated by his son, who usurped his rule and who was himself eventually overthrown by his own son. The principal character of Uranus is “ingenuity,” which is seen in nature as the myriad forms of matter and life have come together out of a vast and ancient void. Uranus is also the incomprehensible mystery, for indeed the heavens existed long before anyone was around to contemplate them.

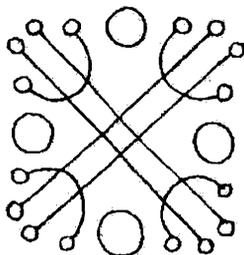
Astronomical satellites have observed that the planet Uranus is tilted on its side, so that its pole faces the Sun. It has a set of rings, perpendicular to those of Saturn but similar in appearance, and its surface is a vast sea of ammonia many miles deep. It is cold, averse to the ordinary, and located only by specialized knowledge in astronomy under perfect conditions or by advanced optical devices.

Whereas the astrological Mercury represents the work of the magician – as a healer, a guide of souls, an emissary of the divine – Uranus represents the essential character of magic itself. The vast potential of the heavens and the wondrous beauty of the stars is truly the foundation of magic, more than any art or knowledge. This is cut off by the limits of human potential, as Saturn is restriction to the power of Uranus.

Talismans made to acquire the powers of Uranus are those intended to develop new strategies, and are aimed at the source of power itself. While a talisman of the Sun might be made to develop skill

in playing music, a talisman of Uranus might be made to broaden the entire idea of music. Talismans of Uranus are made to discover new methods, new ideas, and new directions.

Since Uranus is the sky, the metal for these talismans is aluminum. It is lightweight, and for this reason it is used in aeronautics and spacecraft. The scent used for the consecrations is ammonia, and the number of Uranus is 11, which is commonly called "the number of Magick."



6	67	18	74	30	91	42	103	54	115	66
77	17	78	29	90	41	102	53	114	65	5
16	88	28	89	40	101	52	113	64	4	76
87	27	99	39	100	51	112	63	3	75	15
26	98	38	110	50	111	62	2	74	14	86
97	37	109	49	121	61	1	73	13	85	25
36	108	48	120	60	11	72	12	84	24	96
107	47	119	59	10	71	22	83	23	95	35
116	118	58	9	70	21	82	33	94	34	106
117	57	8	69	20	81	32	93	44	105	45
56	7	68	19	80	31	92	43	104	55	116

The Mystic

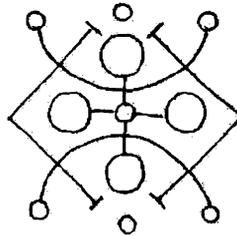
Neptune, lord of the sea, continues to receive reverence from sailors and fishermen who depend upon the sea for their livelihood. I have often said that it is perhaps better to search the cold depths of space for life which may be friendly than to plumb the cold chasms of the sea wherein we know all too well that hungry mouths lie in wait. The surface of the sea is no less terrible, and as a whole the oceans are deadly to navigate without responsible precautions.

The character of Neptune is such that these terrors are not lessened, but accepted and sometimes mastered. Neptune is at home in those turbulent conditions in which the ordinary person would shy away, and is intimately familiar with those distant shores whose inhabitants dwell unknown to the land-locked coastal dweller. The talismans of Neptune invoke a sense of the ideal, a way to make due when conditions would otherwise permit nothing of the sort, and to seek a sympathetic mind across an unfathomable distance.

Neptune is also the earth-shaker, lord of the great wave, who can make the sea rise against the land. In this respect he is also representative of the mystic, whose inner delving can crack the very foundations of emotion, and overturn all the artifacts of reason by immersion in experience of the intangible.

Talismans to invoke Neptune are made upon titanium, the metal of a sailor's ring, so that one might seek after an ideal. Imagination is key to the character of Neptune, and all projects whose object

is more visionary than tangible can be sought with such a talisman. The scent of Neptune is Hemlock resin, and his number in the rites of consecration is 12.



113	11	10	140	141	7	6	136	137	3	2	149
24	122	123	17	16	126	127	21	20	130	131	13
36	110	111	29	28	114	115	33	32	118	119	25
47	47	46	104	105	43	42	100	101	39	38	108
85	54	58	92	93	55	54	88	89	51	50	96
72	74	75	65	64	78	79	69	68	82	83	16
84	62	63	77	76	66	67	81	80	70	71	73
49	95	94	36	37	91	90	52	53	87	86	60
37	107	106	44	45	103	102	40	41	99	98	48
120	26	27	113	112	30	31	117	116	34	35	109
132	14	15	125	124	19	129	128	22	23	121	
1	143	142	8	9	139	136	4	5	135	134	12

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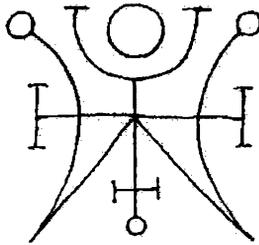
The Materialist

Pluto is lord of the underworld and its riches. The veins of metals, the pockets of gems, the very building-blocks of civilization are his domain. He is also lord of the dead, and he is called Invisible One.

To the astronomer, Pluto is but one of many objects in the outer solar system which orbit at an unusual angle compared to the major planets. For this reason, and out of consideration that Pluto requires 248 years to complete an orbit, I believe it is warranted to include some of the other outer bodies into the astrological idea of "Pluto." Let this represent not a single planet, but dozens which collectively represent the extreme limits of the solar system.

The character of Pluto is isolated, implacable, and enigmatic. Pluto often appears as a sort of devil or villain, where his role is that of a challenger. Bets, especially rigged bets, are his particular domain, as are any means of overturning the norm by unexpected loss or gain. The irrevocable pact is also his domain, and Lord of the Oath is one of his titles.

A talisman of Pluto might be made to overturn circumstances, but in a way that cannot be easily undone and which does not come without its own obligations. The metal of Pluto is platinum, its scent is coal, and the number of invocation is 13.



79	164	67	152	55	140	93	128	31	116	19	104	7
8	80	165	68	153	56	141	44	129	32	17	20	92
93	9	81	166	69	154	57	142	45	130	33	105	21
22	74	10	82	167	70	155	58	143	46	118	34	106
107	23	95	11	83	168	71	156	59	131	47	119	35
36	108	24	96	12	84	169	72	144	60	132	48	120
121	37	109	25	97	13	85	157	73	145	61	133	49
50	122	38	110	26	98	1	86	158	74	146	62	134
135	51	123	39	111	14	99	2	87	159	75	147	63
64	136	52	124	27	112	15	100	3	88	160	76	148
149	65	137	40	125	28	113	16	101	4	89	161	77
78	150	53	138	41	126	29	114	17	102	5	90	162
163	66	151	54	139	42	127	30	115	18	103	6	91

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The Mediators

Throughout the solar system, but in particular between Mars and Jupiter, there are thousands of asteroids. More of these lie beyond this belt, and have unusual orbits. The largest asteroid has a diameter of about 600 miles.

The idea of including asteroids in astrology is not exactly new, but it is rarely seen and is unknown in the field of occult talismans. Many astrologers debate the proper Zodiac attributions of the asteroids. I prefer to say that the asteroids represent mediation between the major planetary bodies.

Ceres, the largest asteroid, is the goddess of agriculture. The influence of this body is obviously one that nurtures sustainable growth, but with some dependence. The goddess of agriculture, in mythology, also threatened to utterly ruin the earth, and so the benevolent nature of this figure has a dark side as well. This asteroid may be said to have a role as mediator between the greater planets, Jupiter and Saturn, and the lesser planets of the inner solar system.

Vesta, the second largest asteroid, is named after the keeper of the celestial hearth. The particular character of this figure is devotion to a cause, and is thought also to represent children and their rearing. As one who tends a fire is balanced between the light and the shadow, the position of this asteroid sheds light on the relationship between the Sun and the Moon: between expressed emotion and that which remains contained.

Juno, queen of the gods, is also allotted an asteroid. As Jupiter is the lord of enterprise, so is Juno the mistress of success. This asteroid may be said to represent the level of satisfaction one finds in a job, whether it is well-done or not. The position of Juno describes, for the astrologer, the relationship between Jupiter and Saturn, indicating the degree to which one may grow and whatever forces impede that growth.

There are numerous additional possibilities for the inclusion of these and other new astronomical discoveries. The ancient astrologers developed their art so that it would represent the facts of their best observations. If they had better eyes, or telescopes, they would have probably created a much larger and more complicated concept of the astrological system.

Many people, especially ceremonial magicians, disdain inclusion of the "modern planets" and other recent discoveries in their idea of astrology. Many so far as to say that they ought to remain invisible in occultism: that they have no place in astrology and magic. This attitude may be rooted in stubbornness, since the procedures of astrology are not altered for the sake of new celestial bodies. Such an opinion may be excused on the premise that their proponents are students of existing lore, not pioneers of magical art.

Everyone knows the Sun signs, and this is enough for most. Occasionally, someone will know his or her Moon sign or Rising sign also. Few indeed are they who can relate the positions of every planet in their natal chart, and most astrologers could not tell

you the exact degree of every one of their own planetary placements. The simple sun-sign system works well enough for most, but some people want more and more detail, all of which is exposed by a study of the finer details of a chart. Inclusion of new planets or whole new classes of planets does not alter Astrology itself, but adds factual detail upon which interpretations can be made.

It is probably wise to remain a little hesitant about making big proclamations on the weight of aspects and placements of "modern" bodies in an astrological chart. These are poorly-charted waters, so a judgment must remain somewhat speculative. By reference to the outer asteroids, one might understand the manner in which the "modern" planets relate to their ancient counterparts.

Astrology has plenty of room for real science and its recent discoveries, but the fact remains that there are no traditional attributions for the asteroids. Those who pursue these experiments are the trail-blazers, and so long as they have the humility to remember that any allocation of attributions are best-guesses and not longstanding truths. Experiments in talismans of the asteroids and outer planets may set the standards for future generations of Astrologers and ceremonial magicians.

10	92	3	97	5	96	94	8	99	1
11	19	83	14	86	85	17	88	12	90
80	22	28	74	25	26	77	23	79	71
31	69	33	37	65	66	34	68	62	40
51	42	59	44	46	45	57	53	49	60
50	52	48	54	56	55	47	43	59	41
61	39	63	67	36	35	64	38	32	70
30	72	78	27	75	76	24	73	29	21
81	89	18	84	16	15	87	13	82	20
100	9	93	7	95	6	4	98	2	91

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V. Anecdotes

The following tales illustrate applications and results of talismanic magic from my own experience. All of these things were done when I was much younger, when had little experience with magical practice. These should not be taken as encouragement to mimic my desires or designs, but as an indication of the versatility of the art and the manner in which it can manifest.

Many of the following anecdotes have nothing to do with the talisman forms and procedures given in this book. I have made many successful talismans, for myself and others, and have engaged in a vast amount of practical work besides the methods in this book. While not necessarily indicative of the nature of the work presented here, the following incidents stand clear in my mind and continue to provide me with wonder and amusement.

The Sex Beads

My best friend was fortunate enough to obtain his own apartment by age eighteen. Our small band of boys was overjoyed. Here was the bachelor's paradise! We had drugs and liquor, weapons and books, only the most necessary cleaning chores, and the freedom to live according to our deviant whims. Sometimes we would throw *shuriken* at targets on the walls, practice martial arts, or unload huge quantities of stolen paperbacks for redistribution among local hoodlums. There was a unanimous decision that we ought to attract girls to the

apartment, and for such a purpose they sought the aid of their wizard.

We had an old set of large silver-colored Mardi Gras beads, and I chose them for the enchantment. Everyone gathered around, and I set the beads and some other things out on a table. I used the seal of the Moon, a lunar incense of some cheap and common commercial variety, and my own ritual implements. I performed a preliminary purification, a planetary invocation using the famous Hexagram ritual, and a spoken enchantment while holding the beads over the incense.

The charge took very little time to manifest. Several girls, all very attractive, began to arrive in groups. Some of them were decent company, some (to me) seemed like little more than eye candy, but all of them ignored us completely. Instead, they wanted the beads.

We grew frustrated with the girls, who would mutter and paw at the beads as if we did not exist, and would seek them out even when hidden beneath the sofa or in a copper pot under the kitchen sink. They began to come over at odd hours to play with the beads, and for no other apparent purpose.

I should confess that I never once made an advance toward any of these young women, and that they were treated with considerable respect by our troop. I am not certain whether such a course of events was more to their credit or to ours. Over time, we came to know these girls very well and cemented lasting relationships between some of them and

some of our bachelor clan. It is a pity that we never thought to wear the beads.

The Ring of Fools

Before I began any serious work in jewelry, I had discovered a worthless brass ring on the sidewalk. It had two empty oval bezels, and looked to be in good condition besides being made of brass and having lost its stones. I resolved to make something with it, purely for entertainment.

My wife, whose finger fit the ring, thought it would make a nice Mercurial talisman. I produced two small faces from baked clay, one red and one yellow, in the shape of the comic and tragic masks. I set them with epoxy in the ring, and prepared for the conjuration by drawing two squares on the floor, each eight feet wide on a side. At the eight points, I placed eight orange candles, and burned a fairly large pot of coals with horehound and spikenard for incense.

I don't recall what was said during the conjuration, but it was something to the effect that the wearer of the ring should see the truth of others lies, and conceal the truth of his or her own lies. My wife had some small entertainment with this upon visits around the town.

Over time, she grew to despise the idea of wearing a base metal ring set with clay, and required a more respectable motif. I made a similar design with Agate, also a mercurial stone. Later, I made another with white opal from Australia and black Honduran opal, which stones are also attributed to Mercury

Psychopompos, for they represent movement of living things from the upper world into a petrified state beneath the soil. She does not wear any of these rings presently, though it is still amusing to think of the times when she sat exchanging pure fiction with strangers in public.

The Love Magnets

When young people get the idea that you have an interest in practical magic, they inevitably ask for love spells. Most occult practitioners will do no such thing, but I saw no reason to exercise any restraint in the matter. Love spells tend to fall into one of three categories: those intended to attract a specific person, those intended to return a lost lover, and those intended to find an unknown lover with desirable traits.

The first sort of conjuration is far more common, and I spent a great deal of time performing such conjurations for my friends during our teenage years. It is fortunate for me that copper sheets were so easy to obtain. The process is more or less identical to the one given in this book, and a few times there were extraordinary events to follow.

One young man wanted a particular girl, but was unable to make his way to actually see her after the talisman had been enchanted. His interest began to wane, and (apparently at random) I happened to visit the girl and sit with her in her room for some time with some of her friends. She had decorated every spare inch of the walls, furniture, and most of her property with "I love James" (his name) written over and over several thousand times. I was there,

said her friends, as a liaison to this boy, so that I might convey the depth of the girls' obsession.

That I did, and he was horrified. He immediately asked to destroy the talisman and free himself from the designs of the girl. We did this, and later I saw the girl again. I asked her about the incident, and she replied that one day she felt compelled to do that to her room, and then recently it suddenly stopped as though her emotions had been rigged to a switch.

I have never made a talisman to remedy a broken relationship, though I have seen many people employ sympathetic magic to this end with great or terrible success.

I credit my own successful relationship to the use of a talisman designed to attract the perfect woman. I made a list of seven attributes I considered ideal, and can no longer recall that list or whether they were actually present in my wife. I made the talisman, used rose petals for my incense, and recited the list of demands. I pledged myself to be worthy of the woman, and offered seven shots of liquor to whatever powers would make my desires manifest. As of this writing, I have been with her for about twelve years and we intend to stay that way for more to come.

The "Get Out of Jail" Card

I have often felt, and have been reminded, that I come from a somewhat sheltered background. My parents were neither poor nor wealthy, I earned high marks in private schools, and was an active part of a

loving family. Many of my friends did not share all of these characteristics, and we were all avid delinquents. Some were more delinquent than others, and one in particular was assisted by a solar talisman.

He aspired to become the very worst sort of villain. He had made a rash bargain with infernal spirits, and obtained his wish to become a very successful bad guy. Drugs, violence, crime... you name it, and he was in it. I think many people would be horrified to know what passes for ordinary behavior among some people, and this guy was worse than most.

I knew him very well, and to me he was a good friend, as he was to my other friends. Not the kind of friend you tolerate, but the kind who you welcome. He was exceptionally bright and constructive most of the time, and was a true friend to all of us. At one point he was embroiled in a large amount of trouble involving an extended high-speed chase with the police, driving a stolen car he took after mugging its owner and throwing her out (he made her order food for him at Burger King!), and was eventually caught in the sewers with a stolen gun, a sack of drugs, and two home-made bombs. It was not his first criminal offense, and he was taken to jail. I was notified, and prepared the "Seventh Pentacle of the Sun" from the Key of Solomon for him.

He was released from jail within three days. There was never anything further heard about it from the law. Not a thing. Not a summons, not a record or a warrant: nothing. His was simply let go, without a word, and his record vanished. This was uncanny,

to say the least. It has been suggested to me that the power of the evil spirits had gotten him into so much trouble, and that the pentacle suppressed their influence and led to the undoing of their work. It should be mentioned that, shortly after, he repented his crimes and was promptly shot and killed by one of his other associates who did not share his newfound sense of ethics.

The War Shirt

When I was in High School, a friend of mine was on the football team, but was not especially large and found his game suffering as a result of it. He asked for some help, and we made an under-shirt for him decorated with red warrior symbols. These were simple designs like the symbols drawn from the Magic Square for Mars, but the shirt was absolutely covered with the stuff. We fumigated it with tobacco smoke and said something suitable for the intended effects. It was supposed to cast an aura of intimidation about him when worn, which he assumed would improve his game performance.

Unfortunately it was never worn for a game. One of his pals stole the shirt and wore it to school, also as an undershirt to avoid display of the symbols. That guy was attacked several times, blamed the "magic shirt," and was rid of it. I permit myself to think that the bullies were intimidated by its unseen presence, and responded with violence according to their inclination.

The Lucky Suit

I spent many lonely days at the university, with plenty of money for necessities and some in reserve for enjoyment. Being a Capricorn, I was not satisfied with my meager purse, and sought to expand my coffers in some small way. I cannot be happy without at least a small pile of cash.

I made a large picture on poster board, showing the figure of a centaur in a green business jacket. Sagittarius, the centaur, is ruled by Jupiter, so this seemed appropriate for one who wants to combine freedom and responsibility. Around the figure I made ten pentacles, in its right hand there was a green book, and the background was filled with blue. This very humble work of art was treated as though it were a talisman, consecrated and enchanted with due solemnity, and I afterwards went to the shared bathroom in my dormitory.

In the bathroom there was a green jacket, like the one in the drawing. In the pocket, there were ten five dollar bills and a green Gideon Bible. Not mentioning the money or the Bible, I asked around the dorm. No one claimed the jacket, so I kept it and still wear it on rare occasions, especially when enchanting Jupiter talismans.

My parents back home felt plagued by their neighbors, who insisted upon holding a permanent garage sale. I suppose it was their side business, but it generated a lot of noise, attracted unsavory people, and caused cars to park outside all the time. Complaining about the neighbors became a favorite

pastime for my parents, but I knew their boy (who was about my age) and we were friends.

He was always broke, as were most of my friends. I was usually the exception in that regard, though they never really knew it. Many of them were fond of making wisecracks about my abject poverty, but I was pleased to produce “Money Magnets” for them now and then.

One of these Money Magnets, which were small tin plates that I engraved and painted, was made for the same boy who had previously requested a love talisman. He received it and put it in his wallet, but later found that it had disappeared along with all of his cash, though his wallet was found.

Months later, I learned that the neighbors’ boy had taken his wallet along with the talisman. He claimed that he had no idea what it was, but his wallet had been brimming with cash ever since he acquired it. The talisman was never returned, and I was fortunate to have seen its outcome.

The Dragon of Misfortune

My mother, who passed away some years ago, was infatuated with a certain hypnotist during the time between her separation from my father and her untimely death by aneurysm. I had known this man in passing since my childhood, and bore him no ill will until about this time, when I discovered that he was a fraud and a condescending jerk.

After exposing him in several lies about the AMORC order, and enduring his haughty attitude

for a few weeks, I decided to make a nuisance of myself. I began by leaving him signed harassing notes on postcards bearing Satanic pentacles that had been saturated in festering roadkill entrails. I am sure that this annoyed him, but it did little else. Understandably, he began to isolate my mother from the rest of her family, and I suspected that he was using his hypnotism (at which he was a genuine expert) to secure this isolation.

I would have none of it. Before departing from Memphis for California, I made a lead seal representing a man in battle with a dragon. This was done as a sand-casting from a beeswax carving, and was stamped onto my mother's doorway. This particular amulet is described in the *Picatrix* as a talisman to separate lovers, to be made in "black lead." I was unaware at the time that "black" lead is actually graphite, while "white" lead is pewter. I suppose my own talisman could be considered "grey" lead.

The effect of the enchantment was to drive him away on some adventure, leaving her in the process. I suppose that if it were actually made in graphite, he might have been harmed along the way, but that if it had been made of pewter he might have been uplifted by the journey. As it was, he simply left for California on his own accord, and separated from her in so doing.

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Those who desire to practice traditional occult arts without a substantial investment of time and money will find this book useful.

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