

Magical Techniques

UNUSUAL TECHNIQUES IN PRACTICAL MAGIC

DRAJA MICKAŠARIĆ

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*Unusual Techniques in
Practical Magic*

Draja Mickaharic

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This book is dedicated to the memory of
Betty Lundsted Weiser, Astrologer,
Teacher, Editor, and Friend.

INTRODUCTION

Most of the better known European magical practices originated from only two sources. The first source was a book known as the Picatrix, or The Aim of the Sages, concerning Arabian astrological magic, as well as many other things. This book, originally written in Arabic, arrived in Europe around 1200 AD. It was soon translated into Latin at the court of Alphonso the Wise of Castile, where it became one of the foundation books of western magical practice. Unfortunately, this was something that the book, which actually described mystical practices, was not originally intended for at all.

The second foundation of western magical practice was the Jewish Kabbalah, first written around the same date. Originally, the Kabbalah was intended as a modification of an older Middle Eastern mystical system, which was changed slightly to suit the particulars of Jewish religious practice. Those who recognized their value in magical work quickly seized on the Sepher Yetsirah, the Sepher Zohar, and other books concerning the Kabbalah, making them keystones of European magical practice. These would-be magicians ignored the fact that these books were originally intended as the foundation of a religious mystical system.

It must be pointed out that neither of these systems was originally written as guide or an instruction manual leading to any kind of magical practice. They were originally written as expositions of mystical systems, designed for particular audiences, to enable the people for whom they were written to grow spiritually, by bringing themselves into greater harmony with their creator. Mystics of all shades have always realized that one of the side effects of true spiritual development is the ability to

perform magic. However, most sincere mystics also understand that the ability to perform magic is only a distracting way station on the road to harmony with the divine. While for the magician, magical ability is an end goal, for those who truly desire merging themselves with their creator, developing magical ability often becomes only an unwelcome diversion on their real path.

Just as it is possible to use an expensive luxury automobile to haul fire wood, so it is possible to adopt any mystical system which has real spiritual value to the purpose of performing magical work of various kinds. Over time, such misapplication begins to negate the value of the mystical system, if the system has not already lost its applicability to human development, solely through the passage of time and the many subsequent changes in human culture.

A book that appeared somewhat later, known as *The Five Jewels*, is of the same nature. It is currently being misapplied as a magical manual in the Near and Middle East. I am amazed that this small Arabic text has not been translated and published in one or more of the many European languages, where it could easily be sold as an instruction manual in magical practices.

Despite the fact that many legitimate books have been published concerning the practice of magic, several of them by Samuel Weiser, there seems to be an inordinate fascination with these traditional sources, from which spring most modern European magical practices. Many modern writers on magic even refer to the Kabbalah as the fount of western mysticism, which, if it reveals nothing else displays their lack of a real education in the history of magic.

There exists another lesser known set of magical practices that are the property of the peasant community, in Europe as well as other parts of the world. Unlike the high magic of the ceremonialist who often unknowingly follows the current descendants of the Picatrix and Kabbalah, these many forms of ethnic or peasant magic work quite well for those who use them. Ironically, it is by failing to obtain physical results that many who practice so-called high magic deceive themselves that their

verbal and mental gyrations, as well as their expensive and complex ceremonies, are developing themselves spiritually instead.

Magical practices of various kinds exist today in all societies and cultures of the world. There is no culture that does not have its own system of magic, whether it is formal or informal. Those cultures that have a more formalized religious system are more likely to have a more formalized system of magical practice. All cultures have their folk magic, spells, omens, divinations, and folk remedies. To believe that magical practices are limited to those of European origin is to deceive oneself about the reality of the vast variety of magical practices to be found all over the world. In fact, as I pointed out above, what most interested members of both European and American civilization now consider to be European or Western magical practices, actually originate from non-European, usually Arabian and Persian, sources.

African magical practices have lately developed a very strong presence in the United States as well as in many parts of Europe. Entering slowly with the introduction of Santeria to the United States following the Cuban revolution, these African traditional religions and their associated magical practices have recently become better known to the public. American Hoodoo, which is a strictly magical practice that developed in America primarily from African roots, has also become much more widely known recently. Voodoo, with which Hoodoo is occasionally confused, is another African traditional religious practice, although it has a rather large magical repertory of its own. Other African traditional religious practices, including the varieties of Congo religious practices, are also becoming better known in the United States. All of these magical practices have entered the American melting pot, and are becoming widespread in this country.

Brazilian and other South American practices, especially those taken from the native Indian tribes of South America, are also unfamiliar to those who base their magical work on European ceremonial and Kabalistic roots. The magical practices of the Candomble, while similar to those of Santeria, have a greater reliance on South American Indian practices than do the practices

of Cuban Santeria origin. The practices of the religious magician working in any of these Cuban or South American traditions may be similar to those of American Hoodoo, but there is always a dividing line between them. Nevertheless all of these traditions are ultimately from traditional African origins.

More recent additions to the variety of American magical practices are those that deal with Asian folk magic. Vietnamese, Laotian, and Cambodian magical practices have come with the immigrants and refugees flocking to these shores, just as various Albanian, Gypsy, and Balkan magical practices have entered on the heels of the recent migrations from the former eastern bloc countries. The American magical melting pot has been stirred once again. We shall find that as time passes, and other cultures send their magically inclined refugees to these shores, that more magical practices with which we are completely unfamiliar will arrive to puzzle those who believe that all magic is based on either the ceremonial work of the Picatrix, or the Kabbalah.

In this book, I attempt to give clear explanations of some of these less familiar magical techniques, so that those who practice magic may gain some knowledge of them. We can always learn and grow from the diversity of the cultures that we find in our country. This assists us in benefiting our own practice and improving our own magical work by providing us with new and different spells and magical practices.

It is my sincere hope that those who read this book find it both interesting and useful.

September 10, 1996
Draja Mickaharic

AN APOLOGY

This book has been compiled entirely from my own personal notes. As a result it may seem both repetitive and more than a little disorganized with seemingly no particular organization chapter by chapter. I hope than any neophyte will overlook these deficiencies, and make good use of the information that it contains. While I have attempted to make it as comprehensive as possible, I am well aware that there are many other aspects to the total practice of magic that have not been included,

As with everything else I write, I have held in mind the idea that ultimately this should be the kind of book that I would like to have had available to me when I first began my own study of the magical arts many years ago. I hope that it will suit those just beginning their study of magic, as well as those who have years of experience in the practice of the art.

I will also add that it has taken me a great deal of time to write this book, as the increasing infirmities of age have greatly limited the time I could devote to working on it. Long ago I ended my public practice. I now write only insofar as I am able to do so, although it is not as often as I might wish.

I would like to thank all of those who have given my other books such a warm reception. I hope that they find this book as suited to their tastes as they seem to have found the others I have written. It has been my pleasure to share with them some highlights form the accumulated knowledge in this field of study that I love. With the support of those who buy my books, I hope to continue to study and pass on that knowledge in writing so long as I am physically able.

April 2001
Draja Mickaharic

CHAPTER ONE

Magic With Chalks and Powders

White and colored powders, and a variety of white and colored chalks, are used in a variety of magical, magical religious, and religious practices. In all of these various practices, the powders and chalks are used primarily for their magical effect. We shall refer to this entire class of magical powders and chalks as *Pembas*, the Spanish name used to describe them in many of the Afro-Catholic magical religious practices, such as *Candomble* and *Santeria*. These practices all originated in African traditional religions, and have been greatly modified by their contact with Roman Catholicism in the New World.

Chalk is used, at least to a slight extent, in both Roman Catholic and Protestant Episcopal religious practices. There it is used primarily in home and house blessings, although the use of consecrated chalk could be greatly extended in Christian magical practice, should it be desired to do so. Those working magic within a strictly Christian religious framework, either through theurgy, or ceremonially, frequently use chalk to a much greater extent than does the more conservative Christian church itself. Information concerning the use of chalk in Christian religious practice is included later in this text.

The familiar Hindu caste mark powder is one reasonably common example of the use of magical powders. The usually vermilion *Kum-Kum Ghanda* powder, used in making the Hindu caste mark, is also used as a magical powder in *Puja*, or for making a magical religious prayer to the deities of the Hindu

pantheon. The act of Puja is an act of worship, usually either a general or specific prayer request, directed to one or more of the many deities of the Hindu pantheon. Puja is not always strictly devotional in nature. The ritual of Puja is frequently made to gain a real effect in the world, requesting in prayer something that the petitioner earnestly desires to receive from the deity.

We might say that Hindu Puja is often performed for a magical purpose of some kind. In some of the many kinds of Puja, the colored Ghanda powder, Kum-Kum powder being one example, is used as an offering to, or as a representation of, the deity that is being prayed to. When this is done, it is usually believed by the worshiper that the use of the powder greatly enhances the effect of their sincere and devout prayer.

Colored Ghanda powder is frequently placed on written petitions to the deity, and may even be carefully rubbed into the written text of the request. The petition packet may then be placed into the path, or among the possessions, of the person whom the petitioner desires to be affected by the prayer. In other instances the completed petitions to the deity, filled with offerings and covered with Ghanda powder, are wrapped up and placed somewhere considered to be pertinent to the problem that is being prayed about. A petition for protection of the home might be buried under the threshold of the house, as one example. The great similarity of the mechanics of these Hindu magical prayer spells to that of quite similar magical spells used in Afro-Catholic, Middle Eastern, and European magical work should not be ignored. Many magical techniques are quite similar and are found all over the world.

In more directly devotional Pujas, the Ghanda powder may be blown to the four corners of the compass during the prayers being made by the believer. In both instances the intended use of the colored powder by the person performing the Puja is often far more magical than purely devotional. The petitioner fully expects that the deities of the Hindu pantheon to whom they are directing their prayer will quickly answer prayers made by them when using Ghanda powder in this manner.

A powder (polvo) that is used in the African originated traditionally magical practices is pemba. Pemba refers to a stick of chalk made from the magical powder. Although it is sometimes used in its powdered form, the usual form of a pemba is as a stick of chalk. Combining the magical powder with a binder creates the chalk, shaped by forming the thick paste into sticks. I will explain later in the text how to make these. Whenever I refer to pambas in the text I am referring to this chalk shape. If the use of the powder is required, I will specify that. Pemba is a word that comes from the Yoruba based Afro-Catholic practices of Santeria. The similar African originated religions of Candomble, Umbanda, and their related religion, Voudon also use these chalks. In all of these magical religious practices, pambas, usually taking the form of white or colored chalks, are considered to be of great importance magically. These pemba chalks and powders are used both in the initiation of a believer into a particular magical religious practice, and in the practice of magic by the priesthood of these religions. Initiates also use the powders and chalks for magical purposes, when working within the structure of their religion.

The nature of some of these religious families or smaller groups being what they are, the leader of the group does not usually teach their subordinate initiates a method for making their own pemba. This lack of information forces the initiate to obtain any pambas they may require from the leader of their own group, frequently known as their religious house or their family. A few of the more unscrupulous leaders will sell pambas, often supposedly quite reluctantly, to their initiated followers. The sale is often made after the leader carefully explains that his pambas are the best that can be made, and that really powerful pambas are available from no one else.

In actual fact, pambas and the various colored magical powders of other practices are not as difficult to obtain, as most people, even the most devoted initiates of these practices, usually believe they are. These magical materials are often found as an item of commerce in many of the larger cities of the United States, where many of the various religious families following

these African traditional practices are located. As with most items of commerce, the manufactured Pemas sold by religious and spiritual supply stores are usually not of the highest quality. They are not always what the sincere magical practitioner would prefer to work with.

Spiritual supply stores in Brazil often have a variety of colored Pemas available for sale. Some stores in the larger cities of the US, where there is a large Santeria or Candomble community, may sell these Brazilian Pemas. They are of better quality than most of the American made Pemas that I have used.

Unfortunately it is often the deficient spiritual or occult store product that the unscrupulous religious family leader seeks to sell to his uninformed initiate. In some cases, only colored artists chalks are sold as pemas. I have found that experienced leaders of even fairly large magical religious families or houses have no idea at all of how to make their own pemas.

The goal of the following material is to provide the necessary information that will allow the interested reader to make his or her own pemas. Through actually following the directions presented, the sincere student will gain the practical experience of learning how to make their own pemas in any color or variety desired. In addition, the reader will learn how to make their own colored magical powders, from which the pemas themselves are made. As the use of pemas and powders is not restricted to any particular magical or religious practice, they may be made in alignment to whatever the student chooses.

I believe that it is important that students of the magical arts become proficient in making their own pemas and powders. This way they can avoid the investment of energy in trial and error techniques, usually required to determine what will work successfully. If this goal is reached, this information will have served its purpose.

After reading their way through this material and following the directions given, the intelligent student of magic should be able to make a magical colored powder in whatever color they desire. They should also be able to make a pemba that will

satisfactorily accept a magical charge, according to the abilities of the person charging the pemba. This will allow the person using the powder, to make whatever magical use of it they may desire.

None of the information in this description comes from any initiatory source, so the following information is not limited to any specific practice. Pemas made following the directions given may be used in any magical practice that requires the use of these colored powders, or pemas. Full instructions for both powders and pemas are given. These colored chalks and powders may even be introduced into practices that have not made use of them previously. I have even had the pleasant experience of being told by initiated priests from a number of African traditional religious practices that they preferred the pemas I made for them to the ones they were taught how to make by the person who trained and initiated them.

Many practitioners of the magical arts become lazy. They soon begin to use products provided by their local botanica, occult, religious, or spiritual supply store. Unfortunately, the powders and chalks obtained from these sources are not as satisfactory for magical use as those that are carefully made by the practitioner for their personal use.

Several years ago there was an occult supply business in Chicago, known as the De Laurence Company. Founded and named after the nineteenth century occultist, L. W. De Laurence, this company supplied powders of various kinds to occultists throughout the world. Over time, these powders all became colored bamba wood (ground bamboo wood), coloring matter and perfume. Their incenses and other magical ingredients quickly suffered from a like degeneration of quality.

Most sellers of occult products usually have the same interests in mind,—profit over product. The King Novelty Company and the Famous Products Company, both of Chicago, also eventually sold materials of the same indifferent quality by mail order to the occult and spiritual workers community.

Although these materials were widely sold, they were not effective, so it is not surprising that they eventually received a very bad reputation. Naturally this caused the practice of spiritual

and occult work, as well as the practice of magic itself, to be scorned. Eventually those who wished to practice magic for improving their lives turned to other practices. When Santeria became available in the United States, following the Cuban revolution, it was no wonder that it was soon hailed as the answer for those who wished to gain control over their lives and personal affairs through the practice of magic.

Over time, and with the continuing embargo on trade between the United States and Cuba, the quality of magical supplies available in the United States began the same decline with the clash of product in favor of profit that the ninetieth and early twentieth century had seen with other suppliers. Thus it gradually became more important than ever for those who worked in the field to manufacture their own products. Unfortunately, little real information as to how to make most of these products was available.

The rapid growth of the new paganism and witchcraft community in the 1960's and 70's opened the way for the marketing of many additional occult goods. At that time many occult oddities were placed on the market to suit the newly enthused pagans and witches.

Over time I have found that the best practice is to make your own products, although it is possible from time to time to find some vendors whose works can be trusted. With this in mind, I have given all of the instructions needed to make all of the products I mention in this book. I encourage the serious practitioner to make all of his or her own products, or at least to take the time to train an interested assistant to do so. Only in that way will you have products that you will be able to use with absolute confidence.

The Use of Blessed White Chalk in Christian Practice

White chalk forms a part of both Roman Catholic and Orthodox Christian religious practice, although admittedly a

relatively small part. Mouni Sadhu, in his book *Theurgy* gives a brief ritual for the blessing of the chalk used in general Christian practice. This is found on page 160 of his excellent, but unfortunately out-of-print, book. I understand that the official Roman Catholic ritual for this purpose is also found in the current edition of the Roman Ritual. Unless you are a Roman Catholic priest, I would advise either using the ritual given by Mouni Sadhu, or the modification of this ritual that I use, and give below.

The blessed chalk is usually ordinary white artist's chalk, purchased in pieces about an inch in diameter and about four inches long from an art supply store. Three pieces of the chalk are blessed together at one time. The prepared blessed chalk is wrapped in a blessed cloth, or a new blessed handkerchief. This chalk is used when, and as required, by the rituals of the church. In the most common Christian practice, this chalk is used to mark the doors and windows of a house during the house blessing ritual that, according to the Roman Ritual, must be performed by a Roman Catholic Priest.

The most frequent use of this chalk is the inscription of the sign of the cross, and the initials in either of the following manners:

J. M. J.

+ + +

J. + M. + J.

The initials stand for Jesus, Mary and Joseph. These are frequently written above the names of the three Magi,—Casper, Melchoir, and Balthasar. This inscription is made on the top of the front door casing using the names of the Three Magi when the priest goes through the house during the rite of blessing a home. The three crosses are made to remove hostile and negative forces from a home, or a building, and to prohibit these forces from ever entering the home or building in the future.

Those who make their own white pemba, as described later

in this material, will notice a better effectiveness in their house blessing, Christian or otherwise, than they will gain from using the white artist's chalk available at art supply stores.

Another use of this blessed white chalk is in blessing a person. In this case, three equal limbed crosses are made on the chest and on the back of the person to be blessed. The chalk is usually marked directly on the persons clothing, although it may be used to even better effect by marking the equal limbed crosses directly on the person's skin.

The blessing of the person's path in life is accomplished by blessing their feet. In this case, in addition to the above blessing, crosses are made on the soles of the feet and the tops of the feet. The action of marking the feet with chalk is usually followed by a prayer of blessing that is made over the head of the person. At one time this was a minor rite of one of the many Roman Catholic religious orders. Consecrated chalk may also be used in the sick room. Using it to bless the sick room itself is an obvious application. The chalk may also be used to mark crosses on the head of the bed, to bless the bed sheets, and for similar uses. Some of the powdered chalk may also be put between the bed sheets, as an instrument of blessing for the person who is ill.

The ritual for Blessing the Chalk, as I have modified it for my own use is as follows:

+ I pray for aid in this operation in the name of Almighty God the creator and sustainer of the universe, who has formed all of the worlds according to his will.

Let us pray:

+ May the Lord God Bless and consecrate this instrument of chalk that it may be of benefit to all mankind and that it may be used to prohibit entry to malign forces in the name of the three wise men, Casper, Melchoir and Balthasar. I pray that

all who use it, or to whom or what it is applied, will receive the benefit of the Blessing of the Lord God thereby.

+ Through the mercy of Almighty God,
Amen.

Sprinkle the chalk with blessed (holy) water.

REFERENCE: THEURGY, By Mouni Sadhu Published by George Allen and Unwin Ltd. London, England Copyright 1965.

Consecrated chalk is also used in Christian ceremonial magical practice, something that is well known to the practitioners of that art. *The Sworn Book of Honourius the Magician* attributed to, but not written by, Pope Honourius the Third (1216-1227), states the necessity of using consecrated chalk and charcoal to draw the magical circle to which the spirits are summoned. Arthur Waite and other authors who have written on ceremonial magic subjects also mention the use of consecrated chinks and powders in some of the various aspects of this kind of magical work.

REFERENCE: The Sworn Book of Honourius The Magician Heptangle Books, Gillette, NJ 1983

Some Afro-Catholic Practice Techniques Of Using Chalks And Pemas

In addition to pemas being used for exorcising and sealing a place or a person as mentioned above, they are frequently used to place a particular vibration, or a particular deific (Loa or Orisha) influence into a place. If the influence is to be permanent, the pema can be reduced to a fine powder and incorporated into the final coat of paint in the room. This is done by thoroughly mixing the fine chalk powder of the pema into the paint. Powdered pema may be added to any paint or varnish, either water or oil based, in a quantity of about a teaspoon of powder to a gallon of paint.

To add a similar but more temporary influence to a room, pemba may be used to make a mark on the doorway to the room. The color of the pemba, and the symbol used on the doorway, should naturally be relevant to the effect desired from their use. Pemas may also be used to place relevant symbols on the backs of pictures hanging on the walls of the room. The desired influence may also be added to a room by placing a line drawn with pemba around the whole room, either at floor or ceiling level, as desired by the person marking the room.

A friend of mine moved into an apartment in New York City that had recently been vacated by a Voudon Hougon. She found a "strange cord like green thing," as she described it to me, which entirely encircled the apartment at the level of the baseboard. It had even been tacked in place on the front and back of all the doors in the apartment. Investigating this strange place I asked my friend if she had noticed that the vibration of the apartment was very quiet. She replied that she could hardly even hear the street noises, which would ordinarily be quite loud in this third floor west side New York City apartment. I told her that the previous tenant had sealed the apartment so thoroughly that it was practically impregnable. The medium of his sealing the apartment had been a length of cotton clothesline, which he had covered with the green material, apparently a chalk powder mixed with some kind of oil. It was this that she had found tacked around the baseboard. To this day I have no idea what the man used, but it was certainly quite effective.

It is important to notice that both a pemba and a magical powder must always be prayed over, or charged magically in some way, before they may be used. This must be done whether the material is to be used as a powder, or as a chalk. Pemba that is prayed over, or charged, must be used only for the intended application.

Pemba chalks may not be recharged for every application. Thus if pemba chalks are ordinarily used, it is often better to use a powder when working with a simple condition when a small amount is needed. If a number of similar situations present themselves, a Pemba may be charged and used exclusively for these particular situations. Charged pemas should be labeled clearly to identify what they

must be used for. Ignoring this fundamental rule of charging the pemba for a particular purpose is one of the greatest causes of failure when using pemas in magic.

Pemba or colored powders may be applied to the body of a person when either general protection or the healing of a specific condition is desired. The chalk or powder is usually marked on the body of the person to be healed. A prayer of healing is then made over the person. This is particularly useful in the case of a person with depleted energy flow. The spinal column is first wiped with an alcoholic perfume; then a colored pemba, often in a water or alcohol medium, is applied to the spine to increase their energy flow. Occasionally this vitalization of a person is called for after the person receives a full spiritual cleansing.

This procedure should also be followed when a curse has been removed from a person and they have been cleaned spiritually. The revitalization may be best accomplished with either white or red pemba powder. If paint is desired, the powder should be mixed with alcohol—usually rum or whiskey—before being applied with a brush.

When only a small amount of powder is required, the prayer charging the powder may be made over the small quantity. The resultant charged powder may then be given to the person, in a suitable container with specific directions for its use. Charged powdered pemba may also be added to, or diluted with, plain unscented talcum powder. Cornstarch, rice flour, baking soda, and several other powders have all been found quite useful for the dilution of pemas and other magical powders.

As mentioned above, concerning the Hindu Ghanda powder, written prayers and petitions may be made with the magical powder being either rubbed over a completed written prayer or folded inside the prayer. A final prayer, charging both the powder and the written petition may then be made over the completed work. The finished petition may then be placed in some location that might enhance its effect. This might be in the persons house, or in a location where the person to be affected by the prayer will walk by the prayer, whether it is concealed or visible.

In some cases it is desirable to place traces of the pemba powder on other people in some concealed manner. This may be done by placing some of the powder on the clothing of the person, as well as rubbing it directly onto the person's skin. The influence of the charge on the powder will penetrate into the aura of the person in either event. In other cases it is better to place the pemba on yourself, particularly if a similar response is desired from a number of people. This will allow the charge of the powder to radiate out to all those with whom the person wearing the pemba comes into contact. In this instance, placing the powder on your own sternum will greatly enhance this effect.

The reason that the sternum is so important in magic is that a person's non-physical subconscious mind connects to their physical body at this point. The energy of anything placed on the sternum is more quickly absorbed into the subconscious at the sternum than any other part of the body. External mental influences, as well as psychic possessions, are attached to a person at the nape of the neck, often referred to as the seat of the Loa or the Orisha. This is at the point between the first and second cervical vertebrae, known as the Atlas and the Axis.

This is the reason why these two areas of the body receive so much attention in spiritual cleanings. Recall that in the Christian religion the sign of the cross is made over the sternum, both as a sign of blessing and as a protection of the person from forces of negativity and evil.

Another use of pemba powder is as a blow powder, either to benefit a person, or following the spiritual cleansing of a building. Some of the powder is placed on the palm of the spiritual practitioner's anti-dexter hand (the left hand in a right handed person). It is then prayed over for the effect desired, and the powder is blown from the practitioner's hand onto the person it is to assist. In the case of a building it may be blown from a doorway into a room that has just been spiritually cleansed. This seems to help the cleansing of either person or rooms remain in place longer than it otherwise would.

The above remarks are only illustrative of a few of the more

ordinary uses of powders and pemba chalks. Other similar uses will quickly suggest themselves to the experienced practitioner of magic. These colored chalks and powders are truly useful tools, suitable for use in any magical practice.

Making Pemas

The manufacture of all pemas is quite similar. They all consist of a basic color ingredient; an herb, spice, or other power ingredient; and a binder that serves to hold the materials of the chalk together in the form in which it is to be shaped. Adding a natural or live organic ingredient should boost the color ingredient, if it is taken from the modern line of inorganic, or coal-tar-derivative organic coloring materials. This natural ingredient is better able to accept the magical charge of the magician's prayer. Within the range of the three basic ingredients given above, there are a great number of ways to prepare the pemba itself. We will stick with the simple and less complicated methods that have earned their repute over time.

The Basic Color Ingredient

The most common material used by practitioners of Santeria, Voudon, and the other African traditional religions in the United States, as the basic color ingredient of their Pemba is an article of commerce found in most large art supply stores. The secret ingredient of these magician priests is Binney and Smith's (or any other brand) Dry Water Color Powder. This is the same dry watercolor powder that is frequently used as the medium for basic watercolor painting lessons in elementary school kindergartens. Dry watercolor powder is available at almost all art supply stores in inexpensive packages, and may be found in a wide variety of colors. Through practice in experimentally blending colors together, you will find that it is possible to obtain almost any color, or shade of color, that you might desire by mixing these dry powders. You can also vary the density of the

color by adding black or white dry watercolor to the mixed dry colored powders. From a few basic dry watercolor powders you can produce all of the various colors and shades of colors that you might ever desire. Red, yellow, and blue, powders are the basis for all colors, along with white and black. With these five basic ingredients, you will have all the colors you require for making magical chalks and colored powders.

Another set of basic color ingredients for making pembas presents itself in the form of the colored powders or pigments used in making other paints. These pigments are also sold in art supply stores. Many of these powdered pigments have an organic or natural living origin, and can be used quite successfully for making magic powders or pembas. Mars Red, for example, is usually derived from Ocher or Red-Iron Oxide. This is a material that has been used as both a paint color and as a magical powder since the very dawn of human history. There is more complete information on this topic later in this text dealing with unusual ingredients for powders and pembas.

Making the Pemba Paints

A simple body paint is often required for some initiations into various magical and religious practices, or for other effects. To make this paint, rum—usually 151 proof—is added to the water color powder instead of the more usual water. The rum acts just like water to form the paint mixture. This is the most frequent mix used in the pemba paint that is applied to the body of the initiate at the Santeria initiation ceremony. It also forms the basic paint used at the initiation ritual into most of the other African traditional religious practices. The paint is usually applied to the body of the candidate with a natural fiber brush, or directly by the hands and fingers of the initiating priest or priestess.

When small simple symbols are to be applied to the body of the initiate, the prepared paint may also be applied with a cork or a wooden stamp. This stamp can often be made from the cork of a champagne bottle, whose wide end has been cut to form the

desired design. Such a stamp will leave a clear mark when pressed first into the pemba paint and then onto the body of the initiate.

Another paint binder often used to make the body paint used in magical religious initiations, found in both Africa and other parts of the world, is egg white and egg yoke. The white of the egg is usually used for white or the cooler colors, such as blue or purple, while the yellow yoke is used with yellow, red, and the warmer colored powders. These blends of egg and powder make a satisfactory paint as well. Those who work with the Zar spirits of Ethiopia (at least those few I have met who live in New York City) use Gum Arabic (Acacia) mixed with alcohol in their initiatory white paint. They apply the marks of white paint to the body of the initiate with a triangular piece of thick felt. The felt is rolled up to act more like a stamp than a brush. In one procedure, which I witnessed, this rolled piece of thick felt leaves an impression that looks very much like a spiral. The white pigment is made from finely ground eggshells, mixed with the gum Arabic and alcohol base. The paint has the thick consistency of a cake batter.

Vivifying White Powder And White Pemba

When inorganic colors, or organic coal tar colors, are used in coloring pembas it becomes necessary to add a material that will assist these non-living colors in accepting the magical charge of the prayer made over them. The living material that is most commonly used for this purpose is the basic material used in making white pemba—powder made from finely ground eggshell. If egg white or egg yoke is added as a binder, it is not necessary to add another ingredient to accept the magical charge, as the egg white or egg yoke provides the necessary organic quality.

Eggshell is prepared for use in pembas in the following manner. Collect several dozen eggshells; carefully remove the inner membrane from the fresh, moist, eggshells. The collected eggshells should be carefully rinsed and air-dried. Once a sufficient quantity of clean and dry eggshells is on hand (at least two dozen egg

shells are needed) they should be crushed in a mortar until they have been reduced to a very fine white powder. This fine white powder yields the vivifying white, which may be used alone to make the cascarilla pemba, or added to the mixed watercolor powders to improve their ability in accepting a magical charge.

The natural binder for a pure eggshell pemba is egg white, which is added to the mixture to form a stiff paste. Next, the paste is shaped into the form of a stick of chalk. Placing the mass of chalk and egg white between sheets of waxed paper does this more easily. The completed and shaped Pemba is then dried under cover, traditionally under a clean white cloth, for at least eight days. A Cuban Santero once told me that the completed Pemas are supposed to be dried by the side of a running river, with the pemba being placed on the bank, lying on a bed of leaves. I doubt that this would much improve the nature of the pemba, but I must admit that I have not tried doing this. I really do not believe that laying anything next to the East River, which runs next to Manhattan Island, would improve anything.

Vivifying Black Powder And The Black Pemba

There are two forms of pemba that are usually black in color: the black, or more often dark gray, pemba made from the ashes of the sacrificial fire and the black pemba made from the charcoal of burned wood. They have very different uses, and a very different nature. The Pemba made from the ashes of the sacrificial fire, known as Cinza, presupposes that you have these ashes of the sacrifice to work with. If that is the case, the method of making this Pemba is also in your grasp, as was described above. The ashes are reduced to a very fine powder in the mortar, and a small amount of binder is added. They are then shaped and dried into sticks of pemba.

Black Pemba made from the ashes of wood is also useful. They may be used for many other things than their supposed use in negative or black magic. As wood is a natural material, and not the result of a human chemical process, it can act to vivify

any colored powders that it is used to darken; just as the white powder of eggshell can be used to vivify any powders that the powder is used to lighten in color.

If it is desired to have a specific influence placed into the completed Pemba, ashes of woods selected from Palos, as mentioned later, may be used. The sticks of wood should be reduced to charcoal slowly, usually by the process of slow carbonization in a retort. Should you not be equipped for this procedure, attempt to find a friendly alchemist or chemist to accomplish this for you. The equipment is expensive, cumbersome, and difficult to keep or use in a small apartment.

Those who are interested in alchemy might wish to save the condensed product of the gas given off in this carbonization of the wood. Other workers might wish to ignite these gasses, or to allow the gas simply to dissipate into the air. This depends on the operator and the nature of the wood or palo being carbonized.

Once charcoal has been made from the selected wood, it should be cooled and allowed to sit in the air for a day or so. This restores some humidity to the charcoal, and makes crushing it to powder in a mortar a bit easier. The charcoal may then be crushed to form the fine black powder used to make the black Pemba, or the vivifying darkening powder used for a Pemba colorant.

Should you wish to avoid having to make the charcoal itself, you can again visit your neighborhood art supply store and purchase some of the excellent natural charcoal sticks that they sell. I have found that commercially prepared grapevine wood charcoal sticks, used for sketching by artists, take an excellent charge, and can be used successfully to make a black pemba that works quite well in all circumstances. Sticks of grapevine wood sketching charcoal sticks may be prayed over and used as a Pemba for various purposes all by themselves.

Grapevine charcoal has some very interesting, and quite useful, properties of its own. It is often used in the rural magic of Greece, where the names of the various patron Saints of the family are written around the house, under the eaves, with this material. This is done as a means of protecting the home.

In my opinion you should avoid using painters' lampblack for making a black pemba, as it is usually a petroleum product, and does not work as well as charcoal, which comes from wood. Other black and colored powders available in the powdered pigment department of the art supply store should be considered with care. You must read the contents label carefully, and unless it states what the powder is made of, or you can recognize it as a natural ingredient rather than it being a coal tar dye product, you should avoid it.

There is more information on using artists' pigments as powders in magical work given later in this book. I have found these useful colored powders to be an excellent addition to the materials of the magician.

Cascarilla

Cascarilla is probably the most frequently used Pemba in all of the various African traditional religious practices. It is made almost entirely of a powder made from finely ground eggshells, prepared as described above. In some cases, powdered cascarilla bark is added for better effect.

To between four and eight ounces, by volume, of finely ground eggshell powder, add about a quarter teaspoon, or even less, of finely ground Cascarilla bark. The resultant powder is mixed thoroughly, until the cascarilla has blended into the eggshell powder completely. If desired you may add a pinch of finely ground orrisroot powder, about as much as would make a match head, and about an eighth of a teaspoon or less of lotus root powder. Mix these thoroughly into the powder so that no traces of the herb powders remain visible to the eye in the finished powder or pemba. The explanations for these additions follow later in the text.

Plain cascarilla powder can be used as a symbol of the higher deities (Olofi, Obatala) in most African traditional religious practices. Those who are working in Christian or with Christian Cabbalistic practices may also use the powder or chalk as a symbol

of Christ. The powder itself is used in blessings, exorcisms, sealing, and in all general magical work of a protective and beneficial kind. It makes an excellent powder base for the chalk used for blessing and sealing in the house blessing ritual described previously.

To form the Cascarilla into a pemba chalk, it must be mixed with as small amount of binder as possible, formed into the desired shape, and dried. Egg white, or any vegetable gum glue, or other desired binder might be used. Gum Arabic or egg whites are the traditional choices. Elmer's Glue, slightly thinned with water if necessary, will also work satisfactorily as a binder for making most of these Pemas. This white glue is made from casein, which is found in milk. The finished mixture may be rolled in waxed paper to shape it into its final form as a chalk. Once it is mixed the material is usually quite sticky. After exposure to the air, the formed chalks will eventually dry hard.

A white Pemba, or a chalk made especially for drawing magic circles by ceremonial magicians, may be made in the same manner as Cascarilla, except that the best powdered herb to add is a quarter teaspoon of orrisroot. There is usually no need for adding either cascarilla bark or lotus root in making this chalk.

This Pemba very works well for both drawing the circle, and for inscribing the names of the various components of the circle when a full scale ceremonial magical circle is being drawn. When a color, or a specific referent to a deific structure, is desired in the circle, this white Pemba should be used only for drawing the outer circle. By its inherent nature it has the property of enhancing communication between the physical and the non-physical realms. This makes it an excellent aid for summoning any desired spirits to the circle.

An equal blend of lotus root and orrisroot, about an eighth teaspoon of each, added to the cascarilla pemba powder enables the blessing usually given after a spiritual cleansing to remain with the person over a longer period of time. I have found this easier to use as a powder, with a pinch of the powder being applied to the top of the head of the person being blessed. Oftentimes,

as with those who complain that they do not feel anything from the spiritual cleansing process will have very strong feelings about it after this powder is used in the blessing. Plain orrisroot powder, of the kind used as a table condiment in Europe, may also be used in these situations if it is available.

A plain white powder for other, less sacred, purposes may be made in the following manner. Take six or eight sticks of ordinary white blackboard chalk, or one or two of the larger sticks of artists sketching chalk, and reduce them to a fine powder in the mortar. The powder may be used as desired, or it may be mixed with any herbal ingredient and a binder, and made into a Pemba.

The magnesium carbonate and calcium carbonate of the ordinary blackboard chalk have no particular spiritual value. This is especially true because a large quantity of the material made into ordinary blackboard chalk is often derived from the residual products of the chemical industry. These materials do not originate in living substances, as does a naturally mined chalk. However a Pemba, or a powder, made from this material will still have certain qualities that are useful in most everyday magical practices.

This powdered white blackboard chalk may be used instead of the white water color powder, for lightening up the colors of the other powders you make from the Binney and Smith powdered paint. The powder will accept a magical charge, more especially if herbal powders are added to it. But it is not as accepting of the charging prayer of the magician as is the prepared white eggshell powder.

Correspondences

There are some correspondences between colors and herbs that may be listed below, but the experienced spiritual practitioner or magician should use the more familiar correspondences of their choice. In all cases, it is assumed that the basic concepts of making the colored powders and pembers given above are to be followed.

Vibration Desired	Pemba Color Used	Herb or Spice Used in Pemba
Action Vital Energy	Red	Cayenne pepper Mars Red Ocher (Fe O ₂)
Calming the Nerves	Blue	Cinnamon
Mental Strength	Yellow	Mint
Creativity	Yellow	Peppermint
Protection	Brown	Clove Iron filings Ocher or Mace
Wealth or Money	Green	Cinnamon Cypress Oil (Chype)
Health	Green	Cinnamon
Curse Breaking	White	Mate powder
Communications	White	Orris Root

Table One

The following additives have been used in making a white powder or pemba to good effect.

Mental Clarity—Fenugreek

Spiritual Power—Lotus Root

Grounding or Earthing a person—Table Salt

You can make any specific pemba you may desire or require by adding other herbal influences.

The colors and related deities of Hindu Ghanda powders, as given to me by a Hindu friend, are that the Vermillion Kum

Kum powder relates to Durga, while the black teakwood paste relates to Kali. These powders may usually be found in Hindu grocery stores, often in an amazing variety of colors. Unfortunately, my Hindu friend did not know any other their other deific correspondences, or their constituents.

REFERENCE: The only book I have ever found that even mentions pembas is *Primitive Religion and Healing*, A study of folk medicine in North East Brazil. Published by D. S. Brewer, and Rowman and Littlefield, for the Folklore Society—1979

This book, by Paul V. A. Williams, deals with the preparation of white, colored, and black Pemas. A number of formulas are given for making Pemas, primarily used for healing. The herbs used in the Pemas are those found in North East Brazil. The book is a very worthwhile addition to the study of any of the Afro-Catholic magical religious practices, and I thank my friend and former student Eoghan Ballard for calling this book to my attention.

CHAPTER TWO

Magic With Twigs and Wood

Greek Folk Magic, especially those forms practiced in the remote hill country of Thessaly and Macedonia, use the power inherent in twigs, sticks, and wood. Powders and shavings of wood are frequently used in spells, as well as using small twigs and pieces of branches for magical purposes. This ethnic Greek magical work may be considered to be completely independent of the Congo derived Cuban twig and wood magic, known as Palo, although it is quite similar in nature. Greek folk magic performed by using the bark and twigs of grapevine is of a similar nature.

Some Irish magicians use the magical properties of various woods, aside from the well known blackthorn wand or walking stick used by almost all of the Irish magicians I have ever had the pleasure of meeting. The power of the oak, symbolized as the male, and willow, symbolized as the female, is found throughout Celtic witchcraft practices. The magical use of holly and ivy is also well known in these practices. The 'cursed' yew is another wood that finds a place in Celtic witchcraft and folk magical work. Spells, curses, and blessings, can be laid, using words written on twigs, or by using words or symbols on pieces of bark or wood. These magical uses of wood and twigs are found throughout almost all of the nations of Europe.

Palo and Palos

The African-derived Cuban traditional Palo practice of magic

using wood and twigs is far more elaborate than the remaining European practices. In most African traditional religious practices that use woods, the pieces of wood selected are treated with a great deal of respect, as is the tree from which the piece of wood is taken. The Congo derived magical practice of Palero is the best known magical practice that uses wood as a magical medium. The common Spanish name for this practice is Palo. The practice is known as Kumina in Brazil, and as Kimbando in Uruguay and Argentina. They are distinct religious practices, different from but similar to the Cuban Palero religious practice.

Palos are selected and prepared pieces of wood, sticks, or twigs, usually taken from a living tree, that are used in the practice of magic. Pieces of wood used as palos are most often prepared for their magical use by the person who is to use them, either when they are gathered from the tree, the ideal condition, or when they are to be used. In those initiatory magical practices that use palos, the ritual of the preparation of the wood—the actual act of converting the raw twigs and sticks into magical palos—is one of the most important, and often one of the most secret, parts of the entire magical practice.

The word Palo comes from the Palo practice, known as Palo Mayombe, which is most frequently associated with the Santeria Afro-Catholic magical religious practice. In the Afro-Catholic religious practice of Santeria, a person who is first initiated and trained to work with Palos is called a Palero. Palo Mayombe, or Palo Monte, is an African traditional religion, which originated in the Congo area of Africa. It was preserved and modified in Cuba, and has spread to other areas, where these Afro-Catholic magical religious practices have taken root. In addition to working with wood, the Palo practice involves a direct means of communication with the spirits of the dead. It is strongly animistic, and similar to Native American shamanism. In the Palo practice, everything in existence is considered to be inhabited by spirits. The most important spirits in Palo are those of the human dead, the spirits of nature, and the spirits of the forces of nature. The Palo religious practice is as complete a religious system as is Christianity or Judaism.

Among many Santeros, the highest form of magical practice is considered to be Palo magic. Many people who are to become Santeria initiates take the Palo initiation shortly before their formal initiation into Santeria. Those who become Paleros believe that this separate initiation gives them a great advantage over others in working magic. The Palo practice, in addition to working with these specially prepared pieces of wood, also involves working with the spirits of the dead, along with many other things. Here we will discuss only the practices of the working with wood, which is probably the most distinctive feature of Palo to those who are not initiates. It is important to understand that this is actually a relatively minor part of the larger Palo magical African traditional religious practice.

The Palero initiation (the Rayamiento or the scratching) is neither as long, as expensive, nor as difficult, as the more complex initiation into Santeria. I have often wondered why most people who become Palero's do not stop with this initiation alone. Most of the Santeros I know insist that their Palo magic is more powerful than the Orisha magic that is practiced by the Santeros. Some of these Santeros believe that magical power is obtained through Palero, while spiritual growth is obtained through Santeria.

In former years in Cuba, and before that in the Congo region of Africa, the full fledged Palo initiation involved the initiate being entombed with the corpse of a dead person—someone whose spirit he would later work with. The initiate was required to stay in the tomb with the corpse for six or seven days, sharing his food and water with the dead person. Eventually this practice was discontinued, and the present Palo initiation usually takes only two or three days.

Magical and religious-religious practices that use sticks, twigs and pieces of wood in the practice of magic are found up and down the west coast of Africa. The Fon people, neighbors of the Yoruba of Nigeria, have a very similar magical practice. The Dahomey people also have a similar magical practice.

The Dahomey people are known for their power staff, a carved walking stick, known as the Obi stick, which plays a large part in

their magical practice. These beautifully carved Obi sticks or staffs, are found in many places in the Caribbean today. This powerful walking stick is frequently made from the wood of the silk cotton tree, known as ceiba, a holy tree in this and other African based practices. Often the wood of at least one other tree is added to the Obi stick. Frequently this added wood relates in some way to the deity of the owners head. The use of a specially prepared magical stick, or staff, is also found in Celtic and Norse traditions, as well as in several other ethnic traditional magical practices.

It is less well known by most people involved in these African traditional religious practices that the same, or similar magical practices, using wood, twigs, and branches, are found throughout the entire civilized world. There are a number of very similar practices in the Mediterranean basin, particularly in the rural areas of Greece, the Balkans, and Italy, as well as on a number of the Mediterranean Islands. Irish magic uses a number of woods, aside from oak and willow. Probably the best-known Irish wood stick, or staff, is the blackthorn staff, carried by, or available at hand to all of the few Irish magicians I have ever met.

In most cases, magical practices involving woods are not easily noticed by the casual observer of these practices, probably because they use the wood of only a few trees. In the practice of Palo magic there is rich assortment of woods that is available for magical work. It is this that gives the Palo practice its preeminent position in the field of wood and twig magic.

Magical practices using sticks, twigs, and pieces of wood are also found throughout the Middle East, and well into the Orient. An example of oriental magical practice using wood may be found in the well-known use of bamboo strips and yarrow stalks in magic. The twigs or stalks of yarrow are used in China, and in all of the nations of Indo-China. The twigs are used in magical work, as well as in casting the I Ching. Magical practices using wood as a medium seem to arise wherever there are a sufficient number of different useful woods available to form a real foundation for the practice of this kind of magic.

These magical techniques deserve both a more general

exposure, and much greater respect, than they have previously received. This is why I have written these notes concerning them. I limit myself to dealing with the Palo practice, as it is the most popular of these practices found in the United States.

In the fourth edition of his book, *The White Goddess*, the Welsh poet, Robert Graves, lists the Celtic tree alphabet of Wales and Ireland, and some of its correspondences. He gives the correspondences as his rationale for selecting the particular trees to match the letters in the tree alphabet; but the correspondences and the woods involved also form an excellent set of woods for the practice of what could be called alphabetical twig magic in a Neo-Celtic magical tradition.

The American artist, Frederic MacLauren Adams, both used and taught this type of Neo-Celtic tree, stick, twig, and limb magic in Los Angeles in the 1960's and 1970's. His derived magical practice was quite effective for him, as it would be for anyone else who decides to apply the powers of trees and woods to their magical work. The particular set of woods, letters, and virtues given by Robert Graves in *The White Goddess* is quite suitable for anyone who wishes to begin this practice of natural magical art.

Palo spells are accomplished in many different ways. As trees are creatures of the earth, palo magic may be considered to be one of the many forms of earth magic. As with all earth magic, regardless of the specific practice involved, palo magic must always be worked in accordance with the rules of elemental magic. Palo magic itself may be considered to be another form of elemental earth magic. It is one that uses living trees to supply the medium for performing magic.

In any form of magic, the manner in which the spell is sent out into the universe to its intended recipient is important. With any kind of elemental magic, the disposition of the spell must always be made through the actions of the elemental forces that are actually to accomplish the desired work. The means of the disposition of a spell, through the offices of the elemental forces, as they are usually practiced in elemental magic, are reviewed briefly below.

For Disposition by Air:

The palo, or twig of wood, is usually filed or ground to a powder. After the palo powder has been charged, or worked magically, the palo powder is blown to the four winds. Usually the powder is blown to the cardinal points of the compass, with the magician standing in an open place, such as in an open field, or even on the roof of a building. Or, the palo may be filed to a powder and blown at the person, or placed upon the body of the person, to affect them. This may be done to work for or against the person, or to treat the person for some physical condition.

For Disposition by Fire:

The palo is soaked in ethyl alcohol, rum, or some other alcoholic beverage. 151 proof rum is considered the best medium for this by most of the Paleros that I have known personally. An Irish magician, whom I once watched work, used Jameson's Irish Whiskey to the same good effect. The palo is then set on fire. The soaked wood can be burned in the work cauldron of the magician, either in the form of splinters or shavings. As a symbol of its going out into the universe to do its work, the palo is usually burned outdoors, or at least in a room in which there is a minimum of one open window.

For Disposition by Water:

The palo may be boiled, either as a whole piece, as a powder filed from the stick or twig, or even cut into chips of wood. The water may then be used as an ingredient in a bath, as a spray or a

sprinkle, or in some other manner, as desired by the magician. As an example, the charged water could be poured where the person to be affected will walk by it, or where they will walk over it.

For Disposition by Earth:

The palo can be buried, or sprinkled on the ground in a fine powder, usually being placed where the person to be affected will pass over, or near by, the powder. The palo, or its powder, could also be mixed with some other earth (or any other suitable solid) ingredient, and used in some way to influence the person.

This last is the most frequently used means of disposition. The powder of the palo can be placed directly on the body, or on the clothing, of the person to be affected. It can also be placed on the person's possessions in such a way, that as the person takes up their possession, they take up the powder of the palo as well. Some magicians make it a practice to place the powder across the person's front doorway, to affect them with the power of the spell as they enter or leave their home.

The virtue of Palo magic is that it adds the virtue of the wood of the tree to the virtue of the magician using it. This increases the energy being applied to the magical work. As with every other form of magic, it is actually the sincere prayer of the magician, and the intent that he places on the material in this prayer, that ultimately commands the physical material of the spell to do its work. Unless the magician can make a true prayer over the palo he will have no success with this, or with any other kind of magic.

The Process Of Collecting The Palo

Aside from the prayer charging the palo to perform the task desired by the magician, the next most important part of palo

magic is collecting and preparing the palo, or the twig of wood, to be used for the spells the magician wishes to cast. This requires that the magician gain the useful acquaintance, if not the active friendship, of several trees whose wood he desires to use in his work. All parts of the tree have their own virtue, and it is up to the magician to decide which virtues to blend for his intended use.

One way of classifying the various virtues of trees and their individual parts, is through their astrological rulership. Paracelsus, in his books of occult philosophy, gives a list correlating the various parts of plants and trees with their astrological virtues. This should be referred to in order to understanding how the fundamental virtues of both plants and trees, are modified according to the astrological rulership of the part of the part of the plant or tree used.

The roots of plants or trees are under the sub rulership of Saturn.

Peelings of the bark are under the sub rulership of Mercury.

The wood is under the sub rulership of Mars.

The sap or gum is under the sub rulership of the Sun.

The leaves are under the sub rulership of the Moon.

The fruit is placed under the sub rulership of Jupiter. This is the reason why most oils are classed as ruled by Jupiter, as oils are usually taken from the fruit of the tree.

The peelings of the fruit, as well as the seeds of the fruit, are under the sub rulership of Mercury.

The flowers are under the rulership of Venus.

Meeting And Working With Trees

Gaining the acquaintance and friendship of the individual trees the magician desires to work with is always the first step the

magician must take. Once the magician has made the acquaintance and friendship of an individual tree, all of its various virtues are open to him. However, before he may make use of any of the virtues of a tree, the living spirit of the tree must indicate to the magician that he accepts him as a friend, and is willing to work with him.

The magician in search of a tree to work with should begin by giving the forest itself an offering of some kind. This can be as simple as an offering of a few pennies as he enters the woods. The first step involves finding the particular tree with which the magician wishes to begin working. The magician should approach the tree, greet it, and praise its virtue. Obviously, the magician must know what the virtue of the tree is. Trees innately recognize their own virtue, and if the magicians address it incorrectly the tree will probably not respond to him.

Once the tree has been greeted and praised for its virtue the magician should feed it in some way. In some cases it is sufficient to water the tree. In other cases an offering of an alcoholic beverage of some kind is acceptable to the tree. Some fertilizer that is suitable to the tree is also an acceptable offering for most trees. In some cases the tree will ask that a chicken be sacrificed to it. Other trees may request cooking oil, such as coconut oil, palm oil, or olive oil, as an offering. Much depends on the desires of the individual tree, as they are revealed to the magician when he mentally communicates with the tree he has selected.

Once the magician has made friends with the spirit of the tree, and before any attempt has been made to gather any of the twigs or sticks of the tree, the magician should inquire of the tree's spirit whether or not it would be willing to be of assistance to him in his magical work. If the individual tree refuses permission, or refuses its assistance to the magician, it is either because the heart of the magician is not what the spirit of the tree desires to connect itself with, or because the tree itself feels that it should not be a part of any magical work.

This latter is usually from knowledge of its own deficiency in some area. Should a tree refuse the magician permission to

work, the magician should then ask the tree for an introduction to a tree of its same species that would be willing to work with him. This introduction, if not forthcoming in a day or so, is usually an indication that the individual tree feels that the motives of the magician are not sufficiently pure to work with any trees of its species.

Should this be the case, the magician should approach another tree of the same species and begin the introductory process all over again. The magician should use extreme courtesy in addressing the new tree, but he should make no mention of having been refused permission to work with it by another tree of that species. Only after being refused by three or more trees of the same species should the magician conclude that he is not to work with any trees of that species.

Sacrificing Chickens To Trees

When a chicken is sacrificed to the spirit of a tree, some of the blood of the chicken is usually placed on the trunk of the tree, and some is placed on the twigs that the magician intends to gather to use for his work. The body of the sacrificed chicken is almost always left at the base of the tree, where it decomposes to fertilize the tree.

The general rule for chickens that are to be sacrificed to trees is as follows: if the leaves of the tree turn any color but brown in the fall, a red chicken should be offered; if the leaves turn brown, or any other color but red, a white chicken may be offered. Certain trees are offered black chickens, especially when their woods are to be used in negative magical work. Those trees that go both ways in magic are frequently offered black chickens, even when the purpose of the proposed work is beneficial.

Chickens that are sacrificed to trees are usually killed by wringing their necks and then pulling the head of the dead chicken from the body of the bird. As in all other animal sacrifices, the chicken must be a willing victim, and the tree must be willing to receive the particular chicken being offered it. Once the chicken

is dead and decapitated, the blood of the chicken is offered to the tree, as it has requested.

The Sign Of Blessing From The Tree

The sign of blessing from a tree is usually that a leaf will fall from the tree, along with the communication of agreement that the tree will participate in the work of the magician. Until that blessing and agreement are reached between the magician and the tree, no sacrifice of a chicken should be made to it. This sacrifice should be done only when the magician and the tree are in harmony and have reached a mutual agreement. Just because the magician desires to work with a particular tree doesn't guarantee a reciprocal desire on the part of the tree itself. Until you are actually working together in harmony, it is useless to sacrifice a chicken to a tree.

Once the tree drops a leaf to you, you should catch the leaf and rub it on your head. You must then thank the tree for its blessing, and bless it yourself. At all times, whenever you leave the tree, it is important that you thank the tree for its assistance, and greet it again. (Simply saying hello and good-bye to the tree are acceptable terms of greeting)

Hidden Feeding Of A Tree

In modern times it is occasionally difficult to feed a tree located in a public place in the way that the tree might desire. If this presents a problem, there is another manner of feeding the tree that has been found to be effective in many cases. This method should be discussed with the tree before it is attempted, as quite a few trees will not allow themselves to be fed in this manner. Some trees require that they be fed in a more open and direct manner. As with everything else in gathering the palo, a great deal depends upon the spirit of the individual tree.

To feed a tree in a concealed manner ask the tree for dirt from its base to hold the sacrifice. Once the tree indicates which

dirt is to be used, the dirt should be gathered by the magician and placed directly into their work cauldron. Once the magician is at home, the work cauldron may be placed in the middle of the working circle, and the offering for the tree sacrificed over the cauldron, with the appropriate prayers and statements made. Within twenty four hours after the time of the sacrifice, the dirt must be replaced at the foot of the tree. At this time the prayers of sacrifice, and the statements must be again made to the tree.

With those trees that require that the blood of the sacrifice be placed on the twigs, you may usually place the necessary blood on the sticks or twigs after you bring the sticks or twigs to your home. You may keep some of the blood from the sacrificed chicken in a white dish, except when gathering ironwood root, not common in North America, when the blood must be kept in a black or a red dish. The blood may also be kept on the altar in a gourd bowl (jicara or hickera) if desired. You should apply the blood from the sacrifice to the twigs with the pointer finger of your dexter hand.

As blood coagulates and spoils rapidly, and will also draw an amazing number of flies, you should remember to add a bit of citric acid (sour salt) solution. Use about a quarter teaspoon of citric acid and dissolve it in as little spring water as will allow it to dissolve. Use as little of this solution as will keep the blood thinned and liquid. The resultant thinned blood will work as well on the palos as blood that has not been thinned. You should keep the thinned blood in the refrigerator, until you use it on the palos the following day.

The Sequence Of Events In Gathering A Palo

It is important to recall the correct sequence of events in taking a palo. Get the permission of the tree. Feed the tree what it wants. Ask for the particular palo you want. Take the palo from the tree. Thank the tree.

Leave the tree by greeting it again, as you would bid farewell to a friend who has just done you a rather large favor. In all

requests you make for a palo, the virtue of the tree must be praised, and the wishes of the individual tree must always be respected.

Prayers To The Spirit Of The Tree

Prayers that are said to the spirit of a tree when the twigs of the palo are taken may be made along the following lines. There is no fixed prayer that must be used, unless you have been given a specific one because of your involvement with, or initiation into, a practice that uses this system of magic. If this is not the case, the following prayers may be used as a guide, and they may be varied as inspiration suggests itself in individual circumstances.

“You who are the life of this tree, I ask you for your blessings, as I give you my blessings (at this point you must bless the tree). I praise you for the virtue that our creator has given to you. I ask that there be harmony between thee and me. I extend my friendship to you (for a time, depending on how long you intend to be connected with that particular tree) (“So long as you and I shall either of us live” is a formula that is often used, but I do not recommend it. For a year is a better and more reasonable time span.) and to others of your species (kind), wherever I shall encounter them.”

A Prayer Made When Taking The Palo

“Together we do that which God has ordained for us. Together we work for the kingdom and glory of our creator. I ask that you give to me of yourself, for a symbol of your virtue. Will you share your virtue with me?”

Wait for a response from the tree!

Ask three times. If there is no response from the tree, say good bye to it and go away.

If the spirit of the tree responds favorably the palo may be cut as the tree indicates. Once cut, the raw ends of the tree wood should be fed with oil, blood, or earth, as the tree indicates.

You will find that any tree that goes both ways (can be used for benefic or malefic purposes) will wish to have either oil or

blood placed on the cut end of the twig. After feeding the cut end as it asks, the tree should be thanked again for the palo, praised for its virtue, and greeted before leaving it.

The most basic book about Palo work is the Spanish language book "El Monte," By Lydia Cabrera. This book contains much about palo and other Cuban magical practices. Her book "La Regla Kimbasa del Santo Christo del Buen Viaje," deals almost exclusively with the palo practice. Ediciones Universal in Miami Florida publishes both of these books. There is little else about palo work, or any other system of magic with wood, sticks, and twigs that has been written in Spanish or any other language that I am aware of. The entire concept of Palo work lies in the individual magician being sufficiently in tune with the divine creation to recognize the virtues of the particular plants, herbs, and trees and thus realizing just what they may be used for.

The attunement with the divine creation that is essential to any magician cannot be taught by any formal logical or rational means of education. It must be attained by the magician themselves through the process of spiritual elevation and inner growth. Unfortunately, this attunement is not gained through initiation into a practice, and if it is already present in the person, no initiation into a practice is necessary.

Specific Palos Used In Magical Work

It is necessary for me to state once again that none of the information below comes from any initiated source. It is only information that I have acquired through conversation with other spiritual workers during my long years of spiritual practice. While the information is generally reliable, it is given here as I myself have modified it for use in my own work.

The Garabato

In Santeria, the most common and the most important of all of the Palos is the 'Garabato' (made of Guayaba), the hooked

stick that sits next to the symbol of Eshu at the foot of the altar of the Santero. This palo is Eshu's (Eleggua's) favorite. It has a hook on one end, which Eshu uses to bring things to him, or to push things away from him. The Garabato is not the Agongogo, the club of Eshu. It is actually a palo. It must be selected by a Babalaw, a Pi De Santo, or a senior priest, and prepared by him for the use of the Eshu of the person who is to receive it.

The Cauldron Of The Palero

The Palero receives his cauldron when he becomes a father (Tata) or mother (Yaya) of the practice. This consecrated cauldron (The Nganga or Prenda) is inhabited by a spirit of the dead known as a Muerto. This cauldron is filled with sacred earth, sticks, bones, and many other things. It is dedicated to a specific spiritual energy. This spiritual energy may be from either the spirits of light (Ensambi) or the spirits of darkness (Endoki). The cauldron that the Palero receives at this time becomes the focus of his work and worship.

It is important to point out once again that there is a great deal more to the very complex initiatory magical religious practice of Palo than is being mentioned here. Mastering all of the information given here will not give you very much of the information you would need to become a real Palero. This can only come through your sincere acceptance of the entire religion, and your full initiation into its magical religious practice. As just one example, there is a system of divination involved, which has not been mentioned except in this single sentence.

The Siguaya Palo

To the Palero, the most important of the Palos is the Siguaya. These are pieces of wood from the silk wood or silk cotton tree, the ceiba, a tree that is considered sacred in all of the many facets of Yoruba religious practice as well as the many other West African traditional practices. The Siguaya sticks of the palero are usually

about an inch and a half in diameter, and about eighteen inches long. These sticks are used both to remove negative influences, and to be the primary protection of the Palero in his work. Four of these sticks are placed on the floor, at four sides of the Palero's circle, while he works. They give the Palero protection from any negative forces that might hinder his work, as is explained below.

Forming The Circle

When the Siguaya stick is used for the protection of the Paleros circle (or his work space) it is usually accomplished in the following manner. The cardinal directions of the compass, the four corners, are noted, and the Siguaya sticks, just as they have been taken from the tree by the palero, are put facing their length toward each of these cardinal directions, so that they will block off all negative influences, but still allow the beneficial energies of the four corners, or the four directions, to enter into the Paleros work space. The work cauldron is placed into the center of the space thus formed. The resultant figure is more like a diamond than a circle, but it is usually referred to as the Palero's work circle, or workspace. The space may be quite large, but the largest of these Siguaya sticks do not usually exceed a length of two and a half feet.

A Despojo With The Siguaya Stick

The Siguaya stick, when it is to be used as an instrument of despojo, or for a spiritual cleansing stick, is made in the following manner. A piece of the wood about eighteen inches to two feet long is selected, and gathered. The Paleros circle is prepared, and the stick and a bottle of rum are brought into the circle, along with the work knife. The palero seats himself and asks the blessings of the Orisa (or Enkisi) upon his work with a prayer. He then takes the knife, and in harmony with the four corners (being seated facing each of the four directions as he makes each cut) he cuts out a groove about two thirds of the way down the length

of the stick. The groove is about an eighth of an inch wide, and about an eighth of an inch deep. As each groove is cut he asks that the spirit and power of the corner (Or the compass direction) enter freely into the stick. The shavings of the groove are placed directly into the work cauldron; they are not allowed to fall to the floor. When the four grooves have been made, one on what might be considered each of the four sides of the stick, and the Palero is satisfied with his work, he places the finished stick onto a white cloth, in which it is to be kept. The shavings in the work cauldron are then well wet with overproof rum, 151 proof rum is usually recommended. The Palero prays over the cauldron with his hands extended, holding the stick over the cauldron. The palero asks in prayer that the shavings send to heaven for the increased power of the stick, which is to be used to remove all forms of evil from those on whom the Palero uses it. The prayer finished, the shavings and rum in the cauldron are set afire and burned. Once the shavings are burned, and the cauldron has cooled, the Siguaya stick is ready.

The Palero now tastes a bit of the residue left in the cauldron, to remove any opposition within himself that may come from the forces of negativity. The remainder of the residue is carefully separated into three parts: one part is for the earth, to be put at the foot of the tree from which the stick was taken, or to be buried in the earth; one part is for the water, to be put into a stream or river, and carried to the sea; the last part is to be taken to the crossroads and blown to the four directions, or given to the four winds by being blown to them by the Palero.

To use this stick in a cleansing it must be soaked in rum, preferably 151 proof rum, for at least three days. The stick is removed from the rum, set afire from the light of a white candle that has been lit for Obatala, the Orisha of spiritual elevation (or Zambí or Ensambí), and passed around the body of the person who is to be cleansed. The stick is to be kept in motion until it burns out or starts to smoke. This may be until either the rum flame burns out, or the wood catches on fire. Then the Palo is quickly dunked into spring water to put out the fire. It is removed

from the water immediately. The Siguaya stick must then be wrapped again in a white cloth until it is needed once more. The stick must be left to rest for seven days before it may be put to soak in rum again. This time requirement means that a despojo with the Siguaya stick may be done only once in every ten or twelve days.

A Palero may possess only one of these Siguaya despojo sticks at a time. When the stick becomes unusable, through the wear and tear of use, it must be retired by being buried vertically, about three feet deep, in the earth. Only after the used Siguaya palo is buried, can the Palero make himself a new Siguaya palo stick.

Curse Breaking With The Siguaya Stick

This is a general spell, one of a whole series of spells of its class, which will present themselves to the inspiration of the palero, as they are required. This spell is used to return an evil force, or a curse, to the person who sent it. It is to be accomplished with the person who has received the negative energy in the working circle with the Palero. The spell must be prayed over carefully to insure that only as much energy as was sent is returned to the sender. The same spell that sends back excess negative energy, or a negative spirit, will engender more reciprocal negativity, and thus escalate the battle between the two magicians involved.

Dirt from a mountaintop, black pepper and shavings of the burned end of the Siguaya Palo are placed together in the work cauldron. The prayer to remove the negative force, or curse, from the afflicted person is made. Then the ingredients are set afire, with the use of a substantial amount of 151 proof rum. The work is completed when the fire has consumed all that it will, and has burned out. The residue of the fire is to either be buried or thrown into a river. If it is thrown into a river, the more rapidly the river moves, the faster the action of the curse-breaking spell is said to be.

As an example of similar spells, the following are suggestions as to how variations of the protective spell given above may be accomplished.

The Siguaya Palo may be soaked in rum, either as a whole stick or as powder, and the rum given to the affected person, a shot at a time, when they are affected with negative energy. The person may regularly take a shot of the prepared rum, say once a day, to keep them free of malefic forces. This procedure is followed by some Paleros in performing despojos and spiritual cleansings.

The powder of the Siguaya stick can also be put into the food or drink of a person who is under the influences of either miscellaneous known, or unknown, negative forces. In some more active cases, the powder may be made into a tea and given to an affected person to drink. It may also be used in this way to free people of the depressing influences of the spirits of their departed relatives.

The powder of the Siguaya Palo may also be prayed over, and used to force possession by a deity onto a person who works primarily with evil. The powder is used in this way to cure the person of their evil actions. When it is used for this purpose, it is usually placed in the evil persons food or drink without their knowledge. As you may see from all of this, the ultimate use of the Siguaya stick, or any other palo is limited only by the experience and the inspiration of the initiated palo magician who uses it.

Activating Spells With Palos

In a number of spells, the Palo stick is the activating ingredient that causes the other ingredients of the spell to work. It may cause the action of the spell to be more prompt than it ordinarily would be; or it might be the main part of the spell itself, in that it might be the ingredient of the spell that best receives the prayer of the person using it.

An example of a Palo spell in which the palo gives a strong boost to the action required, is the following. This is a spell used to force people to move from their home. The ordinary means of accomplishing this effect magically is with deer horn shavings,

known in Spanish as volador. When equal parts of volador, guinea pepper, and palo Vencedor, are mixed together in the work cauldron, and reduced to a powder, a much stronger mixture is prepared than can be obtained using just volador alone. This mixture is prayed over, and placed in the victim's path—usually across the doorway of the person who is to be made to move from their residence.

Palo Para-Mi may be used to activate a spell in which something is to be taken away from someone. Because the crab seems to move backwards, crab powder is frequently used in spells to make something that has already been accomplished reverse itself. Should the magician wish to change the state of an existing situation, it is only necessary that powdered Para-Mi be added to the powder of a crab shell. Usually, twice as much crab shell powder is used as is powdered Para-Mi palo. This powder is prayed over and placed in some manner where it can act to change the situation.

As an example of this use, when a contract to purchase a house has been made, but the building has not gone to final settlement, the use of this powder, along with a suitable prayer, can cause the sales contract to be abandoned. In this case the powder is either placed on the front steps of the house, or it may be scattered around the house.

Contrasting Palos

Some palos have almost opposite effects in their practical use. The best example of this is a pair of palos that are widely used in influencing the way that people seem to be relating to others. Palo Dulce, made from licorice root (often known as sweet wood), and Palo Amargo, made from West Indian snakeroot, (often known as bitter wood), form an interesting and contrasting pair of palos.

These Palos are also an example of those few palos that may be purchased from a herb store, and do not have to be gathered from the living tree or plant. Obviously, gathering a palo from

its wild state results in a more effective palo, but some palos are not available in any other way, especially to those who do not live in areas where the required trees and plants grow. In this case the purchased material can be used to make an effective palo.

Palo Dulce, licorice root, is used to sweeten a person's life. It can bring sweet, or desired, things to a person, or bring sweet (pleasing) things into the person's life, or it may make the person sweeter natured to others. To use Palo Dulce to bring a material thing into one's life it is powdered with a prayer, and the powder is sprinkled upon the material thing desired. If the material thing is one of many, like a television set, it may be sprinkled upon a picture, or on a representation, of the material thing that is desired.

To make a person seem sweet in the eyes of another, a piece of Palo Dulce is named with the name of the person who is to be made to seem sweet, and then wrapped with a white ribbon, while a prayer is made for the effect desired. The completed wrapped palo is now put away on a high shelf, while it does its work.

To make the person sweet to the magician or to another, or to make the person love the magician or another, the person's name is written five times on a piece of scrap paper. The paper is placed on a white plate, and powdered Palo Dulce is sprinkled over it. A red candle is burned for five consecutive days over this arrangement, while a prayer is made over it that the person will love the person whom the prayer is being made for.

Palo Amargo is used magically for the opposite effect. It can be used to make a person bitter about life, or it may be used to make bitter things happen to the person. It may also be used to make a person seem bitter to others. These things are accomplished by naming the palo in the name of the person (baptizing the Palo with the victim's name, if the magician and the person are both Christians) and wrapping the palo with a black ribbon, in a way similar to using Palo Dulce to sweeten things, as given above.

These two contrasting palos are frequently used together in love magic, especially when it is desired to turn a person from one lover to another potential lover. Palo Amargo is used to make

the beloved turn away from the person they are with, by making the lover's life bitter. Palo Dulce is used at the same time, to make the person who is longing for the beloved seem attractive to the beloved. The combination of the actions of the two palos usually make the beloved turn from their present relationship to the one they are pointed toward by the sweetening of the Palo Dulce.

The tea of Palo Amargo is given to a person when it becomes necessary to expel a curse that has been given to them through their food or their drink. In using Palo Amargo to remove a curse from someone, the bark, root and leaves of Palo Amargo are boiled into a tea. About two ounces of the tea are prayed over, and given the cursed person in one dose.

The tea of Palo Amargo is also given to those who have alcohol problems, and wish to stop drinking. When it is given for this purpose the tea may be sweetened with honey. The dose is the same, the person who wishes to recover from alcohol drinks about two ounces of the tea each day, for several days.

The wood of the palo without the bark, may be used to embitter a person's life. Shavings or powder of the palo are prayed over, and placed on and around the person's photograph, or they may be placed on the person's clothing, or left in front of his doorway.

Making The Water Of A Palo

The water, or the agua, of palos is used in various ways magically, very much as the palo itself is used in various spells. This water is prepared in the following manner.

1. Take pieces of the palo, about six inches long, and cut the palo lengthwise into small pieces. Use a small sharp knife for this.
2. Place these sticks in a large mason jar, and cover them with equal parts of rain water and river water. The jar should be filled, with all parts of the palo submerged in

water. Now cover the jar tightly, so no water can evaporate. Label the jar with the name of the Palo inside.

3. Place the jar in the refrigerator for a week. At the end of the week add a double shot of vodka, or an ounce of ethyl alcohol for every cup of liquid you have placed in the jar. Now, leave the jar in the refrigerator for another week. At the end of the second week the water of the palo is ready for use. The Palo water may be removed from the refrigerator, bottled and labeled. The alcohol added to the mixture will usually keep the palo water from spoiling.

A List Of Some Palos And The Trees From Which They Are Taken

While palos are usually made from certain favored trees, they may also be made from any other tree that has the same essential virtue. In some cases the favored tree is mentioned below, but you must look at the virtue desired, and note that any other tree or bush with the same virtue may be used for the same effect. In the first instance below, all that is required is a hardwood tree that has been struck by lightning, as is mentioned. Thus, the virtue sought in making a palo may not always be the spiritual virtue. In some cases it may be virtue of another kind. Another example of this is found in Palo Vence Baralla, whose essential and virtuous characteristics are given later on.

Palo Vencedor or Wood of Victory

Palo Vencedor may be made from any living hardwood tree that has been struck by lightning. It must be a tree that is still alive and standing, having survived the lightning strike. In the northern temperate zone, oak trees that have been struck by lightning are usually considered to be the best trees to select for making this palo. The tree selected should be reasonably strong, and have lived successfully for at least a year after the lightning

strike. This tree is then considered to be a tree of victory, and thus it becomes the source of the wood of victory, the Palo Vencedor.

Palo Abre Cambria or Open the Road

Palo Abre Cambria is used to open up the roads of success and opportunity for a person. The powder may be applied to the person, or it may be used magically in some other way. This palo is made from a tree found at a crossroads, usually one found on the south east side of the crossroads. This palo may also be made from a tree found in the center of as crossroads, although these trees are far more rare.

A charm may be made from a piece of palo Abre Cambria. The piece is wrapped with the beads of Eshu, alternating red and black, and anointed with red palm oil as it is prayed over. The palo is then touched to the person who is to use it, with a prayer, by the magician who made it, and then given to the person as a charm to open their way to what they may desire.

Palo Adormidera

Palo Adormidera is used to put someone to sleep psychically. The palo is made from poppy stems, or root. This palo is particularly useful in performing Suestro, where it is used to sedate the person's spirit, while the act of suestro is being performed.

Palo Adormidera is also used to close the eyes of a person, making them unconscious of the actions of another. In this case a drawing of two eyes, or the St. Lucy charm of two eyes, is made in the name of the person whose eyes are to be closed. It is placed on a white dish, and the palo powder is sprinkled over it while praying that the eyes be closed. The drawing or charm is next wrapped around, or placed on, a piece of the palo. The eyes should face the palo, not away from the palo. The palo is now wrapped with black and red thread, while the prayer to close the

person's eyes is repeated. The completed charm should be hidden away in a dark place.

Palo Amansa Guapo Or Tame The Proud

Palo Amansa Guapo is used to tame both those who are overly proud and those who are overly ambitious. It is also used in a bath by some Santero padrinos to expose the ego to their students. The palo itself is made from quassia chips.

This palo is often used in love spells, where it is used to make the proud person incline their head in favor of the one the magician has prayed for them to favor. This Palo may also be used in a very heavy love spell, one that acts to humiliate the person being worked against.

Palo Amargo

Palo Amargo, is usually made from West Indian snakewood. Often known as bitter wood, it may also be made from gentian, or bitterroot. Palo Amargo is covered in some detail previously. It is often used to work against others by making their life bitter.

Palo Bomba or Wood Of The Bomb

Palo Bomba is made from the dried stalks of cattails. The stalks are prayed over, and fed with the blood of a sacrificed chicken once they are dry. This palo is used to drop a very destructive, but non-physical, bomb on the person who is the victim. Write the victims name nine times on a piece of scrap paper. Wrap it around the palo, along with a picture of the person, tying it to the palo with black thread. Now place the bundle in a mason jar. Urinate in the jar, and then add a half-cup of wine vinegar. Put the cap on the jar loosely. Now pray over the jar for nine days—making a novena—praying each time for the exact destruction you wish to have occur to the person. On the tenth

day, tighten the lid on the jar and throw it into running fresh water, either a river or a rapidly moving stream.

Palo Cambio Voz or Change The Voice

Palo Cambio Voz is used to change people minds, or the way that they speak about something. It is also used to make a person change their ways. It is often used along with five-finger grass, Mano Pondoroso, in charms made for this purpose. This palo is also used in love spells, to make people pay attention to someone, or to have them return to a former lover.

Palo Cambria Rumbo or Change The Road

Palo Cambria Rumbo, or change the road, may be taken from any tree of Mercury. Infrequently it is taken, by special permission, from a tall pine tree that has been fed with a black hen. Palo Cambria Rumbo is used to change a person's path in life. It may also be used to act to distract the victim from some goal that they have previously set their eyes upon achieving.

This palo may be used to turn a person from a destructive course in their life to a more positive one, or it may be used for the reverse. Like many of the palos, it is usually ground to a fine powder when used in magic. The powder is usually applied physically to the person whom it is to influence. It may also be placed in the person's path, as in front of their doorway, so they must cross it when they leave their house. In one case I heard of its being sent to a person by being rubbed into a letter that was mailed to them.

Palo Cambria Rumbo may also be used to close a particular path of life for a person. This results in their luck departing them, for as long a time as the magician requests in their prayer over the palo.

The name of the victim is written nine times on a piece of scrap paper, like a paper grocery bag, and the paper wrapped

around the Palo. The paper is tied in place with black thread. The package is then prayed over, and stored away in the magician's storage closet.

Palo Conchino Or Wood Of The Pig

Palo Conchino is made from Hog gum. It may be used magically to force someone to overeat, or to gain weight. It may also be used to make someone act like a pig, depending on the prayer made over the spell. The gum is smeared on the person's picture, and a novena is said over it, using black candles for the most negative effect.

Palo Diablo Or Wood Of The Devil

Palo Diablo is made from the Puerto Rican devil's tree. According to another source it is also made from the American olive tree. It is used to curse people by laying negative trips of various kinds on them. The person who is doing the work sprinkles powder of the palo on a picture of the one to be cursed. They then light a black candle asking for precisely what they wish done to the person. This may be repeated like a novena in extreme cases, but a single prayer will usually have at least some negative effect on the victim.

Palo Dulce Or Sweet Wood

Palo Dulce is made from pieces of licorice root. It is used to sweeten people, places, and things. More information on Palo Dulce may be found in the earlier Contrasting Palos section.

Palo Coldon Diablo Or Wood Of The Devil's Shoestring—

Palo Coldon Diablo is actually devil's shoestring root. It is made into a palo for use in tying a person to their most negative

side. The ground powder may also be prayed over and sprinkled on the magician's path, (sprinkling it behind him as he walks down a street) to confuse his enemies. This is a very useful root in magical work.

Palo Emborrachador Or To Make The Spirit Drunken—

Palo Emborrachador, made from the bark and twigs of the dogwood tree, is frequently used to confuse both evil and negative spirits. This palo disorients negative spirit forces, making it difficult for them to carry out their intended mischief. The word Emborrachador means to make the spirit drunken. It has the effect of making spirit forces, especially negative spirits of the dead, act very intoxicated.

As some religious traditions say that the cross on which Christ was crucified was made from the dogwood tree, it is also occasionally used to impart blessings upon people.

A bath used both to clear negative spirit influences from a person and to bless them can be made from a handful of dogwood bark, boiled in a gallon of water for half an hour in an iron pot. The resultant liquid is cooled to room temperature, then prayed over for the effect desired. It may be applied with a clean washcloth to the body of the person to be cleansed.

The liquid prepared as directed above may also be prayed over and used in a regular spiritual tub bath by the person to be cleansed. The prayer should be both for cleansing and blessing, and should contain the phrase "Restore (the persons name) to their normal naturally pure state, freed of all external influences." This bath is quite effective, but it often leaves the person very tired. If this happens, the subject should be allowed to sleep through the night in a well-protected room, so that they do not call back the spiritual negativity from which they have just been released.

Charms made from Palo Emborrachador may be given to those who must attend a funeral, to keep them from being affected

by any malignant spiritual force that might attach itself to them. An equal limbed cross made of two palos about an inch long, tied in place with a white silk thread, is very effective for this purpose.

Finely powdered Palo Emborrachador may also be mixed into a regular floor-sweeping compound, to rid a building of negative spiritual forces. The compound is used to sweep the floors of the building. A liquid of the Palo, prepared in the same way as the bath solution, may be added to any floor or wall washing solution to weaken or remove negative spiritual influences. The effects of using this solution, one cup of the bath solution to three gallons of washing water, as a rinse on the walls or the floor will usually last for between three to six months.

Palo Espanta Muerto Or Wood That Drives Away Spirits

Palo Espanta Muerto is made from the stalk, the larger twigs, and pieces of the Espanta Muerto herb. It is used to control the spiritual influences around a person. Charms may be made of this palo to keep a person from being annoyed by negative spirits of the dead, known in Spanish as muertos. This herb, by the virtue of its presence, drives away lower spiritual forces. It may also be used in baths and washes, as given above for Palo Emborrachador.

While Espanta Muerto is used in baths and charms for this purpose, it must be used very carefully by anyone who works with spirits of the dead, as it will indiscriminately drive away spirits from the place where it is kept. This also means that it will drive spirits away from every place that the palo, or even the raw herb, is stored or put out for sale.

Palo Jabon Or Soap Wood

Palo Jabon is the soap palo, and used for both spiritual cleansings and protective spells. It is made from Soap wood. It is used for cleansings done by rubbing it on a person's body, where it will remove strong curses. A powder of this palo, mixed with olive oil, makes strong anointing oil. This oil may be used for daily protection from negativity.

Palo Jina

Palo Jina is used to protect the home. It is usually buried under the doorsill, or at all of the entryways to the home

Palo Muerto Or Wood Of The Dead

Palo Muerto, is made of iron wood. It is used in laying death curses, and in other heavy works of negative magic. This palo is very hard to obtain in North America. It may be recognized easily because it sinks when it is placed in water.

Palo Name—

Palo Name (or Namu) is used to bring desired things to a person.

Palo Negro Or Black Wood

Palo Negro is made from ebony twigs, or powder. This is one of those palos that may be purchased in an herb store, as it is most useful in its powdered form. It is burned as incense, combined with church incense, and the person, or their picture, passed through the fumes of the incense while a prayer is made that all obstacles in their path in life be removed.

Palo Para Mi Or Wood For Me

Palo Para Mi is one of the most popular of the Palos. It is properly made from the wood of a wild apple tree—a tree that stands alone, not one that is part of an orchard. Select a twig about half an inch or less in diameter and about six to eight inches in length. If the tree requests that a chicken be sacrificed to it, a few drops of the blood of the sacrificed chicken should be placed on the twig before it is separated from the tree.

The words Para Mi mean "For Me," and as most people want something, or someone, the Para Mi palo has great popularity in magical work. The virtue of this palo is that it will attract things to it when prayed over by the Palero for this effect. As with all such things, it can reverse its action, and take things away from someone. Para Mi is most often used to attract things of the earth—material things, although sometimes it is used to attract lovers. It may also be used to change the character of a person in a positive way.

The virtue of Para Mi may also be used to attract non-physical things to a person. Attracting better spiritual virtues, better moral qualities or better mental habits to a person may all be accomplished with Para Mi. To add a virtue to a person with their consent, the Para Mi Palo is powdered with a prayer, placed on the altar, and again prayed over for the virtues desired. The powder is then given to the person who is to use it. They are told to put a pinch of the powder on their food every day.

The kinds of virtues that are most suited for Para Mi are those dealing with success in the material world. These include desires, such as the desire to earn their own living, the desire for a better life economically, the desire to spiritualize themselves, or the desire to live a life more in harmony with their true being. Specific desires may also be selected, such as the desire to obtain a new residence.

Para Mi can also be used to alter negative habits or characteristics. For example it can cure excess in eating, drinking, or smoking. For this to happen the palo powder must be taken until the negative habit is destroyed. The person must always

accompany the use of palo magic with a strong, conscious, and willful desire to actually attain the ends that they may so easily say that they desire. Only one opportunity may be given a person to consciously change a bad habit in this way.

Occasionally a woman will do magical work on a man to reduce him to a state of impotency. This may be done because the man has jilted her, in which case she wants the man to lose his sexual ability, or because she desires to have his sex to herself alone, in which case she desires that he not be able to disport himself sexually with other women. This is always a curse from the woman who does the work herself, or who sponsors or pays for the work being done by another. The curse is directed from the woman to the man who is the victim. Even when a woman is married to a man, she never has the moral right to restrict his sexual nature; regardless of the amount of shame and embarrassment she may receive from even his most public and wanton sexual actions. A woman always pays a great price in this life or the next, for giving, or even attempting to give, to a man the curse of sexual impotency. This is true regardless of whether or not the curse is ever broken and removed from him.

The curse of impotency may be removed through the use of the Para Mi Palo. The following use of the palo is said to also remove all other negative influences around a man's sexual nature, regardless of their source. This work with the Para-Mi Palo is so strong, and so effective, that it is said to even remove the negative influences of early childhood training on a man's sexuality. This is accomplished by boiling a Para Mi stick the size of the man's erect penis, or at least the length of it, in an enameled iron, or glass, vessel for about a half an hour. After the boiling is completed, the hot mixture is allowed to cool, with the stick in the remaining water, until it has reached room temperature. When the liquid and the stick have cooled the water is poured over the head of the victim, and allowed to run freely down the man's body. The stick is then scrubbed all around the man's genital area. After a thorough and vigorous scrubbing, the stick is thrown into the garbage. At this point the man's sexual nature is restored to him.

Palo Pino Or Pinewood

Palo Pino, made from twigs of a pine tree, is also used in negative magic. A piece of this palo is used in making a memorial of the living person. This memorial is of the kind that is often made for someone who has died. It usually contains a mass card and a picture of the deceased, along with a candleholder used to light candles during prayers made for the deceased. The finished memorial is prayed over, with a black candle burning, for nine days. Then the palo, the memorial, and the picture of the person are wrapped in black and buried in a cemetery. This is done in the expectation that the person will soon die and be buried there as well.

Palo Rompe Camino Or Feet On The Path

Palo Rompe Camino is used to place a person firmly with their feet on the path. The path that the person is to follow when they are worked on with this herb is always the one selected for them by the magician who has done the work with the palo.

Palo Sanguinaria Or Blood Wood

Palo Sanguinaria is made from Blood Root, and it may be used to affect the victims blood system, for either better or worse. The palo may be used with a prayer that the person's blood pressure be lowered, as one example. The palo may also be prayed over that the person lose blood, as in having a serious and very bloody accident. Obviously, this palo can 'go both ways,' in being used for either good or evil.

Palo Santo Or Saint Wood

Palo Santo is used to control another person. It is made from the root of the buckthorn, or the kings fern. The root is powdered and placed over a picture or something belonging to the person to be controlled. Red candles are burned with this spell for nine

days, using a novena like repetitive prayer that the magician now controls every aspect of the victim's life. This work is almost as serious a spell as *suestro*, except that it is not as often life threatening to the person being controlled.

Palo Yamo Or Calling Wood

Palo Yamo is used to call someone to you, or to make people come to you. It may be roughly translated as 'summoning.' It is used for calling living people to you physically. It is not for summoning spirits or summoning the non-physical parts of living people.

A word of advice. If you wish to control the person you are calling to you, the controlling work must be done first, before you call them to you.

Palo Vence Batalla Or Wood That Wins The Battle

Some palos are named according to the mechanical actions that they performed while living, on the tree from which they were taken. When two branches of a hardwood tree are seen to be battling by clashing against each other, both pieces may be taken with the permission of the tree, and made into Palo Vence Batalla, or Wins the Battle. When this Palo is taken it is usual to put some *Corojo*, or palm oil, on the end of the palo as well as on the end of the piece that remains on the tree.

Vence Batalla is used to win in a struggle. In many cases it may be used to add power to a spell which has been prepared and is underway, but which seems to have found opposition in some way to its success. A spell that is not proceeding as well as the *Palero* thinks it should, would probably benefit from this added boost. To remedy this condition, the *Palero* powders some Palo Vence Batalla while praying over it. He then adds the powder to the existing spell, praying that it will overcome any obstacles that have been placed in the way of the spell's success.

An example of this: in the case of a Palo Dulce Spell to make

a person seem sweet in the eyes of another, add a few pinches of Palo Vence Batalla to the outside of the wrapped Palo Dulce. If the spell has not proceeded as quickly as desired, this would work to overcome any resistance to the spell that might be present.

To win against an enemy, a powder is made from Palo Vence Batalla and is sprinkled over a picture or other trace of the enemy, while a prayer of destruction is made. This is done for nine days, making the prayer as in a novena. A black candle is lit each day the prayer is made against the enemy.

CHAPTER THREE

The Use Of Feathers In Magic

I have added this brief information concerning the magical use of feathers, something that is found in African traditional magic, as well as in both North and South America. Unfortunately, magic with feathers is only rarely found in European folk magic, so very little written matter exists on the subject. One of my students once told me that making magic with feathers was something that no one had ever heard of before. However, the Aztecs, Mayas, and other native cultures of the western hemisphere used feathers in magic long before the Spanish arrived here. The use of feather magic by the Native Americans of North America is also well known. Some of these ancient feather spells have found their way into the repertory of both American and African traditional religious magic.

In the practices of a number of magically inclined religions, the feathers of various birds are used as symbols of the deities. In these practices they are used for spiritual cleansings, for healing, and for other purposes. Naturally, they are also used in making charms and spells.

There are even a few spells that use only feathers. I will give a few of the spells, and mention briefly the use some of these practices have made of feathers in their magical work. This is of necessity only an overview of this interesting subject, and should not be considered a complete treatment of feather magic.

Feather Fans

Feather fans are often used as symbols of the Deities, particularly of the water deities, Yemanjá and Oshun in Santería. These fans are usually made by the person who is to display or use them. Sometimes initiates who specialize in this work make these fans for other initiates.

The fans are nicely decorated, and placed in an honored location in the homes of those who are the children of the Orisha. In this case, the children of the Orisha show respect to these beautiful fans, treating them as the living presence of the Orisha in their home.

To display these symbols in the home, the peacock feather Fan of Oshun should be placed on an east wall, while the duck feather Fan of Yemanjá should be placed on the west wall. In all cases, they should be placed on the wall of a room in the house that is frequently occupied, unless these fans are to be placed on the wall of the dedicated altar room in the person's home.

The completed fans are often placed in a large framed and glazed box, something like a nicely finished museum case. If the fans are placed in this manner, the front of the case should have some provision for opening it, so that the fan may be exposed to the room on various important days relating to the deities. Allowing the fans to be exposed to the room on the festival day of the Orisha is but one example of this use.

Using Feather Fans In Spiritual Cleansings

Fans made of feathers are frequently used in spiritual cleansings. Fans made of particular feathers are used to do cleansing in the name of corresponding deities. The peacock feather Fan of Oshun, and the duck feather Fan of Yemanjá are frequently used by initiates for this purpose. However, regular chicken feather fans, usually made from white chicken feathers, are used by both initiates and non-initiates to successfully perform general spiritual cleansings on people.

The Fan of Yemenja

The duck feather fan is often used by initiates to spiritually cleanse people in the name of Yemenja. This fan is also used to cleanse a woman so that she may safely have children. The head of her Santeria family may perform a spiritual cleansing to remove any obstacles to her having a safe and healthy child or to her having a safe delivery. This fan is also used for spiritual cleansings on children, usually along with a prayer for their physical protection. The duck feather fan is usually used during the course of a full spiritual cleansing.

Women who wish to bear a child might place a duck feather Fan of Yemenja on the west wall of their bedroom. This action, along with frequent sincere prayers to Yemenja that they become pregnant, will often be of some assistance to them in gaining their desire.

The duck feather fan of Yemenja is usually made from twenty one (3 x 7) of the long wing feathers of a duck. This requires that the wing feathers of three, or often more, ducks be used. There are variations on this number, depending not only on the maker of the fan, but also on the specific aspect of Yemenja that is to be symbolized by the particular fan being made.

The Fan of Oshun

The peacock feather fan is used by initiates in spiritual cleansings given to people in the name of Oshun. Much like the duck feather fan, it is used to clean those who have obstacles or obstructions in their life that can best be removed by Oshun. This includes obstacles that relate to their being of too coarse a nature, their fear of making a good income, their being fearful or uncomfortable in society, or similar things.

In some cases, this fan cleansing is used in conjunction with a scarf cleansing. Depending on the person doing the work, the fan cleansing may be used either before or after the scarf cleansing. Many Santeros feel that these two cleansings should go together.

The peacock feather fan should always be used when cleaning the daughters of Oshun, as they particularly benefit from its cleansings. The peacock feather fan is usually made from fifteen or twenty of the long peacock tail feathers. I have always found it interesting that these beautiful peacock feathers are frequently sold in shops located in the New York City subways. I cannot imagine a less Oshun like environment.

The Fan of Obatala

White chicken feather fans, preferably made with feathers taken from a white hen, are sometimes used by initiates in general cleansings. However, this fan may also be used to cleanse people specifically in the name of Obatala, whose connection with the hen, according to the mythology of the Yoruba Orisha religion, was established at the creation of the world. The feathers of the chicken have an unusual effect, in that they remove an assortment of miscellaneous kinds of negative influences.

Cleansing with a white chicken feather fan is most useful as a part of a thorough spiritual cleansing. The feathers may be sprinkled with a cleansing powder, usually cascarilla, or a lotus root powder and white talcum powder blend. An initiate may then cleanse the person in the name of Obatala with the fan, if it is seen that it would be to their benefit.

Black chicken feather fans, or red chicken feather fans, are also used in spiritual cleansings, but more rarely. It seems to me that they have about the same effect in this regard as the white chicken feather fans. In all cases the purpose of the cleansing is to remove negativity from the person being cleansed.

Some Other Feathers, And The Orisha They Symbolize

This is a very variable list. While the uses of the feathers mentioned previously—Chicken, Duck, and Peacock,—are generally agreed upon, there seems to be little agreement among

the Santeria initiates I have spoken with concerning the rest of the feathers found in this list.

A fan made of Red Rooster feathers is occasionally used to cleanse people in the name of Chango. But I have also heard of their being used in the name of Ogun. For Chango, the fan is made from six, or thirty six, long red rooster feathers. A son of Chango, whom I know that uses this fan, told me that it is very effective in removing the thoughts of others from an individual, and in shielding the innocent from the negativity of other people around them.

Vulture feathers are often placed in the cauldron of the Palero. I have heard that they have been used to cleanse individuals in the name of either an aspect of Oshun or Babalu Aiye. I believe that it would be possible for a priestess initiate of Oshun, or of a priest of Babalu Aiye, to accomplish this cleansing. I would not attempt this cleansing myself. The more serious work found in these practices is best left to those who are initiate priests and priestesses of the religion.

Red Parakeet feathers comprise the cap that Ogun is said to wear in battle. These feathers are sacred to him, but I do not know of their ever being used as his symbol in a fan. Because of the great power of this Orisha, I would be reluctant either to make a fan from them, or to consider ever using them for a spiritual cleansing.

Goose feather fans, as well as others, including pigeon, are also used in cleansings, but quite rarely. I do not believe that Geese are native to Africa, but I knew of a woman who works in the Gulta practice, which is found in the sea islands of the Carolinas who uses a goose feather fan in her practice. This practice is African derived, and deals primarily with root working. She told me that making and using the white goose feather fan for cleansings was her own idea.

Another, more common, implement for spiritual cleansing is a sort of brush. This implement is used to apply a pomba powder, or any other powder used, to the person being cleansed. It is not a fan, but I really do not know what it is called. This implement is also used in spiritual cleansings to brush negativity

off the body of the person being cleaned. It is usually made from seven white chicken feathers, with their quills tied together, but occasionally it is made from a greater number, nine and twelve feathers being used.

No two practitioners whom I have seen use this call it by the same name. However, it is a useful implement for a spiritual practitioner to have as a part of their altar paraphernalia. It is one implement whose use is not restricted to initiates.

Some Spells Using Feathers A Spell To Make Someone Speak

Early on in my magical career in New York City a young lady attending college who was earning her professional degree in psychology, quite a new thing at that time, consulted me frequently. One day she mentioned to me that she was seeing a woman who absolutely would not talk to her. Her supervisor, who was an instructor in the clinical psychology course she was taking, told her that she would have to find some way to get the woman to open up and speak to her. I asked the young lady to obtain about a dozen parrot feathers. I prepared the following charm for her, which worked to both her satisfaction and her instructor's.

In a tall, small mouthed olive oil bottle I placed a drop of mercury, along with the name of the uncommunicative woman written on a piece of paper. I added a teaspoon of water, and then I placed three parrot feathers into the mouth of the bottle. I prayed over this assemblage that the woman would speak to the psychology student, calling them both by name, and asking that she speak "without reservation, and holding nothing back." The following evening the psychology student called on the telephone to tell me that the woman had talked to her quite openly for the first time. She added that she was now having problems getting the woman to cease speaking.

The application of a parrot feather to any kind of trace of a person, including the person's name written on a piece of paper, will promote their communication with another, even with the

world at large. The communication may be as open, or as specific, as the prayer made over the feather charm indicates.

As an example: A contractor was scheduled to do some work in the apartment building where I live, but had not returned my calls concerning the work to be done. I wrote the contractor's name on a piece of paper, wrapped it around the quill of a parrot feather, and tied it in place with a piece of yellow thread. Then I wrote my name on a larger piece of paper, and wrapped it around the entire feather. I prayed over this spell and placed it on my telephone table. Having waited three weeks for the contractor to call, I was delighted when they called me the evening following my preparation of this spell.

A Spell To Break Up A Marriage

Peacock feathers are symbols of beauty, as well as of the Yoruba deity Oshun, and as such must be treated carefully by those who would have or would maintain the Orisha's favor. When they are displayed, they should be placed on a wall in a favorable and clear location. Once they are dirty or no longer to be displayed, they should be cast into a river or stream of swiftly running water, along with a thank you prayer, and a symbol of appreciation to their owner, Oshun. An appropriate offering is usually five pennies and some honey.

Peacock feathers may be used to break up a marriage or a relationship, by stealing all of the love and affection from a home. This may be accomplished by placing peacock feathers on the floor of the couple's residence, usually hiding them under a rug in their house, in the name of the couple that it is desired to separate. Placing these symbols of the Orisha in such an undignified or disgraceful place will result in bringing her wrath down on the house that so dishonors her. This will manifest itself by increasing arguments and disharmony in the home, usually resulting in a separation during an argument.

Should you find that someone has accomplished this negative work in your own home, you must immediately remove the

feathers, and display them in a more favorable location, giving them a place of honor in your home for at least twenty four hours. Then you should take the feathers to a river or a strong flowing stream. Cast them into the water along with an offering of five pennies and a substantial amount (at least a pound) of honey. Your prayer at this time should be one that absolves you from the affair, and assures Oshun that it was never your intention to dishonor her symbol.

It would be appropriate to light a yellow candle to Oshun in the room in which you found the feathers on your return from the river, asking her blessings upon you, and upon your family, and especially upon your marriage.

Placing A Hex With Feathers

Hexes and curses may be laid with feathers, even in the name of particular deities who rule the feathers involved. Thus, duck and peacock feathers may be used to lay hexes or curses in the name of Yememja and Oshun, respectively. Red rooster feathers may be used for this purpose in the name of Chango. White hen feathers may be used to place curses in the name of Obatala. The tail feathers of a pheasant may be used for good or ill in the name of Ochossi. This is particularly effective when asking that the person being cursed not be able to locate something or someone.

In all cases of feather curses, the basic preparation is the same: the persons name and trace is placed on a piece of paper or in an envelope; a feather is cut into pieces or chopped up over it, while the magician says that they dishonor the feather, "in the name of ___N. N.____," (the person who is to be cursed). The magician then wraps the completed spell, being careful to fold the paper away from him, and places it in a negative place, which may even be among the cursed person's possessions. It should be placed with a prayer to the deity that you personally would never do such a thing, but "are doing it only on the request of ___N. N.____," (the person who is to be cursed).

The packet may also be placed in a graveyard, or buried in a

trash heap, or even placed in the victim's garbage can. It should not ever be left on the property of the person who is making the curse, not even overnight. This spell usually begins working within twenty four hours. In the case of curses laid by Yememja or Oshun, it is a strong curse. Therefore the magician really must limit the time of effectiveness during the prayer. Otherwise the person may never be able to obtain any relief from the negativity involved in the spell.

Healing With Feathers In The Sick Room

Healing with feathers is often accomplished during a spiritual cleansing, but another way in which healing may be promoted, if not accomplished, is to display a fan of the feathers associated with the Orisha most closely involved with the person in their sick room, or near their bed in the hospital. This is much more difficult to accomplish in the hospital, but it may be done without difficulty in a sick room in the home.

If at all possible, the feathers should be treated like a symbol of the Orisha, and shown respect by both the attendants and visitors. This means that a candle should be left burning in front of the displayed feathers, if it is at all possible to do so.

During A Spiritual Cleansing

Macaw feathers are frequently used to heal an affliction during a spiritual cleansing by removing any astral traces from the body of the afflicted person. The macaw feather has been called the astral knife, in reference to the kind of astral surgical work that is done with them on the afflicted person's body. These feathers are very useful for removing the astral negativity (Misma) surrounding any wound, or skin opening, on an injured person.

These feathers may also be used to remove curses, but this should only be attempted under the guidance of someone who has done this successfully several times previously, as this is a very

tricky operation. I believe that this application of the macaw feather comes from the natives of South America, although I have no idea which culture originated it. It was taught to me by a Brazilian witch doctor, who proudly told me that he was a pure native Indian.

Eagle feathers (which I understand are illegal to either own or possess in the United States) are used in South America to heal physical conditions, especially cases of open wounds or gangrene, where the *misma* of the disease (its astral form) is removed and transferred to a piece of raw meat by the use of an eagle feather. This process is supposed to expedite the healing of open wounds and surgical incisions as well.

Other Uses Of Feathers In Magical Work

It is known that the Aztec and Mayan people used a wide variety of feathers to create beautiful works of art. They also used these feathers in their magical work. Some of the ways these feathers were used were related to the nature of the birds from which the feathers came. Since rapid motions are symbolized by the hummingbird, those feathers, or their ashes, were often used as expeditors in magical work. To this day the hummingbird, and its feathers, has a solid place in both Mexican and Central American magical practices. It is even possible to purchase perfume to be used in love spells with the body of a hummingbird in the bottle.

Feathers were also used by the Mayans as brushes for applying the magical paints used in initiations on the body of the initiate. In this case, a feather relating to the deity ruling the initiation was used; thus a red chicken feather for deities of war and lightning, those similar to the Orishas Chango and Ogun, and a duck feather for maternal deities, like Yememja, and so forth. A similar practice is apparently followed in initiations that are done in the magical traditions practiced in the more rural areas of Mexico and Central America today.

In time we may learn more of the details of these interesting practices from the anthropologists who study these people. Living

as they do outside the mainstream of western culture, these people have a great deal to teach those of us who have traded our natural heritage for the comforts of civilization. It is my hope that we can learn from them before our frantic pursuit of materialism completely displaces their more natural lifestyles.

CHAPTER FOUR

Magic With Chemicals

Useful But Somewhat Unusual Ingredients For Magical Chalks And Powders

The following are a number of useful and somewhat unusual ingredients for magical powders, along with a brief description of their use. These ingredients are not commonly used in magical work, but I believe this is true only because most magicians in this field do not seem to know they exist, or are not aware that they can be used as I have described them below.

The first example of this type of ingredient is dry powdered artist pigments (as distinct from the dry water color powders talked about extensively in an earlier chapter). These colors are the highly refined and purified pigments used in making artists paint. They are far more pure than most other magical ingredients, and are eminently suitable for making or coloring any desired magical powders or chalks. A number of the dry colors available at artist supply stores are given below, with some suggestions for their use.

Cobalt Blue

Cobalt Blue is made from cobalt oxide and aluminum oxide. It has the ability to change things or conditions. It can purify them, or just confuse them, depending on the prayer that is made over the powder. The powder accepts a charge rather well, but it

is interesting that the aluminum oxide accepts the magical charge as if it were a gem, or a stone, rather than a colored powder. The prayer of the magician seems to crystallize in the powder.

Venetian Red—Mars Red—Mars Yellow

All of these colors are made from ocher or red iron oxide. They may be used in any spell, or as a part of any material where ocher, iron oxide, or even common rust, is either recommended or is ordinarily used.

Mars red is best used in war water, or war powder, as it is exactly the same material as iron rust, although in a much more pure form. It is certainly the strongest of the red ocher powders. It relates very directly to the Orisha Ogun.

Mars yellow may be used to energize conditions dealing with either the intellect, or the female sex. Thus it may be used in love spells, and other spells involving women. Mars yellow takes a magical charge well, but it is somewhat less active in accepting and maintaining the charge than the more active Mars red. It may be used in conjunction with those aspects of Mars connected with his seduction of Venus. (or of Ogun and his seduction of Ochun).

Venetian Red may be used in a similar manner as Mars red, but it can be used to better effect in healing spells. It takes a charge quite well. It is quite useful for vitalizing things or people. This powder is particularly useful for the magical work performed to encourage the opening of energy flow in the spinal column. This powder relates well to the original brick dust, used by Marie Laveau in her hoodoo practice. It is not of the same quality, being highly refined and finely ground, but it may be used in any spells that call for brick dust to good effect.

Cadmium Red

Made from cadmium sulfo selene and barium sulfate, this material has a very different feeling to it. I believe that it might

best be useful in spells of temptation, such as love and lust spells. Unfortunately, it does not accept a charge very well. I have used it once, in a temptation spell, where it worked to good effect.

Titanium White

This brilliant white powder contains titanium dioxide and barium sulfate.

A purifying ingredient, it may be used to draw benefic spiritual influences if it is used with a harmonizing material. I have found that titanium white takes a charge well, but it seems to be quite flat in its basic vibration.

Burnt Sienna—Raw Sienna—Burnt Umber

These are all earth colors, and are actually made from earth, specifically dried, ground, and purified, clay. They may all be used as a grounding material for people. In addition, the Siennas may be used to cast spells of deception, leading the victim to live their life in a fantasy. They all charge well, and are better for grounding and reducing things to practicality than for anything else.

Lamp Black

Made from pure carbon soot, usually from either a petroleum or a natural gas flame, it is useful in many ways. It charges fairly well, and has uses other than just coloring or darkening other powders. It is a good constituent for making black Pemas, especially those used in negative magic spells. I prefer the grapevine charcoal sketching sticks myself, but one of my former students prefers to use artist's lamp black, so I add this here in case that also becomes your preference.

Hansa Yellow

A handsome yellow powder that may be used for either

intellectual things or for spells involving women. I have no idea of what materials it is made of. My container does not mention its origin. I have had some success in using it as a yellow blow powder when working with women. It is grounding and quite protective for women.

Using Animal Fecal Material In Magical Powders And Pemas

In many of the Afro-Catholic, and other magical religious practices, animals have particular places in the mythologies. They fit into the religious framework as being closely connected with certain deities, or having certain attributes. The fecal material of these animals, which is often easier to obtain than body parts of the animal, is often used in spells. It may also be used as an ingredient in various magical powders, and Pemas.

An example of this use might be the fecal material of the rainbow boa constrictor, which could be used to emulate the boa constrictor itself, in powders used for healing. In several Afro-Catholic mythologies, the boa constrictor is the symbol of the universal life force. So it would seem that the Veve or symbol of this force, made with a pema that contained some of the fecal material of the boa, would be more powerful than one that did not contain it.

This in fact is true, as I have had the opportunity of proving it to my satisfaction. I marked the Veve of Damballah and Aiedo Wedo on the bed board of a seriously ill person, replacing the veve that had been made with ordinary Pema. The person felt that there was a substantial increase in the energy available to them as a result. I later gave this same Pema to a Voudon Hougon in New York City, who told me that he thought that it was the most powerful one he had ever used. He asked me where I had gotten it. That was enough for me. I immediately made up a number of Pemas according to the following scheme, using the dried animal fecal materials shown.

Color	Deific Rulership	Fecal and Other Materials
Pink	Olodumare	Chameleon And Myrrh
White	Obatala	Elephant and Cascarilla
Red	Ogun	Jaguar and Clove
Black	OmoLu	Dog and Seven Grains
Yellow	Oshun	Dove and gold Water
White	Oshumare, Damballah, Aiedio Wiedo	Rainbow Boa with rain water in the binder
Blue	Yemenja	Duck and Cinnamon

Table Two

I am certain that other mixtures and preparations will present themselves to the discerning practitioner. However, I have found that using animal fecal matter in Pemas, strange as it may be, is certainly proven itself as being worthwhile. At least it has done so for me.

Incidentally, should you wonder where to obtain animal fecal material, especially that of unusual animals, check with a friendly zookeeper who is working in the area of the animal you are interested in. These people are usually very helpful, but they are woefully underpaid, so let a word to the wise be sufficient.

The Planetary Metals

I learned through my reading that the planetary metals had not always been assigned to the same planets as they are presently.

In ancient tomes, other assignments of the metals to the planets had been made. Although the differences are not great, they are interesting. I have no idea why the attribution of metals to different planets has changed from before the time of the Greeks to the present. The modern assignment seems to work out quite well in practice today. This is possibly because of the universal belief in their present rulership.

Planet	Modern Metal	Ancient Metal
Sun	Gold	
Moon	Silver	
Mercury	Mercury	Iron
Venus	Copper	Tin
Mars	Iron	
Jupiter	Tin	Copper
Saturn	Lead	

Table Three

I have heard that one relatively modern authority, the late scholar, T. C. Leathbridge considered Zinc to be the true metal of Mars. I have found no proof that zinc was assigned to Mars in ancient times, and T. C. Leathbridge did not make that claim. I have not been able to locate any ancient assignment of a metal to Mars other than Iron, which is given to both Mars and Mercury in the most ancient lists I have found.

Using Simple Chemical Compounds Of The Planetary Metals

Through some quite subjective experimentation I and some of my students, have found that some of the compounds of the

planetary metals may be used as constituents of magical powders, added to Pembas, and used for other things in magical work. What we have actually proven to our own satisfaction is given below.

Dion Fortune suggests in her book *Psychic Self Defense* that nitric acid can be used to keep negative forces at bay. This involves leaving bowls or cups of nitric acid exposed, and sitting open around the house. While this may keep the negative forces at bay, as it does seem to do, it can be devastating to any small children, as well as any incautious adults who may visit you.

I removed the three bowls of 30% Nitric Acid that I had set out in my own apartment, when a cleaning woman accidentally burned her thumb in one of them. Despite my cautioning her, she had thought that the bowls contained only water.

This incident, and Dion Fortune's comment in her book *Psychic Self Defense* concerning Nitric Acid, did get me to think about the nature of the planetary metals and their elemental forms. I managed to run down some rather obscure information concerning esoteric chemical properties in the New York Public Library. After checking it twice, and testing it out in my practice, I present it here as being of some use to those who are inclined to practical magic. The original information comes from Paracelsus, who said only that the salts of metals have their own peculiar virtues. The following information is not to be considered as given by Paracelsus; it was simply inspired by his comment. It is, so far as I know, my own discovery, or to put it another way, if there are flaws to this information, the fault is my own. I take full responsibility for revealing this fruit of my researches, in the hope that others may greatly expand upon them.

I should also add that one of my students, Hans Holsten D.Sc., has done quite a bit of work in this field. As a professional chemist, his knowledge in this field far exceeds mine. For one thing, he found through a series of experiments conducted with his fellow students that the toxic mercuric oxides were better expeditors to use in spells than pure, but equally toxic, mercury. He also proved out the use of tin oxide (stannous oxide) in money

charms using the same method. The following information is the result of his researches, confirmed by the experiences of my students and myself.

Oxides seem to attract beneficial and calming non-physical influences to a place where they are openly placed, or used. They seem to make the area seem brighter, or lighter, than it may actually be. They are purifiers of a sort, in that using them may clear up the vibrations in the area, if they are used harmoniously. Iron oxide may be used for this purpose as an ingredient in spells, as well as being used as a paint additive.

One of the most spiritually clean places I have ever visited in my life was a factory that manufactured ammonium nitrate fertilizer, which was located along the Mississippi River. The chemical process which manufacturers this fertilizer uses large quantities of red fuming nitric acid, a very toxic and corrosive material indeed. Oxygen plants, those that make gaseous or liquid oxygen, for use in industry and in hospitals, also seem to have a spiritually clean vibration. I attribute this spiritual cleanliness to the presence of oxygen, in a slightly larger than normal quantity, around these industrial manufacturing facilities.

Sulfates seem to attract negative, and forceful, non-physical influences to the place where they are placed or used. The battery rooms, formerly found in large industrial and office buildings always seemed to have a somewhat negative or at least a depressing vibration to them. I also found that the only place I ever visited that used large quantities of sulfuric acid was a very negative place indeed. This happened to be small plant in Brooklyn that rebuilt automobile batteries. I will add that burning sulfur has always been a favorite incense of those who practice negative magic, despite the toxic fumes that are emitted from the burning sulfur.

Nitrates seem to purify, or clear away excessive negativity, from the place where they are placed or used. I have used ferric nitrate as a casting powder in works of this sort. My comments concerning the Perlite plant, which makes ammonium nitrate, apply here as well. Many industrial Oxygen Plants discharge

nitrogen gas as a part of their operating cycle. I suspect this contributes to creating the clear spiritual atmosphere that is found around these Oxygen manufacturing plants.

By manifesting these chemicals in compounds, in accordance with the seven planetary metals, we now have a schema of seven metals in three 'tones' that we may use to play as many as twenty one different notes. Mercuric oxide, long known as a magical expediter, despite its being quite toxic, is traditionally used to hasten the action of a variety of spells. We may now understand that it does this by attracting the beneficial forces of mercury to the place where it has been placed, from whence these forces go forth to bring the spell to its desired end. In those spells that call for the presence of mercury, it may not be replaced by one of the mercuric oxides. However, in those spells where mercury is used only as an expediter, mercuric oxide, may successfully replace pure mercury. My students and I have found that red precipitate of mercury, or red mercuric oxide (HgO), is the best expediter to use in most spells. Yellow mercuric oxide may seem to work a bit better in spells involving women, but the difference, if there actually is any, is very slight indeed.

Iron oxide, (FeO_2), or ocher, has long been recognized as having a potent magical connection with the planetary spirits of Mars. We may now see that by its very presence it summons the beneficial forces of Mars to itself. A pinch of the artist's pigment of red ocher is a useful addition to any charm bags that are being made for protective purposes.

The same usefulness may be found in many of the other metallic chemical compounds, particularly the compounds of copper. As copper is used in many erotic spells, especially in the form of the toxic bluestone, or copper sulfate, it may be said that it has been proven beneficial in this work over time. It has also been found that stannous (tin) oxide is useful in attracting the beneficial forces of Jupiter, when it is used in a money charm.

Gold oxide is about as expensive as gold itself, as is gold nitrate. Silver, oxide, nitrate, or sulfate is usually within the magician's reach financially, but often just barely. The other five

planetary forces of antiquity however, may easily be used in this chemical manner.

Some of the other compounds of these planetary metals, and their known uses, are listed below.

Cupric oxide (CuO) has been used successfully as a paint additive in painting kitchens. Copper sulfate, (CuSO_4), or bluestone, makes a good paint additive to use in the bedroom, but it is not recommended because of its toxicity. A quarter teaspoon or less of bluestone added to wash water in which bed sheets are washed is also supposed to increase the erotic vibration of the bed. It is well to bear in mind that this is a very toxic chemical that can cause skin irritation, and even liver failure. Because of its toxic nature, its use in magic for any purpose, or in any way, is not ever to be seriously recommended.

Stannous oxide was found to be useful in money charms. Using it as a paint additive is supposed to have a germicidal effect in the room. In my opinion this is as debatable as its supposed power to draw money to the room where it has been added to the paint. I personally think that it works better in a purposely-made money charm.

Iron powder (Fe), also known as magnetic sand, or iron filings, is used to 'feed' the prepared lodestone, which is made and used as a charm in some magical work. It may also be added to charm bags when a martial vibration is desired.

Lead powder or lead wool may be added to charm bags when making up a charm for stability and self-discipline. Because of considerations regarding the cumulative poisoning effect of lead, the wool is to be preferred, and only very small quantities should be used in charm bags.

Lead dioxide (PbO_2) is best used as an additive to the varnish used on wooden floors. It seems to enhance sleep in the room, and it does give a feeling of solidity to the room in which it is used. This fine powder was used as an additive to a polyurethane varnish. All of the other additives were used with Latex Acrylic water based paints. Different results might well be attained with different kinds of paints.

I managed to locate many of these interesting chemical compounds in an old chemical supply house catalogue, along with reasonable prices for what will amount to a lifetime supply, for even a full time magician. The chemical reagents, made by the J. T. Baker Company, list oxides, nitrate, and sulfate of the more common planetary metals.

The reagent grade of any chemical conforms to a standard of chemical purity that is far beyond anything that is ever required in magical work. I believe that an ounce or two of these chemicals will provide even the most active magician enough of a supply that he can have an enjoyable lifetime spent experimenting with them.

CHAPTER FIVE

Magic With Orgone Accumulators

Orgone Pads Or Accumulator Pads

This may seem to be quite a ways off of the subject of magic, but I shall return to the application of this information to practical magical work in the last few sentences. Dr. Wilhelm Reich MD, the psychologist who separated from Freud over his interest in the occult, supposedly revealed the secret of the healing pad, which he called an orgone accumulator. His Orgone pad was made up of alternate layers of cotton and iron, (or steel) wool. This pad is used to concentrate the energy of the universal life force, which Reich supposed that he had discovered, and named orgone energy.

These pads, better known as accumulator pads, concentrate the non-physical energy of the universal life force onto the place where it is applied. In this way, the pad imparts healing, or other desired vital energies, to the location of its application. The information upon which these pads were based was first revealed to a seeking world in the works of Paracelsus (1493—1541). Dr. Reich popularized their use in the previous century.

Dr. Reich, whose writings and biography are certainly interesting in their own right, extended his supposed discovery of orgone energy to building a small cabin, whose walls were made of alternate layers of iron and wood. Dr. Reich allowed people to sit inside this cabin for a small fee, where they supposedly accumulated the vital energy he called orgone energy. The Federal Food and Drug administration put an end to Reich's

experimentation in the 1950's. They tried him for medical fraud, and sentenced him to prison, where he soon died. The FDA even managed to ban all of Reich's books and other literature for almost twenty years. Dr. Reich is an excellent example of government persecution of a sincere experimenter by those who are unknowing of the non-physical world. It might even be said to be an example of the blind persecuting the nearly blind.

That Reich originally obtained much of his information concerning the vital energies of the universal life force from some occult source is quite evident. As is usual with someone who is only a casual interloper into the world of the occult, he only obtained a small amount of the information that is actually available and waiting to be learned by the serious and dedicated student. However, even with the small amount of information he managed to gather, Dr. Reich created a great wave of interest in the world, as even today most people will speak of Orgone energy, not Vril, Prahana, Od, or the universal life force, although they are all the same energies going under different names. If he did nothing else, Reich managed to introduce the concept of non-physical energies into the popular mind during the nineteen forties and fifties. Of course, he was opposed every step of the way by both the media and the medical establishment.

In the past, when I was teaching classes, I had the students in my occult studies classes make up one of these orgone accumulator pads, both for their own use, and for placing energy into other things. These pads were all made of three layers of cotton and two layers of steel wool, about nine inches by twelve inches in size, and covered all over with a cotton cloth. These pads, more correctly known as accumulator pads, gather and direct the universal life force, moderating it to harmonize with those qualities that are generally associated with the metal inside the pad. As the qualities of iron include physical strength, vitality, aggressiveness, and physical energy, the use of the healing pad can focus these qualities to provide a rapid healing effect on the person or object that is being treated with one.

The two-layer iron pad is used primarily as an introduction to this process of treatment with accumulator pads. The effect

may be further amplified if the number of layers of iron in the pad is increased to seven and the number of cotton layers is increased to eight. Using wool to separate the layers in the pad provides a stronger animal vitality vibration, while plant fibers, such as linen or cotton decrease the accumulated animal vitality, making it possible to treat a person with such a pad for a longer period of time. I have seen commercially made 'orgone blankets' and healing pads, as well as many pads of various sizes and even large blankets, which were made by different experimenters. About forty years ago, these Orgone pads were quite popular, if not exactly a fad of the time.

There are a great number of variations that can be used in making these accumulator pads. So far as I know there is no standard work that has been published on this subject, so I will mention some of this information here. These pads all have practical value in the world of healing and physical therapy, as well as having a definite use in the realm of practical magic.

Linen fibers are conducive to purity, so a pad of tin mesh and linen fiber would be used in ridding a person of greed, of the obsessive desire for great wealth, or of an increasing number of material possessions. Tin is the planetary metal of Jupiter, and linen leads to purity.

Cotton is good for masculinity, as well as for mental calming. So a pad made of seven layers of zinc mesh and eight layers of cotton batting could be used to enhance the masculine nature of someone who had difficulty with their masculinity. Applying such a pad to the testicles for an hour a day would quite likely increase the sperm count of the man who did so.

Wood and iron are good for physical strength and vitality, as are cotton and iron. They are also good for developing endurance and a stoic nature. Silver with linen may be used to promote the religious nature of the person. Gold with cotton, or wool, could be used in affairs of the heart. Gold foil is usually easier to use, as gold metal mesh is very expensive.

Accumulator pads made of either wool or cotton with copper assist in reducing the pain from physical damage to the body.

Cotton and tin, and tin with lambs wool, have been found useful in drawing money to a person.

The basic principle of these accumulator pads is found in their construction from alternate layers of organic and inorganic materials. The nature of the accumulated energy is attuned to the nature of the metal used, and the harmonization of the metal with the organic separating material. The energy of the universal life force, which permeates the physical universe, is focused in these pads to the area where the pad is applied. These pads may be used to energize both people and materials; just as any other source of the energy of the universal life force might be used.

In my own opinion and experience, the optimum accumulator pads for practical use are composed of the following layers.

Layers of Fabric	Layers of Metal
3 Wool	2 Iron or Steel
8 Wool	7 Iron or Steel
4 Cotton	3 Iron or Steel
2 Cotton	1 Copper
6 Cotton	5 Copper
2 Wool	1 Tin
2 Cotton	1 Lead
2 Wool	1 Lead
7 Linen	1 Lead
3 Lambs Wool	2 Tin

Table Four

Obviously, all of these various accumulator pads have slightly different effects, as they moderate the universal life force according

to their composition. At the very least, this information provides the neophyte magician with a fertile realm for further interesting experimentation.

For example, the application of a lead and wool pad to a broken bone will materially assist in rapidly healing the fracture. The treatment should be applied for about an hour's time, twice or three times a day, for about two or three weeks. The general time for the application of these accumulator pads for physical healing is the same, about an hour at a time, once or twice a day for about two or three weeks, or until the physical condition is corrected.

These accumulator pads, among their many other uses, may be applied for imparting a charge of the universal life force to magical powders, Pembas, oils, charms, talismans, or bottled baths. This sufficiently strengthens the material so that those with the astral sight may easily see the difference. The application for about twenty-four hours of the proper accumulator pad to the material to be used magically is all that is actually required.

CHAPTER SIX

Making Magic Circles And Veves

Those who practice ceremonial magic as followed in any of the various magical schools, most of them dating from the middle ages, may be interested in using prepared Pembas for marking out their magic circles. This is something that was mentioned previously. There is still another level to which this process of summoning the more popular goetic spirits may be raised, and I shall mention it now.

Magic Circle Construction Made Easy

Assuming that you have a room that may be dedicated exclusively to the process of summoning, and private enough for discussing things with the various spirits you work with, you may follow the practice mentioned by Dion Fortune. This involves painting out the summoning circle on a large piece of heavy canvas. In this way you can literally roll out a ready-made circle to call up your favorite spirits. Should you plan the operation of painting the summoning circle sufficiently in advance, you may take advantage of the abilities of the various magical powders, by placing some of the powder in the paint you use on the canvas. You will find that this will greatly enhance your summoning operation.

Most magicians working in the goetic magic field ultimately have one or two goetic spirits whom they summon fairly frequently. These are usually spirits who will willingly do work

for the magician. Making up a prepared canvas circles, painted with charged paint, to summon these familiar spirits will certainly expedite the process of calling them up. I must admit that this idea is not at all original with me, but was given to me by a Voudon Hougon, who read of it in a book by Dion Fortune.

I had the privilege of watching this gentleman work for a healing in New York's Harlem some years ago. He entered the apartment where the work was to be done with a canvas roll that was pre painted with the Veve of the Loa he was going to call up. He had the canvas unrolled, the Loa summoned and possessing the horse (medium) he had brought with him in a very short time. Through the gentleman's very efficient work the matter of healing the ill person was resolved within an hour or so. As he was preparing to leave I asked him how he had happened to think of such an ingenious idea. He told me frankly that he had learned of it from reading one of the books of the late Dion Fortune.

Later on I met a goetic magician in midtown Manhattan who used much the same technique. He used large king sized bed sheets, which were fastened in place with long strips of wood, with which he clamped the sheet to the floor. Having seen both of these systems in use, I would suggest that the heavy canvas cloth system is considerably better. When walking on the canvas there is less likelihood of slipping, or of seriously wrinkling the edges of the circle. So I recommend that a heavy canvas be used for painting magic circles.

The canvas summoning cloth may be held in place with those large tacks called drafting pins. A better method involves using strips of wood that are placed into sewn pockets along the four edges of the canvas. This allows the canvass to be held straight and flat. Cross-strips of wood, holding the canvas open and taunt, may be used if desired. These are placed under the canvas, from diagonal corner to corner, to complete this arrangement. If the strips of wood called lattice wood are used, the small ridges in the fabric may be ignored. When heavy

canvas is used as the background for painting the circle, these ridges are hardly noticeable.

As some of these summoning circles used in ceremonial magic can get to be fifteen feet in diameter, or even larger, the size of these prepared canvas circles makes it difficult to move them about. If the completed arrangement of these painted canvas circles is kept in one place, say in the room in which the summoning is actually done, they are very easy to use. They are certainly more efficient than drawing the summoning circle on the floor each time you wish to call upon a spirit.

Pembas, Powders, And Paint

Pembas, magic powders, and powdered palos, may be added to ordinary paints of all kinds. This gives the paint the feeling that was introduced into the powdered material by their nature, and by the sincere prayer of the magician. These paints may then be used to install a permanent vibration into a place, by painting the walls with them. They may also be used to call the attention of various deities to a specific location, by using these charged paints to apply symbols of the deities to poster sized cardboards, or to the walls of the room.

As just one example, yellow pemba powder prayed over to Oshun may be added to a light yellow paint used to paint the walls of a kitchen. A Santero friend of mine suggested this to me, and I found that it has a lightening effect in the room. It also seems to encourage better preparation of meals in the kitchen. This last may only be my own imagination, but it certainly does not hurt to try it. So far as I am concerned, it has worked quite well for me in my own small kitchen.

White ceiling paint can have added to it white pemba prayed over to Obatala. This addition may impose a tendency to mute, or even avoid, arguments and misunderstandings in the rooms where it is used. Praying over the paint for a more spiritualized home may create a vibration that is discouraging to some of your

guests. So while it may sound quite nice, this is not something that I would always advise.

Red is a bad color for any room, but if red and blue can be worked into the trim for the marital bedroom, it is possible that by dedicating the red to Chango, the blue to Yememja, and the white ceiling pemba paint to Obatala, it might make the room more productive of offspring, should this be desired. The powder should be prayed for over the paint before it is applied.

This gives some an idea of how these powder reinforced paints may be used in decorating a home. I am quite certain that your own inspiration will come up with even more interesting uses for them. I have found the use of powders in paint to be quite effective.

The uses of Pemba added paints in painting a temple or altar room are obvious, and will not need to be stated. One obvious use in a temple is painting the symbols of the Orisha, which form the Yoruba equivalent of the Veves in the Dahomey, Fon, or Rada practice of Voudon. These symbols should be painted with the colors of the Loa or Orisha, to which the appropriate consecrated powder has been added. Once the symbols have been painted, the Orisha should be prayed to, asking them to use the symbols as they desire. The Orisha, usually being as curious as most humans, will then often extend themselves into the symbols whenever anything interesting is going on in the room. This may well increase the number of possessions that you have in your ceremonial room, which just might be one of your goals.

Vivifying Figures

If you form figures from plaster, plastine, or water softened clays you may add pembas, palos or powders to them for various purposes. Most of these clays come in a variety of colors, and thus may be used as carriers of any of the colored powders available. Obviously, cast plaster figures are especially useful for this purpose.

This is actually quite an ancient practice. Many Egyptian and Babylonian statues have been found to have had various powders added to holes drilled into them. These powders were placed there to vivify the statues from the inside.

An interesting use of plaster to carry magic powders was revealed to me by a client who is a building superintendent. He patches holes in the walls of tenants whom he wants to move out with a plaster mix that contains deer horn shavings (Volador) that he has prayed over. He told me that he could count on the tenant leaving within three months. Once the tenant leaves, he re-patches the holes with regular patching compound when he prepares the apartment for a new tenant.

Vivifying Plaster Figures

Adding pemba and palo to plaster figurines that have been made with chamomile tea, instead of water, makes them very easy to vivify according to the desires of the magician. These plaster figures are of great use in magical work. At one time, in the nineteen sixties, plaster casts of body parts, such as ears, mouths, lips and noses, were quite popular as gifts. Obtaining one of each of these, a magician friend of mine made rubber molds of them, and reproduced them with plaster that he had made with chamomile tea instead of water. He also added some chinza (ashes of the sacrifice) of Elegua to these plaster casts.

He gave a plaster cast ear to a man whom he was in a business relationship with, but a relationship that he expected to worsen over time. The man liked the ear, and hung it up prominently in his living room.

My friend had made the ear so that it would transmit to him any conversations that the man had, and thus he was able to learn in advance how this man was proposing to do him out of some money in one of their business dealings. Protecting himself in that regard, he now took one of the cast noses, and praying over it, again in the name of the man, he

placed it in his bathroom. He was delighted with the results, and kept it in place even after he had dissolved his business partnership with the man.

For quite some time my friend had a very attractive wooden panel mounted with six plaster noses hanging above his toilet. Unfortunately, the people whom those noses symbolized had to put up with smelling annoying odors at the most unexpected times. This sort of thing is humorous only to the magician; it is never any fun for the victim. Visitors to his home, not knowing the purpose of the plaster noses, thought that the piece was an interesting work of art.

The addition of chamomile tea to the plaster mix instead of water strengthens the astral nature of the image. This allows the plaster figure to take a considerably stronger charge. It also assists the palo, or other powders added to the plaster mixture, in strengthening their work in the world.

Chamomile tea may also be added to any of the water-based paints with which palos or powders are used, in order to strengthen them in their action. Chamomile tea is one of the basic fluid condensers, used to focus energy into the astral universe.

For a more complete discussion of fluid condensers and their use, please see *'Initiation Into Hermetics'* By Franz Bardon, Osiris Verlag, Germany Page 194-200. This book is available in the United States at more serious Occult Book Stores. It is also to be found in the library of almost all serious magicians.

Veves

Many rather attractive designs found in the everyday world are actually Veves. I was rather surprised to find the Veve of Baron Samandi, the Loa of the cemetery, as an iron figure on the porch railing of a home for the mentally disabled. However, once I had the opportunity to visit New Orleans, where there are hundreds of these ornamental iron railings, I was no longer surprised to see veve's of various Loa worked into the railings.

Once you become aware of the fundamental structure of these Veves, you will find they are not as uncommon as you might otherwise think that they are. I have found, initially to my surprise, that the basic designs of veves are repeated quite frequently in ornamental ironwork.

Now the most interesting thing is that these Veve designs can be activated with a bit of Pemba paint. Thus when I found the Veve of Baron Samandi on the porch of an institutional home where a client's child was being kept, I was able to assist the client in convincing the maintenance man that he should paint that figure with some paint that I provided him. A few weeks after the symbol had been painted, I stopped by with the client, and looking out over the lawn, my hands on the veve symbol, I activated it with a prayer. It was not very long before the child was back at home with his mother, having been permanently released from the institution.

Vivifying Paints

The process of vivifying ordinary latex and acrylic paints with various powders and fluid condensers may be enhanced by matching the color and the pemba, and adding a powder of the nearest corresponding palo to achieve the desired vibration. The entire lot of prepared paint should then be prayed over for the specific effect desired. This may be used to substantially increase the power available to any paint additive. Using all three gives a very long lasting power to the vibration emanating from the painted surface.

A partial table of correspondences, with Yoruba deities added to the other information, is given below. The list below gives the planetary colors of Heraldry, which is the most ancient list I know of that matches the colors and the planets. The list predates the twelfth century and probably goes back far beyond that time.

Planet	Heraldic Color	Common Name Of Color	Yoruba Deity
Sun	Or	Gold	
Moon	Argent	Silver	Yemenja Osun
Mercury	Purpure	Purple	Eshu
Venus	Vert	Green	
Mars	Gules	Red	Ogun
Jupiter	Azure	Blue	Chango
Saturn	Sable	Black	
N. Node	Tenne	Orange	
S. Node	Saguine	Blood Red	

Table Five

While there are several other attributions that could be added to this list, I have used only those planetary attributions of the Yoruba deities that seem to be fairly well accepted among the practitioners of Santeria that I know personally. As Oshun is often attributed to either Venus or the Sun, depending on the authority, I have given her neither place. However, through the desired attributions, additional influences may be added with the colors used. I am well aware that these are not the traditional colors attributed to the deities in the Yoruba Orisha system.

Magic Mirrors

Along this same line there is the question of magic mirrors and their application in the use of paints and coatings on substances or other things. This gets us a good ways off of the subject of magic circles, veves, African traditional religion, or other well known magical practices, but I will mention a few things of interest

that pertain to magic mirrors here anyway. Perhaps I will write more on this subject later.

1. Should you desire to increase the ability of the symbol of a deity or one of the Orisha to radiate the vibration or the power of the deity or Orisha, coat it with shellac, to which has been added calendula succus. This is an alcoholic mixture of the calendula or marigold plant and flower. This material is very beneficial for strengthening the astral nature, and is a perfect coating for making magic mirrors.
2. Should you wish to "tune a room", you may add about four ounces of prepared water based fluid condenser of calendula, the marigold plant, to each five-gallons of water based paint. I use latex acrylic paint for this purpose. Once the room has been painted, incense of the desired attunement should be burned in the room, while the remaining fluid condenser should be placed on a magic mirror, preferably doing this in the same room while the incense is burning, and the paint drying.
Now the room will reflect whatever is placed before the magic mirror, while the mirror will reflect whatever is going on in the room. As an example, you may make the room feel bright and cheery when you place a dozen roses in front of the mirror. Or you may find that you wish it to have it feel really gross, so you may face the mirror over a disgusting and repulsive scene. Burning incense in front of the mirror will slightly add that vibration to the room, and at the same time, you will be able to look into the mirror and observe what is happening inside the room. I must caution that when you paint all four walls of the room, the image is quite distorted, but you can usually make things out. The communication is continuous, simultaneous, and two way. This can make for some very interesting effects indeed.
3. A very strong stimulant tea is made of ordinary Chinese

black tea that has been boiled down and highly concentrated. Often known as warehouse tea, is also a very good astral condenser. It is particularly efficient when used to create a magic mirror, and the remainder of the batch is sprayed on walls that have been freshly washed clean.

These walls will now reflect into the mirror, and the mirror will reflect into the walls, as above. In this case, the person in the room will subconsciously feel whatever is being transmitted into the mirror, including even subconsciously hearing words spoken into the magic mirror. While a person will not hear the words distinctly, they will usually subconsciously receive the astral impression of the words satisfactorily enough for most ordinary purposes.

I later discovered something even more interesting. I found that these words might be spoken into the mirror through the use of an inexpensive tape recorder. In this way a short message may be subtly conveyed to a person, without their being consciously aware of receiving it.

4. I keep on hand small circles of blotting paper, made with a paper punch, that I soaked in fluid condenser and allowed to dry. I place one on the wall in my front hallway, gluing it to the wall next to the bell push. Now when the bell rings I glance in a magic mirror I made with the same batch of fluid condenser to see who is at the door.

When the bell system in my building was out of order for a few weeks, I would walk down to answer the door whenever I was expecting anyone. I knew by my mirror that they had appeared. I thought this a common courtesy, but several of my clients decided that my answering the door when the bell did not work to be quite magical indeed.

These are a few of the ways in which you can make some use of the many fluid condensers that are used to make magic mirrors. Although many more similar techniques

could be cited, this is not the place for it. You might wish to experiment with using various fluid condensers in pemba or palo charged paints. There is a great deal more experimentation that may be done in this area.

CHAPTER SEVEN

Magic With Fire

Fire And Combustion

Although it is not something that we usually consciously realize, the process of combustion by fire is really basic to all life on earth. Alchemists tell us that the human body is actually a furnace, an Althantor to use their term. They say that this is so because the body maintains its heat through the process of internal combustion. This is because all animals and humans breath in air laden with oxygen, and exhale air full of carbon dioxide. We are actually going through the process of constant combustion within the physical metabolism of our bodies. Although animal and human metabolism is conducted at a much lower temperature, and therefore with much less intensity of heat than is found in an open flame, the physical and spiritual principles of the combustion process are exactly the same in both instances.

In plants a kind of process of reverse combustion takes place. Carbon dioxide is exchanged for oxygen through the action of photosynthesis. The result of these two processes is that plants and animals supply a balance between the utilization of oxygen and carbon dioxide in all life forms on earth. All nature participates in this process of combustion, which occurs through the actions of the fire element. It is a process that is fundamental to our very existence as living beings on this earth.

Science tells us that the end result of everything—at the point when world and the created universe finally dies—is the emergence

of the products of combustion from the ruins of material creation. According to some of the astrophysicists, when our solar system finally vanishes in a big flaming bang, reminiscent of its creation, there will remain clouds of gaseous carbon dioxide and the other products of combustion. These are the materials that are said to remain from the final act of combustion—ultimate eventual destruction of our universe—and from which the material universe will again be reborn.

Despite our scientifically derived materialistic beliefs, fire actually has its origins not in physical sparks or flames, but in its non-physical elemental nature. The non-physical nature of fire is as fundamental to the development of fire as is the entire chemical process of combustion. The non-physical nature of fire is the source from which originates the low temperature combustion of plant, animal, and human metabolism. It is also the source of the high temperature fire of the welders' torch, and the extremely high temperature atomic plasma reaction that yields the light of the Sun. The ultimate source of physical fire is the elemental nature of fire. The elemental nature of fire is the force that underlies the physical presence of fire in all its many forms.

Fire elementals are the non-physical beings that we human beings anthropomorphize as creatures that are the true nature of fire. Similarly the other three elemental forces have non-physical entities anthropomorphically assigned to them. Salamanders are actually the symbolic, or metaphysical, representation of the non-physical force of fire.

As symbolic creatures of the fire element, salamanders are referred to, and worked with by magicians and occultists as if they were real living beings. This is done in much the same way that the representatives of the other elemental forces are dealt with in similar elemental magical practices.

The correspondences of fire to the other three types of elemental magic are through the nature and attributes of the element itself. Fire is hot, dry, bright, thin, and above all, it is continuously in motion. As the source of light, fire is expansive,

and always very active. From these qualities, an idea of the real nature of the true elemental form of fire may be achieved.

When controlled, fire is capable of fine single pointed direction. When uncontrolled, as we all know from experience, fire can be the source of incredible destruction. Controlled and directed, fire is almost always beneficial to humankind. Uncontrolled and undirected fire is almost always a catastrophe, wherever and however it may occur.

In this way, the nature of fire is much like the nature of the human mind. Just as the disciplined mind is capable of great things, so the undisciplined mind is ultimately the cause of great distress to its owner. This is why the elemental nature of fire relates to the human mind, to the intellect, and to the process of human mentation. Elemental fire also symbolizes the action of divine inspiration, something that presents itself to all human beings from time to time.

Preparations For Performing Magic With The Fire Elementals

The first and most important consideration in performing magic utilizing the elemental force of fire is preparing the location where you are going to do the work. The room, or the working space, must always have certain characteristics to make it safe to work with fire elementals. Firstly, it must be a place where open flames, lights, burning candles, and lamps can remain undisturbed over a period of time without fear of their spreading fire to anything that is around them.

This is an important consideration, as more than one neophyte magician has returned to their home to find that fire engines have preceded them. Any room or space in which you are going to work with fire elementals must be one in which there is little risk of anything catching fire, or of having a fire spread. This requires, that you must not have curtains or drapes in the room that might touch an open flame and catch fire. You should also arrange things so that the candles you use are always are burned

in fireproof holders. Shattering of a glass candleholder is hardly unusual, and it can cause a fire when it occurs. The candles should also be placed on surfaces that are sufficiently stable, to prevent them tipping over by accident. A sand tray, or several, is always a useful addition to any place where you perform fire magic. I describe making these sand trays later on. I have found that a fire extinguisher is also a worthwhile addition to your magical workplace.

In addition to being certain that there is little likelihood of flames spreading from candles and lamps to engulf the rest of the room, your workplace should also be a place suitable for concentration and meditation. You must always be able to focus your mind on your work while you are doing any kind of magic. If you are being distracted by telephone calls, the demands of other members of your family, and other everyday concerns, it will be very difficult to maintain the mental focus you will need for success in working any kind of magic.

The table you use to burn candles or lamps on is also important. While it does not have to be an especially consecrated altar, the table you use must be sturdy and stable. It must be solid enough to hold the candles and lamps you are using without any difficulty. However, it should also be steady enough that it will not move, shift, or fall under the most stressful conditions. A credenza, a coffee table, or even a sturdy card table is usually sufficient for burning candles and lamps. Remember: the more solid your worktable, the safer your work will be. Obviously you must have sufficient space for arranging the candles or lamps you are using. You must also have enough excess space on the top of the table to place written information and possibly other material.

A good rule of thumb to follow is to have only one spell per surface, although this is usually difficult for the beginner to hold to. This means that if you were working two spells, you should have two tables to work on. If you have some small wood boards that can accommodate hold your sand trays on top of a single table or credenza, these are an ideal solution to this possible difficulty. It is a problem that novices always seem to face. Nevertheless, you should

still be careful to limit the number of spells that you have in operation at any one time. Ideally, you should work on a single effort until you bring it to a successful conclusion.

Aside from carefully preparing your working space, preparing yourself as the magician or operator of these spells is the second most important part of working with the fire element. For success in any kind of magical operation, the operator must first prepare their mind. This begins with being able to focus your mind entirely on the one goal that you have set. Knowing exactly what it is that you wish to accomplish is most important, as any magical act must always be clear and decisive. Once you begin working a spell, you may not change any of the words used in it, nor anything else in the spell. Obviously you cannot change your intention in doing the spell until it has been brought to completion.

Knowing and understanding the results that your work seeks to accomplish is equally important. Considering the final effect of the work you have in mind is usually the most difficult part of analyzing exactly how you should go about doing the spell. You must consider all of the possible alternatives, and then decide just exactly what the end result is that you want to attain.

Consideration must always be given to both your short and long term goals. The goals for the spell you have in mind are important, but so are your other life goals. You must consider them as well. You should be aware that your desires for anything you may gain or obtain may, and probably will change in time. It is human nature to want more of what you have, and to desire possessing something new and more exciting than what is available to you at present. This is why you must draw the things you desire to you only for as long as you wish to keep them, and are willing to be responsible for having them.

The idea that you wish to have something with you forever may seem to be appealing at first. You will eventually learn that you can get very tired of absolutely anything over the course of time. The sooner you practice this, the less difficult it will be for you to rid yourself of those things that you find that you no longer want or need.

Before beginning to do work with a lamp or a candle spell you must take the time to write out the precise ritual that you wish to use. Write the spell out exactly as you wish to perform it, whether you copy it out of a book, or make it up yourself. This is very important, and you should be sure that you take a few days to accomplish this. This gives you time to think about the ritual, evaluate it, and adjust it. Your goal is that the ritual accomplishes exactly what you seek to achieve.

In addition, through your concentration and meditation on the ritual—refining your ritual, investigating your options, and writing them out—you will begin to put your own energy into the ritual. You are actually beginning to charge the ritual with your mental energy before you begin performing it. This practice will always make your ritual easier to work. Consistently doing this will considerably increase your chances for success when you actually perform the ritual.

Selecting and using incense during a fire ritual is one of the options available to you. If you desire to use any incense, you should match as closely as possible the nature of the incense to the effect that you desire. You will usually do better if you use incense that aids your concentration while performing the ritual. In some cases, all you have to do is add a bit of mace or alum to the other incense you have selected.

Preparing your body for the ritual is also important, as it sets the ritual time apart from your work-a-day life. Taking a bath before the work is always a good idea. Relaxing the body and meditating on the ritual before beginning is also beneficial. Robing or dressing specifically for any magical work is another option, although you are certainly not required to wear any special clothing when you work with any of the elementals. In fact, the major reason for dressing for rituals is to focus yourself on the intention of the ritual, rather than just making it another part of the day's work.

Candles

Candles are one of the most common instruments used in

performing fire magic. Candles of various kinds, colors, and sizes are easily available in supermarkets and variety stores all over the world. Various types or kinds of candles are available, and any of them may be used for candle magic.

The composition of candles actually does not change very much from place to place. Most candles available today are made from paraffin and a hardening wax, such as a sterate or something similar. Beeswax is the other material frequently used for candles. Beeswax candles are usually only 51% beeswax, which is the percentage required by the religious rules of the Christian churches that use them on their altars. The other ingredients are usually sterate and paraffin. It is still possible to buy pure beeswax candles however, and if you are a purist you may wish to purchase a few. Fortunately, for those on a budget, beeswax candles have no magical advantage over candles made from much less expensive paraffin. The purpose of candles is to provide the fuel for the fire. Nothing else regarding their composition really needs to be considered in selecting them. If special candles better suit you, and put you more at ease when doing a candle spell, use them.

Bayberry candles are often available during the Christmas season, but like beeswax candles, they have no real magical advantage over ordinary paraffin candles. But I will admit that I like the smell of beeswax and bayberry candles better than paraffin.

The colors and shapes of the candles you use are another subject altogether. Most religious and spiritual supply stores sell candles in a variety of sizes, shapes, and colors. You may wish to use specifically colored candles in your work, and you should purchase these as needed. Stocking up on quantities of colored candles in advance is pointless, so long as you can obtain them from a store nearby.

Sizes of candles vary from small birthday candles to the large seven-day candles. Most American supermarkets sell a variety of birthday candles in an assortment of colors, and often a number of shapes and sizes. These are worth looking at before you decide that you cannot find the proper candles anywhere close to home. There are numerous occult and spiritual supply stores in the larger

cities, and most of them keep a wide assortment of candles on hand. Knowing where one of these stores is located is enough. Remember to keep it simple. You can use plain white candles for any spell you may chose to work. They are suitable for any spell, because the magic is in the flame and in the intention with which you burn the candle.

Candles also come in a variety of shapes: figures of people, other natural figures, various imaginary beings, and a large variety of other shapes. None of these shaped candles is really necessary, although they can be psychologically effective. When you are doing a spell for a friend who would be impressed by them, the use of colors and shaped candles may assist them in easing their fears that the spell might not work.

In my own experience, spells done with a short-lived birthday candle are as effective as those done with the larger seven-day candles, or any other candles. However, I believe that it is a nice idea to burn a larger candle once in awhile, as a general thank you to the universe and the powers that be.

Dressing the candle, or using oils on them, is always a part of candle magic. While it is usually done with more show and theater than anything else, there are times when using the proper oil on a candle can give your work a real boost. If you suspect that an oil or perfume might be of assistance in the spell don't think long and hard about it. Just select the best possible oil or perfume to use, one that is in harmony with the work you are planning.

The types of oils used in candle magic are as varied as the people doing the magic. In general, they are of two kinds: those that actually add something to the candle magic, and those that make the person performing the magic feel that their work will be successful. In the formulas for anointing oils mentioned below, I indicate what kind of spells the various oils enhance. If you use the oils given below for other than their intended use they will be less effective. Do not send mixed messages when you perform magic if you really want your spells to work. You must be very clear about what you want to accomplish.

Perfuming the candles with perfumes or oils is also useful

when the perfume provides a tie to the person who is being worked on. For example, if you know that someone always wears a certain scent or perfume, a bit of that scent on the candle will increase the tie to him or her. On the other hand, burning pre-made perfumed candles is usually a waste of time, often more counterproductive than useful.

I know of a woman who tried to separate a man from his wife so that she could marry him herself. She burned at least a dozen candles in this cause, all of them scented with gardenia perfume. Her candle magic was good, but the air elementals, which carry the message from the magician to the person being worked on, were confused by the scent of gardenia, which is used to improve the nature of a marriage. The message of the candle magic was mixed, and as a result it was not delivered correctly to the intended recipient.

Candle Oils

Making candle oils is very simple something you should do yourself. You will have better oils that you can rely on, and your magic will be much more effective if you make your own. The formulas given below have all been proven to work well, both by myself and by other people who have done this work.

The following formulas for candle oils are based on using eight ounce bottles, called 'Boston Rounds' in the bottle trade. To the empty bottle first add the powdered ingredients, and then approximately eight ounces of oil to fill the bottle to the top. The oil is set aside to mix, being shaken occasionally, for at least a lunar month before it is ready for use. In this way, the oil becomes saturated with the essence of the solid material.

High Spirit Oil This is used in blessing, physical healing, praying for mental stability, and in the psychic healing of people. It is a good oil to anoint a candle with to assist in removing malochia, or for blessing and sealing a person after a spiritual cleansing. Place a tablespoon of ground lotus root powder and a teaspoon of orrisroot powder into a bottle. Then fill the bottle

to within an inch of the top with olive oil. Allow the bottle of oil to sit for a month before use, preferably in a cool place.

Love Oil This is used in love spells, and in healing breaches between members of a family. It may also be used when burning candles to get people who are in conflict to at least work together harmoniously. The difference is in the prayer made over the candle and the visualization made while the candle burns. Place tablespoon of ground dried jasmine flower powder and a few drops of jasmine perfume oil into the bottle. Fill the bottle to within an inch of the top with almond oil.

Magnet Oil This is used to draw material things to the magician, or to push material things away from them. It is not as effective in drawing people to the magician. Use high spirit oil, or love oil, to draw people to you, or to make other people like you. For pushing people away from you, you will do better using war oil.

Put a tablespoon of powdered iron filings, and a small piece of lodestone, or a magnet into a bottle. Fill the bottle to within an inch of the top with mineral oil. It will take at least a week of shaking every day to get this oil to mix well. The oil should then sit for at least a full month before using it.

Money Oil This oil is used to draw money to you. It can also be used to gain employment or a promotion on a job. It may be used in any financial cause, but do not over use it. Ask for the money to fulfill your needs each month as well as some excess, and allow it to come to you, instead of just constantly asking for more money. Place a tablespoon of cinnamon powder and about a quarter teaspoon of powdered benzoin into a bottle. Fill the bottle to within an inch of the top with safflower oil. A few drops of cypress oil, known as Oil of Chyrpe, may be added to increase the effect.

Psychic Oil This is used to assist you in becoming more psychic and opening your psychic powers. It can be used to ask that a certain thing be made known to you, with the answer being supplied in a dream, through a sudden inspiration, or in some other way. Occasionally, someone will tell you face to face something that you really needed to know. Often this will surprise

even the teller of the information. Place a tablespoon of heliotrope root powder or several drops of heliotrope perfume into a bottle. Fill the bottle to within an inch of the top with olive oil.

War Oil This oil is used in psychic defense, as well as when you go to war psychically with someone. This oil is useful to have on hand, but it is best not to use it very often. Place a tablespoon of ground Ocher powder (Iron Oxide) into a bottle. Fill the bottle is then filled to within an inch of the top with mineral oil. Shake the bottle every day for a week, then once a week until the oil has been together for at least a month.

Prepared candle oils of the kind you can buy at a botanica or an occult and spiritual supply store, are not usually worth the money that you pay for them. These oils are usually only colored dyes and perfumes in a base of mineral oil. Despite any claims from the producers of these products, they are much less effective than the formulas given above.

Blessing or consecrating oils are used to bless people, places, and things. They may be used on candles lit for this purpose as well. In many cases, blessing someone is the best thing you can do for them, even though this may seem to be doing little for them. Lighting a candle and blessing someone will often allow them to clarify situations in their life that are clouded. In the case of something that you do not see clearly, it is recommended that you first do a blessing of the person, or of yourself, before you take any other action.

Holy oils are blessing oils. They are all made with olive oil. For the Christian version, place a tablespoon of rue herb powder in a bottle, and fill with olive oil. Jewish holy oil is made in the same way, using hyssop herb instead of rue. Islamic holy oil is made with Aloe Vera and Olive oil.

A general-purpose blessing and anointing oil can be made from high spirit oil, as previously given, plus a half-teaspoon of cinnamon powder, and a quarter teaspoon of frankincense powder. This oil can be used for any kind of blessing desired, as well as for anointing and consecrating of the candles, or the workspace.

Dressing Candles

The mechanics of dressing candles is simplicity itself. The magician places a few drops of the oil on the middle of the candle; then holding the candle in both hands, he wipes one hand and the oil down toward the base; he then wipes his other hand and the oil up to the tip of the candle. Once the candle has been anointed, it is ready to be burned. If the candle is to be stored, it should be wrapped in plain white paper, to maintain the oil coating on the candle.

Typically, fire magic spells are written to suit any number of desired purposes. Typical are attracting spells, which are used to call people or things to the magician. Repulsing spells are used to push things away from the magician. Tying spells are used to connect the magician to something or to someone. Releasing spells are used to disconnect the magician from something. There are spells to promote or to cause actions, and other spells to stop actions. There are spells for protection from enemies, as well as spells for working against enemies. As in all other forms of magic, the desire and intent of the person performing the spell determines the nature of the spell.

Oil Lamps

Aside from candles, oil lamps are also used as a vehicle for fire magic. These lamps usually contain a small quantity of water, on top of which the oil used as fuel floats. On the surface of the oil, a floating cork supports a wick, which is the medium of the flame in the lamp. As the water solution may have color and perfumes added to it, as well as a variety of symbols or other items, a number of options are available using these prepared oil lamps in fire magic. Many different types of containers can be used for these lamps, although they are generally made of glass. The lamps are of two general kinds. Some use only oil, while others use a base layer of water, on which the oil floats. The contents of the waters will be mentioned later, as the contents are more dependent on the spell than is the oil that fuels the lamp.

The oils used as fuel in a lamp can be any combustible oil. Olive oil is a favorite, and is almost universally the fuel in lamps used for worship. Almond oil is the usual choice in lamps made for love spells. Safflower oil, like corn oil, is used in a pragmatic manner, similar to the use of other kitchen cooking oils. Mineral Oil is also used in some lamps, usually for more earthy and negative work.

Waters used in these magical lamps may be ordinary tap water, or specially obtained waters. River and seawater are often specified in spells using lamps of various constructions. Colors, usually food dyes, and any number of perfumes are often added to these waters. This is done for specific purposes, or as required for certain spells. In many cases, especially with oil lamps made for use in deific magic, the color of the water and the perfumes used are specified in the spell. They are based on the alignment of the deity being called upon or appealed to.

A means of identifying with the subject of the spell may be placed in the water of the lamp, to make the connection more complete. Symbols of the effect desired can also be added to the water, encouraging the completion of the spell by sympathetic magic.

Floating wick oil lamps are most commonly used, although brass and clay lamps of antique design are now available, where the wicks come out of a spout. These are used in spells that do not require water underneath the oil. Oil lamps generally have the advantage that they often burn longer than candles, and additional oil can be added to them while they are burning.

Teacup Fire Spells

Teacup fires are another technique that is occasionally used in fire magic. These are spells that use a small fire, which is burned in either an ordinary teacup or a specially prepared teacup. The teacup itself is one of the focuses of the spell, as it is usually assumed to have some magic powers of its own. This is why a specially prepared teacup—one that is given to the person who is going to use it for spells—is often preferred over one that is taken

from the kitchen cabinet, used in magic, and then returned to the kitchen cabinet for use as a drinking container.

Those magicians who have an established reputation in their community often make these magic teacups for their clients. In most cases they ask some kind of payment for these cups, as they are essentially handing over a part of their ability to do magic to the person receiving the cup. There are a number of rituals for preparing these teacups, but every person who makes them has their own particular favorite. There are also many different rituals available for using these magic teacups. Like the rituals for making the cups, every practitioner who makes the teacups seems to have a variant ritual of their own for using them.

The rituals for using these prepared teacups in fire spells are generally quite straightforward, like the following one.

Write out what you want in as clear a statement as possible on a small piece of paper. Place the paper into the teacup. Then light the paper. As it burns, pray that the request or the wish you are asking for be accomplished.

The request made in these spells must be as short and clear as possible. Writing the request statement is often the most difficult part of doing the spell. A great deal of thought should be put into formulating and condensing the request, especially as it must be written on a small piece of paper. In addition, the user of the teacup is usually warned that they can make only one request at a time. Once you do a spell, you must wait until it is either accomplished, or you know that it cannot be accomplished. Then you can do another spell.

Occasionally there are specific requirements concerning the paper that may be used in the spell. In one case that I know of, only un-gummed cigarette paper was to be used. In another, the paper had to be obtained from the person who made the teacup, although it looked like ordinary writing paper to me. In a third case, magician's flash paper was to be used. Strange as it may seem, these simple magic teacup fire spells usually work for their operators as well as any of the other, more formal, spells.

A Teacup Protection Spell

I used the following spell when I first came to New York City. I was alone in a city where I barely spoke the language, and was quite uncertain of my future prospects here. At the time, I believed that I needed all of the protection I could get. I used this spell every month, at the full moon, to add to whatever natural protection I had. I was quite satisfied with the result, and I recommend it to you for use each month, should you desire to use it.

Take a teacup or coffee cup you can dedicate to this purpose and fill it with dirt from some convenient place. Originally I gathered a cup of dirt from a nearby park, and later dirt from a construction site. Make note of where you obtained the dirt, as you will be expected to return it to about the same place. Take your cup of dirt home, and set it where you ordinarily burn candles. Now take a white candle and light it, allowing it to burn for a while. Once the candle has burned for a short time, pray the following prayer. At the conclusion of the prayer, take the candle, still lit, and push it flame down into the dirt in your teacup, extinguishing it. Allow the arrangement to sit like that for a few moments. Then take the teacup with the candle and return it to where you obtained the dirt, just dumping the dirt and candle back out on the ground. Now just walk away, thinking no more about the matter. Take the teacup home and wash it out to use next month.

"I pray to Almighty God that I be protected from all negativity and evil, and that all works against me be removed from me and obliterated as I obliterate the flame of this candle." Amen.

Match And Lighter Magic

As magic is really a matter of symbolism and intent, lighting a match may be considered a magical act if it is lit with intent, and a prayer is made when it is first lit, and while it is burning. Although this may not be considered to be a very profound magical

act, it is at least as useful magically as any other means of working with fire. It is a method that may be used for any number of minor spells, so it is something that is worthwhile to bear in mind. Lighting a cigarette lighter has the same effect. Although there is a tremendous public opposition against people smoking tobacco at the present time, it is probably still a good idea for magicians to continue to carry either matches or a lighter.

Domestic Offerings To Elemental Spirits

The domestic offering to the elementals has become a part of folk mythology. Although it was widely practiced by country folk in the Middle Ages, even up to the nineteenth century, offerings to elemental spirits have long become a thing of the past among most families today. Putting a pinch of salt in the oven or the fireplace each day was almost a standard practice throughout Europe from the most ancient times to the late Middle Ages. The salt was placed there to feed the salamanders, the creatures of fire.

Another custom that has faded with time is the feeding of the community festival fire by adding a bottle of the best wine or liquor to it while the flames were rising high. Pouring liquor into the bonfire was done for the same purpose as placing salt in the oven or furnace, although it was not as widely practiced after the church began prohibiting fires at the public communal celebrations of the seasons. The custom was probably continued longest by university students, who added beer or wine to the fires held on their graduation eve in both France and Germany up until the late nineteenth century. I have also heard of this being done at Oxford University as late as the nineteen thirties.

Lighting A Candle To Your Guardian Angel

Lighting a weekly candle to your guardian angel, usually on Mondays, has been shown over time to prove beneficial to the one who does it. This could also be considered as a fire element

ritual. It is certainly a weekly ritual of thanksgiving, especially if it is performed with the correct intention and mental attitude.

Special advice and help may be asked for when this ritual is performed. The actual performance of this brief ritual seems to have a very beneficial effect on those who have done it consistently over a long period of time.

Making the prayer to the guardian angel is simplicity itself. A white candle in a small metal candleholder is used. The candle is lit while the person doing the ritual says something along the following lines:

"I offer this candle to my guardian angle, to thank them for their constant loving care and guidance in my life. I ask almighty God to bless my guardian angel. Amen"

Performing Fire Element Rituals

Once you decide to perform any of the fire element rituals, and have prepared a suitable space for performing them, you must next prepare the surface on which you are going to burn the candles. In some cases you may desire to have a sand tray cover the surface. This may be made from a baking sheet, or a shallow pan, covered with about a half inch of sand. Candleholders and oil lamps may be put on this surface and left to burn with considerably less fear of spreading the fire.

It is not advisable to burn candles for magical purposes in glass holders, as they may shatter when they go out. Neither is it a good idea to burn them on wooden surfaces, or any other surfaces that are flammable, like the plastic surfaces of kitchen workspaces. If the place in which you are going to burn candles has a wooden surface, using a sand tray is a very good idea. I have used baking trays and shallow baking pans with some sand in them quite successfully for this purpose. Sheet cake pans also work well as sand trays, and allow for more sand to be placed in them.

The arrangement of the candles in holders is also important.

When one candle is used, it should be placed in the middle of the tray. Two candles are placed side by side. Three candles are placed in an equilateral triangle arrangement. This latter is often referred to as burning the candles in trinity. Four candles are burned in a square, with the candles being equidistant from each other. However, there are always exceptions to these arrangements. You should always check the arrangement proscribed in the particular spell that you are using. More formal spells may require a different pattern of candles.

If you are burning candles for spells on your altar, you may wish to have additional altar candles. In this case, they should be in a different pan or tray than the candles you are using for the spell. If you wish to use beeswax altar candles that is your option, although I do not feel that this is necessary. I strongly suggest that you use the less expensive paraffin candles for your magical work, whether you do the work on your home altar or not.

You may also use incense in any of these spells but it should always be one that will harmonize with your work.

Timing Rituals

Timing the ritual is an important consideration. Generally, rituals are worked during new and full moons. The best rule to follow is that if you want to begin something, or bring something to you, use the new moon. To bring something to an end, or take something away from you, use the full moon. The lunar quarters may be used as well but I would suggest that you work for beginnings between the new moon and the first quarter. You should work for endings between the full moon and the last quarter. This will give you the greatest lunar energy directed to the success of the ritual you are undertaking.

The equinoxes and solstices are often prime times for elemental rituals as well, but as they only come around four times a year, it is difficult to wait for them. The four solar quarter days may be used, but fitting any of these solar festivals into candle or lamp magic rituals is usually fairly difficult. These are the times

of the year when the larger and more important magical rituals are performed. I would save the solar festivals for these rituals, and keep my fire magic rituals to the lunar times.

Using the moon in the various signs of the zodiac is a good idea. In this scheme you do rituals at times when the sign of the moon favors the effect you are seeking. For example, you would do Venus rituals when the Moon was in either Taurus or Libra. Any of the many astrological calendars can give you this information.

I have found it to be a complete waste of time to do any ritual work with elementals timed to the planetary hours. Others may disagree with this view, but as they say, differences of opinion are why people bet on horse races. If you decide to follow the planetary hours, please keep a record of your results. I did, which is why I no longer concern myself with them.

Working Candle And Lamp Rituals

I have developed my own method over the years. You will develop your own method in time, just as I did. So I am proposing the following to you only as a guide, a place from which you start your own work.

Because my memory is not perfect, I write out the ritual on a 5 x 8" index card, so that I can read it off as I perform it. I have never had a ritual that took more than two cards. Over the years I have found this to be an excellent system. I keep a pencil nearby to make any necessary changes to the ritual, after I finish it. If I change anything, I always rewrite the cards.

I use matches to light the candles and a candlesnuffer to extinguish them. I always perform the ritual exactly as I have written it out on the card. Once I have completed a ritual, whether candles are burning or not, I wait at the table for about thirty seconds, to see if I pick up any impressions from the ritual. I have received some good information at these times of quiet meditation on the ritual.

Some Candle Or Lamp Rituals

The following rituals are those I have used successfully over the years. They are representative of simple fire rituals using candles. Lamps can be used just as effectively, if you prefer.

1. The ritual of lighting a candle to the guardian angel has been given previously. I strongly recommend that you do this every Monday morning, as I have personally found that it has been of great benefit to me. I have done it every Monday for over forty years now, with few exceptions.
2. Affirmations for fire magic similar to the following may be used if desired.

Light a white shabots (Sabbath) candle. These are usually about four and a half inches long and about three quarters of an inch in diameter. This is the easiest kind of candle to find in most supermarkets. Pray the following as you light it:

"Blessed art thou o element of fire, carrier of the divine inspiration from the creator to human kind. Greetings to you, o bringer of light and warmth. I salute you and ask that you be blessed and given peace in all of your undertakings. I further ask that there be harmony between you and me now and forever. Amen."

After saying this affirmation, stand or sit quietly for a short time meditating on the candle flame.

3. Money Spell (what is often erroneously called the gypsy money spell) Three white or colored candles are placed in a line, and lit left to right in this order: purple, white, and green.

The prayer to be made when lighting the purple candle is for protection of your existing income. When lighting the white candle, ask for help and guidance in using your

money correctly. Then light the green candle and pray for an amount of money that is slightly more than the amount that you actually need in the coming month.

This is one of the most effective money spells that there is. It should be done immediately after the new moon every month to obtain the best results. You must know approximately how much money you will need in each of the coming months when you do this spell.

Green is the color of abundance, and that includes money. Purple, the traditional color of royal authority, symbolizes power, as well as the protection that power provides. White is used for purity, but as it contains all colors, it is a general-purpose candle color, it is one that may be used in all cases.

4. An appeal for spiritual elevation and guidance may be made at any time when you are dealing with a problem. If you are already doing the weekly candle to your guardian angel you probably not need to repeat this spell too frequently. You can still use it if you have a particular problem, or if you wish to assist a friend who may be having one. While lighting a white candle, pray: "I pray that I (or the name of a friend) receive the strength and guidance that I (they) require to allow me (them) to fulfill my (their) destiny in this life.

(Or that I receive the strength and guidance that I need to deal successfully with this difficulty that now faces me.)
Amen"

This is a prayer that can always be prayed effectively for someone who is faced with troubles, grief and emotional turbulence in their life.

5. The first meditation exercise I was given was to meditate on the flame of a candle. I first sat comfortably in a chair, and concentrated my mind on the flame of a candle. I used a regular table candle, and concentrated my attention on the flame for fifteen to twenty minutes at each session. While my mind was focused on the candle I attempted to ignore any random thoughts that arose in my mind. This

is actually a very difficult exercise. It took me over a year of doing this exercise every day before I was happy with the way I was doing it and felt that I was becoming truly focused. Then it took several more years before my teacher was happy with the way I was doing it. Do not be discouraged, it will all come together in time.

6. The most common type of magic spell is that which calls for a lover. The prayer for the companion you desire must specify exactly what you want in that companion. In order to clarify this within your own mind, you should write out just what it is that you are looking for. Once you do this, any spell you perform will have a much better chance of bringing the lover you desire to you.

Red is the color of love, passion and activity. For a love spell, you would naturally use a red candle. Light a small red candle and pray the following prayer:

"I pray that Almighty God send me the lover that I need in my life."

Most people who use this spell report success with it, simple as it may be. A red candle may also be used to call out to the universe for a casual sex partner, if that is what you desire. This spell is not limited to finding a marital partner.

If you wish to make this spell stronger, use three red candles burned in trinity, an equilateral triangle shaped arrangement of the candleholders. Light the candles clockwise, with the written request of your desires for a lover placed in the middle. As soon as you have lit the candles, pray as devoutly and sincerely as you are able for the lover you desire.

7. The following spell, which I call the Orange Candle Examination Spell, has been of assistance to several people who were trying to pass examinations in college and in their professional lives. I have given it to a number of people

who used it while attempting to pass the New York State Bar examination, one of the most difficult professional tests that exists. Most of these people were quite happy with their test results, and passed it, even though a number of them were fairly dubious concerning the outcome, and the effectiveness of this spell. They were all sufficiently uncertain of their ability to pass to seek my assistance in passing the examination.

To work this spell properly you must purchase two orange candles, one large and one small. Light the small orange candle while praying that you pass the test, and stating that you will light the large orange candle as soon as you learn that you have passed it. Then just take the test, open to the inspiration that will be provided you. Once you learn that you have passed the test, you should light the large orange candle, thanking the spirit of examinations for assisting you.

8. Quieting tensions in the home may be accomplished by lighting a yellow and blue (or two white) candles that are arranged side by side. If the tensions are caused by argument as in the tensions between a married couple that seemingly come up from time to time over silly things, pray that the tensions and strife be resolved, mentioning what the cause of the tension is in your prayer. Let the candles burn completely out, as you always should when doing any fire spell requesting anything.
9. Orange candles are usually burned for success, while pink candles are burned for affection. If you wish to have someone turn more favorably toward you, but you don't want them as a lover, you might write their name on a piece of paper and place it under the candleholder in which you burn a pink candle. Pray over the candle that you wish them (By name) to open their heart to you and have good feelings toward you. This kind of spell is useful to gain a better reception from loan officers, automobile salesmen, and other people whom you may contact. You

can pray that 'the person I will see at the first national bank,' will feel more warmly toward me. This way you don't have to know their name when you do this spell. If you are beginning anything, whether a project of some kind or a college career, you might burn an orange candle over the application papers, or your written outline of what you wish to accomplish with your project. This notifies the universe that you wish to make a success of the affair.

Laid Fires As A Vehicle For Fire Magic

The Fires of Seasonal Festivals may also be used as a vehicle for fire magic. In this case the prayer may be asked for the whole community, or for specific elements of it, as in those gathered at the fire. Make a prayer when lighting the fire, dedicating it for this purpose. Add at least a bit of salt to the burning fire to thank the fire elementals for their work during these fires.

The Candlemas fire is usually a time of opening and purification. The Vernal Equinox fire is best dedicated to new beginnings and the increase that results from mating and pair bonding. This same fire may also be dedicated to the spread of passions if desired. The Lamas fire is best used for prayers for purging and cleansings clarifying matters and preparing the community for the harsh winter ahead. The All Hallows fire is best used to raise prayers for protection of the community, and guarding against anything untoward that could occur in the wintertime. As the Vernal Equinox fire is a time of beginnings so is the Winter Solstice fire a time for endings, and a closing of the books on any difficulties that may have pervaded the year. Regular offerings given to the fires at these times can do nothing but have a beneficial effect on the community of people that holds these fire rituals. These fires are more common now since the revival of neo-paganism in our modern world.

Some Hearth Fire Rituals

Although regular hearth fires are virtually a thing of the past in our modern centrally heated homes, a fireplace or stove fire in a home may also be used as the focus for household prayers to the fire element. Prayers for domestic tranquility are best made at the home hearth, where a special fire may be lit for the purpose. Any other fire however may be used as the focus of these domestic prayers.

There is really no reason to light a special fire in the fireplace for any of these prayers to the fire elementals. Even when prayers are being made for special events, or for particular reasons, the regular fireplace fire can be made the focus of any prayers and offerings to be made.

The bought, or purchased, fire is often considered to be a special kind of fire. If this is so in your community, you may desire to make special offerings or prayers to this fire when it is used to kindle your hearth fire. This is particularly true when a fire is brought from one home to another, as is occasionally done for a marriage or a housewarming.

Quenching the fires at a death, or other socially celebrated endings, is a custom found in some areas of the country. Before you extinguish the fire, feed it with a pinch of salt and thank it for its service. You should announce, for the fire's understanding, and benefit the reason that the fire is being quenched. Then, after you allow a few moments to pass, put out the fire with both water and earth. The ashes and remains of the quenched fire should be immediately removed from the house.

Another domestic hearth fire custom is that you should always kindle the first fire in a new home with kindling of cedar wood. The fumes of this wood feed the positively inclined elemental spirits, so it seems like a good idea to follow this old custom.

AN AFTERWORD

Magic is not for everyone. It is for those who have the ability to practice it, either as a result of being naturally given to them at birth, or developed over time through persistent effort. It is a very worthwhile and personally rewarding art to practice. Those who set out to develop their magical abilities must pass through a rather rigorous training program to do so. Hopefully, this is accomplished under the guidance of a teacher who is also a skilled magician. Once you develop these abilities, they will remain with you, not only lifetime after lifetime, but also in the spiritual world between births. This is one reason for dedicating yourself to the development of any magical abilities that you may find that you have.

I mentioned in the introduction that those mystics who seek union with their creator see magic as merely a diversion on their path to spiritual perfection. Unfortunately, few of us are chosen to follow the mystic's rigorous route to the creator. For most of us, the lure of the earth and the recognized imperfections of our own character keep us from attaining the mystic's ultimate goal.

I mentioned earlier that I do not believe that we can truly develop ourselves spiritually through the practice of magic. However I do believe that we can develop ourselves both mentally and morally through this practice if we are willing to work and persist in our efforts. Magic, like many other arts, has much to teach those who practice it. It has a great many facets that reveal themselves slowly to

us as we continue to live and work. I certainly believe that it is a worthwhile study, and I urge those who are interested in developing themselves mentally to sincerely pursue this course.

To that end, I hope that my books have been of some assistance, however small that may seem to be.

Draja Mickaharic

OTHER BOOKS BY DRAJA MICKAHARIC

Samuel Weiser of York Beach Maine originally published my previous books. They are now being published by Red Wheel / Weiser, 368 Congress St. Boston, MA 02210

Spiritual Cleansing—A handbook of psychic protection, first published in 1982.

A Century of Spells—A collection of over a hundred useful spells, first published in 1988.

Practice of Magic—An introductory guide to the Art of Magic. First published in 1995.

They are all sold on the Internet at Amazon.com

Xlibris is publishing several of my newer books. They may be reached at 36 Walnut Street 11th floor, Philadelphia, PA 19106
Or on the Internet: Xlibris.com

Magic Simplified—A series of practical exercises for developing the prospective magician. Xlibris published this book in June of 2002

Magical Techniques—A number of useful and lesser known magical processes. Xlibris will publish this book in the summer of 2002

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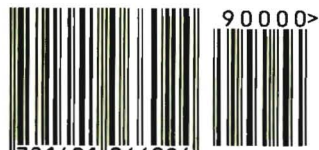


Magical Techniques deal with some of the techniques used in practicing practical magic. Using chalks, colored powders, twigs, feathers, and chemicals in magic are mentioned. Using Orgone accumulators to empower charms, placing special vibrations in rooms through working with paints, using chemicals in charms and spells, all of these facets of the magician's practice are entered into in this interesting work. More a work book than a theoretical discussion, the author gives a number of spells using these different ingredients, as well as a chapter on performing magic with fire elementals. A necessity for the practicing magician to own.

Draja Mickaharic was born in rural Bosnia shortly before the First World War. Immigrating to the United States in 1939, he arrived in New York City where he has made his home. He practiced as a magician and counselor, serving the ethnic population of the lower east side of New York for forty five years. Now retired from active practice, he devotes himself to writing. He is the author of three other books dealing with magic, all published by Samuel Weiser, Inc.

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