

Ayahuasca Visions

by Pablo Amaringo

Every tree, every plant, has a spirit. People may say that the plant has no mind. I tell them that the plant is alive & conscious. A plant may not talk, but there is a spirit in it that is conscious, that sees everything, which is the soul of the plant, its essence, what makes it alive. The channels through which the water & sap move are the veins of the spirit.



PART I: PLANT-TEACHERS AND SHAMANIC POWERS

VISION 1

PREPARATION OF AYAHUASCA

Here we see the jungle of the Ucayali with its native trees, bushes, plants, herbs, and underbrush. There, a peasant type of house, with its roof of *shebon* leaves [*Scheelea* sp.], its fork-shaped props of *incira* tree [*Chlorophora tinctoria*], its floor of *ponas* [*iriarteia exorrhiza*, *Socratea* sp.], and a hammock in the centre. We see a certain riverside *vegetalista* who for many years has been dedicated to obtaining knowledge through *ayahuasca*. He begins by cutting an *ayahuasca* liana that is climbing up a *capirona* tree [*Calycophyllum spruceanum*]. To do just this, the *vegetalista* had to follow a required discipline. He has not been with his wife for three days. He has had no contact with ill-tempered or bad-living people. He has eaten no salty, sweet, or bitter food. He has not gotten drunk. He is clean, according to the requirements of this purge. He gets up early in the morning and goes to take an *ayahuasca* rope or liana. He goes out with his cigarette, taking with him his tobacco. He puts at the foot of the *ayahuasca* plant an offering of tobacco, matches, and some dry leaves of the heart of the banana tree in the manner of paper to wrap the tobacco. Then he says to the grandfather [the *ayahuasca* spirit]: "Here I put your tobacco for you, your matches, your banana leaf for you to wrap your tobacco. I ask you, grandfather; to permit me to take your plant for medicine, not to cause any harm to anybody, but to cure sick people. Then the *vegetalista* observes the *chicua* [*Piaya cayana*], a bird that is always flying about. We can see it up on the far left side of the painting, and also in another tree close to the *capirona*, at the right. If this bird says "chis, chis," it is good to take the vine. But if the animal says

"chicua," then it must not be taken. The *vegetalista* just has to leave it for another day, because there can be danger, the enemy can attack him, he can be killed, or something else can happen. If the animal says ~~chis, chis, chicua," it means that at first things will go well, but afterwards they will go wrong. Perhaps he will not be able to cure the sick person as desired. After obtaining the *ayahuasca*, the *vegetalista* cuts it into pieces, makes it into a roll, and takes it to his house. There he cuts it into smaller pieces and starts to crush and boil them. After boiling for three or four hours, he pours the juice into other pots. He continues to crush and to put new pieces of the vine into the now empty pot, and again boils it. He goes on like this. He always has three or four pots very full, taking out the juice of the *ayahuasca*. Then he adds fresh *ayahuasca*. The *vegetalista* puts in the *chacruna* that he has taken in the morning while fasting. First he puts the *ayahuasca* in the pot, whistles an *icaro* ~ power song, and blows on the pot. Then he adds the *chacruna*, putting the side which has received sun downwards with the "spurs" upwards. Then he puts another layer of crushed *ayahuasca* on it, the twelve to fifteen pieces he has ground. He again takes two handfuls of *chacruna* leaves and pours water on them, filling the pot to the top.

In order for the purge to be effective, the pot must be made of clay, not aluminium or other material. The *vegetalista* adds a handful of tobacco to make the mixture boil, and any other ingredient he may usually add when he prepares the *ayahuasca* purge. He can add two leaves of *toe* [*Brugmansia* sp.], or also two pieces of ground *motelo huasca* [*Bauhinia guianensis*], or he may try the *chicuro* [*Cyperus* sp. with the *shillinto* [*Mascagnia psilophylla*], with the *puka-lupuna* [*Cavanillesia hylogeiton*, *C. umbellata*], or with the *clavohuasca*. But it is not always good to mix in so many things. It's better to make it each time with the *chacruna* and, if he so wishes, he may add another plant, always one at a time. He is in a solitary place

where nobody will look at the pot, which must not be seen by anybody. For this reason, the *vegetalista* must choose a small village or an isolated place where nobody will arrive and where no-body will speak to him. He doesn't have his wife, he doesn't have a helper, he doesn't have anybody with him. This is because this purge is unlucky when it is not prepared correctly. It does not give positive results, because the mothers or spirits of the vegetation do not come to help in the preparation of this purge. It does not suffice to cook the vine. One must also have some spiritual contact to give one strength; one's way of being must be appropriate because we are influenced by spiritual beings. Even though they are not seen, it is true they exist. They are the ones that have taken over these plants. They are the conservers, they take care of the plants. This is why they don't give visions to persons who don't comply with all the requirements of this so-called *ciencia vegetalista*, which in the old days was known as *aiquimia pah'stica* [plant alchemy]. You can only become a good *vegetalista* by keeping a diet or fasting for years, then you become one that knows the science of the *muraya*, of the *sumi*, and of the *banco*, which are the three highest degrees in the traditional *vegetalista* medicine in the Amazon.

Here we see the *vegetalista* with his dog, like a guardian in physical form to keep away other animals or persons. But the dog also has a spiritual vision; he can see in a spiritual way that an enemy is coming closer and can hurt his master. Then the dog wakes up and wakes his master. Even though the *vegetalista* puts on his *arkanas* [defences] , he doesn't have enough sensibility to perceive the enemy from miles away. But the dog does, because he can see so many things, so many spirits in different ways. The dog also has something mystical, magical, and spiritual. For this reason, the *vegetalista* must always have a dog.



VISION 2

ORIGIN OF AYAHUASCA

This is what I saw in a vision that nearly killed me. I can attest that among the most remote tribes of Peru, there is one called *Shins*, of great warriors. Among them there was a king called Sinchihuyacui, who after being defeated by another tribe went full of sorrow to a garden where he had planted various trees. There he died, and was buried near them.

Some years later he appeared in a dream to his wife, Queen Ganmacuina, and asked her to go to his grave with some of her princesses, taking with her his shield, his spear, his bronze war club and sling, the gourd from which he used to drink, and his *chicha* [maize beer] vessel. He would then give her some instructions relating to the plant that had grown (grave.

The queen did as indicated, and when she was jug her husband's weapons near his grave she saw in great terror that he emerged from the grave with his body shining and radiating light, wielding a golden war club in his hands.

The queen and her companions dropped down horrified, facing the ground, incapable of looking directly at the king. One of them began to scream:," *runa!! Reimi!!! Ayaruna!!!!*" The king said, "Don't be afraid, *sumac huar tas*. Listen to my words, so that in the future you're able to be in contact with me. I died sad and bitter due to a defeat I was not able to foresee. Whenever you wish you may receive good advice and know] about other worlds. I made a plant grow out C hair. This vine grew and climbed up to the tree my grave, and there it flowered, producing seeds.] this plant you shall take cuttings, and you shall C *ayahuasca*, from *aya~* dead person, bitter - and huasca vine. That is why the songs this plant teaches are sad and melancholic, as if played on harps and *quenas* [Incaic flutes]. And you must mix it with the plant called *chacruna* that is growing near my feet. With the help of these two plants you will be able to see fantastic colours and sounds, and you will be able to develop your psyche and acquire deep knowledge from past cultures.Pictured here also, in the centre of the lake, is a huge *rayamama* [*Fotamotrygon hystrix*], also known locally as a *pam bamuri*. This [mythological] hairy ray is very much feared because of its size -30 to 40 meters in circumference. It is able to sink boats in the river and is sent by witches to erode riverbanks, destroying the property of their victims. It acts as a lid for subterranean tunnels

which connect cities at the bottom of lakes and rivers. Towards the tail of the *pambamuri* is a nymph called Kimat, a queen of the underwater world. It is said that when she emerges, tremendous tempests are produced. She is called upon by *curanderos* as a defence against evil sorcerers. Around the *pambamuri* there are four *puka-bufeos* [pink dolphins], blowing their sorcery upwards.

In the background is the noble fairy Amet on a carriage pulled by winged horses. A vermilion horse with white wings and a two-headed horse called *ishcayuma* [two heads] escort her. She is about to arrive in an enchanted city called Thodz, the dwelling place of great gurus and *sumis*.

To the left we see the giant Liborim with a magical flying dagger he uses against his enemies. Behind him there are three flying saucers coming from Andromeda to influence those learning magical sciences with their enigmatic vibrations.

In front of the flying saucer is the house where several *curanderos* are in the midst of these beautiful *ayahuasca* visions.



VISION 3

AYAHUASCA AND CHACRUNA

This painting represents the two plants necessary in preparing the *ayahuasca* brew. Out of the *ayahuasca* vine comes a black snake with yellow, orange, and blue spots, surrounded by a yellow aura. There is also another snake, the *chacruna* snake, of bright and luminous colors. From its mouth comes a violet radiation surrounded by blue rays. The *chacruna* snake penetrates the *ayahuasca* snake,

producing the visionary effect of these two magic plants.

To the left we see the teacher and his disciples covered by the radiation of the *ayahuasca* and *chacrana* plants. The effect on the nervous system is felt in the tip of the toes and fingers, in the ears, lips, eyes, and nose. This is why those parts are red. The combined effect of these plants is esoteric: due to their supernatural properties, psychic bodies are created that the eyes have never perceived before, so that one is overwhelmed by this strange new dimension. This world penetrates the top of the head so that the aura stimulates a gland between the eyebrows.

At the top left we see a bird called *rompe-mortajas* [an owl] that has been transformed from a tobacco leaf. Below we see a great queen with a golden sceptre. Her name is Mariquita Toe'. She is a doctor with great knowledge. Below her is the legendary fairy Quetfael, who knows about medicine and paranormal beauty.

Behind the *chacrana* serpent we see the great sylph Resfenel, the guardian of several constellations. We see him here surrounded by meteors and bright sapphires which illuminate his clothes. To the right we see the great gardener with a golden stick and a pipe shaped like a snake. This being has the rank *ofsatrapa pito'nico*,~ and always cares for the *ayahuasca* plant. The cricket we see near him cries in alarm when anybody cuts a piece of this plant without first making an offering. If the offering is made, it listens to the prayers: when *ayahuasca* is ingested it gives positive effects. The skulls here show that those who do not withstand the effect of *ayahuasca* may die. One has to prepare one's body properly before taking this plant.



VISION 4

THE SPIRITS OF MOTHERS OF THE PLANTS

In this vision we see Shipibo *vegetalista* in a trance. One of the shamans is being overwhelmed by the visions, but an old Indian is helping him through. The visions are so strong that the walls of the house they were in have disappeared, and the *vegetalistas* now find themselves in a jungle. There they see their guardian spirits,

the mothers of the plants.

To the far left we see the the *remocaspi* tree [*Aspidosperma excelsum*, *Pithecellobium laetumj*] and its spirit. The spirit is a wise old Chinese king, wearing a golden crown. He bestows sublime wisdom upon those who have prepared themselves properly to eat of this plant. The king holds a sceptre of death and will bring down its power upon anyone who has not followed the strict dietary regime that ingesting this plant requires. This plant's cathartic medicine facilitates the knowledge of magical esoteric sciences.

The tree in front of him is the *puka-lupuna* tree [*Cavanillesia hylogeiton*], also known as *lupuna cobrada* [red lupuna]. This tree's mother-spirit is a woman of dark complexion with cat eyes and a gold chain around her neck. She is very useful to sorcerers who do evil things. The knowledge that this princess bestows is almost always turned towards sorcery and very seldom towards *curanderos* that heal and save lives. This tree also demands a strict and rigorous diet, and immediate death awaits the unprepared.

The third tree is the *ajosquiro* [*Gallizia corazema*]. Its spirit is a very small curly haired man, wearing a red cape and red clothes. Few people ingest this plant, for the diet it requires is very rigid and severe. This is symbolised by the *alicomachines*, a group of ferocious monkeys who hang by their tails and jump wildly. This medicine is used as a defence against enemies. Those who ingest this plant become very hot and are constantly wanting to bathe.

In the background and to the right we see the *renaquilla* bush [*Ficus* sp.] wrapped around a tree. Its spirit is a Shipibo woman. If those who ingest this plant diet correctly, this Shipibo woman will come to them in their dreams and teach them to heal with this plant. This plant is unmatched in its curative power for

treating fractures & other lesions, & it can be applied raw or cooked

To the far left we see the or treating fractures and other lesions, and it can be applied raw or cooked.

To the right is the great fakir Kadat. He is an expert in *aiquimia pah'stica* [plant alchemy].

In the upper right corner is the Angel of Solitude, playing the songs of solitude upon its lyre. These songs are meant to calm the sorrow-filled heart of an estranged lover and help him to forget the lost loved one.

In front of the *renaquilla* is the *yahuar-toro* [blood bull] who nourishes itself upon the *yahuar-piripiri* [*Eleutherine bulbosa*]. The *icaro* of this animal and plant serves as a cure for those who are suffering *malaire* [illness produced by an evil breeze, see footnote to Vision 6] or have been harmed by the *ayanahui* [from *aya* = dead person, and *nahui* = eye; firefly] or other malevolent beings like the *Chullachaki* [forest spirit] or the *Maligno* [an evil spirit].

In the foreground are plants whose images appear as seated women in conversation. In visions the women are known as the *sacha-huarmi* [women of the forest]. These plants are found in certain places in the Amazon, generally where there are large rocks. But it is very hard to find and recognise them.

In front of the *ajosquiro* tree is the *caballo piripiri ~iripifl horse* [*Cyperus* sp.]. Whoever ingests this plant acquires great strength. It is prepared *in* a mixture with *jagua* or *huito* [*Genipa americana*]. The *jagua* is mixed in careful, exact proportions with the *piripiri*, and in the morning it is poured over the entire body. One then avoids the sun, salt, sweets, garlic, liquor, and pig fat for eight days, while also abstaining from sex and socializing with anyone who is sexually active. The day after this mixture is poured over the body, the skin will turn black as if dyed with black ink. By the eighth day this coloration is gone.

At the foot of the *caballo piripiri* is a horned serpent that travels through the trees. This is a vibrantly coloured serpent known as *marupa-machaco*. Its *icaro* is sung by *vegetalistas* who swallow the *virotas* [magical darts] they extract from poisonous snakes, fish quills, or wasp and scorpion stingers.

In the foreground left of centre is the *machashca cdntaro* [the pitcher of vision]. Many *vegetalistas* sing the *icaros* contained in this pitcher to guard themselves against an enemy's visions and also to strengthen the power of their own visions.

In the background sitting by the lake is a woman serpent tamer, with a magical plant called *pichanamachaco* [unidentified]. This plant possesses an *icaro* used to cure the poisonous bites of snakes and other animals.

Further in the background a great garden stretches back to an enchanted castle on the outskirts of the dense city of Ankord. Ankord is a mysterious city that lies in some unknown part of the earth. Over the city circles a strange spaceship.

Rising from the middle of the lake is the great serpent Killo-urku-purahua [*killo* = yellow; *urku* = forehead]. With its magnetic stare it can hunt and capture any animal that crosses its path. Here it subdues an enemy *sarara* [*Anhinga anhinga*, a bird].



VISION 5

RECEIVING SHAMANIC POWERS

In this vision we have a gathering of three celebr~ and noble shamans. The one holding the pipe is a *I Co*. The one on the right is a *muraya*, and the one on the rear on the left is a *sumiruna*. Two apprentices learning the medicine.

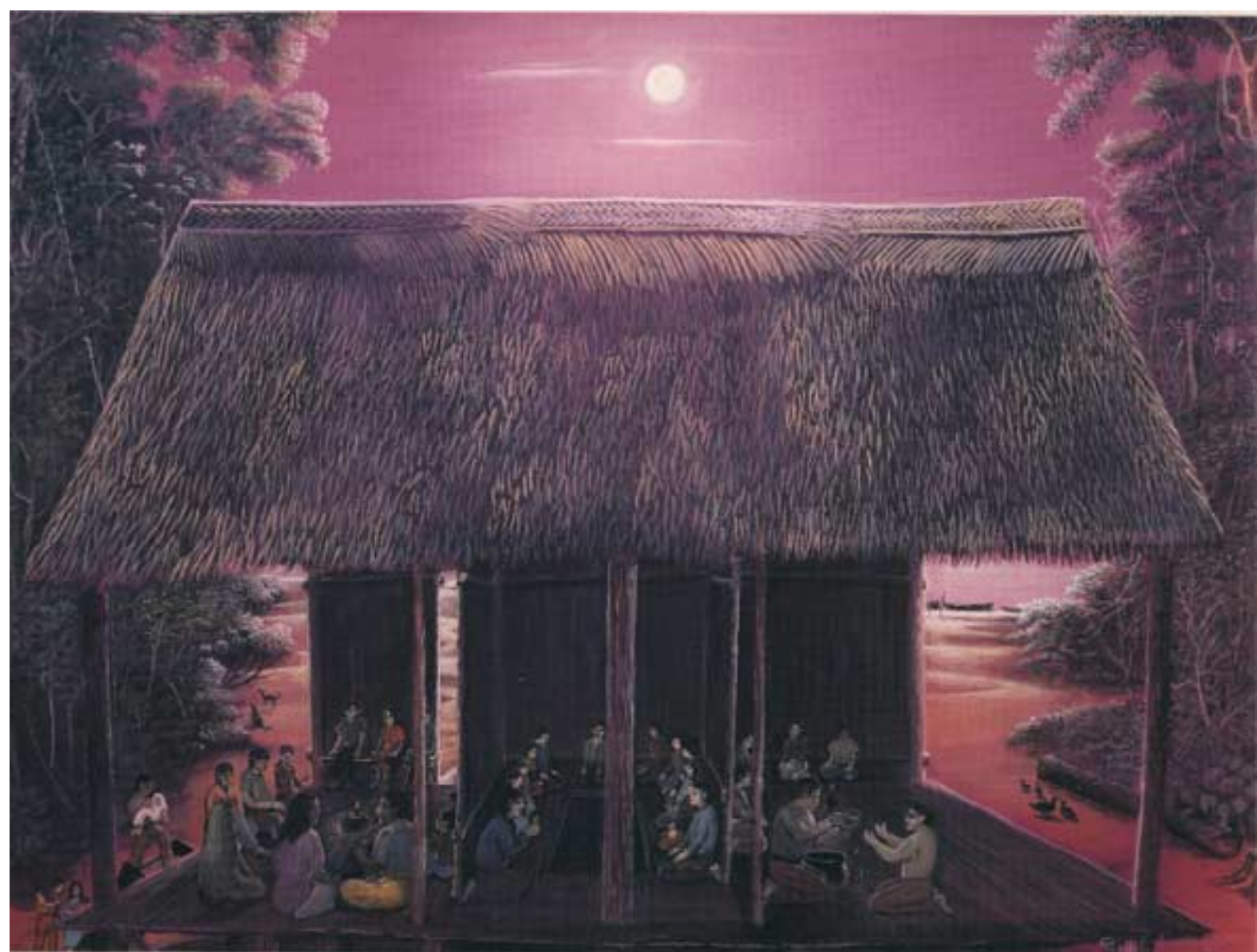
To the right, an apprentice is being imbued~ the sacred power of the mystical *ayahuasca* medic He is seated upon a golden throne while the queens of the great

Tion dress him in royal clothes, v bracelets of gold and precious stones, and finally, the emperor's crown. Queen Sittja fits him with crown, while Queen Baroty places flowers upon coronation altar. In the background, Queen Car carries forth a diamond scepter and roses from Ber Camira is a powerful lady whose task is the cor(tion of great wizards, psychometrics, master telekinesis, sorcerers, *rabdomantes, murayas, ban* and *sumirunas*.

From above descend the muses of song and m with harps, lyres, and lutes, intoning the cadence of the *icaro huiksa-nanay*.

To the right is a *lupuna* tree [*Ceiba* sp.] with its spirit, a wise old nymph that is about to ascend a stairway leading to the tree canopy that serves as an abode or sanctuary of the forest nymphs.

In the background and to the left are the skillful dryads with their hypnotic net, their spears, shields, slings, bows, and arrows. They have supernatural powers and teach the use of plants to lengthen life; with the passage of time, they can even impart the knowledge of everlasting life.



VISION 6

AYAHUASCA SESSION

This is an *ayahuasca* session in the house of a *vegetalista* called Vicente Silvano, in a small jungle settlement called Brazil. To the left there are several men, women, and young people waiting for the session to start. We see people bringing children with *mal aire* [illness produced by an evil breeze], or sorcery-induced illnesses not normally healed by doctors or Western medicines, but which are healed with the

help of plant-teachers.

People are telling jokes and exchanging stories about the *yakuruna*, the pink dolphin, the *Chullaehaki* [see Visions 16 and 38], the *tanehi* [spirit of a deceased person], the *Sachanzama* [see Vision 15], the black tiger, the mermaids, and about the marvellous things they have experienced during their lives, when the spiritual world has touched the physical world. There is not a person without something to tell the others~for example, episodes in which they have been healed, or the plants they have taken for certain illnesses, and so on. The *vegetalista* advises them about the kind of food they should eat and the other prescriptions required when ingesting *ayahuasca*.

To the right the *vegetalista* Vicente Silvano is giving *ayahuasca* to a young man. He first sings an *icaro* to give strength to the brew, so that the young man will have beautiful and wise visions. When the person receives the gourd with the brew, before drinking it he must pray to the *ayahuasca* in more or less these terms: "Grandfather, please, let me see all those things I want to see." The wish may be to see a distant dear relative, or to find something lost, or the solution to a specific problem. "Please, grandfather, let me see what is the illness that is bothering me, what enemies I have, what is to become of my life." The *vegetalista* indicates to the young man where he had placed his mouth when blowing and singing on the *ayahuasca* gourd, because it is from this spot that he must drink the *ayahuasca*. When the people have taken the brew, they go to the room in the centre of the house to wait for the visions to come. People should sit in a ritual order, not just in any position.

It is about nine or ten in the night, when there is complete silence. During the session the *vegetalista* blows smoke in turn on every person on top of their

heads, putting also some perfume or camphorated water in his mouth, depending on his speciality. There is no light in the room. After some minutes in the dark, people begin to yawn. If a person yawns only once, the visions are going to be very beautiful. But if he or she yawns several times, it means that the visions are going to be very strong, or that enemies are going to attack. It also happens that a person feels contractions in his left arm. This means that a sorcerer may try to harm him. If the contractions are in his right arm, that means that he is going to see all that he asked of the *ayahuasca* spirit.

After some time, if the *vegetalista* is Catholic, Protestant, or of any other religion, he will begin with a prayer asking Jesus or any other divinity for assistance, depending on his beliefs, so that nothing evil will happen. Then he begins to sing an *icaro*, bringing forth the visions.



VISION 7

CURANDERA TRANSFORMED INTO A BOA

This is a very strong vision in which we see that a great *vegetalista curandera* has become a beautiful queen wearing a golden crown, with the body of a blue serpent with disc-shaped marks. Some of her companions are frightened and haven't the courage to look at her and withstand the aura she makes sprout from their heads. She unfolds in their midst, showing them the power she possesses. She makes them

see and listen to a great roaring machine in the form of a disc of very complicated structure and a flashing luminescence. Violet, orange, and yellow lights emanate from this machine. It is a large cosmic ship capable of moving at fantastic speeds, built by beings with an intelligence superior to humans.

The blue glasses that appear under the queen's throat are purified glasses from which the genies of the trees drink when they are invited to have liquor or the *ayahuasca* brew.

At the edges there are two *chiripa-machacos* [*chin pa* = rainbow; *machaco* = snake] with red horns. These snakes have such a hypnotic power that if one learns their *icaro*, one can elucidate anything in the subconscious, even the most concealed things.

Between the snakes we find nymphs, who with their nets surround the circle of the domains of the *curandera*. These flying nymphs have a magic net that penetrates the earth all the way down to the bottom and captures intruding sorcerers.

More towards the front on the left there is a snake trainer with extrasensory powers that immobilise any type of snake, however large. The trainer has jugs of enigmatic flowers that perfume the surroundings. A balsamic steam comes from an earthen jar, which is also an *icaro* that when sung cures snake bites.

Below are the *sacha-coyas* [princesses of the forest, disguised as trees to fool the sorcerers that come to meddle when evil spells are to be broken. Small white birds live in their branches. They are *tinganas* that are on guard.

Further down we see the *yana-cocodrilo* [black crocodile, which has the strength of a leviathan. It is capable of destroying an enemy army just by passing and stamping with its tail at the speed of lightning. Its *icaro* is controlled by the *suamis* or *sumis*.

Underneath we see the *ampy-ca/lampa* [poisonous mushroom, unidentified] with its rattlesnake. Its *icaro* is sung to cure the bite of poisonous snakes, to neutralise

witchcraft, and to discover treasures.

High on the right we see the *yana-pumas* [black jaguars], who live both on earth and in water. They are destructive and voracious. Their *icaro* is used for *mal aire*, to put an *arkana* on the newly born to ensure strength, to make it easy for pregnant women to give birth, and as a defence when one is attacked by a sorcerer during a trance.

The *puka-chukchas nereidas* [red-haired nereids] are on the river, surrounded by floating flowers and singing melodious songs with a lute. The queen is sitting on a spherical golden throne. With their beautiful *icaros* they intensify a trance, making the visions clearer.

More towards the front is a woman on the *bobinzana* plant [*Calliandra angustifolia*]. She is called *Bobinzana-sisa* [bobinzana flower]. She gives the *ayahuasca* purge more power, so that it can cleanse all the impurity in the stomach. To the side we see the *paufil-supay)aufil = Crux* sp. a curassow]: its *icaro* is used to cure a person so that he or she can be a hunter. We also see the condors known as *killoshimi* [golden beak], courageous guardians who attack the eyes of an enemy. Further to the front we see the dogs known as *sumicallo* [long tongue], with a powerful plant in front of them. This plant is used in a perfume that ensures the respect of everyone. Below on the right is the *sacha-cebolla* [wild onion], with its white flower. It is used to cure wounds. With the crushed root of this plant one makes a plaster; which is warmed and then applied to remove any wooden splinter buried in the skin and difficult to extract.



VISION 8

THE POWERS OF THE MARIRIS

The Queen Inamullo [necklace of thorns] is the master teacher of the arts of the *yachay* or *mann*, the *vfrote*, the *marupa*, and the *huan*[.Others know her as Huacra-chukcha [hair of thorns]. She carries with her a jar of delicate balsams for the protection of those *mariris* [magical phlegm] able to harmonise themselves with the vibrations of the rainbow. Her feathered head-dress also acts as a protection, absorbing any curse or evil spell cast by an opponent.

The shamans gathered here receive her powers through their mouths with the help of her tutelary spirits: the *sacha-supay* [the jungle demon], the *supayisnachi* [the *maquisapa* ghost], the *yura-huacra* [the white-horned deer], the *wiracocha-ailco* [the dog of the water froth], the *canero* [the fish *Van delia plazai*], the *puka-cakila* [the red-mouthed fish], the *yahaarachi* [*Gastero torn us lator*, a slime fish, allied to the boa], and the *boa-sacha* plant [unidentified]. The *mann* is spilled forth like a colored cord. The *vegetalista* in the red shirt receives the *yana-mariri* [black *mann*]. The white-shirted *vegetalista* takes in the white cord or the *yura-mariri*, as the blue-shirted shaman receives the *puka-mariri* [the red *mann*]. The yellow-shirted *vegetalista* receives the orange-colored *mann*. Each of these *mariris* has a certain role to play in the *vegetalista's* science, his *ciencia palistica*.

Above the queen appear the *killo-caranchi* [the yellow skins], whose hair takes the form of the cobra. The *killo-caranchi* are engaged in a magical tambourine dance. Behind them flying saucers appear from the most distant reaches of the universe. Some day, far in the future, mankind will be able to comprehend these unfathomable beings.

The uppermost serpent is the *Yakumama* that blows forth its power in the form of fiery-headed people. The centre serpent is the *purahua*, spitting forth a magnetic charge like a chain of energetically armoured men, locking arms. The bottom serpent is the *boa mama* known as *acoronn*, who releases a wave of molecules in the form of maggots, worms, snakes, *callucallu* [leeches], fowl, and lizards.



VISION 9

EL SOLITARIO

A shaman has taken *ayahuasca* in solitude. In his vision he sees three celestial globes with the spirits that guard them. One of these spirits is a *pinsha* [toucan], standing near a plant called *tamshi* [*Heteropsis jenman ii*], believed to grow from the body of an *isula* [a large ant, perhaps *Paraponera clavata*]. The *icaro* of

this bird is sung to make a distant loved one return to his or her home. The globe is a representation of this *icaro*.

Behind the toucan there is a *Yakumama*, a water snake called upon by the shaman to help heal patients. Near the shaman there is an *anguila mama* [electric eel] with three *vegetalistas*, a toad, and a salamander riding on its back. In the centre of the painting we see a *yana-sirena* [black mermaid], who kidnaps human beings and takes them to deep caves under the water. Several *atun-huarmi* [fairies] are surrounding the shaman. They come from Saturn.

In the upper right part of the painting is a snake with arms and female breasts. It is called Rikramanta [the one with strong arms]. The *icaro* of this creature is sung to visit distant planets. Beside Rikramanta there is another being, with the head and tail of an alligator. Between them we see a volcano and nearby its spirit, called Manan-ungush [the one with no illness].

An Inca woman here resembling the silhouette of a mountain ridge can be used as a defence against intrusions. In the background we see several from Antares, a distant galaxy; they have come to the earth in their flying saucer. To the right several guardians prevent the uninitiated from entering esoteric city.



VISION 10

INCAIC VISION

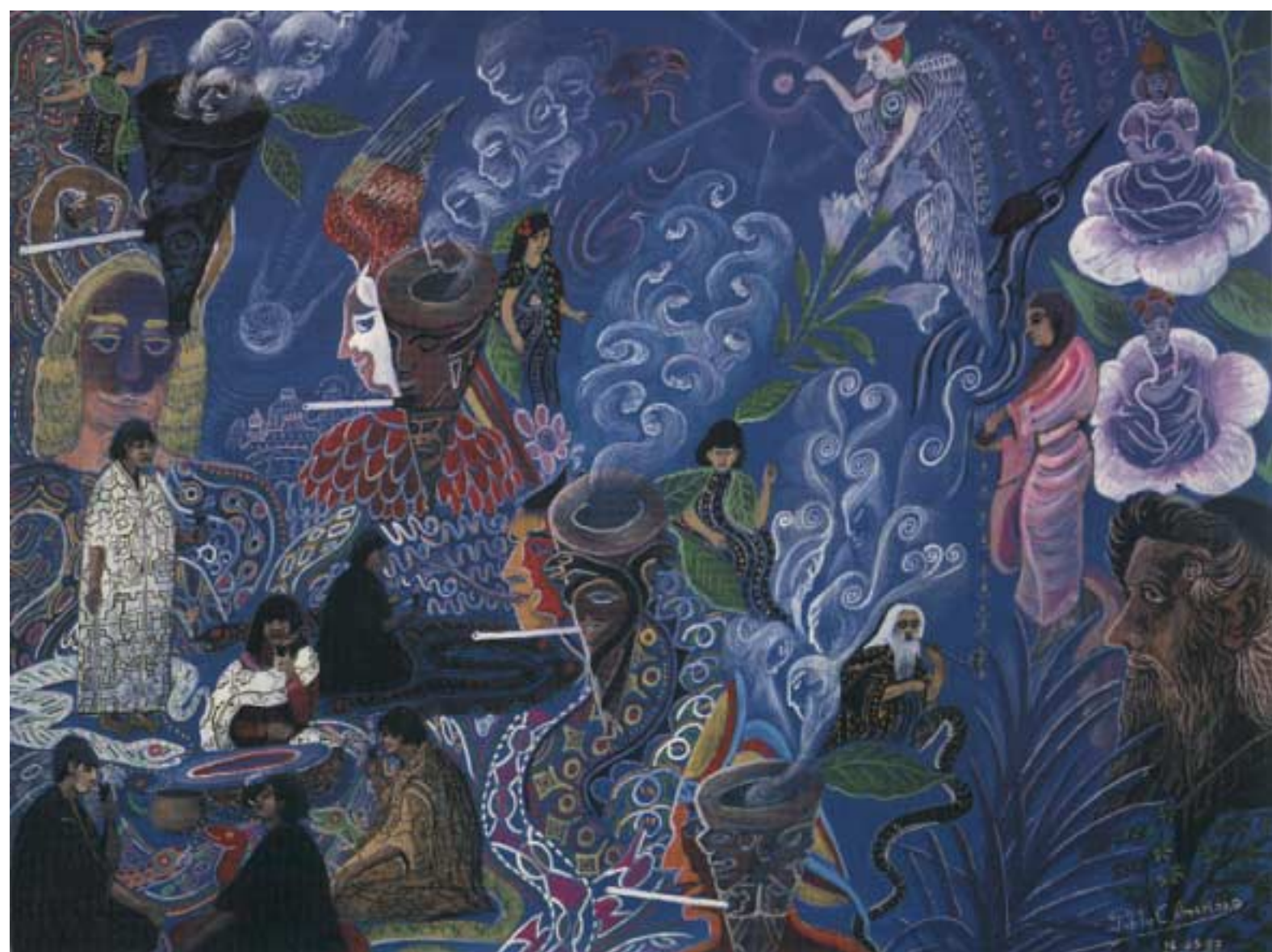
This is an Incaic vision, with those taking *ayahuasca* dressed as the Incas. The senior shaman wears feathers on his crown; the others play stringed instruments and sing in Quechua. A large snake called *yura-mantona* surrounds them. This snake teaches how to use various medicinal plants such as *papaflia* [*Momordica charantia*], *sacha-pituca* [unidentified], *renaco* [*Ficus sp.*], *patiquina negra*

[*Dieffenbachia* sp.], *uchusanango* [*Tabernaemontana* sp.] *boasacha* [unidentified], and *achuni-casha* [*Rheedia macrophylla*], which all can be found near the spot where the ceremony is taking place.

The *ayahuasca* plant is emerging from the pot. Near it are several *nacanaca* snakes [*Micrurus* sp.] and the faces of three Incas. One teaches the *vegetalista* how to blow smoke for healing. The second Inca gives beautiful visions. The third teaches how to use medicinal plants.

In the background we see a fortress where secret sessions are carried out. To the right we see a couple emerging from a river. The man is called Yacoshun go, and the woman Nukno-pachac, "sweet earth." They come from a city called Gran Saara, which submerged thousands of years ago. They bring with them golden objects (which are in reality enchanted people), two *Yakumamas* or water snakes, and a bull. Another snake called *huaira-nacanaca* attacks them, but the *Yakumamas* repel it with their hypnotic rays.

To the right we see a creature with wings and an eagle's head, always travelling through the universe. Behind it we see another creature called Quinsanahui, used by shamans to frighten their enemies. In the background are three spaceships from Andromeda, just arriving from a visit to the subaquatic city. We also see two celestial beings controlling the solar rays to benefit the earth.



VISION 11

THE POWERS OF THE PIPES

Here we see six native shamans in trance. Among them we find Shipibos, Conibos, and Shetebos. The man in the white *cushma* [traditional men's garment] is a shaman solely dedicated to healing the sick. His *arkana* [defence] is the white serpent of the white rain-bow.

The woman is a healer who specialises in curing *mal aire*. The circle of red and blue light represents her power. The man in the lower left corner is a healer of

average ability. Consequently, his *arkana* is an ochre-yellow boa.

The man sitting across from him in the dark, drab cape is a healer; but he can also kill. Because of this, his boa is red and it can journey into the waters.

The shaman in the ochre-colored *cushma* is a Conibo who has learned from various Trees and also from *ayahuasca*. He has many powers, as is evident by the gold in his ceremonial dress. His boa is also gold in color. He is a healer but possesses the ability to kill as well.

The native man behind this group is a Shetebo sorcerer. Therefore his *cushma* is black as are the boas that serve him. He is not a healer, he only kills. He possesses all the knowledge of witchcraft and curses. He works with the darkest beings of hell. Among them are the black *yakurunas*, the *yana-sirenas* [black mermaids], the black boa, the *sarara* [*Anhinga anhinga*], the black rainbow, the *yana-mono* [black ape], the *yana-tibe* [black aquatic bird], etc.

The uppermost pipe is made of the *tahuari* plant [*Tabebuja* sp.], whose spirit is both a human and a black bull. Below this pipe is the face of a giant. As the smoke rises from the tobacco, the *yura-cukchas mailcas* [the old snowy-haired wise ones] are released. They are renowned doctors who can perform miracle cures. The other person seen below the pipe is a *talabat*, a king of great stature who has a facial mole that extends from his upper lip to his hairline.

The pipe just below and to the right is made of the *huacamayo-caspi* tree [*Coutarea hexandra*, *Sickingia tinctoria*], and its spirit is the prince called Yana-huya [black face]. From the pipe rise the *curikiros* [golden teeth] and the forest nymph that accompanies them. The next pipe is made of the *shihuahuaco* tree [*Dipteryx* sp.]. Its spirit is the serpent with the human face known as *machaco-runa* [the snake people]. The beings released from the pipe are the *maya-machaco* [snake ancestors] and the sylph called *Pichamui shipash* [the maiden that cleans], who belongs to the tobacco flower.

The pipe on the bottom is of the *cumaceba* tree [*Cesalpina equinata*]. From this pipe arise majestic lords called *ampishcashamuy* [those who come to cure] and their guardian, the serpent tamer called Alli Urman. The spirit of this tree is a giant named Maun, who wears a golden crown.

To the far right is the spirit of the *pinn*, the elder Binop, known for his wisdom and strength. Directly in front of him is a violet palm and its spirit, the forest nymph Churay Allinushki [pouring forth of sweet smells or perfumes].

In the upper right corner we see the flowers of the *sanango* with their spirit queens sitting upon them like thrones. The queens possess the gift of expelling the cold, using this powerful curative plant as a medium To the left of the uppermost queen we see the cherub Fedikel, a celestial spirit who is showing the movements of rotation and translation of Planet Earth. Fedikel is an alpha-wave cherub capable of instantaneously travelling through thousands of billions of stars.



VISION 12

THREE TYPES OF SORCERERS

On one of the occasions I took *ayahuasca* in Pucallpa, I saw in a vision the various types of evil *vegetalistas* that exist in the Amazon. The *vegetalista* shown here to the left is a Shipibo shaman. He is a *ehontero*, a sorcerer who inflicts harm with his *chontas* or *viotes*, darts he makes from the thorns of various plants and trees, from the beak of certain birds, the fangs of snakes, or the hair of the *casha-cushillo* [porcupine, *Coendu bicolor*].

When a *chontero* wants to cause harm, he takes one of his *chontas* from his *mann* and blows towards his victim—here we see how a man is hit with a *chonta* in his right arm. If previous to the attack the body of the victim has been properly treated by a good *vegetalista*, he will immediately feel that he has been hurt and will seek rapid remedy. If his body has not been treated, the victim might go around with great pain, ignorant of the cause of his misfortune, and he may even die.

In the center is a Cocama sorcerer." His evil wisdom encompasses the manipulation of *marupas*, or animals—insects, snakes, scorpions, bats, rays, toads, etc.—which he keeps in his *mann* [magical phlegm] and which he sends to cause harm. This technique is called *hechicerfa marupa* [*marupa* sorcery].

We see here how a woman is bitten by a snake sent by the Cocama sorcerer, who in his visions had already planned how he was to proceed. The victim feels the urge to go to a certain place, where the animal of the sorcerer will attack him or her.

To the right is a sorcerer who has the *huani* as his weapon of harm. The *huani* is a steel bow with a crystal arrow. He keeps the *huan*(under his left armpit. Inside his *mann* he carries a living piranha.

A sorcerer wearing a red shirt is here putting the bow in his mouth and blowing the crystal arrow, which pierces the body of the victim and returns to the armpit of the sorcerer. The victim feels very tired; he will go to sleep. When he wakes up he will begin to vomit blood until he dies. No *vegetalista* can cure this kind of sorcery. Only God can save him.

There are in this painting several plants. To the left of the Shipibo *chontero* is a *marannara* [unidentified], a plant used by sorcerers. Above is a tree called *tungara* [unidentified]. Its *icaros* are used to cause harm.

In the upper part of the painting is a plant with thorns, which is the *cocona-sacha*

[unidentified]. Next is a *siuca-huito* [*Solanum kioniotrichum*], and above the piranha is the plant called *alambre-casha* [unidentified]. Behind the sorcerer who uses the *huani* is an *ishanga* [*Laportea aestuans*]. All these plants can be used by sorcerers to cause harm.

The snakes used by the sorcerers are, from left to right: the *yana-machaco*, *nacanaca* [*Micrurus* sp.], *urillo*, *tinga*, *paiche machacuy*, *tahuampa shushupi* [*Lachesis muta*], *jergtin* [*Bothrops atrox*], and *iguana machacuy* [*Sp j/O tes pu/la tus*].

A *curandero* is able to distinguish the type of sorcery his patient is suffering from by ingesting *ayahuasca* and observing the type of lights surrounding his patient. If he sees zigzagging lights, that means the patient has been hit by a *chontero*. If he sees small waves crossed by dark lines, then the patient has been hit by *huani*. If the waves are larger, that means *marupa* sorcery was used.



VISION 13

IN CONNECTION WITH HEALERS IN TIME AND SPACE

This is a *mareacion* produced by *cielo ayahuasca* [sky ayahuasca]. We see shamans from different parts of the world, all practising vegetal and spiritual medicine. From left to right are three vertical sections: at the top of the first section we have a mestiza woman from the Amazon region who practices Rosicrucianism and makes brews of plants. Below we see a mestizo *ayahuasquero* from the Amazon

jungle who practices medicine with a pure soul and heart. Below him is a Shipibo shaman from the Ucayali jungle who performs healing by means of *ayahuasca* and its additives, the *piripiri* [*Cyperus* sp.], the *toe* [*Brugmansia* sp.], and the *chirik-sanango* [*Brunfelsia grandiflora*]. Behind is the magnificent prince Tabal in a dress decorated with silky feathers and with a gilded, double-edged sword as plume. Also present are two women called *cuayacunas* or caressing women. At their side is an extraterrestrial ship from Ganymede with a magic ladder by which the crew may disembark.

In the upper part of the centre section is a native Cocama who exercises his powers of traditional medicine. Below him is a guru, a master of sublime extrasensory perception in the temples of Krishna, purifying his soul with transcendental meditation of the sixth sense. Next to the Cocama is a nymph of knowledge with her horn trumpets who teaches how to sing the *icaros* with exactitude.

Below the yogi is a Campa Indian who possesses occult knowledge of the most diverse plants. This Indian group that also uses *ayahuasca* knows better than any other jungle people the magical uses of plants. On the surrounding river we see his ancestral Indian chiefs approaching in order to bestow knowledge on him. In front of the Campa are two scribes of the mermaids, writing down the mystical properties of the flowers for the healers' needs. We also see the *huarmi-vacamarina* [woman-manatee]. At their side are the spirits of the *ailco-sacha* [wild dog], a plant used to heal people bewitched with dog's blood. Below are two ships that have come from Venus; their crews approach the house of the shaman in haste. In front of the house is the *supay-tuyuyo* [*tuyuyo*, a large bird], which the master uses as a vehicle when leaving for the outer world and space regions. Below are the *callampas* [mushrooms] and the *callampa machaco* [mushroom snake].

At top right is a mestiza *oracionista* [practitioner who uses prayer as a healing

tool] surrounded by images, stamps, books of prayer, and perfumes. She practices medicine with the help of celestial spirits. Below is an African woman who practices fetishism to heal. Behind her we see Grinfel, the Count of the Empire of the Planet of Saturn, whose powers are those of sensual hypnotism. In front of the African priestess we see a genius in a formation of triangles. This is an enchanting magician. Below them all is a native Shipibo healer with *ayahuasca* and other plants.

At the bottom is an Inca priest or *Varayok*, guardian of the temples of the occult sciences of this culture. He has had direct contact with extraterrestrial beings from Andromeda, whose vision is very much superior to ours and who gave specialised knowledge to the Tahuantinsuyo shamans. To the extreme right we see a lama, illustrious master of healing by means of the plants of the mystical mountains of the Himalaya, surrounded by very wise men who are well-versed in the knowledge of the vegetal world.



PART II: SPIRIT WORLD

VISION 14

A. FOREST SPIRITS THE THREE POWERS

There is in this vision a real contact with the powers of the land, the water, and the sky. At the bottom is the *Sachamama* and the people who dominate her. Her breast is like the scraper blade of a bulldozer that knocks down the trees and plants in its way. A witch doctor sits in the front with flames coming from his head. A sorcerer

sits behind him in a *maramara* plant [unidentified], with the fire of his head radiating. The next one, in the *toe'* plant, is a true healei; which is why the celestial fire burns straight upwards. After him is a witch, sitting in the *patiquina* [*Dieffenbaehia* sp.] and behind her, in the *siuca-huito* plant, is a sorcerer and healer that can kill as well as cure. Beyond them are the *bufeos* [dolphins] who turn into human beings in order to seduce and have sexual intercourse with women to make children that will later serve them.

In the river, amidst the big waves, we can see a great *Yakumama*, who sometimes becomes a steamboat. On top of her-with sparkling rays of fire emanating from his head-is the *sum iruna*, a man capable of entering the water as if it were the easiest thing in the world. Behind him sits a *muraya*, who dominates through perfume and who is of great spiritual power. Behind him is a *banco* with sublime powers who has a flying wheel and a diamond sword for weapons.

Next there is a strong and fast witch, armed with a flying bow and arrow. Behind her are mermaids who understand medicine well. In the background is the *supay-caimdn*, with marble quills, whose *icaro* is sung to cure the *mal aire del agua* [illness produced by an evil breeze from the water].

In front of the *Yakumama* are the *huya-runa* snakes, who fight against the man called Puma-runa [*Ipuma* = jaguar, *runa* = man], whose paws and head are black. On the roof of the house there is an *ayapolhto*-and a *yaku-pato*, both raised by the *vegetalista* who conducts the session.

At the top of the painting is the *Huairamama*, a snake that moves with a great wind. Jungle legend has it that when this snake takes a bath, a sound of thunder is heard amongst the clouds, but no water falls to the ground. This kind of "rain" is called *supay-cato* [ghost bath]. When a healer calls out to the *Huairamama* in the

midst of his trance, she comes with a great wind that is born from one moment to the next with-out any clouds to be seen and that passes like a whirlwind. It can be heard by those taking the purge and also by those that have not taken it. The eyes of this animal shine with white lights, and her mouth radiates violet-colored waves that make us feel like giants who can sense anything that comes near.

On the *Huairamama*, the first figure is a syiph, who teaches how to defend oneself in the sidereal space. The next figure, the other sylph, is a queen who cleverly corners her enemies, delivering them later to another sylph dressed in a yellow gown, who kills them. Behind them is a princess, instructor in esoteric sciences, and a king whose goats (called *chusco-huacra*), jumping and running about, produce a wind that accompanies this snake. Four flying objects always accompany the sylphs as guardians wherever they go.



VISION 15

THE SACHAMAMA

This picture shows the *Sachamama* hypnotising a deer in order to swallow it up. Trees and weeds grow on the *Sachamama*. This big snake is hard to find, but it can be seen. On the left side is a small pond from which it drinks. On the right there are all kinds of animal and even human bones which it has vomited up during its life

time. It expels the meat through its rectum, the bones it vomits.

This big snake rarely moves, remaining perhaps hundreds of years in the same place. One can even accidentally climb on top of it without realising one is on this dangerous animal. If a person passes by its head, the *Sachamama* magnetises him immediately and swallows him, because it possesses a very powerful magnet, and no living being that crosses its path can escape.

When a person has noticed the presence of the *Sachamama*, he must leave swiftly so as not to be crushed by a tree or struck by lightning, because the *Sachamama* produces a strong wind with lightning and lots of rain, capable of knocking down trees. When the *Sachamama* moves to another place, it throws down the trees on its back and makes a sort of path by knocking down other trees as well.



VISION 16

THE SESSION OF THE CHULLACHAKI

This is a vision of the *Supay-chacra* or garden of the *Chullachaki*. In the middle we see a tree called *caimitillo* [*Duroja hirsuta*]. The two trees beside it are called *Supay-caspi* and the lowest ones, *Supay-anallosacha*. You can see that they have circles at the base of the leaves.

Here you can see a *Chullachaki* [a forest spirit] dressed in royal gowns, reading a

parchment. The others, the *shapshicos* or *sacharunas*, listen to the reading of the decree on the care of wild animals, because they are the ones who have this responsibility. All of them are dressed in brilliant-colored royal clothes which make the nearby leaves shine bright, just as perfectly as light bulbs. It's like a Bacchanalian feast to which all wild animals are invited so they together with their masters will entertain all the rest, setting up a circus show with dances, music with euphoric rhythm, and entrancing singing. There you can hear the most complex sounds and lullabies of the purity of the forest, of the intricate web of the vegetal esoteric world. Within *vegetalismo* there is so much knowledge that could benefit man. Perhaps some day the hidden secret of longevity will be known, because it is certain that this is to be found within the plants of the forest.

These animals are called through a telepathic vibration in which the instinct of the psychic cord m~' the animals come to the meeting. You can see *otorongo*, the *manco-puma*, the *lluhuichio-puma*, *huasca* [monkey], the squirrel, the *cashacushillo* [i cupine], the *sachavaca* [tapir], the deer, the *armas* [*Priodontes maximus*], the *maids* [*Agouti paca*], *achuni* [*Nasua nasua*], the *mantona* [boa constrict the *shushupi* [*Lachesis muta*, a snake], the *pu nacanaca* [a snake], the sparrow-hawk called *ima pay*, the *maquisapa* [*Ateles* sp., an ape], the *paufil*, partridge, the *paucarcillo*, the *canaoro*, the *urcut* [owl], the *puka-cunga* [*Penelope jacquacu*], the *j sha* [toucan], and the *trompetero* [*Psophia leucopi*

You can also see the vegetarian doctors or heal in a powerful trance that captivates the psyche of people, who also experience an extraordinary ecstasy and great happiness upon seeing all these things The *Ilipian-tingunas'* swarm in this vision. In the upper left corner is the *chirapa* [rainbow(and two dazzling spaceships that hasten to make c tact with the human beings. They come from Pleiades.

In the pond, on top of two ivory towers, the *ya huarmis* twins [black women] are sitting with nets to catch the spaceships. They wish to take them to bottom and

make the crew members live with Them in luxurious aquatic palaces.

On the right there is another extraterrestrial spa ship with a melodious *icaro* that has come from I Kima constellation. It emanates wisdom in the form of heavenly light.



VISION 17

VISION OF THE SNAKES

In this vision we see anacondas and poisonous snakes. At the top left we see the *Huairamama* throwing its rainbow to the jungle to give strength to the medicine the healer prepares for his patient, who was bitten by a snake. In the background are beings with magnetic radiation's who play music to make the *icaro* of concentration more pleasant. The one in the corner playing a horn has a destructive laser. In front of him sits Prince Harvadek playing the harp and enrapturing his listeners with the persuasive and melodious ultrasound of his esoteric songs. These songs have rhythmic modulations never heard in simple songs. Next to him is a prince dressed in a yellow tunic and green cloak. He uses an enchanting flute with small green bells and diamond lights, capable of paralysing the advance of any flying object.

Under the *Huairamama* we see the Abuelito Casiano, a great tamer with much wisdom in psychometric sciences. On the head of the *Huairarnama* you notice a flying object in the form of a scorpion that has come from Saturn. Lower down you can see Mu Ni Ju, a great Chinese guru from the family of the great Sakias. He studies mystic subjects such as sacred Sanskrit, astronomic knowledge, and sublime powers for difficult cures. He has in his hand a magic healing stick and a sceptre of cosmic, occult conjuration's.

Further down is the *Sachamama*, throwing her rainbow charged with waves of light. Above her near the top we can see the *Aya-angash* [*aya*, dead; *angash*, blue] with healing powers bestowed by plants and flowers; and we see the *Atun-angash*, who takes care of the healers with whom she works.

At the top right corner are the great Queen Adonat and her ladies, Menit and Sieme, carrying boxes with balsam and aromatic ointments of white, dusky pink,

and light-blue roses that cure wounds when their *icaros* are sung.

Under the rainbow of the *Sachamama* is Canessa, the great tamer of snakes and jungle animals. She is accompanied by her princesses Uzela and Vedina, who attack with their magic nets. At the riverside you can find the *tuyuyos* [the jabiru stork, *Jabiru mycteria*], sorcerer birds that hatch their chicks at the top of the *lupuna* [*Ceibasp.*]. These animals are not food for ordinary people, but for the witch doctor. If ordinary people eat them, the birds make us thin like they are [see Vision 34].

In the river you can see the *quiruma-supay* [tree stump spirit], who always comes out late at night in silent places. Witch doctors always kidnap people with the help of these aquatic genies; they take victims to the bottom of the river where the black *yakurunas* live and from where it is difficult to be rescued.

To the left of the *quiruma-supay* you can see the mermaids with two tails. They only come out in sublime trances to cure sicknesses of the water, as when the *Yakumama* hurts us or the *yaku-caballo*, the *rayamama*, the dolphin, the *anguila mama*, etc. Next we see the *paiche machaco*, a fish like the *paiche* [*Arapaima gigans*], but also a snake with a poisonous bite. This animal lives in the Amazonian lowlands, and it is called upon in curing snake bites.

The *yana-yaku-lobos* [black water wolves] are in the foreground. These animals are used by healers as guards of the aquatic *arkanas* because they move very swiftly in the water. Above them we can see the *huancahui* [laughing falcon, *Herpetotheres cachinnans*] preparing to eat a snake. The *icaro* of this animal is good for stunning a snake and defeating it, leaving its bite with-out effect. On the house grows the *huancahui-sacha* plant [unidentified], good as an emetic and a purgative.

In the centre, a little to the right, you can see a *Yakumama* throwing her magnet upward. The *murayas* [a type of shaman] use her to descend all the way to the

deepest part of the river. Then she changes into a beautiful submarine. Further to the right is the *purahua*, who is also throwing a rainbow from his mouth. This is the *Yakumama* that becomes a steamboat in order to walk on the water of rivers and lakes.

All these snakes respond to the singing of the snakes' *icaro*. At that time they gather under the house and around it, and it is very dangerous to go out because they can bite. After curing, the healer sings another *icaro* to make the snakes go away from the house. If he does not do this, the snakes remain, making it very dangerous for people to live there. people eat them, the birds make us thin like they are [see Vision 34].

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B. CHTHONIC SPIRITS

VISION 18

MURAYA ENTERING THE SUBAQUATIC WORLD

A group of *vegetalistas* takes *ayahuasca* to make contact with the esoteric world. Here we see a *muraya* who travels to the bottom of the river and is received by two mermaids, guides to the golden city beneath the waters. In front of him go his guardian animals: in the middle a *tibemama* [Osprey, *Pandion hahaetus*], at right a

sarara [*Anhinga anhinga*], and at left a *tibe negro* [Neotropic cormorant, *Phalacrocorax olivaceus*, tentative identification].

The city's gate is guarded by two *Yakumamas*. With magnetic power in their tongues, they capture anyone who tries to enter by force. At the bottom centre are two *yakurunas* eating fish. To the right is the town of the witches, surrounded by a great serpent called *purahua*. No one can enter here without passing through the serpent's tunnel-like mouth. Those who wish to enter arrive by boat, leaving it to be received by the guardians standing in the animal's mouth. One cannot enter the town from above, because it has various well-situated radar's. Here the witches receive instruction in all the malign sciences.

In the middle is seen an airport for extraterrestrial spaceships from various places. A ship from Jupiter descends to land in this airport at the bottom of the river. The ship in the centre of the airport is from Ganymede. The one at the right is from Venus, the one at the left from Saturn, and the one in the back from Mars.

The women in the middle are princesses or nymphs called *Sukuacra-huarmi*; they dance to the music of their *icaros*. They come from a distant city in the midst of the river. It is a beautiful city full of aromatic perfumed air and many indescribable things. There one can find the most rapid ships, such as the *supay-/ancha*.

Higher up in the picture we see a great royal palace, where muses pompously dance back and forth. The musicians play lutes, producing charming and emotional melodies. A queen and her court-ladies observe all this activity. This happens in Callisto, a satellite of Jupiter. To their right is a monument honouring Hashi, a great juggler. By his side is the spirit of the *papastruena* plant [*Dioscorea* sp.], an Inca called Yana-huya. The person who ingests this plant is able to summon the rain or keep it from falling.



VISION 19

THE WORLD OF THE YAKURUNA

In this vision we see a grove of golden trees supporting serpent-hammocks of beautiful color, upon which rest the *yakunma*. The *yakuruna* in the foreground is the *masha yakuruna*, an ally of the *murayas*, teaching them how to rescue people lost in the watery depths. Here he is smoking a pipe made from an *encanto* [magical

stone] in the form of a shoe. The stem of the pipe is made from the bone of the *tuyuyo* [*Jabiru myctena*]. Further in the background is a green-haired *yakuruna*, carrying a boa. This type of *yakuruna* is known as the *taksha yakuruna* [little *yakuruna*]. According to Amazon legend this *yakuruna* comes out to feed between midnight and dawn. If he is captured by a *vegetalista* he must then stay and live here on the earth plane and teach how to hunt in the waters.

The *yakuruna* lying back in his hammock is called the *yana-sacraruna* [*sacra* = evil, *runa* = people, *yana* = black]. This type of *yakuruna* is so named because it is a practitioner of black magic. His sole purpose is to kill, and he takes great pleasure in causing riverbanks to collapse. This *yana-sacraruna* is an ally of the sorcerers. He lives in the deepest, darkest caves of the underwater world and uses a red conch as a fan to cast his evil spells.

Over to the left, in his hammock, is a *puka-ninaruna* [people of the red flame]. This type of *yakuruna* lives in the largest of the underwater cities and is invoked by the *murayas* as an ally to control the *angulla mama* [electric eel], sea monsters, thunder; and storms. Next comes another kind of being, children of the mermaids. They come out to rest by riverbanks, along lakes, and by ravines.

Yet further in the background can be seen the underwater realms of great splendour and beauty. One of these realms is an enchanted underwater forest of aquatic plants and seashells containing precious pearls and aquamarines. Another of these realms is the city of the *huiracucha* mermaids [*huiracucha* = the white people]. Here live the most sublime and beautiful mermaids, possessing great magical power.

Further to the left is the miraculous oasis of youth, resplendent with aromatic fragrances. The *icaro* of this oasis is a love chant which can be used to amorously

spellbind anyone.

Over to the side is the great bath of the *sumis* with its gilded crystal stairway and sapphire-blue waters. Continuing to the side is Sumillakta, the beautiful and enchanting city of the *sumis*, where one can learn the great magical parapsychic arts.

Above are the well-known *tian camuri* fairies [*tian* = to possess, *camuri* = round seaweed fruit]. Behind the *tian camuri* we see the great *arkanans* which come from these plants. These fairies bring with them medicinal flowers so that the *vegetalista* will learn their *icaros* and heal with them.

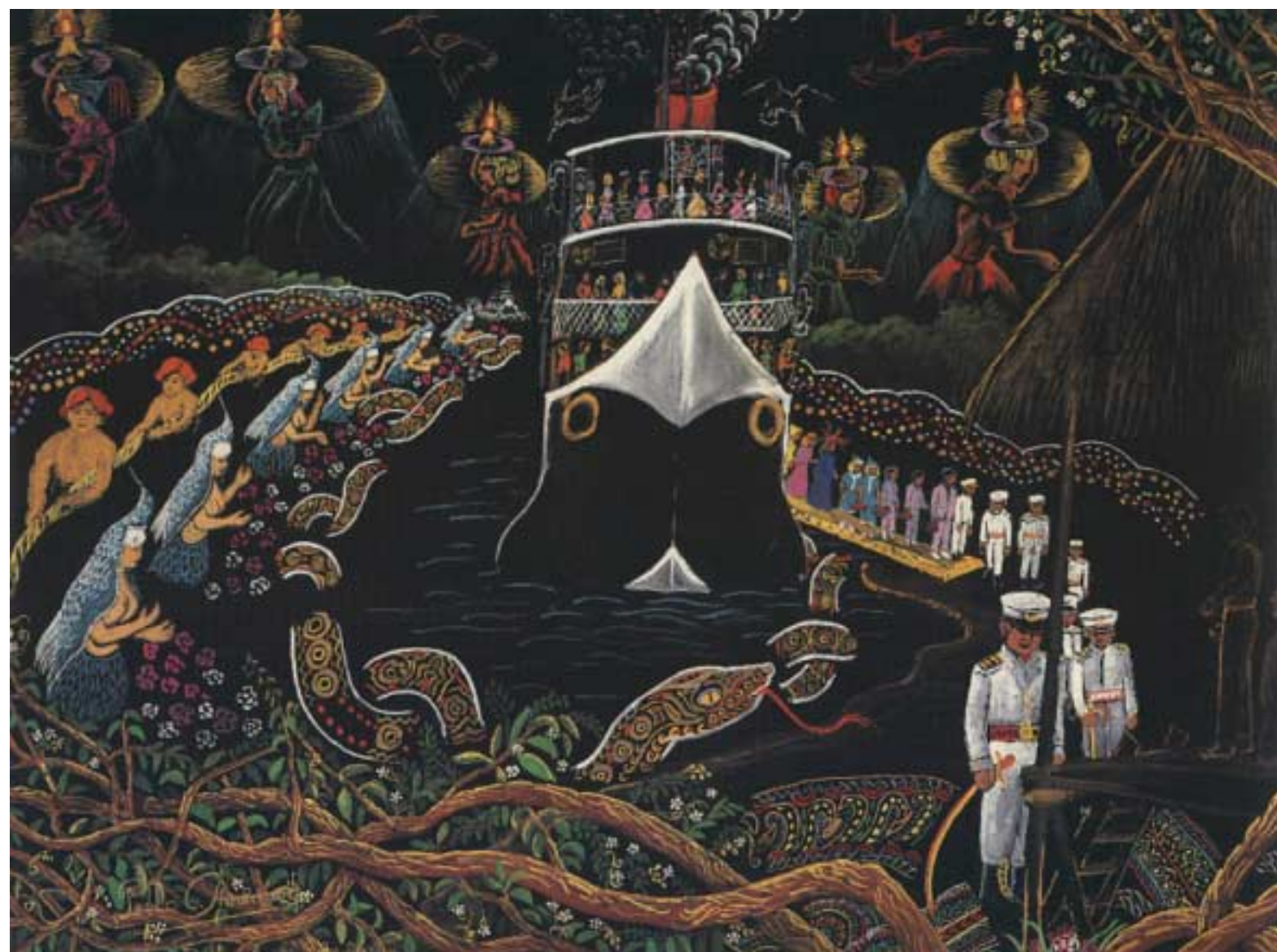
In the foreground to the right are the *auca-sirenas*, mermaids keeping watch on the tranquil and resting *yakurunas*. These mermaids live within rocks, and when anyone tries to capture them, they simply approach a rock and disappear. The small pools of water atop their rocks are like solar mirrors that can be transformed into strong lasers with which they are able to capture even the most powerful of enemies.

Further in the background are the *yakuruna's* fierce dogs wearing the heads of piranha fish. Behind them are cats with the heads of *canero* [*Vandelia plazaij*, a type of fish often invoked by evil sorcerers.

Continuing towards the background, behind the cats, are flying gourds filled with ultra-sonic hymns. To the right are the *huiracucha* mermaids and the angel Taksha. This angel carries with him a powerful laser used to heal spider and insect bites, and also *mal aire*.

The birds in flight are known as *killo-garza* [golden heron] and their vigilance is equal to that of a *curandero*. Inside the hut, medicine men are in full trance, while above the hut a celestial opening has appeared through layers of dark clouds,

revealing the magnificent *Atunllipian-llakta* [*atun* = great, *ilipian* = brilliant, *ilakta* = city]. This is the meeting place of the masters, where they gather to receive the wisdom of the ancient ones.



VISION 20

ACE ROPUNTA

This vision shows the great steamer *Aceropunta*. It is a truly esoteric ship that can

only be seen under a very strong *mareaci6n*, when it is called by a well-sung *icaro*' This is how it appears, and it is surprising to see how it comes from a great distance, producing an electrifying sound as it reaches us. Its mission is to travel round the world, paying visits to all those that call it. It has seven different forms of appearance: it appears as a battleship, as a submarine that emerges from the depths, as a speedboat with four stories, as a big ship like those used by the Vikings, as an aircraft carrier, as a trimaran, as an airship. It appears in each of these forms with, however; the bow of the ship made of steel always dazzling white. Its crew consists of seamen dressed in white, doctors dressed in violet, nurses dressed in light blue, as well as fairies, mermaids, sibyls, fortune tellers, and great '*nurayas* and *bancos*, or shamans specialised in high alchemy.

In the background we see the great fairies with magic, high-powered lamps which they use as weapons. They are known by the names of *Llipiann Atun Huarmis* or "big and brilliant women." They defend the boat from outer space, accompanied by the birds used in the science of the *vegetalistas*: *sarara* [*Anhinga anhinga*], *tibemama* [*Pandion haijaetus*], *pomp6m*, *cumpa-supay*, etc.

Around the ship we see the boas which are used as *arkanass*, as well as *huarmi murayas*, very much resembling the mermaids, dressed in the scaly armor of celestial fish. They are always watering the pink and white flowers with which they perform their alchemical healing. Behind them are the *Puka-clukchas* [red haired], men that travel in the rear of the ship. They look after the ropes so that no enemy will cause harm to those in the ship while they are performing their healing arts. In the foreground, we see the *ayahuasca* vine, very thick and beautiful. In front of the steps with his subordinates is Manuel Huaya, the commander of the ship, while the healer prepares to receive them.



VISION 21

THE SUBLIMITY OF THE SUMIRUNA

In the centre we see an opening to the subaquatic worlds. The first region belongs to the fair-haired mermaids, to the pink and the black dolphins, and to the white *yakurunas*. The second one belongs to the red *yakurunas*, to the *Hitrodos*, and to

the blue and red mermaids. The third region belongs to the black *yakurunas*, to the *pato-bufeos* [duck-dolphins], and to the black mermaids.

Through this hole the great characters of that world send a *suminma* to space with the help of the *ancash silfos* [blue sylphs] who transport him in a glass tube, which is the *lupuna colorada* [red *lupuna*, *Cavallinesia* sp.]. There we see him now, the *sumiruna*, standing on a ball of high-pressure gas, ready for levitation. He wears skins of the boa, trousers of ray-fish with feet of *yangunturo* [giant armadillo], and his hat is a macaw called *yura-guacamayo*.

Two *acorones* or giant boas open their mouths to let the animals and *yakurunas* used by *vegetalistas* give their farewells to the great *sumiruna*. White mermaids make the capsule levitate. Flying saucers hurry to receive it, and to accompany it in its astral travel.

At the lower left we see some expert *curanderos* swallowing various *virotas* with their *mann*. He who sits on a tortoise is a *banco*, and he swallows the *virotas* of the *inchahui* palm tree [*Syagrus tessmannii*], which is seen nearest the riverside. He who smokes his *cachimba* [pipe] has swallowed the *virotas* made of *pona* [*!riartea exorrhiza*], the palm tree with long roots. The third *vegetalista* swallows the *virotas* made of the *inayuga* [*Maximiliana stenocarpa*], the thicker palm seen further away; while the last one takes the *virotas* made of the *huasai* palm [*Euterpe precatoria*], seen in front. Behind the *inayuga* is a *cumaceba* tree [*Cesalpina equinata*], the *motelo huasca* vine [*Bauhinia guianensis*], the *sacha-ajos* [*Mansoa alliacea*] and other plants. Behind the palm *huasai* stands the *siucacasha* [sharp spine, unidentified] tree, and on the feet of the *huasai* is the *sacha-huiro* plant [*Costus cf cylindricus*].

At the right we see a great *sumiruna* who lifts a white serpent to give power to a

young man, his son. That is why the young man's shirt is painted. This *sumiruna* has prepared his shoes and his cap to give to the initiated young man as protection as he is guided by the spirits of the brew. The black-shirted *vegetalista* is a disciple. The boy in the back has taken *ayahuasca* for the first time, and that is why he is frightened by the visions.

Behind these persons we see the *ayahuasca* liana with its wave-like powers, and over it the so-called *chicua* birds, physical guardians of this plant. Above them is the *atun-caballo* [strong horse], which radiates alpha-vibrations.



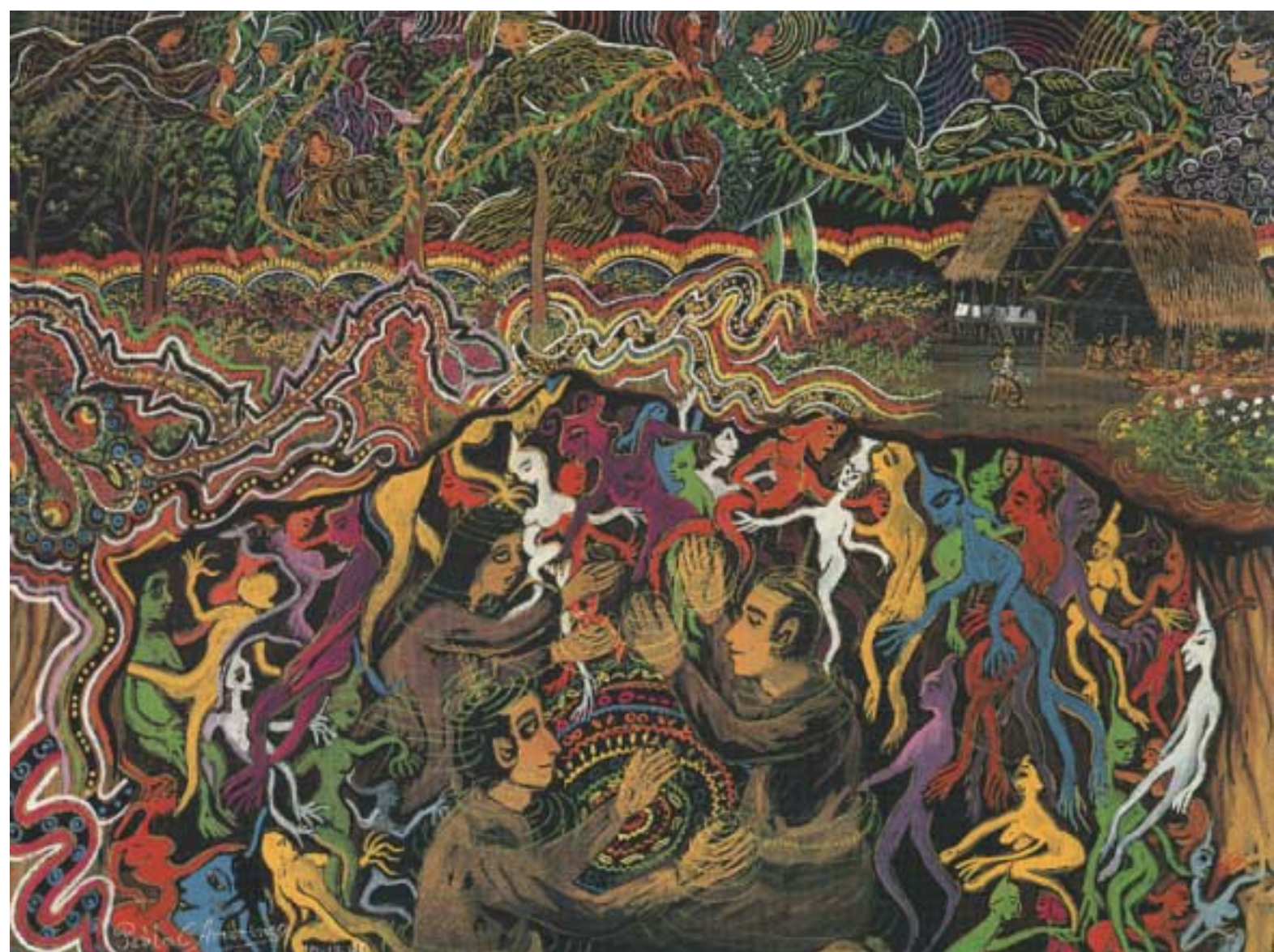
VISION 22

SANGUIJUELA MAMA

My ancestors lived near a brook called Quincha, a tributary of the Fanacha River. In these places there are huge *renacales*. One walks several days finding only this plant. My grandfather told me this story, which took place during the period in which many *caucheros* [rubber tappers] came to this area to establish their camps. It happened that eight people went hunting and decided to spend the night near a *cocha* [lake]. They all put their mosquito nets near the shore of the lake, except one of them, who preferred to sleep in his hammock.

At midnight a full moon could be seen on the horizon. One of the people woke up and noticed that the man sleeping in his hammock was moaning. Then he saw a huge *sanguijuela mama* [a leech], about twelve meters long, with four antennae in its head and no mouth. He screamed but there was no reaction from anybody; all seemed to be in a deep sleep. Because he knew that sometimes the *yana-puma* [black jaguar], the *Sachamama*, and other animals have the power to make people sleep in order to devour them, he ran to the forest. The next morning he went back to the camp and found all his comrades dead, without a single drop of blood in their bodies. The *sanguijuela mama* had drawn all the blood from their bodies with the electromagnetic waves emanating from its head.

I thought that this was only a story, but with *ayahuasca* I was able to see this animal and became convinced of its existence, as well as that of many other animals believed to be only mythological. The *sanguijuela mama* lives in *cochas bravas*, isolated lakes in the jungle where there are enormous beasts.



VISION 23

SPIRITS OF STONES AND METALS

A *vegetalista* and his disciples are taking *ayahuasca* in a house in the middle of the jungle. They sing the *icaro* called *Killo/lipian-rurni ficaro* of the shining yellow stone, or gold]. By means of certain body movements they are able to visit the subterranean world where they encounter *gnomos* [gnomes], the guardians of subterranean treasures. The colors of these gnomes are all symbolic, representing diamonds (white), gold (yellow), copper (red), bronze (green), silver (light blue), garnet (purple), and quartz (lilac). The *vegetalista* and disciples find themselves in a

dichroic circle, which is a door leading to a cave, the dwelling of the people of fire.

In the upper part of the painting, radiating power the spirits of various plants are dancing while extending the *ayahuasca* vine. Each of these spirits corresponds to plants that are occasionally added to the *ayahuasca* brew. From left to right we have the following plant-spirits: *mureohuasca*, *chacrana* [*Psychotria viridis*], *clavohuasca* [see footnote to Visio 1], *bobinzana* [*Calliandra angustifolia*], *ajosqairo* [*Galizia corazema*], *motelo huasca* [*Bauhinia guinnensis*] *altaruna* [unidentified], *toe* [*Brugmansia* sp.], *albaha ca* [*Ocimum n'icranth urn*], and *alcanfor* [*Zanthoxy lam* sp.]. A row of luminous arches forms a fence surrounding the scene to protect those partaking in the ceremony. Aromatic plants contribute to the beauty of the visionary experience.



VISION 24

THE AYAMANCHARE

In this painting we see the great *Ayamanchare* [*aya* = dead person, spirit, *manchare* = fright]. This spirit, which comes from the steam of the earth, has extraordinary qualities that help the *vegetalistas* make medicines using aerotherapy, a respiratory discipline practised in a state of relaxation. It has, in front and at the back, a necklace with nine round plates, representing the eighteen most

fundamental elements of the earth. In the spirit's womb are beings of perpetual fire that contain the volcanoes. When this being rises from the earthly depths, the *vegetalistas* and their companions feel their bodies stretch, resembling large waves. This trance can drive weak or nervous people insane. The blue horns of this being represent the aerotherapy. The red ones represent medicine by means of the earth, or geotherapy, practised through various types of clay found in different parts of the earth. The yellow horns represent physiotherapy, which is done by massages, walks, postures, etc. The women on the left, the *marnaicunas*, tell mysterious tales and represent the five fingers of the right hand. The men on the right side, the *tataicunas*, represent the five fingers of the left hand and carry out mysterious functions.

Behind these men we see the *yura-aya* [white ghost] with four horns as antennae that pick up all kinds of supernatural bodies. The *allpa-pishco* [bird of the earth] is seen in the background enduring great temperatures. The *vegetalistas* use it to make astral and planetary trips.

We also see beings from the Divine Kingdom descending from above and giving perfect foundation to the earth, whose nucleus appears behind them. To the left we see a six-headed serpent, and next to it the *rumi salamandra* [salamander of the rock], with ultra-physical powers. More towards the front one sees the *ailpa-puma* [jaguar of the earth] with bristles and two horns.

The great sylph Mesafel is on the left. She is an expert in the techniques of hyperchemical transformation, both from the spiritual to the physical form, and from the physical to the spiritual form. She works with ointments and perfumes of very pleasant aroma.



VISION 25

C. OURANIAN SPIRITS

VISION OF THE PLANETS

In front of the house is a *Sachamama*. From her mouth comes a rainbow, which represents her power over the elements. When she moves from one place to another she produces strong winds, rain, and thunder, so that trees fall down under the tempest. *Vegetalistas* invoke the *Sachamama* as protection when they are healing.

Near the *Sachamarna* is the *ayahuasca* vine and other plants. In the background we see five men, who are in fact pink dolphins, gathering leaves of a red plant called *puka~gramalote*. The spirits of the dolphins appear as translucent women floating above them.

In the vision we also see a spaceship coming from Mars, one of the planets shown, which is composed of four different regions-that of the great volcanoes, the region of deep canyons, the region of great craters, and the region of the terraces, full of deep caves.

A little beyond is Jupiter and even farther out is Guibori, a fairy, with her magic blue star. Two comets are travelling very fast. *Vegetalistas* are able to call them to travel to distant places in the universe.

In the centre we see the other planets: Saturn, Uranus, Neptune, and Pluto. *Vegetalistas* may visit all these planets rather easily, because they are not very far away.

In the background we see Nina-runá with her eyes of fire. She is called upon by shamans as a protector, defence.

To the left we see Venus, from which a spirit is coming. We see also a snake with horns called *J supay*, able to create tremendous whirlpools. To the left we see Hikko, a magician, and below is M(another of the planets.

To the bottom left are several mermaids playing and singing, who have emerged from the river. There is a fountain with water capable of giving strength and we see also Maullayruna, a great shaman.

These are two beings with an old document in their hands. They are keepers of a tunnel that leads to the Spirit-World.



VISION 26

THE TIAHUANACO REALM

In the centre of the painting we see two people from the Tiahuanaco culture of Lake Titicaca. The man is called Papamtu'a (father that takes care of everybody) and the woman Mamamtu'a (mother of all human beings). They are in contact with *huaira-cuchas*, beings from distant galaxies with skin as white as paper.

Here there are also several *ruiro-piramides* [round pyramids], also called *allpahuichcan* [round tombs], from a mystical city called Persivann, located in the magical esoteric triangle of the radiant Pleiades. People of great wisdom are coming out of the pyramids, expert in cryptesthesia.

Flames are rising from a pot, becoming transformed into expressive beings who strengthen the power of the *vegetalistas*. The white monkey accompanies healers, the black one, sorcerers. The red monkey accompanies those *vegetalistas* who are able both to heal and cause harm.

To the left we see a *vegetalista* whose body is spiritually taken apart by snakes called *Huatanruna* [people that tie]. The two people at the top are called *Muyuyruna* [*muyuy* = to turn, *runa* = people], because they move like discs. They take care of the *vegetalista's* heart.

The jaguars with humans heads and hair made of snakes are called *nitimushcanpoma*, which means "crushing tigers."

In the centre is the *kuri-toro* [golden bull]. The *icaro* of this animal is used to cure *manchari* [fright]. Behind it is the vine of the *lucero ayahuasca* [star *ayahuasca*]. Its leaves are like boats, and also like hummingbirds, carrying people from Antares. With their songs these people teach new medicinal techniques.

In the lower right corner there is a being whose body is made of triangles. He is a *Manchay Barayuc*, a giant soldier of a city in the Pleiades.



VISION 27

SPIRITS DESCENDING ON A BANCO

In this painting we see a *banco*, a special type of shaman, who is here lying beneath his mosquito net while various beings descend a spiritual spiral. He has beside him

several bottles of *aguardiente* [cane liquor] destined for the people that come to the session. They are outside the mosquito net waiting to converse with the sublime masters of medicine that descend the heavenly blue spiral.

Three beings are sitting on the *banco*. One is an old king with white hair; he is called Maucanuelotz, which means 'the oldest king.' He is a wise man, expert in occult science. His two princes sit to his right and left. They are Chaimibaco and Huambrarrah. These three beings work together to devise powerful medicine and sublime love magic, and can give a person the possibility of acquiring great fortune. The other beings here play instruments and sing *icaros*, by which they execute what the *banco* wishes them to do.

A magical vessel shows a face of Fadanat, a great magician woman with a thousand faces, the guardian of immense subterranean mines. By its side there is a *jergon*, a snake coiled in a plant called *jerg6n-sacha* [*Dracontium lorentensi*, D. *longipes*], which serves to heal snakebites.

In the lake beyond there is a great water snake, called *Puka-purahua*. Magnetic rays shoot from her eyes, by which she is able to attract anything coming from above. This snake can transform herself into boats of various shape [see Vision 20]. In the right corner we see a plant called *papastrueno*, very difficult to obtain. If this plant is ingested and a special diet followed, it gives power to control the rain, the wind, and the thunderbolt. It is found in high hills in the jungle. It looks like a golden heart.

On the far side of the lake is the terrible *mannhuaira* with its spirit *Killo-runa* [golden man], wearing a red hat with a yellow ribbon. This spirit takes the soul of anyone who is afraid of him. The victim will have headaches and suffer other bodily illnesses. Only a *vegetalista* may heal the person with the appropriate *icaro*. To the left there is a *Sachamama* with a rainbow coming from her eyes. Near her is a medicinal plant called *maramara* [unidentified]. Above is a flying saucer that

comes from one of Saturn's satellites, and two angels armed with swords and spherical shields.



PART III: ILLNESS AND CURING

VISION 28

SPIRITUAL HEART OPERATION

This happened when I arrived in Tamanco in 1959. My father took me to a settlement called Brazil. In a house on one end of town lived a woman called Maria Pacaya. My father had to cure several patients, and there he took *ayahuasca*. He also gave me the brew after blowing on it with the purpose of helping me, as I was suffering from a heart disease. The brew was so strong that I was at the edge of screaming. The visions were so vivid that I thought what I saw was not just imagination, but a contact with something physical and real. I saw sphinxes; I was in Africa, Europe, and the Americas; suddenly I saw a doctor dressed in a grey-violet suit. He was an American. His wife was wearing an emerald-green dress. Their daughter had a dress of the same color. They seemed to be nurses, and had with them scalpels, scissors, pincers, hooks, cotton, needles and thread, and medicine of various kinds. The doctor asked me to take off my shirt. He took a large, broad knife and opened me from the clavicle to the last rib of the left side. With a hammer he broke the ribs and opened my chest. He put my heart on a dish, where he operated on its arteries and joined them with some sort of soft plastic tubes. The doctor showed me the location of the damage in my arteries. In the meantime the daughter of the doctor had already prepared the needle and thread needed to sew the wound. They put my heart back in its place, closed my chest, and cleansed and sewed up the wound. They told me that I had to fast for a week. I did so, and since then I have felt perfect. group of *Adonitas*, the guardians of the most sacred temples of the universe, came to surround the house where we had taken

ayahuasca. The bodies of these women are made of tiny, dynamic, iridescent particles.

At the left of this painting are two *chaicunis*, hidden people that belong to the Pano group. They once lived together with other tribes of the same group, such as the Shipibo, Shetebo, and Cashibos. When the Spaniards arrived, they hid themselves.

These are people of great wisdom In the lower left corner there is a *yaku-pato* [*yaku* = water, *pato* = duck], very knowledgeable on matters of the occult. He knows beautiful songs. Several space ships fly over the cultivated fields, carrying people of great wisdom who come to give strength to the *ayahuasca* brew and the other plant-teachers.

In that vision I also saw an Amahuaca couple, a Campa-Ashamnka woman, and an *Ayar*, an Inca master of great knowledge. They are seen in the lower right corner. The person covered by a red mantle is a *vegetalista*, irradiating waves that are his defence. A woman is preparing medicinal herbs. Next we see a woman who comes from great caves in the Himalaya mountains. She normally lives in a galaxy called Mazarot, where she is a *netafita*, a being who lives in the great nebulous mountains of the universe.

Princess Jerusela is about to receive a balsam from her father; a *Baruh* from Persia. She is very powerful, and with this balsam she is able to travel to any part of the world where people call her. A woman sleeping under a red blanket symbolises the rejuvenating sleep that comes after a patient has been healed with the *icaro* Jerusela teaches.

The woman covered with a yellow mantle is Durela, a princess accompanied by a spirit who teaches prayers to be used in healing.

Two kings are seen on the upper floor. The one in a white dress cures *mal aire* and other illnesses. The one sitting on a throne cures sorcery. He knows millions of *icaros*. The queen in a blue dress defends the *vegetalista* when he is engaged in fights with his enemies. Her name is Galmana, which means that she is able to absorb the evil that comes from sorcerers.

A pregnant woman is seen in the foreground. All the experiences of the mother go to her child, before it is born. Her passions, her desires, her interests. If the mother likes art, music, the foetus will learn from all of this. The mother has to educate her child from the moment he is in her womb.



VISION 29

TYPES OF SORCERY

Here we see King Kundal, the master of the *Huairamama* [the great snake mother of the air]. His red cape symbolises that he doesn't let the enemy escape, not even the most dextrous one. He has an umbrella made of meteors. It is said that those meteors are special ships with a psychomagnetic nucleus. King Kundal appears in front of his ally, Queen Samhadi, whose name means ~the illuminated." She offers King Kundal a kettle of medicinal balsam extracted from the most aromatic plants

of the *vegetahsmo*. She has dominion over this science, and she carries her talents in a coffer in the form of a serpent holding its tail. When the queen approaches an *ayahuasca* session, the visions take on a purplish color. If there is someone taking *ayahuasca* as an initiation and his body isn't yet clean, he is likely to vomit a lot, sometimes even blood, in order to purify his body.

A celebrated king of the Sakias, sitting in his imperial chair, reveres the great Kundal, as King Kundal is superior in occult powers. The other king is the guard of many Gnostic pagodas. At his side is seen the great spirit of Shiva as a skull, representing the death or destruction of the physical body as one is absorbed by magnetic powers from beyond the grave, which destroy the natural aura and convert it into a dissipating aura, thus effecting death.

In front we see a big serpent, coloured lilac, an animal from the garden of Queen Samhadi. It is the *arkana* of the master *curandero*. It has strong vibrations and is even able to rob the *mann* from the *Curandero's* breast, leaving him without powers. In front of this serpent is the *angash-machohualipa* [brave blue cock], which appears when an initiate breaks the rigorous diet necessary to become an efficient *vegetalista*, since the meat of a hen is very bad when on a diet. If a sick person who has been treated with *icaros* and blows by a *curandero* eats hen's meat, the sickness returns with a greater force and he may even die if not treated in time. In the back one can see the *Chai Cuilkimama* [the mother of the silver], called so because she spreads white silver plates. Her *icaro* is chanted to help a person prosper in business, and so become rich. Her chant also cures the *mal aire de difunto* [illness produced by the spirit of a deceased person]. In the front we see two women called *Millaipa-huarmi* [ugly woman]. These women perform a great task in the *curanderismo*, since they gather the sickness that the *curandero* extracts from the patient. The younger one, dressed in sky-blue, picks up the sickness and

contains it in her hands. If the patient does not diet, she returns the sickness, as she hasn't enough power to hold back the evil spell, and the sick one gets worse again. But if the patient cooperates with the master *curandero* and diets, this woman places the evil spell in the lap of the aged woman, dressed in lilac, who makes it disappear inside the whirlwind of her large dress, and the evil spell returns no more.

On the house we see a strange serpent called *Sacramachaco* [bad snake]. This animal has the head of a deer, with horns and large ears. It is called upon to strengthen the *mareacion* with its magnetic arc, which surrounds the house, and to see the different *mariris* as well, which contain the various things and animals used by the witch. Near the animal is the *puka-urcutucu* [red owl], with eyes of fire, who guards the shamans while they are curing.

More to the left we see the eminent pythonic king called Todh, adviser to the great *sumis*. He goes round and round the house, while the shamans and their companions are dizzy with the purge. As a guardian, he carries a fiymg torch to shield or protect the Amazonian shamans, the ones that still possess this precious knowledge of the curing techniques of their ancestors. Overhead is the great sylph called ma, with a tuft of coloured feathers that radiates mystic messages of enchanting songs or *icaros*, which cure quickly and precisely. This sylph has the power to open the *mariris*, which appear like vibrant tubes from which one can see different types of sorcery emerging.

From the first tube comes a bow with an arrow, called *yachay-huani'*, which is used by the sorcerers and healers. From the second one comes the white *mann*, which is medicinal. From the third comes a *yachaytrueno* [*achay* = magical phlegm; *trueno* = thunder], used by the true sorcerers. From the fourth comes a snake or the *Sachamama*, also used by sorcerers, a *mann* belonging to *marupa* sorcery [see Vision 8]. The fifth *mann* also belongs to *marupa* sorcery, since it is influenced by animals. It is used by sorcerers as well as healers to convey

messages.

There are the *tibe negro*, the *sarara* [*Anhinga anhinga*], the *suisui* [*Thraupis episcopus*], and the *tuquituqui* [*Jacana spinosa*]. From the sixth *mann* come, top to bottom, the *yana-alacran* [black scorpion], the *maripuri* [spider], the *machaco usa* [snake's lice], the *huasi-ukulluco* [a little house-lizard], the wasp, the *ronsapa* [bee], the *liullo jergon* [tender *jergón*, a snake], the *lagarto ronsapa* [lizard bees], and the *cuicamama* [mother worm]. From the last *mann* come the *virotas* that belong to *chonta* sorcery, since they are needles prepared from palm trees and thorns of certain sticks, horns of certain fish, teeth of certain snakes, as well as beaks of certain birds.

Behind these powers or *mariris* we see the *yuraamp ishca huarmi* [white healing woman], also called *Sidaga*, because she brings great power to the *mann* that cures. She presides from an esoteric town called *La Gran Marat*, home of those belonging to the dynasty of the great wise masters of the esoteric arts and other parapsychological sciences. In front of the city we see a flying object that approaches the house where *ayahuasca* is taken. It comes from the planet Mars, and in it come goblins, experts in surgical operations. They come from the area of the impenetrable craters. The master *vegetalista* receives them, as a sign of appreciation, with the *panga-cometas* [comets of living leaves], which then change into flying animals.

Slightly to the left, we see two volcanoes from where the giant Krishna or Krishni comes, with his serpent *Shucakun* [whistling or whistler]. This being is malevolent. It appears only to persecute the good shamans or fairies who come to cure, and it is very much used by the sorcerers and witches.

To the right, we see a serpent called *yura-chupa* [white tail], which attacks with the sting of its tail. It is very agile, possessing extraordinary speed, and the

curandero uses it to cure from a great distance without the necessity of moving; or a sorcerer uses it to harm from a distance. In front of this serpent we see the *supay-tibe* (demon *tibe*, a bird). This animal flies around the river to attack any *sumiruna* sorcerer that approaches the shaman. Further down, we see another extraterrestrial ship, which comes from the galaxy Antares with beings of elastic body who do not walk upon the ground, as they have strong levitation powers which can suspend even the heaviest body.

Down by the river is seen the great prince VilkaAuca [soldier of the family] on his black bull, with two golden swords and a luminous tuft of feathers, which radiates immense aquatic powers. He is a helper when one walks under the water and a companion in maritime travel. A little to the left are the *pumas-sirenas*, with the body and hair of a woman but the face of a tiger, with very hypnotic tails. They are used by the *murayas* to catch the *bufeos colorados* [pink river dolphins] who sometimes rob women and make them pregnant. With the help of the *puma-sirenas*, the *murayas* are able to rescue these women and release them from their Pregnancy.



VISION 30

KAPUKIRI

I had this vision in 1971, when I was about to heal a woman that had been harmed by means of the *kapukiri-a* substance that comes from rotten leaves-when she was in her *chacra*. The woman had the instep of one of her feet swollen. She had had this illness for four months and arrived at the house of my brother Manuel, looking

for a *curandero*. He tried to cure her, without success. But I was able to cure her by means of the *icaro del kapukiri* and the leaves of *catahua negra* [*Hura crepitans*].

Kapukiri is almost like a dark brown vapor that rises and collects in the atmosphere. In archaic Quichua, *kin* is that which stinks, that which is rotten. *Kapu* means substance, lime. So *kapukiri* is something that has decomposed from a living thing in order to give strength to other lives. In the same way that fairies get their nourishment from perfumes, there are beings which inhale these substances. Evil shamans use the *kapukiri* to bring harm, and if one doesn't know its *icaro*, the patient will not heal.

There are several kinds of *kapukiri*. When it is produced by the *puka-/upuna* [red *lupuna*, *Cavanillesia* sp.], the first tree to the left in this painting, the person feels as if his head grows larger, and feels a smarting all over his body [see Visions 4, 5, 21, 34]. The illness is most often located in the stomach. If the patient is a pregnant woman, the new-born baby looks rachitic.

If it is produced by *ajosquiro* [*Gallizia corazema*], the second tree, the person becomes very nervous, *afraid*, and feels as if a worm was biting him. When it is produced by the *catahua negra*, the third tree, the patient feels that his mouth is very dry and his lips are cracked. The nerves contract, and the person shrinks. It produces fever; and the person develops something of a stutter.

The *kapukiri* produced by the *huairacaspi* [*Carpotroche grandiflora*], the tree to the right, is the most frightening. The person feels as if he is walking in slow motion, as if in the air. It generates pain in the ears, and the skin turns grey, as if burned. It acts quickly, and the persons dies after three to five days, with heavy vomiting.

These trees have a sublime function in esoteric shamanism. The *puka-lupuna*, for example, is a great magician that developed in other dimensions and came to

possess this tree. All these trees are very rigid regarding their cleanliness, and they punish those persons that mock them. One should not urinate nor defecate on their leaves. One should not use their leaves as paper to clean oneself. One should not play with the leaves, nor cut these trees for the mere sake of it, nor should one use them as lumber. These trees are generating substances that other beings use as their nourishment. If one urinates and defecates on the tree, the tree will then emit something harmful to these beings. That is the reason they are very defensive.

In the background we see cities, towers, monuments, and parks associated with the *kapukiri*. To the left we see huts where the great shamans of various tribes arrive in spirit, to be trained regarding the *kapukiri*. There one learns that a young man should not sleep in the bed of an old man. Native people, particularly the elderly, don't like anyone to touch what belongs to them. All that belongs to the shamans must be respected-the bed, the plates, etc. This is because a young man is full of filth. When one becomes old, one learns to be cleaner.

The city in the centre symbolises the purity of a shaman when, already old, he goes to another stage. It is the purity that the person acquires through his death, when he leaves this life and is transported to another place. This is when a person has been ordained, when he has been requested. Not everyone goes there. I don't reject the Christian belief according to which Christ said to his disciples: "Whither I go, thou canst not follow me now; but thou shalt follow me afterwards" [John 13:36]. But this does not hold true for everyone. Christ said: "In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you" [John 14:2]. But this doesn't mean that this is for all humanity, but for certain chosen persons. Christians were mistaken when they thought that everyone shall go to heaven.



VISION 31

CUNCATUYA

This vision shows us how a woman, suspecting nothing, contracts the *cungatuya* disease from the water she drinks. There are two ways of getting the disease. One gets it after a sorcerer sends his *mashu* or bat to drop its *yachay* or phlegm in order to bring the disease. The victim then becomes very weak and dies, as he cannot ingest any nutrition. Secondly, one can get it when the same bat or *rnashu* drops its

saliva into the water one is about to drink. This happens if one leaves one's jar without a cap.

Here we see how a woman is drinking contaminated water, causing this awful *cungatuya* disease sent by a sorcerer through his *mashu*, which dropped the phlegm into the jar on the grill. To the left, however; we see how a *vegetalista* is curing the disease by sucking it with the *mann* of his throat. To prevent any intrusion upon the circle where the healing is being performed, the doctors have raised strong *tingunas* of surprising colours and posted animals of prey, such as the *yachaygavilanes* [wise sparrow hawk], the *tahuicuros* [*Monasa nigrifons*] and the *supay-unchallas* [*unchala* = *Aramides cajanea*], as well as the *push co-yuyo* plant and the thorns of *cashahuasca* [thorny vine]. The master is also seen raising his magnetic powers in the form of yellow disks so that no microbe of this disease escapes.

At top left, we see the worms of this disease reproduce. They suck blood and when having matured, shown below in the wheels of phlegm, they act as ticks that open wounds in the throat, thus preventing the victim from eating or drinking. At top right are the sorcerers sitting in their circle of sorcery, surrounded by the blue *tingunas* of the animals that maintain this disease. These are the *congompe* [snail], the *callu-callu* [leech], the *macana* [*Gymnotus carapo*, *Apteronotus albifrons*, and other species] and the *shuyo* [*Hoplerythrinus unitaeniatus*], both fish with phlegm, and the *ilausa-machaco* [phlegm-snake] that with their phlegm all intensify the spell cast by the sorcerer.

Below are two anacondas, one of which is horned, lurking for the victim; and above are the ray and the eel that prepare to attack the healer. Below is a *tinaja yachay*, a jar out of which come two *monos rojos* [red apes] that want to bite the victim so she cannot recover, or does so with great difficulty. At their side we see the *maramara* plant, the *cacao*, the *macambo* [*Theobroma quinquenervia*], and

above, the *huamas* [water hyacinth, *Eicchornia crassipes*]. All these plants intensify the pain of this malignant disease.

Above in the centre; we see the *vegetalista's* guardians, the great princes of the great kingdom of the Dunas, armed with lances, shields, swords, as well as a magic coat of mail, riding on *yura-caballos* [white horses], quick and intrepid. His anaconda is also there, and the *huasi-urcututo* [owl] living near his house, and the malicious *arkana* that defends him against enemies.

In the background, we see a big spaceship from the Kima constellation, with powerful knowledge about meditation and levitation.



VISION 32

PREGNANT BY AN ANACONDA

Here we see the treatment of an illness called *boa chichuchishca*, which means "begot by a boa." This malady happens when a menstruating woman leaves her wet underwear in the canoe at the riverside, without wringing it out. Then the boa

places itself onto these clothes, excreting something living which later gives birth in the woman. The *vegetalista* sings his *icaros* to make the boa come out of the womb of the woman. Only the red boa is physical; the others accompany him, and they can be seen in the vision of the *ayahuasca*. The father of the boa is seen on the right, drawing very strongly with his magnet the white phlegm that is coming out in front of the red boa. To perform the treatment, the healer has taken a fruit from the *jagua* or *huito* [*Genipa Americana*] that can be seen top left. He has cut it in halves and scraped it a little, and he has prepared it with a little warm water in order for the pregnant woman to eat it. He prepares this remedy singing many *icaros*, blowing on it and putting in it *arkanas*, so as to give the boa's offspring reason to move. The *vegetalista* calls all his genies to help him successfully give force to this medicine. He calls the *conmachaco* that is a meandering serpent with golden disks on its skin, and on whom the *vegetalista* seems to rest during his trance. Through his *icaro* he also calls the rainbow with the whole range of colours that the *boa yakumama* has. He sings the *icaro* of the diamond, the gold, the silver, and of all the precious stones in order to put them on the woman to protect her in this way against the larvae the boa leaves in her body when exiting. He raises the mud of the waters, the *huancahui* [laughing falcon, *Herpetotheres cachinnans*], and the tigers that have a stronger hypnotism than the boa, along with their trees the *maniri*- a magical tree that lives in the high jungles, with stripes similar to the tiger's- and the *cab iniri*, represented under the rainbow. The *vegetalista* sings also the *icaros* of the *pucunucho* [*Capsicum* sp.], chili of red fruits, and of the *rocoto* [*Capsicum* sp.], plants with which the *vegetalista* stuns the boa. On the right is the *ayahuasca* with its leaves full of *ayanahuis* [eyes of the dead] that represent the shaman's cigarette, and its flowers in the shape of snakes.

On the right are the powers the boa has in order to give birth within the person. There we see the *machaco-gacelas*, women with snakes' bodies, and the *mamatuas* from the bottom of the river, the snakes taking care of the pregnancy of this boa. There is also Serasta, a snake with horns that lives in the high jungle on tree branches.

The *achiapu* come to the aid of the *vegetalista*. They are princes with spears that destroy all the microbes contained in the phlegm of the boa, because if this is not done, the woman would die of vaginal hemorrhage. The spaceship behind her is seeing to it that the boa is not stronger than *vegetalista* and thus cannot harm him. It comes from a galaxy where there is a city called Aponia, where the people live in peace without knowing money, only love; where people don't fight against each other; but work in harmony.

When the boa comes out, everybody falls into a very deep sleep because of the great hypnotism of the father of the boa, waiting at the riverside. Only the sublime *vegetalista* master remains awake, because he has electromagnetic powers. He is dressed in a gown to give power to his *icaros*, and on his head he has serpent-shaped flames. This is the kind of *vegetalista* who can cure efficiently. If this animal is not driven out by the knowledge of some *vegetalista*, it is certain the person will die, because the snake will suck out all the blood.



VISION 33

CAMPANA AYAHUASCA

We see here a *vegetalista* cleansing the body of a person with certain impurities, for example *saladera* or *mal aire*, or who is contagious as a result of other people or the places he has been to, as humans are always gathering the influence of people and places.

We see an object that resembles a bell, which represents the vibration of hearing and the heart beat, because all that one hears is connected with the heart

and through the ears one gets to know many things. The lilac spirits with red eyes bringing the bell are evil when they want revenge. But they may also be very kind. These beings are called *papalluses* and are the guardians of the *mann* and the *huan*[- under their arms we see the magic steel bow and crystal arrow.

One of the *vegetalistas* is curing a patient suffering from a malady of the stomach, by means of the spirits of *ayahuman* [*Couroupita gujanensis*, the cannon ball tree], whose heads are the fruits of the tree and bodies are twisted *tingunas* of various colours. These spirits help the *vegetalista* cure gastritis and stomach ache by extracting the illness with the power of their tongues. The tongues move in accord with the smoke the *vegetalista* is blowing on his patient.

A queen comes to assist the *vegetalista* shaking his *schacapa* [rattle made of the leaves of *Pariana* sp.] over a patient. She is accompanied by the ladies under the bell, dancing to the music of the *icaros*. This queen has the *machinruna* [ape people] as her guardians, spirits found near the *ayahuman*, sometimes hidden in its branches.

The armed beings with four faces usually live in subaquatic cities, enchanted cities located in huge caves beneath the sea. These beings give strength to the patient such that he is able to withstand the cure of the queen. These beings are like sylphs. They kindle lightning. The *anguila mama* is the boat they use. They are very powerful and use their swords to repel any attack or to save the lives of patients suffering from serious illness. They have four heads because they dominate the four poles of the earth. Their clothes are made of scales, because they are aquatic beings.

We see that the patient is surrounded by an aura, and the impurities are coming out, some in the form of screaming spirits.

To the right we see several boas, which represent the powers of *ayahuasca*. The

colours represent the living forces that make up the substance of this plant.

We see a flying object coming from the North with blue beings from Venus. Half the body of these beings is like that of humans, the other half is made only of energy. They come to teach the *vegetalista* medicine.

In front of them are two beings resembling women. They are oceanids that travel on top of a gigantic crab. They are mermaids, but not very beautiful, because their faces are like those of an ape.

Further behind are several *vacamarinas sirenas* [manatee-mermaids], with fins instead of arms. The rest of their bodies are composed of snakes, and they move at great speed.

On the beach we see a *bufeo colorado* [pink dolphin] coming out, riding on *apuka-toro* [red bull]. To its left we see a *yakuruna* and a *simpi*, a white being. Near the jungle there is a plant called *puka-gramalote* [unidentified], used by sorcerers to inflict nausea and headaches on their victims.

In the centre is a spaceship that travels at great speeds, and to the right a great city surrounded by dancing queens. The city has a giant harp, called *wakan harpa* [harp that makes one cry]. Here live the great *Radeles*, the chiefs, and the *Asaritas*, their vassals. They all live in harmony. When one arrives in this city, he or she is invited to dance and eat. In this city they are very happy; there are no quarrels or fights.

To the left there is an enchanted city, which human beings can see but never visit unless one is almost a spirit, a sublime shaman who has practically abandoned his body, like for instance the great gurus from India.



VISION 34

MAITUCH ISCAMI: RESTORING BODY ENERGY

Here we have a great *sumiruna* trying to "straighten" a *vegetalista* who has lost all the powers of his practice. In Quechua the circumstance of one's medicine being ineffective is called *maituchishcami* [from *maytuy* = to twist], which means that his magic powers are twisted. That is why the one being cured is covered by the

malevolent waves of the sorcerer who harmed him, which cause him to forget everything. But the *sumiruna* blows on him with his *alli-huaira* [good wind], forming a great tornado that will disperse all this sorcery and scatter it into infinite particles.

To the left we see another *vegetalista* curing a woman who was bewitched by a sorcerer with knowledge he obtained from a plant called *cashasacha* [thorny plant, unidentified], which mainly grows on rocks. Its genie or spirit is behind the plant, guarding his victim. The woman is in great pain. The *vegetalista* takes his *mann* out in the shape of white vipers that extract the thorns from the body of the woman.

In the centre we see a very sick skinny man who was harmed by the *supay-tt-yuyo* that is guarding him. We see also a skinny and yellowish woman. Behind her is a tormenting spirit called *asna-aya* [stinking corpse], who is escorting his victim. Underneath there is a woman who looks as if she were pregnant but is not. She was harmed with the *lupuna colorada* [*Cavallinesia* sp.]. The genie of the *tupuna* is guarding her [see Visions 4, 5, 21, 30].

Above we see a prince who travels in the cosmos, visiting sanctuaries, temples, pagodas, and shamanic and *ayahuasca* sessions. He is a gigantic prince called Quekaltec, which is an esoteric name. In the past he primarily visited the Mongol culture in Asia and the Tiahuanaco culture in the Americas. The snake that we see in the centre is called *kori-machacu* [golden viper] and functions as a spaceship for the prince Quekaltec.

To the extreme right we see Taita Punchayashcan, a name that means "father who illuminates like an angel" [literally, "father who illuminates like the daybreak or dawn"]. He pours the magical powers of the necromantic gnosis into the glass held

by a priest, who will transfer the paranormal powers to his offspring and disciples.
One of them is here on his knees.



VISION 35

EXTRACTING MAGICAL DARTS FROM A PATIENT

A vegetalista extracts with his white 'nariri' the last *vi-rote* or *chonta* [dart] stuck in

the woman's stomach in order to store it in the bottle at his side.

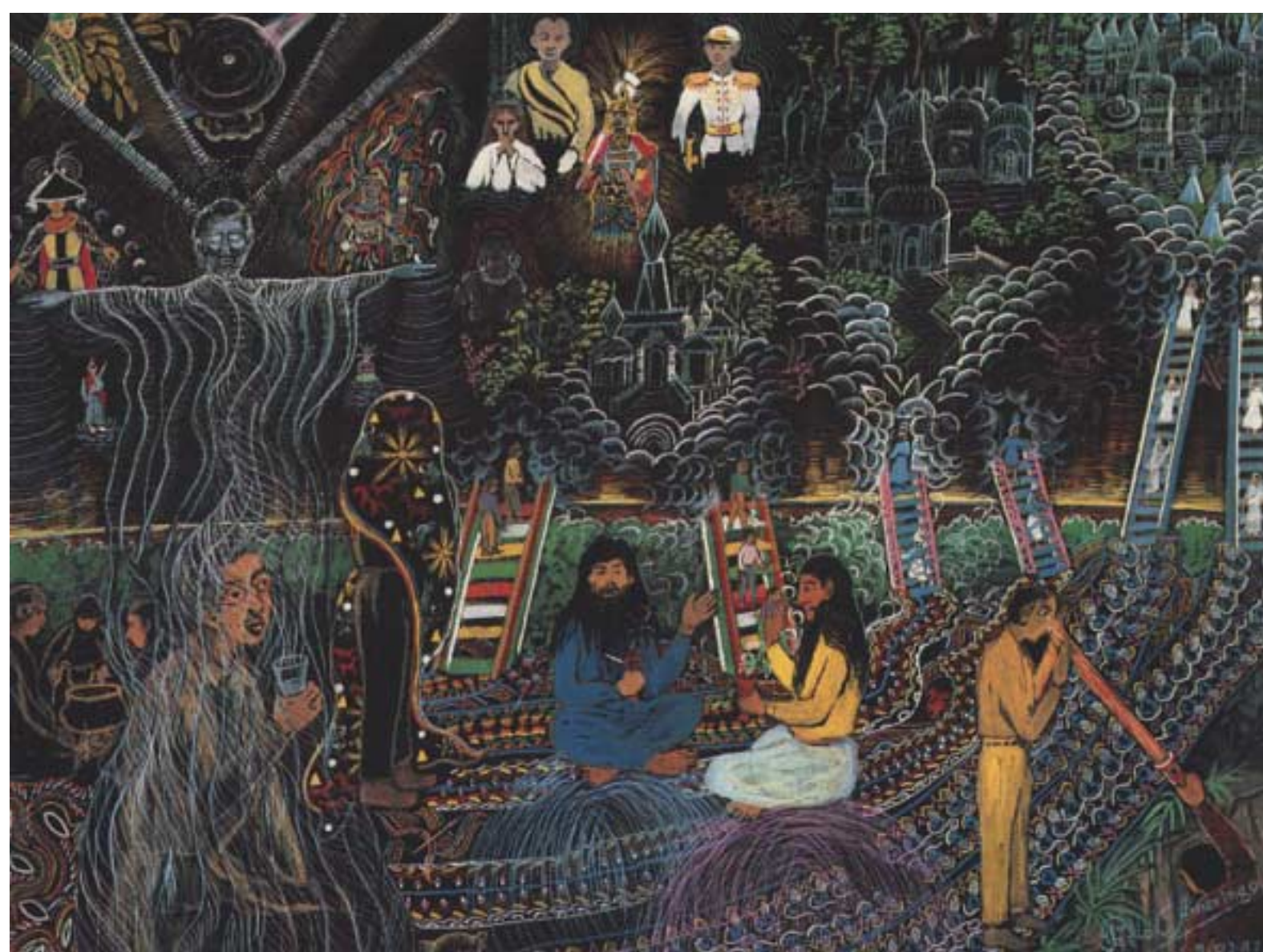
In the background, the healer's apprentice learns how to cure the *mal aire* caught by the woman. She is still and straight, staring at the place where the sun rises and later turning to the direction where it sets. This woman was shaken by a bad *tunchi* [spirit of a deceased person], and the disciple is fanning her with leaves of *achiote* [*Bixa orellana*]. Another *vegetalista* is blowing on a youth who was taken ill after having used the fat of a *bufeo* [dolphin] as a *pusanga* [a charm used for seducing a person of the opposite sex] without following the special method required. He lost his senses, but the healer sings the *icaros* of the *bufeo colorado* [pink dolphin], the *patobufeo* [duck-dolphin]-of which only the head is to be seen here-as well as the *bufeo-sacha* [unidentified], the plant seen in background with big green leaves. Behind it is the *puka-cabra* [red goat], which with its breath helps cure the youth of the disease.

In the background we also see the *pichana-machaco* [a snake], which draws out the insanity by means of its electricity.

On the left side of the snake we see the *achote* plant [*Bixa orellana*] with its fruit. This plant is indispensable in healing any kind of *mal aire*. In the centre is the *punga* tree [*Bombax munguba*], a plant that makes the *mann* stronger. On one of the branches we see a nest of wasps called *bufro-avispa* [dolphin-wasp], which are very daring, following us even into the water. Their venom brings on fever for days on end, which is why the healers use the *icaro* of this wasp to cure sorcery.

Far to the right in the painting is a pot with *ayahuasca* and the gourd with which the brew is taken, as well as bottles of camphor and perfume. The healers are on a diamond platform that dazzles as something luminous and transparent, surrounded by powerful *arkanas* and *tingunas* raised by gnomes. To the left we see the queens

or mothers of the *renaco* tree, interweaving their dancing roots as if they were ghostly threads.



VISION 36

INCORPORATION IN A PATIENT

Here we see a healer in deep concentration, head covered, getting into his patient to

cure his eyes~harmed by a sorcerer who cast the light of a magic lamp in his eyes, as we can see on the right. The *vegetalista* is going to cure this person by giving him a drink of water on which an *icaro* has been sung and tobacco blown. When the healer gets into the patient, this person will feel as if he is dying, but the healer will cure him by blowing a very strong perfume and singing the corresponding *icaro*.

On the head of the incorporated healer we see four rays of light. The lower ones belong to consciousness and the ones above to subconsciousness. The small waves that surround the head are vibrations of the senses that flow along the spinal cord. The brains are represented further up as an astral nucleus. The waves emanating from his hands are the power he receives from the purge of the *ayahuasca*.

The helpers of the *vegetalista* are genies of ancient cultures. To the left is the great guru Le Muel Kan with his esoteric powers: he is of great spiritual transcendence. Further up is the great pythonic Lui Ce Fu with his sparkling radiant power, smoking his visionary pipe that takes him to faraway places, where he gets to know different masters of the occult sciences.

A little to the right is a great Mayan priest wearing mystical clothing with hieroglyphics that transmit the sublime *icaros* of angelical ways of speaking. A little further down we see an African healer who dominates an entire village with his *icaros* of thunder.

Further up in the painting we see a great master of yoga with his mind made blank as sensory powers perform a mental cleansing in order to be able to attract occult powers or forces. There is also an ancient priest of Vishnu and Shiva who is very skilled in cures of the mind and body. Beside him we see an Incan *Ayar*, a priest and prince of all the witch doctors, healers, and sorcerers, with his shining

head-dress, golden clothing, and white sceptre; symbol of medicine and freedom. He was priest of the great *Kunan Pachak*, a name that means "I take care of the world." In the background we see the great admiral of the Amazon, Manuel Huaya, with beneficial and curing vibrations, master of many secrets of the plants [see Vision 20].

In the centre is a *vegetalista* master in a yellow shirt and white pants, teaching and giving powers to his disciple, dressed in light-blue clothes. Their powers are seen as circles of light that vibrate beneath them.

There are three temples. Those initiates who are going to be ordained ascend coloured steps to the first temple. Those descending have already been admitted, which is why a lilac-coloured horse with wings is coming from there. The initiated go to the second temple to graduate as masters with deeper esoteric knowledge. That's why we see a spaceship leaving.

It symbolises the fact that they are now better protected. To the third temple with its light-blue stairs go those to be ordained as sublime masters, and they come down having been approved as worthy and respected masters of the esoteric sciences. That is why we see one spaceship leaving in an upward direction and another down-ward. One can see that around this visionary concentration shines an aura bright as fire, which is the master *vegetalista's* power.



VISION 37

SEARCHING FOR THE LOSTSOUL

In this trip to Saturn we see Tricabo, a monstrous being with a semihuman body, two well-defined heads and one that is barely noticeable, with ears like a dog and hair of flyingpoisonous feathers like darts, with which it defends itself. It carries a flying snake called *angash-huacra* [blue snake with horns] that is very aggressive.

Behind Tricabo are the *kimsaumia pishco* [three-headed birds], the *yahuar-condor* [blood condor], the *tullu-nkra* [bone-wing], and the *millaypa-shimi* [ugly mouth]. They all defend the *vegetalista* against evil spirits.

In the centre to one side are the *sunichaki* [long feet] elves and the gnomes with triangular bodies. More to the right you can see the *ishkay-aicha*, with two bodies in each person, one for astral trips and the other for the planet on which they live. They are watching the flight of the great *vegetalista* or *muraya* on his *tibemama* bird. Two nautical nymphs accompany him as he goes after a patient whose soul is being taken by the guards of a sorcerer, leaving the body inert. But the *vegetalista* is curing him by summoning his powers, including the *nina-caballo* [horse of fire] with its maidens and countesses of the sublime levitation, and the powerful *huairakuros* [air worms], the *yachay cometas* [phantom comets], and the mighty *yurachirapa* [white rainbow], a white boa with yellowish hair.

They all go in front of the guards, who become paralysed. The *vegetalista* has to recover the soul and return it to the inert body. The healer meanwhile observes the shining planet Saturn and also cities located on other planets, such as the city of Jatabel on the right and the city in the middle background, called Luzidal, in another galaxy.

This vision occurred in a hamlet called Zapatilla, by the river Fanacha, in December 1959, before I myself became a *vegetalista*. The name of the healer was Pascual Pichiri, from whom I learned much.



VISION 38

FRIGHTENED BY THE CHULLACHAKI

In this vision we see a young man out of his mind. He was taken by a *Chullachaki* [forest spirit with the feet backwards] to its habitat, where he stayed several days. His relatives found him and are now holding his arms so the healer can cure him in full *ayahuasca* visionary trance, while the *Chullachakis* are calling.

We see the *Shapingos* or *Chullachakis* with all their jungle animals and also the

plants they grow on their farms. The one who abducted this man stands beside the dry tree trunk in which he lives. The others are coming out from under the branches of a fallen tree. The one in the background lives under the bark of certain trees, and his way of fooling people is to become the deer that is seen beside him here. The other two coming out from under the tree turn into the two *sachavacas* [tapirs] shown in the middle, in order to fool people. There are also dwarfish *Chullachakis* who turn into small animals such as the tortoise, the *carachupa* [armadillo], the *majas* [*Agouti paca*], and so on. The one who took the young man usually changes into a monkey known as *supay-machin* [ghost monkey] or into a *sajino* [collared peccary, *Dicolyles tajacu*]. He transforms the ropes or lianas into aggressive snakes. But the sparrow hawks of the *vegetalista* hunt down these snakes.

Behind the hawks are two meteors of the *icaro de la yana-sacha* [*icaro* of the black jungle] that enable the *vegetalista* to drive away these *Chullachakis*. The rays that irradiate colours are the supernatural vibrations of the *vegetalista* with which he carries out his healing.

At the top right we see the sublime fairy Punchayashcancoya [princess of illumination], who comes from a galaxy called Kimmah. This fairy transmits and receives densely luminous energies in the amazing universe. Her speed is like the speed of thought. She is a very friendly fairy.

Lower down is the great Sakia Kuan Jo, with his flying hat like lightning that strikes the enemy. This prince holds a goblet containing the miraculous balsam that cures any ailment.

Below him, glowing with green, red, and yellow lights, is a spaceship of the elves who live on terraces of the planet Mars, and who from time to time visit the Earth.



VISION 39

RECOVERING A YOUNG MAN KIDNAPPED BY A YAKURUNA

A *muraya* has taken *ayahuasca* in order to retrieve a young man, taken from his canoe by a green-haired *yakuruna* named Llulluchukcha [green hair], similar in appearance and dress to a Shipiba or Coniba. We see how the *muraya* raises something like a whirlwind, making the *yakuruna* bring back the one he has stolen.

The *muraya* is sitting on a big, living stone tiger that floats on the water. Around him are his genies: the *sumi-lagarto* [lizard able to submerge] seen above him, the *an ga i/a mama* [electric eel], the *puka-hufeo* [pink dolphin] surrounded by diamond stones, the *san guijuela mama* [leech] with powerful magnets, the *yakutoro* [bull of the water], the *supay-p ma* [ghost jaguar], the *yaka-machin* [monkey of the water], the *yaku-sarara* [an aquatic bird], the *machaco sirena* [snake mermaid], the *ampy-sapo* [poisonous toad], the *yaka-cahallo* [horse of the water], the elf called *sumi-chukeha*, the great *purahua* or *supay-lancha* [see Vision 14], the *calpa-yakuruna Lyakuruna* that walks swiftly], the *rayamama orpambamuri* [ray], and the *pani-sirenas* [sister mermaids]. All these powers of the *muraya* cause the *yakuruna* to return the young man to the place he took him from, even though her father is smoking his pipe ceaselessly, trying in vain to make the young man stay.

The young man's eyes are twisted by the *yakuruna* but he can still live with his family on Earth. If he also had his feet and head twisted backwards, it would be useless for a *muraya* to insist the young man stay on Earth, because the *yakaruna's* operations on him would have made him part of the green-haired *yakuruna* family.

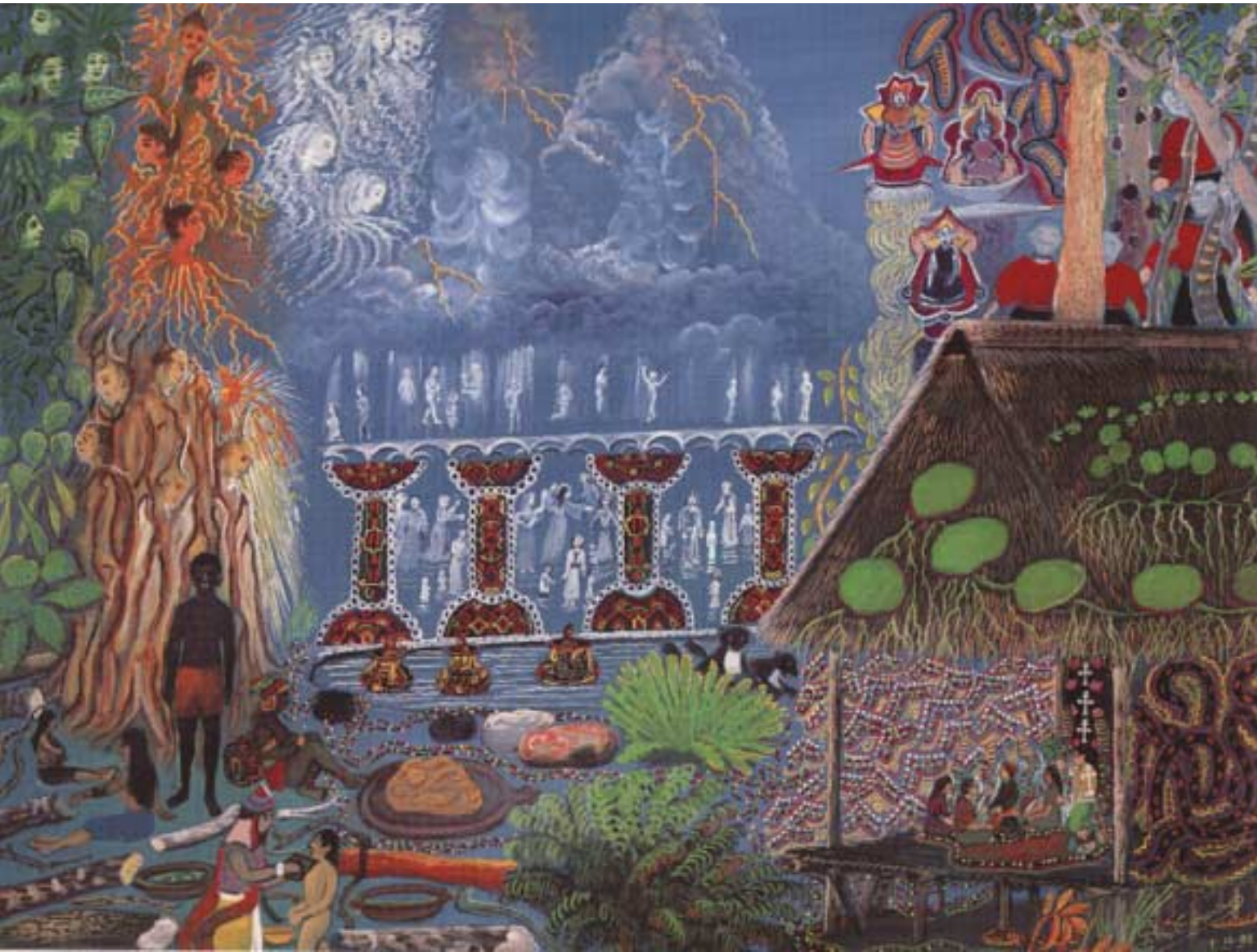
The musical bars seen here are the *icaros* of the *muraya*, guarded by the I immense horned and multicoloured anacondas whose radiation's emanate from their eyes and ears, and who hypnotise with the tip of their tails.

On the right we see the *supay-lancha* preparing to receive the young man about to emerge from the waters, and its guardian who is like a bell, to warn if an enemy approaches. In space appear the *Rikra-huairacahallo* [winged horse of the winds] with its rider. This horse is sent by the *muraya* to carry out research at a great distance and it returns to give him news. We also see a red-horned goat called Bary waiting for the event of the young man's return.

Then we see two golden snake-sphinxes who have horns and human faces. They

grind their enemies with their bodies and wound them with their horns. We also see a fairy who has come from Mars. She rides poisonous space snakes from the big rows of steps of the planet Mars.

The prince, standing on the big magical head of the god of the Tartar; comes from the great Atlantis. Further back there are *tinganas* with messages of magical songs. On the left we see a powerful cosmic ship that moves through the different galaxies bringing auras of great wisdom.



VISION 40

AYACATUCA

Ayacatuca means bath of the dead. It is believed here in the Amazon that the *manes* [spirits] of dead people take a bath certain periods of the year. The sound of rain is heard above, but no water reaches the earth. People say that dead people are taking a bath.

This was revealed to me in an *ayahuasca* session near a *cocha* [lake] in the Maputay region, after I visited in my vision the mysterious dunes of Mongolia, the Himalaya mountains in India, and the great Sahara desert in Africa. In the session I mixed the science of *vegetalismo* or *aiquimia palistica* [plant alchemy] with Rosicrucianism, according to the teachings of the book *La Cruz de Caravaca* [The Cross of Caravaca]. We were six people in the house—one sick person, several neophytes, and me.

Towards the *cocha* I was shown great pillars sustaining a platform. The *manes* were waiting on the lower floor for their turn to go up for a bath. These *manes* don't walk like normal people but float half a meter above the ground like the winds. After purifying themselves with a bath, they go freely in the space through the universe, visiting many temples.

Above the house we see an aquatic plant with round leaves called *raya balsa* [unidentified].

The name derives from the fact that the shape of the leaves is like that of a *raya* [ray fish], and because this plant floats [*balsa* = raft]. The dry leaves are mixed with tobacco and smoked, and the person then learns from the plant how to enter

the underwater realm. In his dreams he travels in the waters, and when he then takes *ayahuasca* and becomes specialised, he is able to travel physically in that realm.

A little above we see a plant called *yaku-pichana* [unidentified]. Its roots have the property of purifying the water, making it good enough for drinking or preparing medicines.

Further up is a plant called *shikshi huama* [*Dictyoloma Peruvian am*], used for curing *putanerta* [from Spanish *puta* = whore], for calming women's sexual desires, making them less ardent. For this purpose this plant is cooked with *albahaca* [*Ocimum micranthum*]. Mixed with camphor and *pucunucho* it is used for the treatment of cancerous ulcers.

In front of the house there is a *yaku-yarinilla* [unidentified]. A poultice of this plant is used in the treatment of rheumatic pain and to cure haemorrhoids. There is also a *lobo-chupa* [unidentified], a plant used when children have been harmed magically by an animal such as the dolphin. When children have *mal aire del agua* [evil breeze of the water], this plant mixed with cinnamon is burned, and the smoke expels the illness.

Among the stones we see here is a flint stone, used in the treatment of *pulsano*. There is also a tray with earth brought from caves. Egyptians, Mayans, pre-Incas, Incas, and other people of antiquity used earth to cure many types of illness, a technique called *geoterapia* [geotherapy].

On the floor are pieces of wood of various trees, among them *capirona* [*Calycophyllum spruceanum*], *muena* [*Endlicheria williamsii*], *timareba* [*Loetia* sp.], and *pajaro bobo*, also called *hiporuro* [*Dendrobangia boliviana*]. The spirits explained to me that the bark of *capirona* is used in the treatment of diabetes, the *muena* for snake bites, *pajarn bobo* for diarrhoea and sexual potency. The ashes of

timareba are cooked and used in baths for children suffering from poliomyelitis.

To the left we see several medicinal plants: *michiquipanga* [*Renealmia alpina*], *Santa mana* [*Pothomorpha peltata*], *una de gato* [*Uncaria tomentosa*], *toe'* [*Brugmansia* sp.], *huambe'* [unidentified]. Inside these plants are their spirits or guardians. They explain to the *vegetalistas* how these plants are to be used. Beside them are the sylphs of thunder and lightning, who teach how to heal by means of the sun, or heliotherapy. Inside the clouds there are other spirits, called *puyo-runas* [cloud men, mist men]. By contacting these beings one learns how to cure through winds, the influence of the moon, the night dew, and other atmospheric phenomena.

The man seen standing is being cured with *jagua* or *huito* [*Genipa Americana*]. In the old times people mixed *piripiri* and *jagua* and covered their bodies with it to become strong.

In front of the pillars there is a pool, and in it several large earthen jars. This represents the hydrotherapy used by the ancients, especially the Tiahuanaco, Chanca, Chimu', and Inca cultures. When one knows how to use it, water may be very beneficial, and with it one is able to cure many illnesses. It is very beneficial to drink water out of ceramic jars, because the jars absorb the sun rays, and in them water is purified. These jars are also symbolic, because they represent flying objects used by spiritual beings to transport themselves from one place to another.

In the upper right corner we see beings arriving in spaceships from the deserted plains of the planet Venus. They come to teach the shamans how to travel inside clouds, snow, or fog. They show the various forms of life existing in the universe.

Beside them are other beings, dressed in red and black, called *manan-umayuc*, a name that means they have no heads. In fact they do have a visible head, but it is only like a reflection, not a physical one. These beings help hunters and are also invoked when having problems with the law, or when fighting sorcerers. They live

close to the plant *ayahu'man* [*aya* dead person, spirit; *uma* = head] [*Couroupita gujanensis*], a plant from which it is possible to learn both medicine and sorcery.

We see also several *huaira-kuros* [worms of the air], malevolent animals that when sent by sorcerers enter the nose and ears of a victim. This sorcery is learned from the tree *ajosquiro*, which also appears here.

In front of the house are triangular *tingunas*, which may be transformed into persons or cities.



VISION 41

PULSATIONS

A group of *vegetalistas* has taken *ayahuasca*, and through an *icaro* they call the magnificent Queen Pulsarium Coya, wearing a red and green mantle, a tuft of feathers, and a golden crown. She is the one who gives the *vegetalistas* power to diagnose illness by pulsing their patients. This power consists of an intuitive ability to interpret the pulse, connecting thus the hands with the brain. When a *vegetalista* touches a patient, his brain immediately gives a picture of what might be wrong with his patient.

Queen Pulsarium Coya gives the *vegetalistas arkanas* or defenses. The *vegetalista* to the left holds a scorpion. When this *vegetalista* touches a patient who has been hit by a *virote* from a sorcerer, his scorpion will fight the *virote*, informing the *vegetalista* that this is a case of sorcery.

The *vegetalista* next to him has been given snakes, which help him detect *mal aire del agua* [illness produced by the water], *manchari* [fright], and so on. The *vegetalista* wearing a blue shirt has a *bayuca* [caterpillar] on his left arm and a spider on his right arm. And so every *vegetalista* will receive various animals, such as salamanders, piranhas, etc. This queen also gives the *vegetalistas* various types of belts, so that through their navels they are able to detect the type of illness afflicting their patients.

The colourful, undulant layers crossing the painting represent the waves in the brain moving in accord with the dictates of the pulsation's. The first layer, in white and pink, represents the pulsation's of an apprentice. The blue layer represents the pulsation's experienced by a *muraya* who is a healer, not a witch or a sorcerer. The layer in red and yellow represents the pulsation's of a *banco*, a master of the three realms-the atmospheric or sidereal, the terrestrial, and the aquatic.

The layer with black and red waves represents the pulsation's of the evil *bancos*, witches, and sorcerers. They may cure, but not often, because they usually do harm.

The pink layer represents the *sumis*, those able to enter the underwater realm. They dedicate themselves mainly to curing, but they may also kill if they wish. The red line with white waves represents those *sumis* that only heal.

In the upper left corner is a city called Korillacta [golden city], where beings live that are half human and half snake. The *vegetalistas* admitted here specialise in sucking *virotas*, or in extracting *marupa* sorcery with their *manTis* [magical phlegm]. The rainbow represents great snakes of fire that protect the city. The plant on the boa is the *boa-sacha* [unidentified]. Next comes the *huiririma* [*Astrocaryum jauari*], a palm that grows in inundated areas. This plant is endowed with electromagnetic force, which is shown by the fact that electric eels eat the fruits of this palm. In order to make the fruits fall, the electric eels beat the trunk of the palms. The *icaro* of this palm is sung by *vegetalistas* as protection against sorcerers using thunder as their weapon. Other sorcerers place the thorns growing on the trunk of this palm in their *mariris*, to be used as *virotas* that bring harm.

On the next tree are two monkeys, of the kind known as *bun-bun* [unidentified]. These monkeys live in the trunks of rotten trees. They are never seen during the daytime but sometimes attack in the night. They are used both for doing harm or for healing, and are able to become giants. The *vegetalista* call on them when curing very difficult cases, because these animals have great powers in the spiritual realms.

Next come two *chicuas*, the guardians of the *ayahuasca* plant [see Vision 1]. It is said that if the brain of this bird is fed to children under the age of twelve, they become very intelligent. In the visions these birds are always present, because they are able to perceive sounds from great distances.

Under the birds we see the *pashaquilla sensitiva*, a vine [*Macrolobium acaciaefolium*]. In its branches we see several sylphs, experts in *amarres amorosos* [love magic]. When a *vegetalista* uses this plant to unite two lovers, they remain faithful to each other for years and years.

Next comes a *camungo* [*Palademea cornuta*], a bird used both in medicine and sorcery. This bird is able to perceive the faintest sound and can then alarm the *vegetalista* of any impending danger.

In the upper right corner we see a spaceship coming from a distant place, near the edge of the universe, where darkness becomes solid and impenetrable. It has come here by travelling through trillions of galaxies of the unfathomable universe one can visit by means of the sacred plant *ayahuasca*. The people of the world from which this spaceship comes live in perfect harmony, love, and wisdom, without egoism and wars.

Under the spaceship we see the *itininga* plant [*Monstera falcifolia*], which increases sensitivity in perceiving pulsation's. The roots of this plant form the beard of its spirit, a great king. Next comes an old man, the spirit of a plant called *tamshi* [*Carludovica devergens*], used in medicine for the treatment of baldness and cramps. This plant is also used in basketry and as cords in the construction of palm-thatched houses. This spirit is able to transform itself into an *isula*, a large stinging ant from whose dead body this plant grows [see Vision 9].

Under these two beings there are several plants: the *pampa patiquina*, which people have near their houses as a defence against sorcery; the *yaku-oregano*, used for ritual baths to restore the tranquillity of a patient; and *shimipampana del blanco* [*Maranta arundinacea*], used to tame wild animals and to calm people of bad character.

We also see an electric eel, which the *vegetalistas* invoke because the electromagnetic waves of this animal sensitise them to perceive pulsation's in their

patients.

The three transparent spirits surrounding the *vegetalistas* teach them how to cure an illness called *chirimaqui* [cold band], produced by the spirits of dead people or *tunchi*, either directly or through substances left in objects once used by now deceased people.



VISION 42

LUCERO AYAHUASCA

This is a vision produced by one of the varieties of *ayahuasca*. We see here the twisting shapes of anacondas~the owners of *mama cochas*, enormous lakes in the forest.

The snake called *atun-ailpa-machaco* [large snake of the earth] surrounds the house where the *ayahuasca* session takes place. The bird *angash-sarara* flies above it. To the left is the *aya-lagarto*, a spiritual being with several eyes and spines on its head. On its back are small goblins that make noise at night. Here they are pounding rhythmically to accompany the *icaros* sung by those taking *ayahuasca*. Several other animals such as salamanders and bats move to the rhythm of the anacondas.

In the upper left corner are several Indian and mestizo shamans. The one to the left is a mestizo, expert in the use of *ayahuasca*. Next comes a Shipibo *curandero* able to heal his patients from a distance. Then comes a Campa shaman capable of transforming himself into any kind of snake. The next one is a *criollo* [of white descent] shaman who learned to perform sorcery through the *supay-tuyuyo*. In this vision he tried to harm the Shipibo shaman with his *supaytuyuyo*, but the Shipibo sent his *huaira-nacanaca* [*nacanaca* = snake, *huaira* = airj to kill the bird].

The shaman smoking a pipe is a great *curandero* from the Sierra [Andean region]. Behind him is the vine *lucero ayahuasca*, with human faces on its stem, the spirits who teach the mysteries of this sacred plant.

To the right is a great palace of the sublime fakirs of Brabma. In front is the mystical rose of wisdom, made of precious diamonds and lights of psychic illumination. There is also an extraterrestrial spaceship with standards pointing towards the four cardinal points. In this ship come beings from the constellation

Kima. They resemble humans and speak very slowly.

In the lower part of the painting there are several giants that come from the centre of the galaxy Antares. They have great power and teach *icaros* that many *vegetalistas* use to cure snake bites or the bites of other poisonous animals.

To the left are two shamans, one of them a *curandero* of great wisdom. The other is a healer but also a sorcerer, capable of killing with *marupas*, a type of sorcery carried out by means of certain animals.



PART IV: SHAMANIC FIGHTS

VISION 43

FIGHT BETWEEN A SHIPIBO AND A SHETEBO SHAMAN

A Shetebo sorcerer attacks a Shipibo healer with all his *shitana* [sorcery] powers.

There is his *supay-masho* [diabolic bat], whose penetrating waves produce in the victim a sleepy and forgetful weakness so that he can barely defend himself. The healer must raise luminous waves with very powerful colours that dazzle the enemy's eyes, and he calls on his powers of the earth, jungle, water, and sky as a defence.

These are from right to left the powers used by the healer: the *mantona mama* [a large snake] of hypnotic magnetism; the *supay-yangunturo* [gigantic diabolic armadillo], able to burrow into the earth at great speed in order to re-emerge where the enemy is; the *sinchi-ahui* [powerful eyes] tiger, with a strong magnetism in its eyes to immobilise his rival; the *chicua*, a bird that can determine the intentions of the enemy; the *allpa-rama* [land ray] that stings and is also able to fly in pursuit of the enemy; the *ishkay-huahuasupay* [*ishkay* = two, *huahua* = child], with a tiger's body and a creature's head, that confuses the enemy by making him hear weeping from one place then another place until the enemy is surprised; the *mocagua* [pot] that is actually a ship in which the healer flies around at great speeds; the black *tibes*, able to dive, experts in water battles because they attack the eyes of the sorcerer; the *guacamayo-machaco*, a snake with the breasts of a woman and human arms, who throws poisoned daggers; and the *sapo-machaco* [snake toad] who bites like a snake, very quickly, and has a deadly poison.

At top right is the queen Nefina, who has the power to fly with her hair of fire. She has a magnetising mirror with luminous waves that upon hitting the enemy negate his magic powers. She is accompanied by aggressive flying snakes and horses neighing battle. Here also are her ladies Lebina and Magg, armed with powerful fans and long hair that emanates mystical powers, which they use like nets to catch enemies.

The healer blows with the power given to him by the *ayahuasca*. From his powerful *tingunas* come darts against the *supay-masho*. The sorcerer is accompa

nied by the *huaira-umas* [*huaira* = air, *uma* = head, the word meaning "forgetful mind"], snakes that cast a spell that drives the victim crazy, making him forget how to defend himself. There are also the *ayanahais* [eyes of the dead], fireflies that move in flocks and which the sorcerer uses as cigarettes.

Further up are the *huasi-ukullucos* [*wasi* = house, *ukulluku* = lizard], who hide in the bathroom and very quickly get into a person's anus when he defecates, bringing about his death.

In the middle we see the *puka-cunga-shitanero* [sorcerer bird with a red neck] who can sting sharply the top of the healer's head to extract the powers he possesses. By its side are the *aya-pelejos* [sloth of the dead] who turn into immense giants who wound with their sharp claws and bite like snakes. Then there are the *huaira-huacas* [bulls of the wind] who roar like thunder, confusing their victims, and the *chusco-rikra*, people with four arms who are evil and aggressive genies.



VISION 44

FIGHTING THROUGH TINGUNAS

This vision illustrates the attack undertaken by a *ban-cop uma*, or sorcerer in the form of a black jaguar, against a master *vegetalista*, his disciples, and patients. They feel suffocated because the bad spirits of the sorcerer struck them with their *yachays*, evil elements that sorcerers and wizards use. They feel as if they are being poisoned by means of asphyxiation as their sight is rendered opaque, which is why

they appear here groaning.

But the *hada* [fairy] *Sinchinitimushca* [the one who presses hard], who works with the master healer, has seen the peril and thus throws a white thread into the middle of this spell, making it reach the *vegetalista*, who notices that he is being covered with harmful elements.

The healer then starts to raise his defensive powers, such as the electric chain that binds together all the sorcerers. The fairy is waiting above and then ties the thread up with the laser thread that he carries in his lap. The sorcerer appears on a gilded kettle raised by infra-red beams. He is there with his ferocious anacondas as well as his *Nina-coya* [queen of fire] with a luminous banner. Below are the Indian spirits called *huiririma* that are only employed by witches and wizards. Below them we see the *huaira-puma* ~aguar of the air] and the *yura-lobo* [white wolf]. The tiger was seized by the electric chain and the wolf is fleeing. To the extreme right, the *yana-huaca* [black ox] and a witch appear. The healer also sends his powers in various forms, such as the *pinsha-machaco* [toucan-snake], the *huacraruna* [people with horns], the bird called *tahuicuro* [*Monasa nigrifons*] [destroyer of worms], the salamander, the *rikchaiallco* [hunting dogs], the sacred perfume that makes the witch flee, the *matamata* or water turtle [*Chelus fimbriatus*] with an ugly carapace, as well as the *sacha-huarmi* [forest women].



VISION 45

VEGETALISTAS TRANSFORMING THEMSELVES INTO WOLVES TO HIDE FROM A SORCERER

In this painting we see a *sumi*, or great sorcerer, trying to cause harm to a group of people peacefully taking *ayahuasca*. He is wearing a sword the color of fire. As he moves, lightning and thunder are produced. The ghosts of horrible men, women, and animals surround him.

They all pass like locusts. But the sorcerer is deceived by the *vegetalistas*, who transform themselves into wolves, drinking *ayahuasca* from a gourd. They are accompanied by their *duenas* [owner~, wise queens of great paranormal, magical knowledge. They are protected by anacondas and by *manilay-rucos* [great beings], guardians wearing crowns of fire knives, magnetic armor, and electromagnetic belts. Behind them is a gigantic black boa, protecting the group with its hypnotic powers.

The names of the queens are, from left to right:

1. *Cushirima* (the one who speaks with joy). She possesses beautiful and powerful *icaros*.
2. *Silove*, a queen who knows how to prepare the best perfumes and medicines. She also has a very beautiful *icaro*.
3. *Gabat*, the master of clairvoyance and telepathic sound.
4. *Manchahuarmi*, a great warrior, always successful in battle. She gives the *virote huan* [magic dart].
5. *Allimipaica*' a compassionate queen who teaches how to cure with perfume and balsamic ointments
6. *Callpaican-Kapak* (the one that flies with her coat). She travels the world, because she walks very fast, being therefore able to hunt her enemies.

All these queens possess esoteric knowledge and work here with the *vegetalistas* who have turned themselves into wolves. The queens are seated on splendid chairs placed on embroidered mats. In the centre of the picture are some of the plants used as defence against evil sorcerers. These are the *pin6n colorado* [*Jatropha gossypifolia*] or *pin6n negro*. In order to use this plant effectively, one must use those leaves that have five tips, like a human hand. Another plant is the *yuca verde* [green manioc] which is used in ritual baths. *Achiote* [*Bixa orellana*] is used to cure *mal aire*, an illness caused by a dead person or *supay*. *Patiquina* [*Dieffenbachia* sp.] is used to kill sorcerers. *Sacha-ajos* [*Mansoa alliacea*] is used as a disinfectant against plagues as well as evil spirits. The leaves of this plant are burned in the

evening. *Cam uri* is a kind of small fruit of orange color which the *vegetalistas* keep in their chests, in the way they keep the *mann*. This is used both for healing and causing harm, depending on the intentions of the *vegetalista*.



VISION 46

SEPULTURA TONDURI

This vision is called *sepultura tonduri* [Spanish *sepultura* = grave, funeral], which

is a very sad and frightening *icaro*, sung by a sorcerer to kill a person or his enemy. We see here three *vegetalistas* who gathered to take the purge. The man on the extreme left, dressed in clothing with steel scales, is a sorcerer who never heals, only kills. That is why the fire coming out of his head is very hot and his aura is red, as if it were dyed with blood. Around his arm he carries a *nacanaca* snake [*Micrurus* sp.], and all his knowledge can be seen in the yellow- and violet-coloured figures on his head. The other man, dressed in green, is a witch and a sorcerer. He is a witch because he casts his spells so as to imprison a person and do with him as he pleases. He is a sorcerer because he casts a spell to kill the person he chooses. The one dressed in light blue is a perfect master who only heals. His aura is light blue and he shows his knowledge with the light blue and white colours. He carries the *virote huani*, which consists of glass arrows and a *cumaceba* [*Swartzia* sp.] bow for use in difficult situations. But if he uses this weapon, he then becomes a criminal.

Of the strange beings that appear on the extreme left, the one on the top belongs to the green man, and the other two lower down belong to the witch and the red sorcerer. Two soldiers take from his bed the soul of a *muraya*, and they make him go to the red sorcerer singing the *icaro sepultura tonduri*. The latter calls the *Sachamama* so that when he swallows the *muraya*, the *Sachamama* will be his coffin, and he calls the *moteb-mama* [*motelo* = the tortoise *Geochelone denticulata*] who represents the table where people will hold the wake. The mushrooms represent the candles, and the *ayanahuis* [fireflies] the flames of the candles. The *alipa-cuchis* [*alipa* earth, *kuchi* pig], with their sharp snouts, represent those that will dig his grave, and the bird in white clothes represents his shroud. This bird, that flies shrieking in the night, is called the *rompe-mortaja*. The small flowers serve as a wreath for the dead, while the big ones will grow on his grave. In a tree in the background you can see two birds called *huancahui* [*Herpetotheres cachinnans*]

whose singing represents the relatives who shall weep. But this *muraya* is stronger than the three *vegetalistas*. We see to the far right how he summons his powers, the *nina-rumis* volcanoes [*nina* = fire, *rumis* = stone], which are mighty with their lava flows and earthquakes and their large spaceships, which come to attack making circles with laser nets, ready to catch in their traps everything the sorcerer uses. The witch in turn sends out his genies, the *sinchi-cobras* and other snakes, the monkeys called *suniuiros* [long teeth], and the powerful *sarara* [*Anhinga anhinga*] who go to meet the flying snakes of the *muraya*. This battle occurs in the *muraya's* dreams; everything occurs while he rests. He will wake up safe and sound because his genies will defend him.



VISION 47

ELECTROMAGNETISM OF THE YANAYAKUMAMA

This is a fight between a witch *sumiruna* [a witch that can go under the waters] and a very strong *vegetalista* called in Quechua *Sinchicunan-muraya*. With his wisdom this medicine man can open a sort of well in the ground. The well is called in Quechua *alipa-shimi* [earth's mouth]. A big spider [*atun-machipuri*] dwells here which by touching the threads of its web produces melodies that captivate the *yana-*

yakumama [black boa, mother of the waters].

The witches use this black boa as a battleship to attack their victims. It has a white stripe on its forehead, a sign that distinguishes it from all the other black boas. It lives in the depths of the black-water lakes and in lakes closed by the aquatic plant *piripiri*. It comes up to take sun-baths in mid-day, when the sun is fullest, to fill itself with the solar energies, giving power to its electromagnetism. When the boa is used by the witch, one can see in the vision that a big, electrified tornado rises up from it and liberates flying animals like the *sarara*, the bird *rompe-mortaja*, the *tibemama*, the *supay-masho*, the *yaku-pato*, the *ayapollito*, the *suisui-fantasma*, the *nina-oishco*, the *tibe negro*, and the *uma-supay*. Behind this boa come the *yana-puma runa* [black tiger-like people] who cover their faces with their hair. These beings have red eyes, symbolising that they are *shitaneros* [sorcerers]. They sing the *sacrataquina*, a maleficent song. They also have big eye-teeth, like curved sabres, and they can become people and animals of different sizes-for example, black water bulls, *yana-caballos* [black horses] that rise from the water, black *yakurunas* that ambush their victims on the beaches. Anyone going near them is bewitched by those malevolent beings, as even a mere gaze brings harm.

Behind the head of the boa is the *yaku-salamandra*, capable of poisoning with its respiration alone. In the back are the *puka-puma-runu* [people with red tiger's features], guarding an aquatic plant that lives on the bottom of stony brooks with strong current, rising to the surface of the river to eat people. A *shitanero* calls in his visions a plant called *shucui yahuarminta* [a blood-sucker] to suck the blood of the *Sinchicunan-muraya*. The tree behind is called *huanuchinampa-caspi* [tree that kills]. The Campas Indians call it *icabiniri*, which means demonic tree.

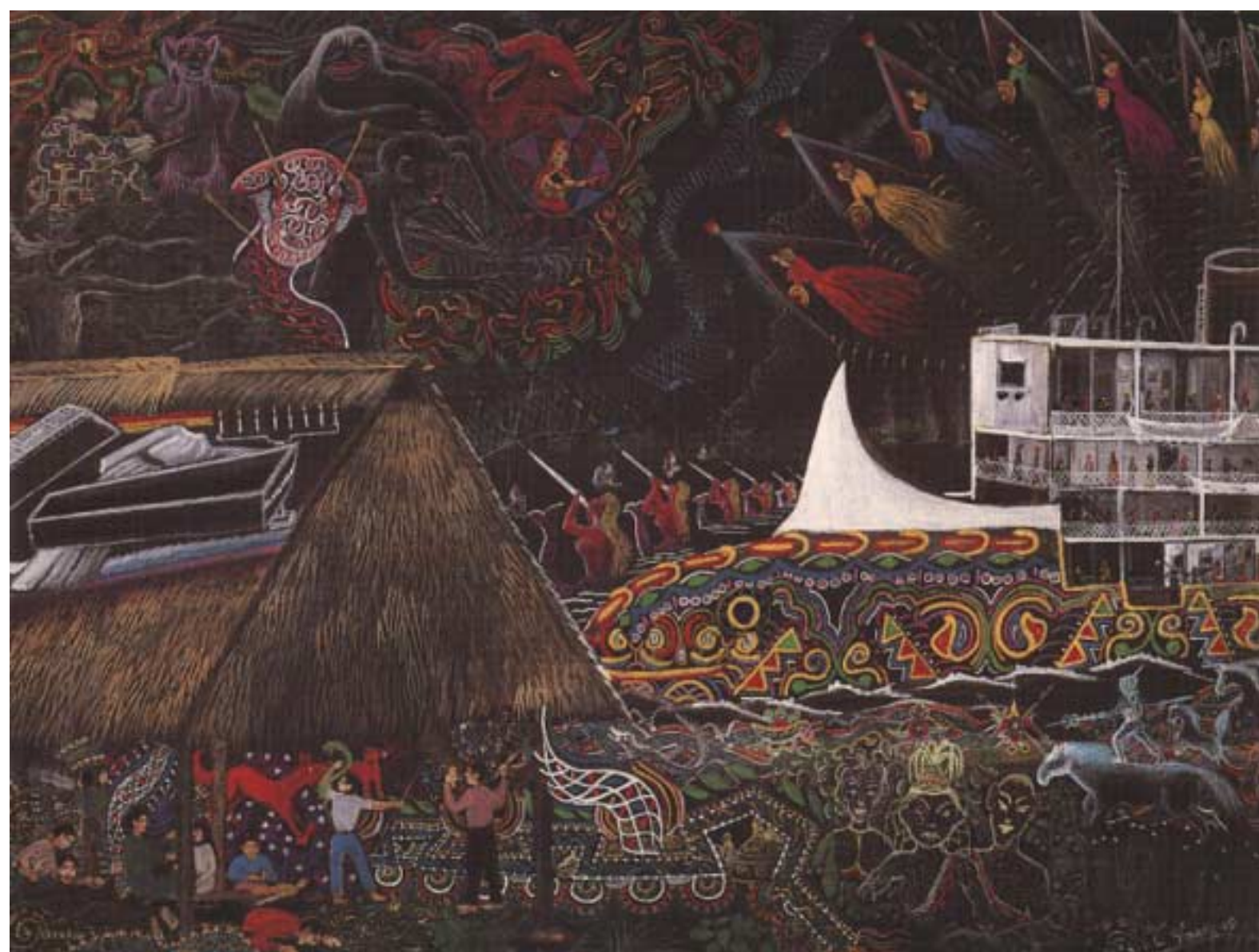
High in the middle is the great prince Tesaël with his magical trumpet. It radiates electrical sounds that absorb the black anacondas' electromagnetism. He

has a hypnotic axe, and its fountain of energy is the strong *icaros* used by the *Sinchicunan-muraya* to resist and gain the maleficent *icaros* of the witch. The *icaros* of the *curandero* pull the black boa towards a hole in the ground, where it will be closed with circling discs, charged with radioactivity, which were brought by the great acrobats called *yura-pachacama*, white souls who take care of the universe. They carry daggers-poisonous arms that cause an unbearable pain.

Behind them rises a priest of a marine town, emerging from the depths of the river. The name of the priest is Turmanshe, which means in archaic Quechua "messenger of peace." He comes to advise the *curandero* not to kill the witch that sent the black boa, but to punish him and let him go.

From the *ayahuasca* pot rise two *ayatullo-mamas*, each carrying her spear ready to kill, spreading black *tingunas* that make the enemy nauseous.

The great maestro *Sinchicunan-muraya* carries a *pushaquita*, a little pouch, and from there he takes a dagger of fire that flies and chases birds coming from the black boa's electromagnetism, killing them in the air. His disciples help him by chanting an *icaro* called *makacushcan versucun* [a song to win]. One disciple is healing a sick person, hurt by the witch with the air of the mother of the water while he was fishing in the lake. He blows him with tobacco and with the power of his medicine that circles around the body of the patient. Among his disciples was I, Pablo Amaringo, who played the *schacapa* [a rattle made of the leaves of *Pariana* sp.], singing the *icaro sumak versukun* of the *siren ita Caya* [the little mermaid Caya].



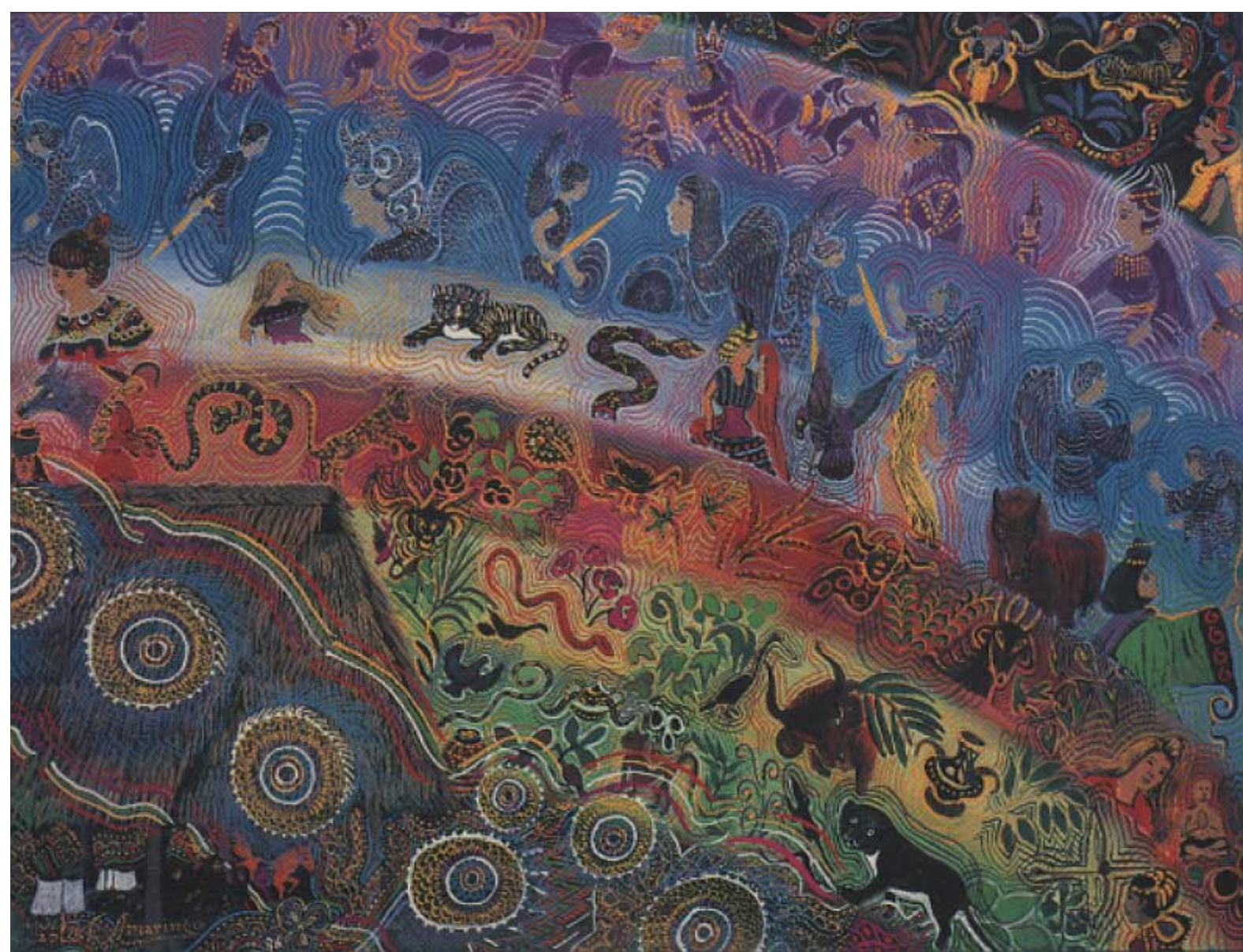
VISION 48

THE FIGHT OF THE ACEROPUNTA

The master *vegetalista* calls on the *Aceropunta* battleship [see Vision 20] for assistance in repelling the attack of a sorcerer that appears in the middle of triangles made of precious stones, holding a lance with kabbalistic powers. He is escorted by his animals: the *puma-machaco* [jaguar-snake]; the *yana-simpi*, a demon taking the form of an ape but with arms long like snakes; the *supay-machin* [ghost ape]; the

pelejo fantasma [ghost sloth]; the *puka-toro* [red bull]; the *pulpo shitanero* [octopus sorcerer] with its electric tentacles; and other animals that take on different shapes, making it difficult to distinguish what they are. This sorcerer wants to kill the woman being healed by the *vegetalista*, and so we see the coffin, the shroud, and the candles for the woman on the roof of the house. The sorcerer is singing the *icaro sepultura tonduri*, which makes the *vegetalista* and his companions uneasy, causing them either to vomit or faint. We see that his assistants are attacked by dogs, tigers, and other animals. A red dog bites one of the *vegetalista's* disciples while the snake he holds in his lap bites the dog. Others are blowing and thus sending powers to prevent the sorcerer from invading their place.

The master *vegetalista*, wearing a blue shirt, raises his powers from the depth of the earth, which are the following: the *alipa-tren* [train of the earth]; the *huitorunas*, dark blue-coloured people; the *macanun-cabalbs* [battle horses] with their riders called *huishchun runa*, soldiers carrying spears; as well as the *takshaurman* or small fighter. One of his guardians is the spirit of a Shipibo who from the top of the *lupuna blanca* [white *lupuna*, *Ceiba* sp.] has thrown two darts into the eyes of the *puma-machaco* of the sorcerer. The sylphids that steer the *Aceropunta* steamer leave the ship in military formation with their magic nets, all protected by pyramid-shaped lasers. They aim to capture the enemies while the mermaids throw darts at them with their peashooters. The *ailpa-runas*, in synchrony with the sylphids, trap the enemies in the nets thrown by the latter. Moreover, the sublime masters of the occult sciences leave the ship together with the *hadas* [fairies], the *yakurunas*, the military chiefs, and the doctors. This is, all in all, a great battle between the esoteric powers of good and evil.



VISION 49

GRADATION OF POWERS

A splendid vision in which the sublime powers of the invisible world are seen as luminous rays, with qualities or grades that go beyond all human knowledge. Thus we see different lives, full of dazzling and vivid colours that cause their beholders to go into ecstasies and that through wordless communication bestow on them the beginning of the wonderful mysterious wisdom that moves the curiosity, proving to

it that there is extrahuman life.

Some brief explanations about the figures of each luminous line: the lower light-green ray represents the humus. There we see animals, quadrupeds and birds, plants and so on that the *vegetalistas*, already beginning to know the esoteric powers, have at their disposal.

The next ray represents the topaz and its color is greenish-yellow. There we see plants, reptiles, birds, unknown spectres, roses, and dark people. This is one more grade of this knowledge.

Then comes the purple-coloured ray. There we see plants, animals, persons, and sphinx-like beings as well as the black rose which contains a great esoteric mystery, hypnotic animals, fortune tellers, sibyls, and persons endowed with a transcendental mind.

The following ray is of neutral grey. It is a grade superior to the others. There we see animal persons. It is indeed the centre that separates the visible from the invisible. Many are able to reach this grade but their journey ends here due to lack of sufficient preparation in supranormal matters. That is why it represents the diamond, for one can sound out the knowledge that one hides.

Then there is a turquoise-blue ray representing the sapphire. There we see angels or messengers that roam the vast universe, dwelling in different galaxies for some time. They have extrasensory wisdom and move with the speed of thought. They are the guardians appointed to the immense universe.

There is the violet-coloured ray, too, representing the amethyst. There we see creatures like sylphs, fairies, muses, kings, queens, princes, princesses, all having great talent and wisdom.

The last ray represents the carbon and silicon. Here we see strange beings, sphinxes, animals, witches. It is the opposite of all the light and the

enlightenment of the good.