PART 1: PLANT-TEACHERS AND SHAMANIC POWERS

una [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 chacruna 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 scepter. 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 chacruna 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 of satrapa pitônico, 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.

(cf. Karsten 1964:197; Tessman 1930:58; Gebhart-Sayer 1987:318). Karsten (1964:58) has offered a plausible explanation for this belief, which Roe (1982:162) resumes in the following terms: "Among groups like the Jivaros and the Shipibo, where sorcery consists of the witch doctor blowing magical 'darts,' sometimes over great distances, into the body of his victim, it seems perfectly logical to fancy that the dolphin is also bewitching people when it surfaces. This is because when it opens its blowhole to expel old air and take in new, the dolphin makes the same blowing and whistling sound that sorcerers make when they bewitch their victims." On the pink dolphin as a seducer, see Vision 14. On love spells made with the body of the pink dolphin, see footnote to Vision 35.

89Many of the spirits depicted in Pablo's paintings are kings, queens, chiefs, admirals, etc., possessing both power and wisdom. The being shown here combines the power of a satrap with the prophetic qualities of a Pythian priestess.
...tions. We lighted the sylphons. We lit a pipe of sátra-ca plant. When anything takes an effect, prepare to withstand the power of the priestess.
the icaro huksa-nanay.

The icaro huksa-nanay is a complex of phrases and symbols that can be used to invoke a spirit or a plant-teacher. It consists of a series of sounds and gestures that are believed to have magical properties.

To the right is a lapuna tree [Ceiba sp.], with its spir-it, 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. The tree provides shade and shelter to the forest dwellers.

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.

PART 1: PLANT-TEACHERS AND SHAMANIC POWERS

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 yaku runa, the pink dolphin, the Chullachaki [see Visions 16 and 38], the tunchi [spirit of a deceased person], the Sachamama [see Vision 15], the black tiger, the mermaids, and about the marvelous 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 door and come out. He says, "Son, what are you doing here?" The person replies, "I come here so that I can be a sorcerer." "All right," says the soul of the tree, "come inside."

Inside the tree is a city [italics mine]. The person sits down in a chair, next to a table. The soul of the tree gives him tobacco, then asks, "What do you want?" "I want spirits darts," the person answers. Telling him to open his mouth, the soul of the tree gives him darts one by one. He puts some in his ears too. "Now, right, you are ready," says the soul of the mente tree. This is how one obtains spirit darts from mente. (Brown 1985:61)

The motif of a staircase going up the lapuna tree is reported among the Shipibo by Illius (1987:113). Villages of tree spirits located in the crowns of trees have been reported among the same group by Gebhart-Sayer (1987:25).

The idea of an evil breeze—often identified with the spirit of a dead person—producing illness is documented from many areas in Latin America. For instance, in Huayapán (Morelos, Mexico) the aires are the owners of places where they live and where they exert their domination and authority. There are aires of the trees, the rainbow, thunder, caves, and springs, which may cause illness such as soul-loss (pérdida del alma), pregnancy by the air (embarazo del aire), fever caused by the air, etc. (cf. Alvarez Heydenreich 1987:122-31). Fabrega & Silver (1973:230, 234), also in Mexico, have documented illness produced by the action of winds, especially cold wind. Mal aire or mal viento has been widely documented in Colombia. See for example Faust (1983:81-9; 1989:139), who in turn refers to this concept being found among the Kamsá and Ingos of the Putumayo (Seijas 1969:110), the farmers of Narino (Hernández de Alba 1946:335), the Yanacona (Schindler & Faust 1988), the Guambianos (Roke 1956:150), the Mapuche (Chile) (Stelzenberger 1937-97), etc. In northeast Brazil it is called moléstia do ar, or vento mal (Williams 1979:21, 106-7).
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the room in the center 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 specialty. 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 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 genie of the trees drink when they are invited to have liquor or the ayahuasca brew.

At the edges there are two chiripa-machacos [chiri-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 immobilize 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.106

Below are the sacha-ceyas [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 tingunas that are on guard.106

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 suaminis or sumis.

Underneath we see the ampy-callampa [poisonous mushroom, unidentified] with its rattlesnake. Its icaro is sung to cure the bite of poisonous snakes, to neutralize witchcraft, and to discover treasures.107

High on the right we see the yana-pumas [black are practitioners who call themselves perfumeros, and who primarily use perfumes as tools for healing. The expelling of illness is sometimes visualized as a fetid yellowish vapor that upon treatment leaves the body of the patient, an idea also found among the Shuar of Ecuador (cf. Pelizzaro 1976:42).

106Regarding tingunas, see footnote 43.

107Barbara-Freedman gave me the following information: Amyp-callampa is a yellow lichen-like fungus which grows on damp dead tree trunks. The Lamistas consider its use to be very difficult.
PART II: SPIRIT WORLD

VISION 14

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 marumara plant [unidentified], with the fire of his head radiating. The next one, in the toe plant, is a true healer, which is why the celestial fire burns straight upwards. After him is a witch, sitting in the patisiquma [Dieffenbachia sp.], and behind her, in the sucua-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 her head — is the sumiruna, 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 [see footnote to Vision 7]. 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-caimán, 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 huyu-runa snakes, who fight against the man called Puma-runa [puma = jaguar, runa = man], whose paws and head are black. On the roof of the house there is an ayaquipito and a yaku-pato, both raised by the vegetalista who contains

123Pablo told me that vegetalistas occasionally put a small piece of the stem of this plant in the ayahuasca brew. This genus contains very toxic constituents (Arditti & Rodriguez 1982).

124The Yakumama (Quechua = mother of the water), also known by the Cocama name of pirahua, the Shipibo name of acurun, or supay-lancha among the riverine people of the Amazon, is a huge water boa believed to live on the bottom of rivers and lakes. It has eyes like the headlights of a truck. When it moves it forms enormous whirlpools around it that engulfs a boat. It attacks people who navigate during the night in solitary places. It is believed that the Yakumama can transform itself into a large steamboat full of people singing and screaming, and which people take for a real boat until it suddenly disappears (cf. Regan 1983:1:174-5). According to Illius (1987:147) every Shipibo male, whether a shaman or not, claims to have seen at some point — on a trip or nocturnal fishing expedition — this being, also known by the name jene yoshin-baon acuron.

This belief has been documented in the Brazilian Amazon as well (cf. Moraes 1926:84-5). According to Luis da Camara Cascudo (1983:129), it may come from the first contacts the Indians had with white people. Every river and lake has its "mother," believed to be a great snake. This snake is also the "mother" of all water creatures, which were contained in its stomach (Roe 1982:120). When the Indians saw the first large boats, they perhaps thought it was one of the metamorphoses of the Great Snake. On the other hand, the association between the anaconda and a boat is found in ancient myths of several Amerindian tribes. Among the Desana, a subgroup of Tukano Indians that live in the rainforest of Vaupés (in the Colombian Northwest Amazon), the anaconda is compared to panturi-gohüira, the canoe in which mankind first arrived (Reichel-Dolmatoff 1971:63; 1978, plates 7, 21, 27, 31, 42; see also the drawings by Desana Indian Feliciano Lana [Lana 1988; Gleizer Ribeiro 1988:250-1], depictions of the anaconda-canoe among the Waurá of Upper Xingu in Pentado Coelho [1988:525-30], and Shipibo drawings in Gehbalt-Sayer [1987:36-7]). Similar associations are found among the Canelos Quichua of Ecuador, where amaran cine (anaconda-canoe) is the term for this being (see photo in Whitten 1985:67). Among the Napo Indians, a similar being is called by the name of yaku-lancha (from Quechua yaku = water, and Spanish lancha = boat) (cf. Mercier 1979:282), and among aculturated Campa lancho fantasma (Chevalier 1982:389). In the collections of the Ethnographical Museum of Gothenburg, Sweden, there are several "boats of the spirits," collected among the Choco of Colombia, which also suggest a similar belief. A possible interpretation of this boat as "cargo cult" is found in Vinhas de Queiros 1963:45-61.

According to Pablo there are several kinds of yakumama: angash (blue) yakumama, puka (red) yakumama, yuna (black) yakumama, bufeo colorado (pink dolphin) yakumama, angüilla (electric eel) yakumama, sapo (toad) yakumama, callu-callu (leech) yakumama, and lagarto (caiman) yakumama. Their main task is to take care of life forms living in the water.

125According to Tovar (1966:41), the aya-payito is a little bird in whose body resides the souls of dead persons, and the messenger they send to people still alive.
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PART II: SPIRIT WORLD

ducts 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 without 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 sylph 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 chaco-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 hypnotizing 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 lifetime. 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 realizing one is on this dangerous animal. If a person passes by its head, the Sachamama magnetizes 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.126

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126 Pablo's description of the Sachamama can be compared with a story found in Huaman Ramírez (1985:61-6), and with the following reports in Regan (1983:1:198):

Sachamama is a large snake. When it is adult, it resembles a rotten tree. It is the mother of the jungle. I was once walking on a small path. I found a trunk, and put the load I was carrying on it. I suddenly saw that the trunk with trees on top was going away. The Sachamama doesn't harm, but if one walks in front of its mouth, it attracts like a magnet. [Story collected in Orellana by Sister Victorina Galdeano.]

Sachamama is a demon that lives in the forest. It looks like a trunk of a tree. One day some people tried to cut a trunk that was obstructing their way, and it began to walk. It is a strong and wrathful animal. When it is angry it produces a strong wind, thunder, and lightning, and then comes a rain that makes one afraid. One cannot see it, because trees and shrubs grow on top. It is very difficult to kill it, because it is not easy to see it. It measures from 23 to 24 meters, and it is black. [Story collected in Pacacocha by Manuel Hernandez Panduro.

The Sachamama is also mentioned by Barbira-Freedman (1979:186) as the mother of a lake, in a Lamista narration. In Shipibo it is called Jihni ronin (Gebhart-Sayer 1987:320).
PART III: ILLNESS AND CURING

VISION 28
SPIRITUAL
HEART OPERATION

This happened when I arrived in Tamancó in 1959. My father took me to a settlement called Brazil. In a house on one end of town lived a woman called María 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 ship. In that vision I also saw an Amahuaca couple, a Campa-Ashaninka woman, and an Ayur, an Inca master of great knowledge. They are seen in the lower right corner.

In that vision I also saw an Amahuaca couple, a Campa-Ashaninka woman, and an Ayur, 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 defense. 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 Mazzarot, 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 Baru. 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 symbolizes the rejuvenating sleep that comes after a patient has been healed with the icaro Jerusela teaches.

149 In the course of interviews with vegetalistas and their patients I have encountered several narrations in which healing takes place through imagery, either in the visions or in dreams. For instance a patient might dream that an old woman is sweeping the floor with a broom, interpreting this as cleansing the organism of a disease. I report elsewhere (Luna 1986:40) a case in which a bird appeared in the visions of a vegetalista to remove the maggots that were covering his infected leg.

150 The chai-coni are a category of spirits favorable to the Shipibo-Conibo, partly descended from the Incas, partly from the tribal ancestors (Gebhart-Sayer 1986:205; 1987:327; Illius 1987:133-5). According to Pablo, the chai-coni are the spirits that teach chosen Shipibo women the designs of their skirts and ceramics.

Already prepared the needle and thread needed to sew the wound. They put my heart back in its place, closed my chest, 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.

A 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 chai-coni, 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 spaceships fly over the cultivated fields, carrying people of great wisdom.

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 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. 149

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VISION 28: SPIRITUAL HEART OPERATION
PART III: ILLNESS AND CURING

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 other 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 fetus 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 symbolizes that he doesn't let the enemy escape, not even the most dexterous one. He has an umbrella made of meteors. It is said that those meteors are special ships with a psychomagnetic nucleus. 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 destroys the natural aura and convert it into a dissipating aura, thus effecting death.

In front we see a big serpent, colored lilac, an animal from the garden of Queen Samhadi. It is the arkan of the master curandero. It has strong vibrations and is even able to rob the mariri from the curandero's breast, leaving him without powers. In front of this serpent is the angash-macho'dualipa [brave blue cock], which appears when an initiation 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 Chui Callikinama [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].151 In the front we see two women called Mitaripa-huarimi [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 mareación 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-ursatacu [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 Toshi, 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 flying 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 Ina, with a tuft of colored 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 mariri, which is medicinal.152 From the third comes a yachay-trueno [yachay = magical phlegm; trueno = thunder], body, or a bone of a man, or a grave, shall be unclean seven days" (Num. 19:16).

151 The idea that contact with dead people is harmful is widespread in South America. Pablo told me he could see in a vision how when a person touches a corpse a myriad of harmful "things" pass to the person. Pablo said that this was a confirmation of what he read in the Bible about the prohibition of touching a dead person: "And whosoever toucheth one that is slain with a sword in the open fields, or a dead
VISION 29: TYPES OF SORCERY
PART III: ILLNESS AND CURING

used by the true sorcerers. From the fourth comes a snake or the Sachamama, also used by sorcerers, a mariri belonging to marupa sorcery [see Vision 8]. The fifth mariri 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 ube negro, the sarara [Anhinga anhinga], the suisi [Thraupis episcopus], and the tuquiqui [Jacana spinosa]. From the sixth mariri come, top to bottom, the yana-alacrin [black scorpion], the maripuri [spider], the machacosa [snake's lice], the huasi-ukulluco [a little house-lizard], the wasp, the ronsapa [bee], the llullo jergón [tender jergón, a snake], the lagarto ronsapa [lizard bees], and the cuicamama [mother worm]. From the last mariri come the virotes 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 yura-amphisha huarmi [white healing woman], also called Sidaga, because she brings great power to the mariri that cures. She presides from an esoteric town called La Gran Maru, 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 La Rayas receives them, as a sign of appreciation, with the mariris that are used by sorcerers. From the fourth comes 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-ibe [demon ibe, 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 [black scorpion], the wasp, the maripuri [spider] and the cuicamama [mother worm]. From the last mariri come the virotes 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.

Down by the river is seen the great prince Vilka-Auca [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 punus-sirenas, with the body and hair of a woman but the face of a tiger, with very hypnotic tails. They are used by the maririas to catch the bueos colorados [pink river dolphins] who sometimes rob women and make them pregnant. With the help of the puna-sirenas, the maririas 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 chakra. 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 arache Qichua, kiri 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-lupuna [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 Vision 4, 5, 21, 34]. The illness is most often located in the stomach. If the patient is a pregnant woman, the newborn baby looks Rachitic.