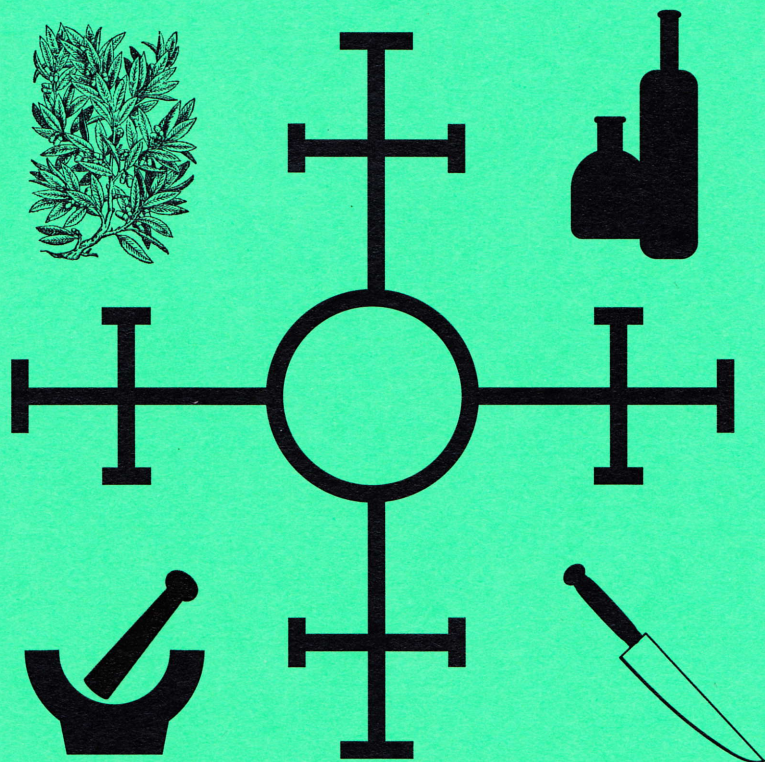


# Goetic Pharmakos



Jamie Alexzander and Jake-Stratton-Kent

# THE GOETIC PHARMAKOS

Traditionally of course all magical work involves the participation of spirits. Properly understood goetic magic represents an extremely ancient tradition of that kind; it specifically involves forms of working with spirits for magical purposes, including divination and spell casting. The former has already been elucidated in *Goetic Divination*; particular aspects of the latter are dealt with here.

The difference between Goetic Sorcery and Goetic Conjunction as generally understood is simple.

In *The Goetia of Solomon* a heavily Christianised form of magic is involved, where a spirit is conjured and induced to cause the result the magician requires. The use of the word goetia in this context is inaccurate and leads to further misunderstandings, such as the spirits concerned being called 'goetics'. As more and more people are coming to understand, goetia does not represent a type of spirit but a type of magic. In the approach described the magician (good guy) induces the spirit (bad guy) to do all the work; this absolves the magician of the opprobrious title of 'witch' or 'sorcerer' allowing them to insist they are agents of religious orthodoxy despite what may appear to be dubious activities. Such evasion on the part of the magician operating the above approach costs them dear. As observed by Aleister Crowley, it forsakes the use of 'the magical link' - something belonging to or representing the target or intention - along with other benefits of employing a simple 'spell'. The supposedly inferior sorcerer, he conceded, employs magical principles more effectively.

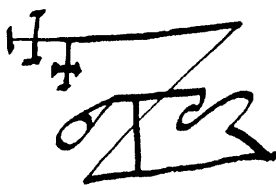
In Goetic Sorcery the magician casts a spell in which the assistance of spirits is actively sought. Along with herbs, dolls, talismans, etc., conjunctions are often employed in this process, along with the sigils of appropriate spirits whose aid is sought. In practice then, a combination of conjunction and spell-work is typical of goetic sorcery. Many of the spells involve plants, oils and incenses, as well as other organic materials. The difference from the conjunctions of the *Goetia of Solomon* is that the magician shares in the work, manipulating the ingredients of the spell while calling upon the spirits for assistance. There is no 'good guy/bad guy' in this process; it is goetic magic in which magician and spirits are equally involved as representatives of and participants in the magical tradition concerned. This approach is more authentic and straightforward, and is directly comparable with other traditions such as Hoodoo. In fact the links between goetic sorcery and hoodoo are very close, many aspects of the latter being directly derived from European sources.

The purpose of this booklet then is to detail approaches to goetic spell-work, facilitating the further reintegration of New World and Grimoire approaches. The terms used assume that the operator is working with the spirits of the *True Grimoire*. Ideally, this involves the magical means of communicating with them through the intermediary spirit Scirlin, and standing agreements with the appropriate spirits. The methods are however readily adapted to other systems and traditions where an emphasis on Spirit Work is either present or desired. In addition, a 'spell' may be considered as a short-term 'implicit' pact with a spirit, requiring no formal pact as in a long-term relationship.

Just as 'goes' is an ancient term for a magician working with spirits of the Underworld, so 'pharmakos' represents a magician working with herbs, alchemical processes and so forth. The types are not mutually exclusive, and accordingly there are spirits of the grimoire who work with alchemy, herbs, stones, etc. These spirits are very suitable allies for magicians combining the work of the 'goes' and the 'pharmakos'.

Among the foremost spirits for the pharmakos practicing goetic sorcery, the four sub-chiefs of Satanachia rank highly. These chiefs are Sergutthy, Heramael, Trimasael and Sustugriel, of whom *Verum* says that 'These spirits are of great advantage, and they work well and speedily, in the case that they are pleased with the operator.'

Sergutthy is said to have 'power over maidens and wives, when things are favourable'. In fact, he is more concerned with the status and charisma of the operator, specialising in that form of empowerment. This is frequently accomplished by means of oils and fragrances applied to the body at various points, and in other ways. A sigil or character used by Sergutthy is:



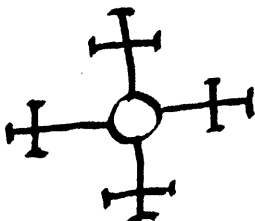
SERGUTTHY

Heramael is said to teach 'the art of healing, including the complete knowledge of any illness and its cure. He also makes known the virtues of plants, where they are to be found, when to pluck them, and their making into a complete cure'. He is able to assist the magician in the preparation or use of herbs for any magical purpose. A sigil or character approved by Heramael is:



HERAMAEL

Trimasael's power concerns 'chemistry and all matters of conjuring of the nature of deceit or sleight of hand. He also teaches the secret of the powder of projection, by means of which the base metals may be turned into gold or silver'. He is concerned in any process for the making of oils or potions, whether with herbs, resins or other substances. A sigil or character used by Trimasael is:



TRIMASAEL

Sustugriel 'teaches the art of magick. He gives familiar spirits that can be used for all purposes, and he also gives Mandragores'. Many such familiars were embodied by plants, particularly roots, of which the mandrake (the true mandragora) is one. In fact, all plants used in magic involve elemental spirits embodied in or associated with the plant, which is itself a living creature. A sigil or character used by Sustugriel is:



SUSTUGRIEL

Apparently unsuspected by many who use them, there are many gaps in the European grimoires, even so apparently complete a manual as the *Key of Solomon*. If our efforts are truly wholehearted, then these holes render impossible all attempts at purism based on restricting ourselves to 'by the book' approaches. There is some value of course in distinguishing between procedures that are essentially based on a single text, and those that draw on multiple sources. However, there remains the simple fact that **none of the grimoires discusses certain essential details at all**. This being so one either has to concede that 'by the book' approaches cannot truly resemble the original intention, or that the books are incomplete. The implications in practice amount to much the same in both cases.

By way of illustration, the equipment list of the *Key of Solomon* is, apparently, the most exhaustive of all. It purports to include all the tools one will require in magical work. While this apparent completeness may itself be mere appearance, what is certainly omitted are a great many tools that are in fact indispensable. There are specific instructions for preparing and consecrating knives and engraving tools, even paper and pen. By contrast the equally necessary pestle and mortar, graters, sieves and storage jars are never mentioned. This is highly problematic as a high state of ritual purity is required for all substances and utensils employed, ruling out any incense or herbs prepared or stored using unconsecrated kitchenware. Assuming that there was a cupboard full of specially prepared tools of this nature not mentioned in the grimoire as such, then even the original author cannot have been working solely 'by the book'.

One possible reason why this material is missing from the texts, if it was ever there, lies with who these texts were written for. Most of the manuscripts are rather late, later for example than the invention of the printing press. The balance of evidence supports the idea that many of these manuscripts were produced for 'gentleman collectors'. This explains, among other things, why the sword becomes a more important instrument than in the earliest texts where it does not figure at all. It was, after all, a weapon worn by the nobility in the 15<sup>th</sup> century when many of the manuscripts were produced; thus of higher status than the more workmanlike knife.

This may also explain the absence of equipment associated with the kitchen, the province of servants. This is illustrated, though probably ironically, in the *Cabala of the Green Butterfly*: 'In order to take the Green Butterfly arm yourself with such a net that servants commonly employ in order to bring the Butterflies to us'. What is notable here is that the 'noble' magician here is to do the work himself for a change. In fact the grimoire this text comes from is one of those interesting Franco-Italian grimoires that was actually printed and was in reality aimed at less genteel readers!

# TOOLS OF THE TRADE

## CHOPPING BOARD

Reasonably self-explanatory on a purely practical level, it is typically made of hardwearing wood, although ancillary boards of any appropriate materials may be employed. It is a good idea to have one board for the poisonous herbs and substances and another for the non-toxic; a marble or other non-porous board for toxic substances prevents any toxins contaminating the board.

Beyond the practicalities of chopping, the primary board is in many respects the most important tool of all, having a similar function to an altar or entire magic circle. The sigil or sigils of spirits assisting, such as Trimasael in particular, are temporarily chalked onto this board with a short invocation to enlist their aid when commencing work. Other inscriptions include the talisman blank from the *True Grimoire*, with additional names and sigils appropriate to the particular purpose. In addition, the appropriate planetary characters for the day of the week, selected from the *Grand Grimoire*, are useful for many purposes. If you are able to dedicate a particular table to this work this can be employed the same way, leaving smaller chopping boards blank. When your task is complete, after thanking the spirits and dismissing them, the sigils are wiped off the board as part of the concluding clean up.

## PESTLE AND MORTAR

One of the most important sets of tools when grinding herbs, mixing powders and generally crushing ingredients is the pestle and mortar. A small collection is sometimes necessary; however two is a good number to start out with, one for toxic herbs and substances and one for the non-toxic. The best type to buy is the granite kind and the heavier the better. When advancing through root work you may wish to use separate pestles and mortars for materials such as dragon's blood, as it tends to stain whatever it touches.

## GRATER

Many kinds of nuts and roots will require being reduced to powder; spending an afternoon beating down some High John root will soon become tedious and stressful. A lot of work can be saved by simply grating the item and then powdering the easier to handle shavings. In some cases, this is specifically required; for example, mace is made from the husk of a nutmeg and can only be obtained by grating.

## BOWLS

Bowls of all shapes and sizes are required in this field of magical work. They can be used to stir powders together, soak herbs and hold ingredients you are working with.

## JARS, BOTTLES AND POTS

Most obviously for the storage of finished products, herbal blends, oils, incense and so on, but also useful and necessary in the preparation of many potions and oils. The creation of many magical oils involves steeping herbs and resins in them for long periods. These tinctures and decoctions require shaking and agitating that is not so practical when done in a bowl.

Dark amber-glass bottles are good and can usually be purchased from a good health food shop. They more often than not have more than one size. Bottles with droppers are handy for oils and tinctures too, however most come with a little dropper plug in them.

For the storage of dried herbs, nothing beats a good quality coffee jar. Wash it out with boiling water and washing liquid, remove all traces of the label and soak it over night in hot water to which you add a little bleach. In the morning rinse it well, dry it and re-label it clearly with the name of what it is going to house.

Pots are good for powders and powder bases as well as incense and resins. Airtight are usually the best. They are a little trickier to find, however small honey pots and jam jars work well. Wash them out as instructed above.

## MEASURING EQUIPMENT

This comprises a good set of scales and a few measuring jugs appropriate for liquid and for solid materials. Investing in heatproof jugs is also a wise move.

## SAUCEPANS

Making infusions, decoctions, sacred waters, oils, unguents, salves, balms, and certain other recipes will require the warming and boiling of ingredients, separately and together. A set of small saucepans and one large one is usually enough. Clearly mark one reserved for toxic substances.

## SPOONS AND BLADES

For stirring the pot not a lot beats the spoon! Used to mix things and to measure out amounts (a tablespoon and a teaspoon are both measuring tools), as well as being quite handy for digging up different dirt and easing shallow roots out of the ground.

Even if your 'hoodoo' work knives are not identical with the ritual blades described in the grimoire, it is still best to start out with two blades. The first is to cut fresh herbs, leaves and flowers and the other for the more harmful plants. There are no specifications for the size, style, shape or size of the blade; it is simply a matter of personal preference, so long as you keep them both sharp. A ritual to consecrate your blades will be required just as with ritual blades, with which they may but need not be identical. Afterwards they are only to be used for the purpose of your work. You may also want to invest in a pair of hand shears for cutting hardier woods and plants; used to make wands, rods and aspersers. The same ritual can be performed for these as well.

## STRAINERS

It is also a wise idea to keep a few sieves, a strainer and a small supply of cheesecloth on hand when making teas, powders and fine incense. A small selection of funnels is also useful.

## CHARTS

An almanac—or even better, an astrological ephemeris—is always useful to indicate astrological conditions and lunar phases. These also include sunrise and sunset tables, useful when cutting wands in the day and hour of the appropriate planet etc.



## MIA LABORES I

Preparation of tools is among the regular tasks or 'routine spells', known in Mexican witchcraft as 'mia labores' or 'my chores'. Among other benefits, adding these to your repertoire greatly assists the integration of spirit and herbal work, including further exploration of the grimoire.

### PREPARATION OF INSTRUMENTS, TOOLS ETC.

The following consecration rites adapted from the *True Grimoire* may be used for any or all of the tools mentioned above, as well as all ritual instruments that have no specific consecration of their own. The god-names and readings given are Thelemic rather than Biblical; barbarous names appropriate for water and fire have been selected via the English Qaballa, the Thelemic trinity has been substituted for Father, Son and Holy Ghost and readings from Liber LXV for the Psalms. These elements are as useful to those reconstructing Greco-Egyptian magic from which goetia derives as to Thelemites. Alternative substitutions are possible, but care should be taken to make them both appropriate and 'like for like'.

The rituals include purification with water, consecration with incense concluded with an oration and readings.

### PURIFICATION WITH WATER

Aspergation is the old term for purification with water. Until you have made the Holy Water sprinkler (*Aspergillus*) this takes a slightly simplified form. Take a new cup or chalice of unsalted water (I prefer ceramic vessels, as they are more primitive and easier to keep clean). Prepare the water with these words:

## THE ORISON OF ASPERGATION:

‘In the names COPH-NIA, FALUTLI, AORMUZDI, NU-HAD, I ask thee ELELOGAP to impart purifying power to this water in the rites of Magick.’

In the Names of Nuit, Hadit and Ra-Hoor-Khuit , Amen’.

[Otherwise said: O powerful Prince El-elo-gap, sanctify this water that it may purify this instrument/these instruments.]

By pouring or using your fingers for a lighter application, sprinkle blessed water over the tool that you wish to purify, and say the second Orison:

‘Arise, O ye creatures of these instruments, initiated into thy pure virtues in operations concerning spirits’.

## CONSECRATION WITH INCENSE

You need a heat resistant vessel to serve as a censer, be sure and include this among the tools purified as above. This is best near filled with clean sand; do not spread this too evenly - the irregular surface will give better ventilation. On this place a charcoal block ‘lit with new fire’ (a brand new box of matches or purpose bought lighter). When well lit place your consecration incense on this and, when the smoke begins to rise, either direct the smoke over the instruments or pass the article(s) in question through it, saying the following:

‘O Mighty Spirits, be our help, and may our work be accomplished by you. NUIT, ABRAHADABRA, TITAN, IO-PAN: Great Daimons: and do thou also, O wise and powerful spirit Bael, come and give to this a virtue so that this creature/these creatures may gain a shape, and by this/them let our work be accomplished. In the Names of Nuit, Hadit and Ra-Hoor-Khuit: Amen.’

An abbreviated form of the above, simply calling on Bael—the ruler of fire—may be substituted as for water. Having purified with water and consecrated with incense the preparation concludes as follows.

## THE ORISON OF THE INSTRUMENT:

'I conjure thee, O form of the Instrument(s),  
by the authority of the Lord of the Aeon  
by the virtues of Heaven and by all the Stars that rule;  
by the virtue of the Daimons;  
and the virtue of the Elements;  
by the virtue of stones and herbs;  
and of snow storms, winds and thunder:  
that thou now obtain all the necessary power into thyself for the  
perfect achievement of all our desires!  
In the Names of the Creator of the Sun and the Daimons! Amen.'

Then read the appropriate chapter(s) of Liber LXV following, selected in accordance with the spirits whom you wish to conjure:

LXV Chapter 1. SEGAL, FRUCISSIERE, GULAND, SURGAT, MORAIL, FRUTIMIER, HUICTIGARAS.

LXV Chapter 2. KLEPPOTH, KHIL, MERSILDE, CLISTHERT, SIRCHADE, HIEPACT, HUMOTS.

LXV Chapter 3. NEBIROS, ASTAROTH, SYRACH, CLAUNECH, MUSISIN, BECHAUD, FRIMOST.

LXV Chapter 4. LUCIFER, SATANACKIA, AGLIAREPT, TARCHIMACHE, FLERITY, BEELZEBUTH, SARGATANAS

And afterwards say: 'OMENTU, QADOSH-ISIS, COPH-NIA, NUIT, JESUS, HERU, ASAR-ISA, AIWASS, ANKH, BAPHOMET: Most Pure Daimons, be the guardians of these instruments, they are needed for many things.'

## PREPARATIONS

There are numerous different ways to prepare herbs, resins, barks, flowers and oils. Below are listed some of the most common methods and how they are carried out.

### INFUSION

An infusion is one of the simplest and quickest ways to make wash or sacred water. It simply involves taking two tablespoons of fresh ingredients or one of the dried and adding them to 2 cups of boiling water.

### TINCTURE

A tincture is used to extract the properties of a substance. A tincture is incredibly useful for extracting components from woods and barks. The method is quite simple: take 3 tablespoons of fresh ingredients or two tablespoons of dry and add them to one cup of vodka, whisky or brandy. Seal all this in a jar, store it in a dark place and shake it once daily for a fortnight. After this strain it well and store in a dark glass bottle, out of direct sunlight.

### POWDERS AND INCENSE

Finely ground ingredients sometimes mixed with a base. Dependent on the recipe the base may be salt, talc, arrowroot, dirt or dust, and any mixture of them all are what makes up a powder. Mix gums, resins, dried herbs, roots and barks along with essential oils to make incense. To make a self-lighting incense add a teaspoon of saltpetre to the mix and grind it as finely as possible, this eliminates the need for charcoal blocks.

### OILS

Unless you are willing to invest in a cold press and a few hundred pounds worth of lab equipment the essential oils are better off being bought from a reputable seller. However, infusion oils are made through a very simple method: take 2 fl oz of light oil, i.e. sunflower, almond or vegetable; add to one of these 3 tablespoons of dried fragrant material. Store this in a jar in a dark place and shake it twice a day. After 2 weeks strain it and repeat the procedure if the fragrance is not strong enough.

## WASHES AND WATERS

A wash can be made for the body, home or for the consecration of talismans and tools. A body wash is made by taking a bottle of unscented liquid soap and adding to it essential oils, tinctures and infusions. Floor washes, much favoured in numerous magical practices, are made in two different styles:

The dry version is made with 2 cups of soda crystals, 1 cup of salt, ½ cup of bicarbonate of soda. To this, you then add 2-3 teaspoons of essential oils and stir it together until its well blended.

The wet version is made with one bottle of unscented washing up liquid, ½ cup of bleach and 2-3 tsp of essential oils and occasionally ½ a cup of infusion.

A cleansing wash is made by mixing equal parts infusion and a few drops of oil and allowing it to cool.

## SCATTERING POWDERS

Scattering powders have hundreds of different uses from creating barriers to dressing candles and have hundreds of different purposes from drawing love to cursing enemies. Simple rules and instructions will follow the powders, and their uses will be detailed. Many of the recipes retain their traditional names and a brief history is given where applicable.

Some powders will simply require equal parts depending on the amount you wish to make and/or have in stock, whilst others will require complex preparation with exact measurements, of which details and instruction will be given.

## BASICS

These are some good basic materials to begin with and are commonly found through out the practice of root work and herbal magick.

### DIRTS AND DUSTS:

#### **Graveyard dirt**

Properly speaking a graveyard is attached to a church whereas a cemetery is not, but while purists may prefer to use dirt from consecrated ground, the

distinction is unlikely to be important. Graveyard dirt is commonly employed in magick for benevolent as well as malevolent practices. Graveyard dirt is best gathered under the cover of darkness and is a base for a few powders. Gather the dirt during a waxing moon for drawing to you and waning moons for ridding yourself of the unwanted. Spread the mixture over a tray covered in kitchen towel and allow it to dry; remove any stones, leaves and debris and grind it down finely.

### **Goofer dust**

This is essentially a simple blend of graveyard dirt and sulphur powder; there are often with additions for specific purposes, of which some may be standard in particular recipes. It is used to enlist the aide of the dead on your behalf for a variety of purposes. It can be used to curse as well as protect and has hundreds of variations in its recipe, every Botanica closely guarding its own. A common herbal recipe consists of equal parts valerian root, mullein, vetivert and graveyard dirt moistened with a little sour beer.

### **Red brick dust**

The finely ground powder of old bricks is a highly prized substance. Simply chip off a piece of brick and reduce it to dust. The powder is prized for its protective powers. Enemies cannot cross a line laid in brick dust. The dust is traditionally placed in a thick unbroken line along or under the doorstep or doormat, both at the front and back of the property.

### **Cascarilla**

A fine chalk made from eggshell. Dry the eggshells, remove the membrane and grind them down until the powder looks like chalk. This powder is also prized for its protective qualities but is also employed in the drawing of sigils or veves, symbols and circles.

## **POWDERS:**

### **Black salt**

A powerful cleansing agent used to drive away negative influence and energy. Take the scrapings of black iron and grind them with sanctified salt and lampblack. Lampblack is made by holding a spoon in the flame of a candle and scraping the black powder off the back of it. This is a long and tedious process but well worth the results.

## Jalop

High John the Conqueror root powdered down to the fineness of talc. A fine dust used in all manner of spells. It is used to gain power, bring luck, draw and command energy, and it boosts what ever it goes into.

## Magnetic sand

Valued for its attractive qualities and used to “feed” lodestones, magnetic sand draws in the vibrations of what it is combined with. As a neutral material, it can be employed in uncomplicated love magick or vicious cursing, drawing negative forces to where it is laid dow

# FORMULARY

## POWDERS:

### Hoot foot powder

Hoot foot powder has long been in use in Hoodoo and Voodoo, especially in New Orleans, as a powerful cursing agent. Each practitioner will have their own variation on the recipe but all will contain chilies, peppers and other spicy ingredients. Hoot foot powder is designed to wear an enemy down and bring all manner of curses upon them. The powder must be laid down where they will walk through it. This method is known as “laying a trick”. It is best dusted over the doorstep of their home early in the morning before they leave for work. However many inventive practitioners have been known to scatter it under desks where enemies sit, inside shoes and into the imprint left in mud from a footprint.

1tbsp of Cayenne pepper  
1tsp of chili powder  
1tsp of black mustard seed  
½ tsp rust  
½ tsp dragons blood powder  
½ tsp goat pepper powder  
½ tsp red pepper corns

Grind all the ingredients in a pestle and mortar until fine. The powder is now ready to be used in curses, hexes and other malevolent magick. Charge it, as you feel appropriate.

## **Black Arts powder**

This powder is used in numerous operations, always a helpful standby when employing the aid of the dead, throwing curses, defensive magick, aggressive protection or aggressive love magick, for example breaking up a couple. All herbs are dry ingredients.

1 tbsp Graveyard dust  
1tsp Myrrh  
1 tsp Wormwood  
1 tsp Rue  
½ tsp Valerian root  
½ tsp Mullein  
½ tsp Sulphur  
21 drops of Vetivert essential oil

Finely grind all these down and dry out on a sheet of paper. Once done set fire to the paper and mix the ashes into the powder the grind down again and stopper in a well-labeled jar.

## **Love drawing powder**

Hundreds of thousands of recipes exist for this type of powder. It is designed to draw love into the life of its user. Scattered about the home, kept on altars and shrines as offering or potpourri, used in baths, on candles, in gris-gris and mojo bags its uses are as endless as its recipes. This here is a particularly effective blend.

1 tsp of dried red rose  
1 tsp of lavender  
1 tsp desiccated coconut  
1 tsp of dry grated orange peel  
½ tsp Cinnamon  
½ tsp red Sandalwood  
5 drops sandal wood oil  
A pinch of vanilla

## **Passion powder**

Another powder with innumerable names and recipes, it is used to increase passions and is scattered in the bedroom and most notably under the bed sheets. To draw love and passion mix it with the love powder above.



1 tbsp grated dried orange peel  
1 tsp Damiana  
1 tsp Cinnamon  
½ tsp Ginger  
½ tsp Cloves  
21 drops of magnolia oil

Grind all the herbs together into a fine powder, add the oil and dry it out on a sheet of paper. Once dry, powder it again and bottle.

### **Black cat powder**

Black cat powder came into use in New Orleans; it is used to draw luck into the path of its user. It is scattered in purses, over job application forms or anywhere that a little luck is required; it is much favoured by gamblers. To create this powder you will be required to find a black cat.

1 tbsp Low John the Conqueror root  
1 tsp ginger root  
½ tsp Jalop  
½ cinnamon  
1 tsp lamp black  
13 drops of bay rum

A few strands of hair taken from a black cat, cut into small pieces.

Powder all of the above together in a pestle and mortar.

### **Uncrossing powder**

This powder is used to lift curses and hexes cast onto you. Traditionally used by sprinkling it over your head and dusting down your hands with it. You should then shower or bath to wash the curse away. This recipe is made with equal parts.

Rock salt  
Powdered Frankincense  
Rosemary  
Saltpetre  
Cascarilla  
Jalop

## Panno Powder

“Panno” is the Creole word for wall and this powder acts as a barrier against physical and spiritual forces; warding off negative influence and the unwanted. Used in a ring around properties, or where this is not possible, used to dress the doorsteps of the home. Can also be used along windowsills and around items you wish to keep private. The powder is made in equal parts

Brick dust  
Cascarilla  
Salt  
Black Pepper  
Iron fillings  
Graveyard dust  
Garlic salt  
Jalop  
Powdered Frankincense  
Rosemary  
Saltpetre  
Wormwood  
Rue

All of these are ground into a fine dust and stored safely until ready for use.

## OILS:

Magical oils are made from the infusions of fresh or dried herbs as well as pure essential oils. Roots, minerals and crystals are usually stored in the ‘master’ bottle. The process of making magical oil differs slightly from the process mentioned in previously. By adding essential oils, the time of preparation is cut down to 5 days as apposed to 2 weeks.

## Van Van oil

The most versatile of all the Hoodoo oils, it is used to draw in power, protection, cleansing, love, luck and reverse the power of malevolent magick leveled against you. Van-Van’s recipes are closely guarded by the Botanicas that stock them; however, all will contain lemongrass.

2oz of jojoba oil  
5 fresh stems of Lemongrass  
21 drops of lemongrass oil

10 drops of Ginger grass oil  
10 drops of citronella oil  
1 drop of vetivert  
1 tsp of blessed sea salt

Chop the Lemongrass into small pieces and bruise the stems. Add them to the oil with everything but the salt; bottle, shake, and allow it to sit for two weeks shaking daily. After this time strain it and add to sea salt. The oil is now ready for use and can be employed in a variety of spells.

### **High John the Conqueror**

There are as many recipes for High John the Conqueror as there are residents in Louisiana! Essential oil of this root is impossible to get hold of, as the root does not produce any. Its success rate in hoodoo is second to none. High John is used in every area of success and commanding. Used for luck, love, power and control of any situation.

Take a piece of root, grind and grate it into Jalop. Place the powder in a dish and cover with sunflower oil. Next, powder down ½ tsp of Galangal root and sprinkle it over the oil. Sit the dish in a warm dry place for seven days. Strain the oil and repeat the process three times, by adding new Jalop to the strained oil each time.

### **Lodestone oil**

Lodestone or magnetic oil is used as bases in any drawing and attracting oil. It is a simple recipe and requires placing nine lodestones in a jar and feeding them up with magnetic sand. Fill the jar up with equal parts jojoba oil, sweet almond and sunflower oil. Stir the oil everyday, clockwise, for seven days. Strain and separate between smaller bottles. Add a small lodestone to each bottle. You can now add love, money, protection or cursing ingredients to them to create blends. Rest your lodestones in crossroads dirt for an equal period before restarting the process.

## **WASHES AND WATERS:**

### **Washes:**

Floor wash has long been used throughout the new world to bring about results or prepare an area for magical use. Floor wash has two bases. Firstly is the liquid base. Mixing 30ml of household bleach, 30ml of washing up liquid and 30ml of magical ingredients makes liquid floor wash. Mixing 1 cup of soda crystals, 1 tablespoon of soap flakes and 2 tbsp of magical

ingredients makes the more common variety, the powder. If using oil to make the powder, spread it out on paper to dry, before use.

### **Louisiana Van Van wash**

Make a dry or liquid base, and add to it 30ml/2 tbsp of Van Van oil. Add this to a bucket of hot water and wash down the floors. This mix is versatile and potent. If you are washing down the whole house be sure to work from front to back emptying the bucket at the back of the house. This will mean all of the negative energy will flow out of your home.

### **House blessing**

Create a base and add a measurement of Lavender oil, Hyssop and saltpetre. Wash down the house with this blend and afterward sprinkle a little Florida water around to ensure positive vibrations

### **Uncrossing**

To a base add saltpetre, rock salt, a few drops of Frankincense oil and a few pinches of black salt. Wash the house down, when done take the water to a graveyard and pour away the water, laying the curse to rest.

## **WATERS:**

### **Florida water**

Used as an offering, a cleansing and a purifying agent. Florida water brings luck and purity. This recipe makes a litre of Florida water.

Take the peel of three oranges and finely slice along with the peel of a grapefruit and lemon add this to 500ml of vodka. Add to this 5 drops of orange oil, 5 drops of citronella and 5 drops of lemon juice.

Allow this mix to steep for 2 weeks before adding to it 500ml of spring water. Strain it well and bottle.

### **Peace water**

This water causes an environment of peace and tranquility wherever it is sprinkled.

Soak 5 white Rose blooms in 500ml of vodka and add 7 drops of lavender oil and seven heads of lavender. Warm the mixture gently and strain off the rose petals once they become translucent. After this time remove the lavender too. Add 250ml of rainwater and 250ml of spring water.

## War water

This causes trouble and strife wherever it is sprinkled. Fill a masonry jar with rainwater collected during a storm and add to it iron filings, rusty nails and a lodestone. Allow the water to steep for 7 days during the waning moon. On the dark moon, strain the water and bottle it, then bury it in a graveyard over night. Dig it up the next day and it is ready for use.

## MIA LABORES II

### Spell for gathering herbs:

Traditionally, gathering herbs was accompanied by verbal spells. Some of the ideas in this spell come from such sources, which may be found in the papyri and elsewhere. Heramael is—of course—a *Verum* spirit with power over herbal lore.

‘I pick thee (name of plant) with my five fingered hand,  
Come willingly with me now to aid in all as I command.  
By Nu and Had and Ra-Hoor-Khu, and by Great Heramael,  
As thou hast Sun, water and dew, so shall ye never fail;  
For I have conjured thee by him with one uplifted arm,  
In the names of all the gods, to complete the perfect charm’.

To improve the metre: if the plant name is short say ‘creature of’ and then the name, if long just the name.

When gathering other materials for magic, consider which of the spirits is concerned with it or with what you intend to do with it. In virtually all these operations one is likely to work with Trimasael; either with or without Heramael depending on the substances used, as well as with Elelogap when gathering any type of water, and so on. Either compose a spell for the purpose or simply address the spirit(s) in appropriate terms. If the spirit’s sigil can be drawn as part of the spell then so much the better.

## FURTHER READING

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## UNDERWORLD APOTHECARY



The Underworld Apothecary makes available materials for magical praxis through a combination of New and Old World formulary skills and traditional magical experience. Herbs are gathered and prepared in accord with traditional timing and using the best available materials and all incense is graded.

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## CORRESPONDENCES OF SOME VERUM SPIRITS

Spirit	Star	Mineral	Plant	Animal
Flerity	Algol	Diamond	Black Hellebore, Mugwort	
As above	Pleiades	Crystal Quicksilver	Frankincense, Fennel	
Belzebuth	Aldebaran	Ruby, Carbuncle,	Lady's Thistle, Woodruff	
Sargatanas	Capella	Sapphire	Horehound, Mint, Mugwort, Mandrake	
Astaroth	Sirius	Beryl	Juniper, Mugwort, Dragons Wort	Tongue of a snake
As above	Procyon	Agate	Flowers of Marigold, Pennyroyal	
Musisin	Regulus	Garnet	Sallendine, Mugwort, Mastic	
Frimost	Alkaid	Lodestone	Mugwort, Chicory, Flowers of Periwinkle	Tooth of a wolf
Klepoth	Gienah	Black onyx (and similar)	Henbane, Comfrey, Flower heads of Burdock, Daffodil.	Tongue of a frog
Khil	Spica	Emerald	Sage, Trifol, Periwinkle, Mugwort, Mandrake	
As above	Arcturus	Jasper	Plantain	
Clisthert	Alphecca	Topaz	Trifol, Ivy, Rosemary	
Hiepact	Antares	Sardonyx, Amethyst	Long Aristolochia, Saffron	
Frucissiere	Vega	Chrysolite	Succory, Fumitory	
Morail	Deneb Algedi	Chalcedony	Marjoram, Mugwort, Nip, Mandrake	

## ABOUT THE SPIRIT WORK SERIES

This series of booklets is intended as an introduction to working with spirits, particularly those of the *True Grimoire*. This once famous Grimoire, until recently much neglected and undervalued, is one of the few surviving links in the West to an all but lost tradition. Under a thin veneer of terminology borrowed from its enemies, the Inquisition and their ilk, lurks a potent and pre-Christian system of evocation.

Unlike the Grimoires themselves, the type of magic encouraged here is thoroughly Spiritist, in common with modern African traditions and those of mixed African, Amerindian and European origin in the Americas. The view of the spirits is generally respectful, and the company of some of them is distinctly encouraged and welcomed. The existence of difficult, 'hard' or even hostile spirits is recognised; but others have simply been unjustly demonised in Western cultural contexts. The Grimoire, while masking itself as a handbook for controlling the former, is in reality far broader in its scope and involves both, as did its ancient predecessors prior to the demonisation of magic and the entities with which it deals.

The supposed 'demons' of the *True Grimoire* consist in reality of a wide range of spirit types, principally Elementals and Nature spirits. Nor do these in fact accord with the stereotyped picture of later Western magic, particularly in relation to Elementals. Their nature is far more in accord with the view of the late pagan philosophers, and their interpretation of the gods and spirits of the traditions with which they were in contact. Accordingly, many of these spirits will be found to possess considerable intelligence. Some among them will enhance the spiritual, moral, ethical and even physical development of those who approach them. This is almost the precise reverse of some modern views of spirits, which envisage the magician binding a 'demon' in order to liberate some potential previously inhibited by it. By contrast, some of these spirits will often encourage personal transformations the magician is resistant to and cannot achieve unaided.

In order to get the most out of this approach to magick the operator will need to be open to new ideas, though they are in fact



extremely ancient in origin. In particular, it must be realised that not all approaches to magick are compatible. Many modern Western systems have little in common with the approach involved here. While a Western Grimoire underlies the family of spirits described in this series, great care should be taken in adapting Grimoire materials for use with this approach.

On the other hand, this tradition has much common ground with many traditions outside the Western milieu. As well as the Living Traditions mentioned earlier, materials from ancient Greek and Egyptian sources will be found to be particularly compatible. The relationship of these materials with the later Grimoires provides useful indications on how to adapt the latter for use with these spirits. The empathy this magick has with the late period in ancient Egypt involves another significant advantage. This period was that of the emergence of Christianity in many forms, and of Gnosticism which in some of its forms was also Christian while including philosophical, magical and astrological ideas from various sources. This magick similarly can be embraced by modern Gnostics of whatever religion, so long as the Spiritist approach is embraced in return.



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GUIDES TO THE UNDERWORLD

**Spirit Work Series**

An introduction to working with spirits,  
particularly those of the *True Grimoire*.

**GOETIC PHARMAKOS**

Just as 'goes' is an ancient term for a magician working with spirits of the Underworld, so 'pharmakos' represents a magician working with herbs, alchemical processes and so forth. The types are not mutually exclusive, and accordingly there are spirits of the grimoire who work with alchemy, herbs, stones, etc. These spirits are very suitable allies for magicians combining the work of the 'goes' and the 'pharmakos'. The purpose of this booklet then is to detail approaches to goetic spell-work, facilitating the further reintegration of New World and Grimoire approaches.

Goetic Pharmakos, part of the *Spirit Work Series*  
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