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THESIS

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MEN OF KNOWLEDGE

(Concerning Shamanism, Sorcery and Don Juan Matus)

For N.C.E.A. B.A. in Fine Art

NATIONAL COLLEGE OF ART AND DESIGN

1992

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I would not believe by any reasoning that the soul or indeed the body can truly be changed into the limbs and shape of an animal by the contrivance or the power of demons; but the imagination of man which wanders while thinking or dreaming through innumerable varieties of things, and although it is not a body, nevertheless it assumes with wondrous celerity different forms which are similar to bodies whether the senses of man are lulled to sleep or are suppressed (that which is imagined) is transported to the sensation of others in an incomprehensible manner; this happens in such a way that the body of that man lies somewhere, while the things that are thought of (or imagined) take form as if alive, but much more strongly and forcefully than when a man's senses are suppressed in sleep; moreover, that which has been imagined to be embodied may appear to other peoples senses in the form of some animal.

St. Augustine
Episcopi Operum IX
(Rome 1797 pg. 659)

INTRODUCTION

Anthropology has taught us that the world is differently defined in different societies and these variations are especially visible in the concepts involved in Shamanism. The Shaman fulfills the function of Medicine man, Magician, Priest and Psycho-pomp, ie. A soul guide for the dead.

This work is not intended as an ethnographic or indeed an anthropological work. My interest in the subject of Shamanism stems from an interest in both cultural anthropology, and art-works produced by tribal peoples. These two subjects, together with a high personal regard for the spiritual integrity of tribal peoples, has led to my study in this area. This work should therefore be viewed as that of a student who is oriented to spiritual exploration. Much controversy surrounds the phenomenon of Shamanism, with the exponents of 'Science' declaring the Shaman a fraud, or at least a self-deluded madman. In the opposing New Age camp, Shamanism has been recklessly exploited and falsely quoted for questionable ends. In this work I hope I have avoided the excesses of either tendency, and given an honest and open treatment to the subject.

In the first chapter, I have used the account of J. B., a twenty-one year old Brooklyn poet, who was initiated and apprenticed by Adamie, an aged Dogrib shaman, near the Great Slave Lake, Canada. I have chosen J. B.'s account which he related to Stephen Larsen, (an authority on Shamanism) because in its content and imagery it

is typical of Shamanic initiation and procedures.

In chapter two, I have examined the Shaman of the Huichol Indians, of the Sierra Madre, Occidental, Mexico. The Huichol possess a highly complex hierarchy of dieties, each one having a specific relationship to each other. In this chapter I have discussed these dieties and their relationship to the Huichol Shaman. Hallucinogenic drugs play a major role in magico-religious practice throughout the world, amongst the Huichol, Peyote (*Lophophoro williamsii*) a small cactus, is employed with great skill to induce trance. Therefore in this chapter I discussed hallucinogens, their functions and how they relate to Jungian thought.

In chapter three, I have chosen to discuss the enigmatic and controversial figure, Carlos Castaneda, who achieved cult status in the United States during the 1960's. He was a graduate student in Anthropology when he claims he first met Don Juan Matus, a Yaqui 'Brujo' or 'Man of Knowledge'. Over the next five years Don Juan expounded his knowledge of Sorcery to Castaneda. Throughout this chapter, I examine the various procedures and concepts involved in Don Juans system of Sorcery and its relationship to the Shamanism of other cultures.



Fig. 1. Altain Shaman (Siberia)
Note Bodhran type drum used as magical 'horse'.

THE SHAMAN AND HIS WORLD

Pre-eminently a religious phenomenon, associated with Siberia and Central Asia, Shamanism has played a central and vital role in the spiritual life of many tribal peoples. The figure of the Shaman is associated with the estoric, the enigmatic and the 'irrational'. However the Shaman is not all exclusive to Central Asia. Throughout the world Medicine men, Miracle workers and Witch doctors perform the role of Shaman. It is the prerogative of the Shaman to undertake the role of mediator with the Gods, it is the Shaman that exorcises evil spirits and guides the souls of the dead to their final abode. He is at once priest, mystic, and poet.

SHAMANIC INITIATION:

The Shaman is the priest of his people and the technician of the sacred. He is the link between the mythic cosmos of his people and the ordinary consciousness of their everyday lives. Therefore the Shaman exists and works on two levels. To many of these tribal peoples the world of Spirits and Gods, is the 'true' or real world. Amongst the Jivaro for instance

Waking life is explicitly viewed as 'false' or a 'lie' and it is firmly believed that truth about causality is to be found by entering the supernatural world

(10, p. 134)

This view is universal and to a certain extent, can be found underlying many established religions, in Roman Catholicism we are 'mourning and weeping in this valley of tears'. To enter this supernatural world the Shaman must first be initiated and receive the powers which will enable him to percieve this reality in the supernatural.

The call to be a Shaman can come in many different forms, the most common of these however is through sickness or dreams, and through hereditary transmission. In tribal societies, a distinction is usually made between Shamans who have received their power spontaneously and Shamans who have inherited their power. Some peoples consider the spontaneous vocation the mark of the 'greater Shaman', and the hereditary Shamans lesser. These values vary considerably from society to society. Regardless of the selection process the Shaman is not considered 'qualified' until he has received two kinds of teaching;

- (a) ecstatic - dreams, waking visions
- (b) traditional - shamanic techniques, names and functions of spirits, myths, secret language etc.

To illustrate more vividly the experience of Shamanic initiation, I will cite the account of the 21 year old Brooklyn poet, who was initiated as a Shaman by an aged Dogrib Indian near the Mackenzie Range and Great Slave Lake, Canada, in 1961. J.B. or Joel, related his experience to Stephen Larsen, a noted authority on Shamanism, and I will return to his account throughout this chapter because it is typical in its form and content, of the Shamanic experience throughout the world, and because of its simplicity and beauty.

Joel had heard of Adamie, who was the head man of the Indians, and he became curious about the tales which surrounded him. He decided to visit Adamie at his house. He arrived to witness Adamie Shamanizing to cure a sick woman,

Suddenly the drumming seemed louder and louder. The pitch became unbearable. It screamed like thunder over the lake. animal cries cut through the darkness as Adamie leaped up. The metal that hung from him rang like a thousand bells

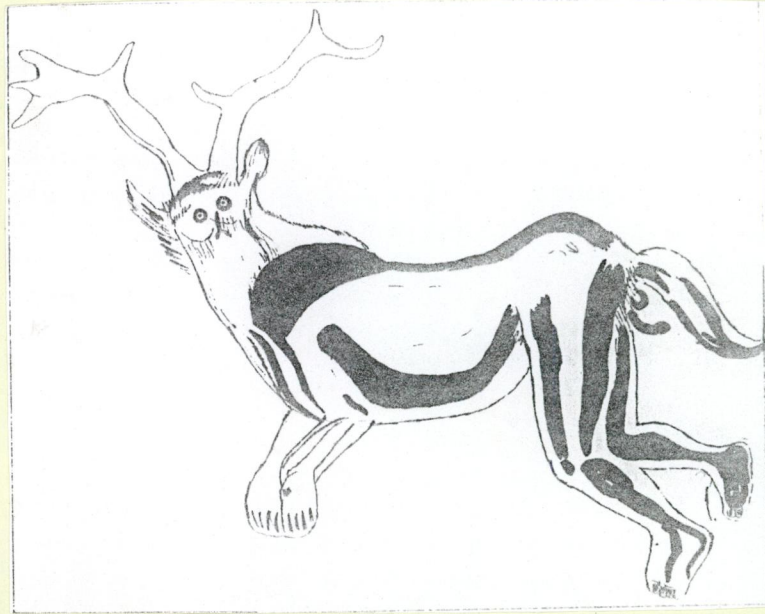


Fig. 2. Cave painting of a sorcerer:
Les Trois Frères, France.



Fig. 3. Shaman in bird costume.

NOTE: Lycanthropy (magical transformation of body shape) plays a vital role in many forms of Shamanism.

gone beserk. I was pulled into a state of turmoil. I saw great birds smash through the room. A force was pulling me into the dance and frenzy. Time was lost. I wanted to jump up from my place and scream wildly. (11, p. 189)

In the Shamanic séance, the drum is utilised to facilitate the undertaking of the ecstatic journey. Drumming is employed also to summon the spirits and shut them up within the drum, so that the Shaman can have mastery over them. The drum is frequently referred to as the 'Shamans horse', denoting the concept whereby the Shaman rides to the sky on its magical rhythm. Joel responded to Adamies drumming and had what is an archetypal vision associated with the transcendental. He witnessed a flight of spirits in the form of 'Great birds'. Birds are perhaps the most frequent form which spirits assume throughout the Shamanic cultures, as for example amongst the Huichol whose Shamans assume the form of birds during trance. The monotony of the drumbeat also which is prolonged, contributes to the frenzy which shoots the Shaman to the heavens or the underworld. Joel went on to describe how he experienced convulsions also universal as the illness of Black Elk, who as a child experienced convulsions when the spirits were teaching him. Many investigators have compared the Shaman to those who suffer from psychopathological disorders, such as epilepsy, schizophrenia and hysteria. These elements are now recognised as present in many forms of Shamanism. However it would be too simplistic to categorise Shamanism as merely a manifestation of mental disorder amongst tribal peoples. The social order often defines what constitutes a mental illness and what we as westerners would describe as 'crazy' may in other societies be only rational.

Let us continue with Joel;



Fig. 4. Inuit (Eskimo Shaman of the Mackenzie Sound)

My bones began to lose their adhesiveness - swirling light passed through my body. My mind made one last grasp at solidity. I screamed. (11, p. 189)

What Joel experienced now was a form of ego disintegration, that is a break down of his dominant conscious self, allowing the more basic aspects of his nature to emerge. Here the magical elements could be introduced. The mystical lights which passed through his body, relates to the inner light which plays a major part in Christian mystical theology, and in Eskimo Shamanism. The séance ended with both Adamie and Joel collapsing and Joel being carried home by Indian friends.

The days following the ceremony were detached and empty for Joel, he found that he was quiet inside and he was unable to regain his normal moods. At this point it should be noted that there is no information available to me that Joel, had at any time suffered from any mental disorder. He felt unwell after his experience, having dizzy spells rather like the sensation one experiences when jumping up quickly from a seated position. This period of passive detachment was quickly followed by a manic excitement. Joel channelled this excessive energy into the making of a hash pipe and he became obsessive in the execution of its every detail. This period of manic excitement is noted especially amongst Siberian Tungus and is called 'amurakh' or the 'first indwelling of the spirits'. This condition amongst tribal peoples is seen not as the preliminary to a pathological condition, but as an invitation by the spirits to Shamanize. Upon the completion of the pipe Joel set out to Adamie's house. He had no clear notion as to why he had undertaken to see Adamie again, it was as though he was being driven to the house 'against his will'.

Joel arrived to find Adamie at home and they discussed this and that until Joel presented his pipe to Adamie as a gift. Adamie demanded of Joel the reasons for his gift and Joel then asked him, how he had cured the woman at the healing ceremony.

" I would look at your soul, Adamie said flatly and finally. Help yourself Adamie. I was feeling too spaced out to be taken aback by his request. " (11, p. 189)

Adamie instructed Joel to lie down and put his hands by his sides. He chanted and walked slowly around Joel. The chant filled Joel's body (his corporal body) and caused him to disassociate. He remembered no more until he 'awoke' or rather recovered consciousness two days later. Adamie then informed Joel that he, Joel was going to work with him from there on and that he as a Master Shaman, was accepting Joels gift of the pipe. Adamie had in effect inspected Joels 'soul', that is he had performed an operation on behalf of the spirits, which was useful for a future Shaman in his personality. The acceptance of the pipe by Adamie, established a formal contractual agreement as Adamie officially agreed to Joels apprenticeship.

Mircea Eliade relates that amongst the Iglulik Eskimo, initiation proper begins when the 'angakok' (master shaman) extracts the disciples soul. This is carried out so that the spirits may know what is good and bad in a man, and also to obtain 'angakoq' ie. enlightenment for the disciple. In an interview with Stephen Larsen, Joel describes the period of the inspection of his soul by Adamie.

" I didn't think - I wasn't in my body any longer. Adamie had me, and for two days he had me. For two days he inspected me, looked at all the cracks in my soul, saw what he liked and what he didn't like. " (11, p. 191)



Fig. 5. Jívaro Shaman preparing *Banisteriopsis* vines for the hallucinogenic beverage, 'natema', employed for 'seeing' into the spirit world.

The next stage in Joels initiation consisted of a series of ordeals or tortures, designed to break down the structures which Joel had built for his life. The underlying idea of Adamie subjecting Joel to beating, baths in ice and constant badgering is to make the novice forget his past, and in fact 'die' so that he may be 'born' afresh as a Shaman. Despite the severity of the torture Joel felt obliged to continue his apprenticeship and at a certain point when he had become immune to punishment, he asked Adamie if he might meet the spirits.

MUSHROOM INGESTION SESSION:

Joel first 'met the spirits' at a séance in which he ingested a number of mushrooms (*Amanita Muscaria*). There was alot of drumming and this together with the narcotic properties of the mushrooms led to a state of profound anxiety in Joel,

Everything was choas and disorder. I wasn't ready.
(11, p. 194)

The distress and terror which filled Joels first trip, gradually ended and afterwards Adamie asked Joel to relate in great detail all the elements within his 'trip'. Adamie then picked out each fear and feeling and explained the spirit that controlled it, their functions and names. Joels anxiety and disorientation was a result of his having ingested a highly hallucinogenic and poisonous fungi, in this case the potentially lethal *Amanita Muscaria*. This concluded Joels first encounter with the spirits, it was to be two months until his next Shamanizing.



Fig. 6. Yakut (Siberia) Shamans singing and drumming.

MATTPOST

The use of narcotics is both universal and ancient in its pedigree. Sacred plants are used by Shamans and withches to gain ecstatic visions of the Supernatural world. European witches are known to have employed with great skill, salves of Belladonna, to carry them to Sabbaths, and to transform themselves into animals. The Huichol employed Peyote, (Lophophora Williamsii), to communicate with their deities. Indeed, there is such a wealth of literature on the subject of Shamans and hallucinogens that I could not possibly deal in greater depth with this subject during this work. Suffice it to say from Siberia to the Andes, hallucinogens are recognises to have magical uses, as in the employment of the San Pedro cactus, by the Currenderos of Peru.

THE SECOND SEANCE: - Meeting the Spirits.

Joels second séance began as did the first, with Joel dancing and drumming wildly. After some time he experienced a wave going up his spine and 'exploding' in his head, and he entered trance.

In trance, I had a vision, I saw a bear. And the bear motioned me to follow it. This was the spirit, the force I was to follow, to take the journey with.

(11. p. 194)

Shamans operate within the Supernatural sphere and as such they need assistance from Supernatural beings. These beings or spirits of the Shaman are of two types, helpers who perform acts under the direction of the Shaman, and guardians over which the Shaman can exercise no control. Each Shaman may have a number of these two types of Spirits to help and guide him. Their forms, names and numbers differ from region to region, the Vasyugan Shaman of Siberia have a single spirit, which is both a guardian and helper, usually in the form as with Joel of a bear. This bear would normally accompany the Shaman in

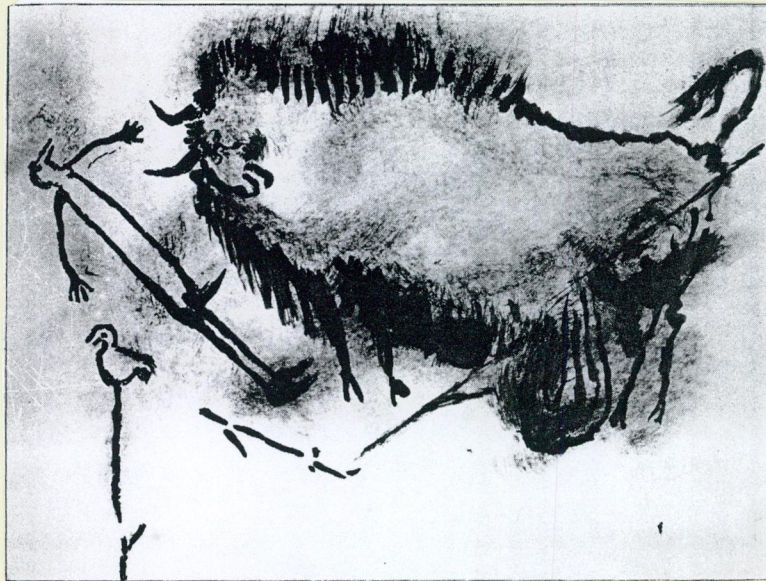


Fig. 7. Shaman-like figure, with bird on pole.
(ink copy) Cave of Lascaux, France. Paleolithic.



Fig. 8. Indian graveyard, Bella Coola, Br Columbia,
Canada.

his flights to the heavens or descents to the underworld. Amongst the Yakut of Siberia each Shaman has a *ié-kyla* (animal mother) a mythical image of an animal helper. Lesser Shamans may have a wolf or dog for such an animal mother, whilst greater Shamans have a powerful animal, such as a Brown Bear, an Eagle or an Elk.

Joel followed this 'spirit mother' and as his journey progressed, the bear turned into a woman, then followed a whole series of sexual imagery " buttocks, thighs, breasts a whole swirl of sexuality, of flesh ", what followed these sexual images is perhaps one of the most central and widespread, archetypal Shamanic experiences;

I was swirling and whirling, and I felt like I was falling to the centre of the earth. And as I was going down, there were Creatures on all sides of me. And they would rip and tear, take pieces from me as I went down. And when I hit the bottom they all descended on me and tore me up. A falcon on my eyes, a many toothed dog gnawing on my backbone.

(11, pp. 194-195)

In other words Joel experienced dismemberment, this is seen in Shamanism as a truly great mythico-ritual theme. The Yakut Shaman, Sofron Zateyev informed Pyotr Ivanov that after an initial period of fasting, the candidate Shamans ;

limbs are removed and disjointed with an Iron hook, the bones are cleaned, the flesh scraped, the body fluids thrown away.

(9, p.84)

Another Yakut Shaman Gavril Alekseyev, relates that each Shaman has a Bird of prey mother. This great bird appears only twice in a Shamans life firstly at the Shamans spiritual birth, and at the moment of the Shamans death, where he carries the soul of the Shaman to ripen amongst the branches of a Pitch Pine, in the underworld.



Fig. 9. Shaman dancing with spirits. From the Fatih Album of Ustad Kalem. (Chinese Shamanism)

When the soul has reached maturity, the bird carries it back to the earth, cuts it into pieces and distributes it amongst the evil spirits of disease and death. This theme of ritual dismemberment is echoed in the Tibetan 'Feast of Demons', where the meophyte shares his body out to demons and spirits who are in animal form. The object of dismemberment is to give to the spirits, so that they will 'know' the Shaman and repay him with their assistance. It also has a direct death and resurrection theme, similar to the Christian/Catholic concept of transubstantiation, where the body and blood is ritually shared out to believers. After the dismemberment experience, Joel felt a strange elation, energy coursed through his body. He felt rejuvenated and felt he could see through bones, souls and solid objects. He also felt that there was an extra element within his body, and he emerged with a tangible gift from his guardian spirit, a song of his experience, which would become his 'medicine song'. The Songs of Shamans and Sorcerers are seen as having special magical qualities. They are original and authenticate the Shamans claim to power. They serve, in some cases to help invoke the spirits together with the drum, and also to assist him on his journeys. The 'black' Altaic Shamans of Central Siberia, cries to his audience as he rides over the Steppes 'By the power of song we cross it'. Shamans are also believed to understand the language of all nature and animal cries frequently amongst the Eskimo, Yakut, Yukagir and the Chukehee. They are believed to be communications between the Shaman and his animal spirit helpers.



Fig, 10. Navaho medicine man, pictured during a curing ceremony.

Not long after this experience, J. B. decided that he would not continue his apprenticeship to Adamie. He felt that he did not have the necessary commitment to continue his learning. If he continued his training as a Shaman he would be trapped in the world of the Indian. J.B. was a white indoctrinated man, possessing a modern psyche, he could never become an Indian and fit into their lifestyle.

What is significant and indeed poignant, is that Joel experienced the selfsame archetypal process as the Shaman of the Yakut or the Australian Aranda, that is death, dismemberment, reconstitution, the gaining of power through new facilities of vision. The Shaman must work in a society where his vocation is recognised, where he can rescue souls which have strayed and undertake ecstatic journeys. J.B. returned to his native Brooklyn and as he could not practice his new found profession, he fell into a classic culture trap, living hard and mean on the streets. He lacked a framework for validating his visionary experiences and having lost the stability of his 'old' self which was destroyed by the initiation process, he found it difficult to cope with urban living. It took some time before J. B. was able to utilise what he had learned with Adamie and relate that knowledge to his indigenous culture. As Stephen Lasen noted,

he (Joel) has been transformed, reborn in some basic
life-affirming way. (10, p. 200)

This then is surely the goal of Shamanism, transformation, renewal and the ability to transcend the everyday. That is gain access to the spirit world.



Fig. 11. Shamans coat. Goldi (Siberia)
Note: Animal symbolism of spirit helpers.

I feel that the accounts of Westerners such as J. B. and Barbara Myerhoff and Carlos Castaneda, are of great value to us in that they elucidate the mysterious, incomprehensible twilight in which Shamans, Brujo's and other practitioners of the magical operate. Other Anthropological observers have tended to only describe the social functions of the Shaman from an outsiders viewpoint. It is only by entering the Shamans world unprejudiced by 'western' concepts, that we can fully appreciate the beauty and the strength of his profession and cosmos.

With regard to the proported magical powers of Shamans, I would like to note that I have been unable to find a single instance where Scientists have investigated, reported supernatural phenonmenon supposedly produced by certain Shamans. It would appear that many 'Men of Science' are prepared to dismiss these 'powers' without undertaking the necessary field work to support their view.

THE HUICHOL

My prayers fly, my prayers rise with the wind;
They were born in the place of the rain message.
They were born in the blue space.
We are the seed people,
And the Gods remain with us in the abode of the
Gods (13, p. 840)

The Mára'akáme holds a position of great prestige and power in Huichol society. He is frequently an elder and Law giver. He fulfills the roles of healer, soul guide for the dead, intermediary between the Gods and his people. The dress of the Mára'akáme reflects the nature of the Shamans role, and writer James Norman describes vividly the dress of the Mára'akáme Hilario whom he encountered in 1977.

Hilario was wearing the traditional everyday dress of his people. Coarse white garments - puff sleeved blouse and calf length pants, the borders embroidered with fanciful animals and flowers. His thick waist was girded by a wide, colourful sash of wool, and a belt made of tiny square purse-like woven bags. His stiff-brimmed Sombrero was decorated with a felt cross, the feathers of birds, and danglers that jiggled with every movement. (13, p. 832)

From our first glimpse of the Mára'akáme, we see a feature of Shamanistic symbolism which reoccurs universally. The ancient Irish used the synonym 'to put on feathers' which meant to become a Sorcerer, and in Siberia, elaborate costumes of feathers were constructed, which when donned by a Shaman, imbued him with magical powers, and assisted him on ecstatic flights. Flight or supposed flights to Venus Mountain in European witchcraft were described vividly by witches during trials in the middle ages. This reveals that in the European mind, flight or the concept of its freedom is deep and possesses a potent pedigree in thought.



Fig. 12. The Huichol Shaman, Ramon Medina, pictured in a Peyote trance, 1968.

drug Mescaline, an alkaloid closely resembling in chemical construction the hallucinogen L.S.D., which is derived from ergot, a cereal fungi and parasite. It is interesting to note that ergotism (poisoning) is attributed as one of the causes of the hysterical outbreaks of witchcraft in the middle ages in Europe. It is identified as one of the ingredients which European witches used 'to take flight to their orgies with the devil'. Most Huichol ceremonies involve the ingestion of Peyote buttons, which 'break down the barriers' between men and the gods. It plays an integral part in their ceremonies. Later in this chapter, I will discuss such a ceremony which James Norman attended, but first I will discuss the apprenticeship of the Shaman.

As I have mentioned previously, the apprenticeship of the Shaman is both long and arduous. The fasting and meditation recalled by Hilario are reminiscent of the apprenticeship of Carlos Castaneda with the Yaqui 'brujo' Don Juan, during the 1960s and '70s. Fasting and meditation are common methods used throughout the world to reach a state known as disassociation. That is, they are elements which contribute to the shutting down of external stimuli, and the release by the ego of its controls. When this occurs subliminal levels of consciousness are allowed to surface and express themselves. Figures from the cultural traditions of the apprentice also are allowed to manifest themselves, and thus to propagate and give consensus to the individuals belief systems.

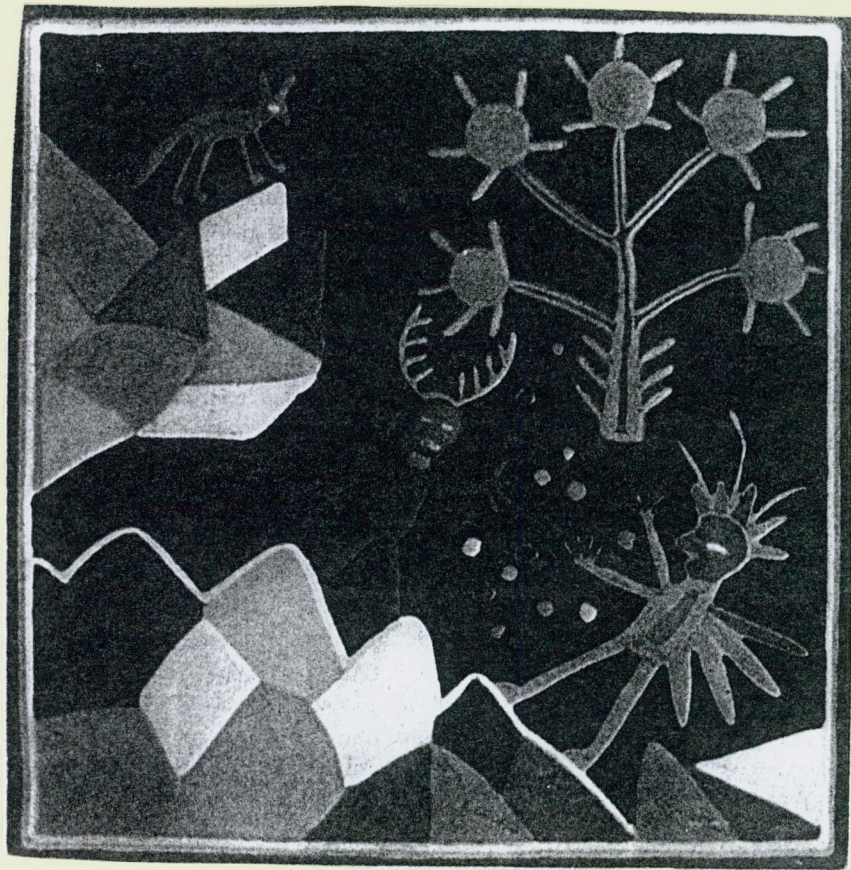


Fig. 13. Devils Weed Sorcerer, Kíeri Téwiyári and
Peyote Shaman Káuymarie.
(Yarn painting by Huichol Indians)

Huichol religious beliefs combine aspects of pantheism, and certain beliefs which may be possibly the result of Christian influences. central in the Huichol pantheon of gods is the great omnipotent figure of Tákéxíküa (Our father Sun), his role echoes that of the Aztec Sun god, in that he is the ultimate life giver ensuring light, by whose power men, animals and plants may live and prosper. In psychology the sun is a major archetype and for very obvious reasons. Its roundness symbolises a harmonious symmetry and a need for order in the chaos that is the world. The sun and representations of it are found in all parts of the world, ancient Egypt with its cult of Horus, has indeed been attributed as the first appearance of monotheism, from which Christianity eventually sprang via Judaism. Not only is the sun a figure of wholeness and harmony, but on a deeper level it represents in Jungian psychology, the expression of a deep seated indefinable need. Dr. M. L. Von Franz explains the circle as a symbol of the self. It expresses itself as a symbol for the relationship between man and the whole of nature, and for the Huichol the figure of Tákéxíküa is just this, all the other deities are dependent on him, for without him there is only a yawning black void. As Tákéxíküa is masculine in character and is in heaven, he needs to be counterbalanced with an earth female mother. This corresponding female figure is called Nákawé. Tákéxíküa is bright and floats in the heavens. Nákawé naturally is dark and the earth is her body. She is the figure that provides an assurance of fertility to a people plagued by a high infant mortality rate. This ensures the continuity of the tribe. for a patriarchal people such as the Huichol, she is a collective embodiment of the anima, the feminine aspect counterbalancing the masculinity of Tékéxíküa.



Fig. 14.
Tungus Shaman (Siberia) and his magical 'horse'.

Next in rank to Tákéxíküa and Nákawé is Tatewari (Our Grandfather Fire). He manifests himself in Huichol minds as both a utilitarian gift from the gods and also as the god who decides ultimately who is to be called to be a Mára'akáme. In the middle ages European alchemists used fire in their search for the philosophers stone, and the elixir of life, clearly understanding that fire is a transubstantial agent, changing matter from one form to another. It destroys and converts and is beyond good and evil, this role as an impassive outsider to man makes it the ideal decider of those that are worthy to become Shamans.

It is Tatewari who decides who is to become a Shaman but he is not the one to inform the prospective Shaman. This function is carried out by Our Elder Brother Káuýúmarie patron of Shamans. Káuýúmarie frequently appears in the form of a newborn deer, bringing the message from Tatewari to the candidate through the latter's dreams. Hilario, the Huichol Shaman and informant of James Norman describes a typical dream through which he was called by Tatewari, through Káuýúmarie,

'How or when did you decide' to become a Mára'akáme ?'
I asked, 'Our Elder Brother Káuýúmarie the intermediary of the deities told me' he said. Then Hilario recounted how as a boy he had a strange dream. Káuýúmarie, patron of Shamans and a semidivinity in the Huichol pantheon, had appeared as a newborn deer. The deer brought a message from Tatewari (Our Grandfather Fire). (13, p. 836)

Hilario went on to describe his long apprenticeship including fasts and meditation in the Sierras.

As we have already seen Káuýúmarie is the patron deity of Shamans and is contained in Híkúri or as it is more commonly known Peyote (*Lophophoro Williamsii*). Peyote is a cactus indigenous to the American S.W. and north and central Mexico. It contains the psycho active



Fig. 15. Kiéri Téwiyári entices an Indian woman to become a witch. (Huichol yarn painting)

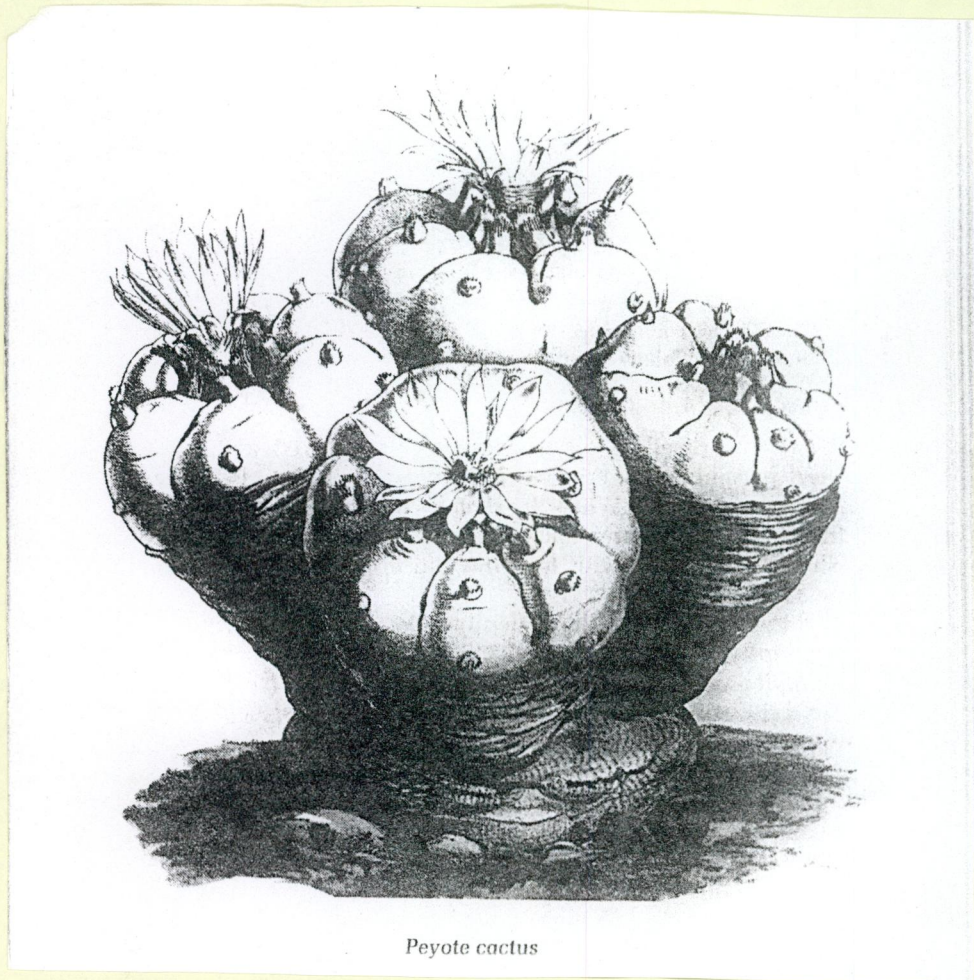
Learning the sacred texts of the Huichol involves indoctrination. The neophyte in the sacred legends of his people increasing his faith in the 'rightness' of his peoples beliefs, and enabling him to perform competantly his formal role as priest, when he is qualified as a Shaman. Given the stable society of the Huichol, where traditional values have not yet been disturbed by outside ideas and forces, it is not surprising that the people who have ingested peyote within their own culture, should correspond to their expectations of how the gods should behave.

Many Westerners who have ingested Peyote for the larger part report a jumble of phantastic but meaningless images and impressions. Again this should not be surprising as in the West with its breakdown of organised religion, and the spread of materialism, a coherant sense of the spiritual would appear to have been lost. Notable amongst the exceptions to this is Barbra Myerhoff an anthropologist, who lived amongst the Huichol, and who was incidentally the personal friend of Carlos Castaneda, an anthropologist that I have mentioned earlier and will discuss in greater depth in the next chapter.

Returning to Barbra Myerhoff who's experiences are clearly archetypal in origin. She reports that after ingesting Peyote she found herself;

impaled on an enormous tree with its roots buried far beneath the earth and its branches rising beyond sight, towards the sky. This was the tree of Life, the axis mundi or world pole which penetrates the layers of the cosmos. Connecting earth with underworld and heaven on which Shamans ascend in their magical flights. (16, p.210)

In Yakut legend the Shaman is carried in his initiatory dreams to the cosmic tree on top of which the lord of the world resides, and in the branches of this tree are the souls of future Shamans.



Peyote cactus

Fig. 16. Peyote cactus.

The tree of life is representative of the sacrality of the world, its fertility and perenniality. There is a clear relationship to what Myerhoff 'saw' and to the idea of creation and initiation, and the logical progression of which is immortality. It is a reservoir of symbols, fruit and fertility, milk and enrichment. In the Western mind the tree has evolved to become the cross, a symbol of redemption, and healing the union between 'sinful' man and his 'loving' creator. The visions which Myerhoff witnessed did not stop there, it continued as follows,

A tiny speck of brilliant red flitting about a forest darkness. The speck grew as it neared. It was a vibrant bird who an insouciant flicker, landed on a rock. It was Ramón as psycho-pomp, as papagano - half man, magic bird bubbling with excitement. He led me to the next episode which presented an oracular, gnome-like creature, of macabre stickiness. I asked it the question, the one that had been on my mind for months 'What do myths mean?' He offered his reply in slimy tones, melting with a deadly portentousness that mocked my seriousness. 'The myths signify nothing they mean themselves' (16, p.214)

The Mára akáme Ramón Medina Silva, was the soul-guide to Myerhoff on this 'trip'. The significance of the bird-man image too is of interest, as earlier I mentioned the image of the bird in relation to the transcendental. Clearly the bird-man symbolises a synthesis of animal and human intellect and an animals sense of freedom.

Birds are psychopomps. Becoming a bird oneself or being accompanied by a bird indicates the capacity, while still alive, to undertake the ecstatic journey to the sky and the beyond. (9, p. 92)

The second portion of Myerhoff's experience in which she encountered the 'gnome-like' being, may be a manifestation from the primitive sector of her unconscious. The question of the origin of such figures and indeed of such experiences themselves is a complex issue, do they spring from wells deep within our being?, or are they archaic magical experiences inexplicable and impenetrable to science? Whatever their origins these experiences are both stimulating, and reflective of the mysterious creature that is man.



Fig. 17. Shaman (Huichol) preparing to jump across a crevass.

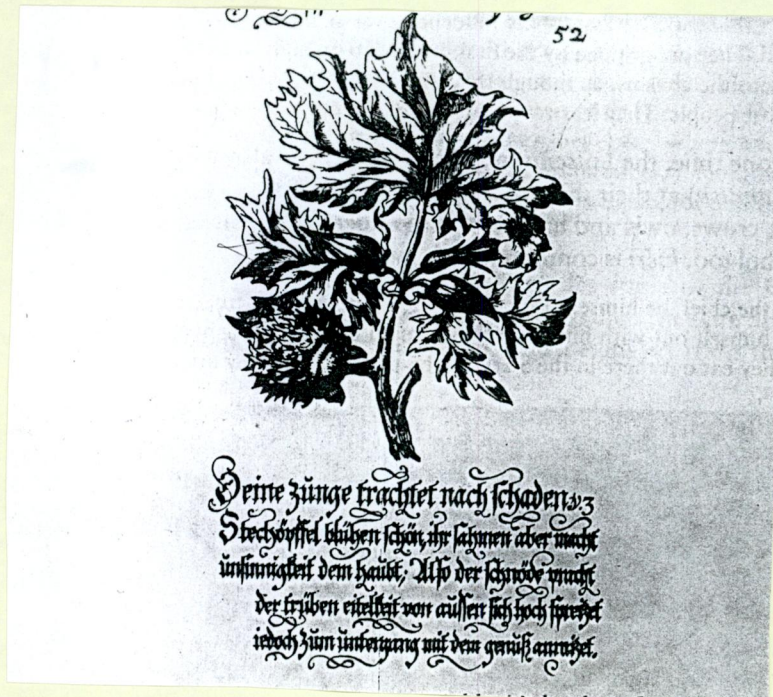


Fig. 18. Devils Weed.

The 'official' Peyote cactus which is used in an open and public way by the equally 'official' Mára akáme in ceremonies designed for the general good of the tribe, has his dark sinister counterpart in Kiéri Téwiyári.

She distorts men. She gives them a taste of power too soon, without fortifying their hearts and makes them domineering and unpredictable. She makes them weak in the middle of their great power. (1, p. 56)
Don Juan to Casteneda on the nature of Devils weed.

Thorn-apple or Yerbe del Diablo as it is known in Mexico, is a highly noxious herb, native to the American south west and Mexico. It has been used by Indians to facilitate the encountering of Spirits, the transformation into animals and the casting of spells since ancient times. Anthropologists working with the Huichol encountered stoic resistance upon raising the subject of Devils weed. The Indians professed ignorance of the herb. It was a year into their field work that the Mára akáme Ramón Medina Silva, who was the famed soul-guide of Barbra Myerhoff admitted that although the Huichol had no Devils weed cult of their own they were aware that 'witches' used it to carry out 'evil deeds'. The witches of the Yakui also incidentally used Devils weed to turn into animals, such witches were known as 'diableros'. The Devils weed sorcerer Kiéri Téwiyári of the Huichol, conforms to Don Juans description of the qualities of this character insofar as he is violent, unpredictable and evil in character. He tries continually to lure foolhardy or power hungry Indians away from the protection of Káuyúmarie Ramón Medina Silva reported,



Fig. 19. Shamans coat,
Yakut Siberia.



Fig. 20. Byryat Shaman,
Siberia.

Note; Shamans costumes display the symbolic features of the archetypal Shamanic mythology. Iron ornaments symbolise the iron bones of immortality. Helping spirits are often depicted in the form of bears, wolves and other animals.



Fig. 21. Witches Sabbath. Hans Baldung Grien (1520)

Many people are that way, they learn from him. They follow his trail. They become dizzy and their throats become constricted. They become intoxicated and stumble over their feet. They writhe and fall on the ground. Kiéri Téwiyári sings over them. He says 'I am the Mára akáme follow me'. In this way, he asserts his influence over them. He makes them roll on the ground. They are gripped by the desire to climb on high rocks, to fly, to jump deep, deep into the chasms, as though they knew how to fly. They believe that they can fly, those people. They learn from him, and they become witches. (17, p. 48)

Kiéri Téwiyári the Devils weed sorcerer, is for the Huichol the very embodiment of all that is sinister and evil. Huichol society is strictly ruled by Indian standards and this authoritarianism has caused the repression of unexpressed negative feelings. The resultant action of this repression is that the 'underground' emotions create a shadow. As Dr. Jung has noted,

Even tendencies that in some circumstances be beneficial are transformed into demons when they are repressed. (18, p. 63)

Kiéri Téwiyári is such a shadow for the Huichol. He is self seeking in that he seeks disciples over which he gains almost total control. It must also be noted that he does not allow his followers to jump into the abyss, their destruction is not his aim. His function is to be the opposition to Káyúmarie (our elder brother), the mythic hero of the Huichol who can function only in the presence of a complementary opposite.

Hallucinogens

To recapitulate on the functions of the functions of the principal hallucinogens employed by the Huichol, I have classified them according to their functions.

Peyote (Lophophoro williamsii).

Híkúri (Peyote) is ingested.

It contains Káyúmarie a divinity.

Káyúmarie facilitates communion with the gods.

Káyúmarie is a protector.

It is used publicly.

It is used for 'good' purposes.

Devils weed (Datura meteloides).

Kiéri Téwiyári is ingested or applied as a salve.

He is the divinity contained in Devils weed.

It is used to obtain 'power'.

Kiéri Téwiyári is a 'bewitcher'.

It is used privately.

It is used for 'evil' purposes.

DON JUAN AND CARLOS CASTANEDA

For me there is only the travelling on paths that have heart, on any path that may have heart. There I travel, and the only worth-while challenge is to traverse its full length. And there I travel looking, looking breathlessly. (1, p. 4)

One of the most interesting figures to arise out of anthropological research in the 20th century is the enigmatic Don Juan Matus purportedly, a Yaqui 'brujo' or man of knowledge, whom Carlos Castaneda a graduate student in Anthropology met in Arizona in 1960.

In relation to Carlos Castaneda I am aware of the many accusations surrounding the author and the authenticity of his work. While acknowledging that, some of the episodes which incidentally have not been used in this work stretch even the most open-minded readers imagination. I personally believe that Castaneda and his accounts must be approached objectively, the only honest view to take of his work is an agnostic one. With regard to the unconventional methods which Castaneda employed to present his findings, that is the apparently unscientific novel format, Castaneda had been encouraged by his professor Harold Garfinkle, to adopt his 'ethno-methodology', (an anthropological standpoint in which Garfinkle professed that the investigator must participate fully in the activities of the individual or groups under investigation.) Garfinkle further professed that the investigator should present their findings in an naturalistic mode, divorced from the dogmatic scientific format imposed by conventional social science. Thus he believed an investigator could gain a greater insight into the group studied from the viewpoint of the indigenous culture.

In relation to the reported magical powers of certain Shamans, I would like to note that I have been unable to find a single instance where scientists have investigated reported supernatural phenomenon. It would appear that many 'men of science' are prepared to negate these claims without undertaking the necessary fieldwork.

Don Juan took the young Castaneda under his tutelage as a sorcerer and over the next five years expounded his knowledge in the ways of becoming a 'brujo' or man of knowledge. The real goal of a man of knowledge was to attain power. A man of knowledge was a sorcerer and a sorcerer had enemies as other men have, and although Don Juan himself had no use for witchcraft, he informed Castaneda on the use of 'power objects'. These objects were tools imbued with supernatural powers which could kill an enemy. Properly speaking such objects were used only by lesser 'brujos' as they were war objects, and a real man of knowledge was not a man of strife. I include the following dialogue to clarify the nature of such objects, Castaneda questions Don Juan,

Anything can be a power object.
Well which are the most powerful then?
The power of an object depends on its owner, on the kind of man he is. A power object fostered by a lesser brujo is almost a joke; on the other hand, a strong, powerful brujo gives his strength to his tools. (1, p. 22)

In other words these power objects were clearly limited by their owner. The degree to which a man of knowledge had advanced in his knowledge of the secrets of sorcery was the key to the limits of a sorcerers power object.



Fig. 22. Shamanic transformation into bird form.



Fig. 23. Sacred plants, a doorway to mythic visions.

Power objects take the form of Maize kernels, Crystals, Feathers and almost any other form. The most powerful form of this type of witchcraft was called 'Maíz-pinto'. Maíz pinto was a corn kernel. This type of witchcraft was carried out as follows. The bewitcher places the corn kernel within the bud of a certain yellow flower which is brought to a place where the victim is likely to come into contact with it. Once the kernel is touched it magically enters the body and immerses itself in the intestines or chest of the victim, where it stays until the victim dies. The only hope for the unfortunate is to seek the assistance of a brujo, who is stronger than the bewitcher, who may be able to remove the kernel by sucking it from the body. An individual who touches the flower accidentally and discovers the kernel concealed within it is,

aware that he is the object of sorcery and is thoroughly convinced that he is doomed according to the most solemn traditions of his group. (19, p. 85)

His friends and relatives share this certainty. From then on the community withdraws, standing aloof from the accursed, it is not only as though he were already dead, but as though he were a source of danger to the entire group. Every action of the unfortunate individuals group leads him to believe that his death is imminent and only stronger magic will save him from certain death. Notwithstanding this, it should also be noted that other agents besides psycho-physiological ones could also bring to bear their part in the many documented cases of death arising from witchcraft.

Bewitching according to Don Juan was only a very small part of the world of the Man of knowledge. It did not pertain to the acquisition of power nor did it increase strength of a warrior. What brought about the accumulation of power and therefore knowledge was a series of practices and acts which gave the Man of knowledge an ally.



Fig. 24. Picture depicting Cuna (Panama) Shaman at a curing ceremony.

An ally according to Don Juan is 'a power a man can bring into his life to help him'. The ally of a Man of knowledge 'advised' and gave him the strength to perform his bidding. The ally carried out the sorcerers wishes regardless of their nature, whether they were right or wrong. The Shaman or sorcerer therefore has unquestionable power over his allies, who are able to perform tasks too great for lesser helping spirits. These allies typically manifested themselves as they did to Castaneda in animal form.

I had seen them only once, a gigantic black jaguar with yellow glowing eyes, and a ravenous, enormous coyote. The two beasts were ultimately aggressive and overpowering. The jaguar was Don Genaro's and the coyote was Don Juan's. (6, p. 98)

Amongst the Carib Shamans of Dutch Guyana the novices, after fasting, dancing and intoxicating themselves with narcotics, are shown by the father Shaman how to turn themselves into jaguars. Amongst the Cahulla of Southern California, Shamans receive their power from Makat, the Creator, but the power is transmitted through guardian spirits in the form of the fox, coyote, bear, etc. The self is often represented as a helpful animal as in the magical fox of Grimms fairy-tale, 'The Golden Bird', it is a symbol of the psyches's instinctual animal basis. The irrational but useful and spontaneous power within the self. Amongst the Mazatec of Mexico, the helping spirits known as 'laa' are a race of little people, that live in groves and may help those that are kind to them.

In order to first harness the great power inherent in the allies, Castaneda was obliged to partake of the two possible substances, one of which would become his ally, The two allies were respectively 'Yerve Del Diable' (Devils Weed) and 'Humito' (Little smoke), In Don Juans system of beliefs ,

the acquisition of an ally meant exclusively the exploitation of the states of non-ordinary reality he produced in me through the use of hallucinogenic plants.

(1, p. 24)

In the world of Don Juan, Mescalito the divinity contained in *Lophophora Williamsii* (peyote) was not an ally, he was merely a protector and a teacher in that he showed 'the right way to live'. He could be taken by anyone with the 'right' intentions, but his power was of such a nature that it could not be harnessed for magical purposes. He can not be tamed and used as an ally is tamed and used. The first ally which Castaneda experienced was Devils Weed. One of the functions of this ally was that it could be used to divine in conjunction with lizards. After a complicated procedure in which a specific series of steps were carried out in preparing the Devils weed as a Salve, Castaneda went to where he had planted his own *Datura* plants and placed one of two lizards on his right shoulder. He then applied the salve to his temples. The rationale behind the lizards used in this sorcery was that one of the lizards which Castaneda had previously put a series of questions to, would seek out the answers and would return to inform her sister, the lizard on his shoulder, who would then in turn inform Castaneda as to the answers to the questions. Castaneda applied the salve repeatedly to his temples until he found that he was in a different scene in which he witnessed acts in answer to his queries. Don Juan later explained that Castaneda had erred in not listening to the voice which he had heard. Instead he had visualised the scene and had not been able to fully comprehend the answers of the lizards.

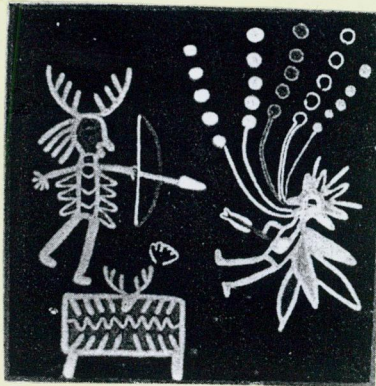


Fig. 25.
Shaman shooting Sorcerer.



Fig. 26.
Colas, the great Shaman
of San Andress, Cohamitia,
Greeting the rising sun.

The divinatory function of this ally was only one facet of its power. Properly used by a brujo it could bring about the death of an enemy, or help the sorcerer to achieve superhuman feats. It could also be used to 'fly', as the anthropologist discovered. After applying a salve of Devils Weed to his entire body

Don Juan kept staring at me. I took a step towards him. My legs were rubbery and long, extremely long. I took another step. My knee joints felt springy, like a vault pole; they shook and vibrated and contracted elastically. I moved forward. The motion of my body was slow and shaky; it was more like a tremor forward and up. I looked down and saw Don Juan below me. The momentum carried me forward one more step, which was even more elastic and longer than the preceding one. And from there I soared. I remembered coming down once; then I pushed up with both feet spread backwards and glided on my back. (1, p. 125)

In the ensuing dialogue between Don Juan and Castaneda the anthropologist questioned the reality of his flight, did his body fly ? or was it merely a flight of fancy ? Don Juan concluded that Castaneda had flown but whether an onlooker would have attested to this, would depend on the individual involved.

Don Juan and other Men of knowledge do not seem to fit comfortably into the category of Shaman. In initiation with Don Juans system of sorcery, the neophyte is chosen by 'power' and pointed out to the brujo as the chosen one. In Siberian and other forms of Shamanism, initiation is usually validated directly by the spirits, by hereditary in that his ancestors were Shamans, or it may be that the would be Shaman asked to be initiated. Power of course may well allude to a type of Spirit but as Don Juan described it, it appears as an impersonel force, rather similar to the 'mana' of Oceana and Polynesia.



Fig. 27. Page from Codex Magliabecchi. (Mexico)
It depicts Indians eating magic mushrooms.



Fig. 28. Cuna (Panama) script containing formula
for curing illness.

After his experiences with the Devils Weed, Don Juan insisted that before choosing his ally Castaneda must first partake of Humito (little smoke) the second possible ally. Collecting and preparing the smoking mixture, was a complicated procedure, many of the ingredients could be collected only at certain times of the year and in certain places. Finally when all the ingredients had been dried and prepared, Castaneda was ready to encounter the second ally. This took place on Tuesday the 31st of December 1963. Castaneda experienced a series of strange sensations in his body, the smoke seemed to make his body first spongy and light, and then it seemed that his body was insubstantial and was nothing anymore. Don Juan informed his apprentice that now he had lost his human form and was free to turn into anything he wanted. However Carlos was not able for the strain of his first encounter and he fell asleep.

Castaneda's second encounter was infinitely more revealing of the nature of Humito. According to him it took place on the night of Sunday the 7th of February 1965. After again smoking the mixture Castaneda soon felt numb, both bodily and emotionally. Don Juan proceeded to give Castaneda directions.

He said that my body was disappearing and only my head was going to remain, and in such a condition the only way to stay awake and move around was by becoming a crow. (1, p. 136)

After some time, Don Juan informed Castaneda that his body had disappeared completely, and that all that remained was his head, and it was this that would take the form of a crow. Then Don Juan through a series of manipulative cues, instructed Castaneda as to how to become the crow. The wings emerged from the cheekbones, the tail from the back of the head, and the legs from the chin etc.

Finally Don Juan picked up Castaneda and tossed him into the air.

I remember I extended my wings and flew. I felt alone, cutting through the air, painfully moving straight ahead. (1, p. 163)

On this flight he encountered an object which was thick and possessed a pinkish glow, others of its kind moved towards him threateningly. Castaneda or rather the crow that was Castaneda jumped away. The last scene Castaneda remembered was 'three silvery birds' which radiated a shiny, metallic light. Castaneda liked these birds and he 'flew' off with them.

It seems clear from this account that the main functions of Humito was to elicit in the sorcerer a numbness of mind and body, which would facilitate a receptiveness to the manipulative instructions of Don Juan. It could well be that Don Juan 'hypnotised' Castaneda while he was under the influence of the drug, and used the malleable anthropologist to demonstrate his own credibility as a brujo. As to the visions which Castaneda witnessed while in his bird form, Don Juan explained that to a crow, pigeons are perceived as pinkish and glowing, and the feeling of menace that Castaneda experienced was a result of his being a crow. The three silvery birds were other crows which were of great significance to Castaneda's future. Don Juan explained that when Castaneda died, his soul would fly off with them. Also the time at which Castaneda first encountered the crows, would indicate the time of death of the anthropologist.

As we have already seen Shamanic helpers frequently take bird form, the crow is one of the most popular. Don Juan described himself as a crow and it was for this reason that his apprentice should assume the same form under Humito.

In Norse mythology, Odin possessed two crows, Huginn (thought) and Muninn (memory), who may represent two helping spirits in bird form, which he sent in an archetypical gesture to the four corners of the Earth.

Of course in Don Juans system of sorcery, narcotics were only one aspect of the sorcerers struggle for knowledge and therefore power. In Carlos Castaneda's second publication 'A Seperate Reality', he further expanded on the course of his apprenticeship. The task that followed on from the use of the narcotics was the task of 'seeing'.

What is it like to see, Don Juan ?
You have to learn to see in order to know that.
I can't tell you. (1, p. 169)

To 'look' and to 'see' were quiet different in Don Juans system. Looking consisted of merely comprehending in a very superficial fashion the form of things. Seeing was a complicated task involving not only the eyes, but all the senses at the sorcerers disposal. It necessarily involved the sorcerer in learning. To facilitate the learning process the man of knowledge needed 'unbending intent' and 'clarity of mind'. The apprentice needed these qualities in order to withstand the impact of his confrontation with power, Five years after the start of his apprenticeship Castaneda left unable to withstand the strain.

To encounter a magical being was an immense gift on the apprentice as it bestowed its power onto the sorcerer. In May of 1971, Castaneda encountered while alone in the Sierras, such a being in the form of a Coyote. It approached him and did not seem to be in any way agitated. It ocured to Castaneda to talk to the Coyote, as one would talk to a friendly dog. To Castanedas astonishment the dog 'talked' back. It was not talking in the usual sense, Castaneda did not hear words rather it was a strong sense of communication.

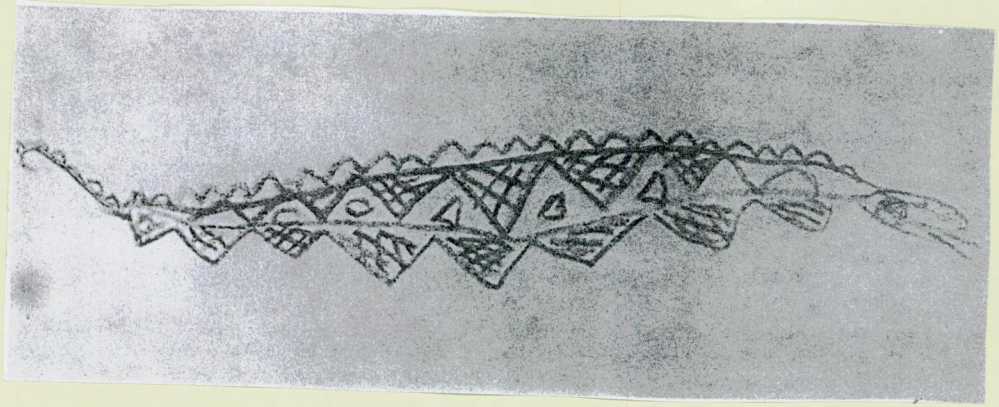


Fig. 29. Snake tsentsak (dart) seen in a patients body by a Shaman under the influence of Natema. Drawn by the Shaman subsequent to the experience.

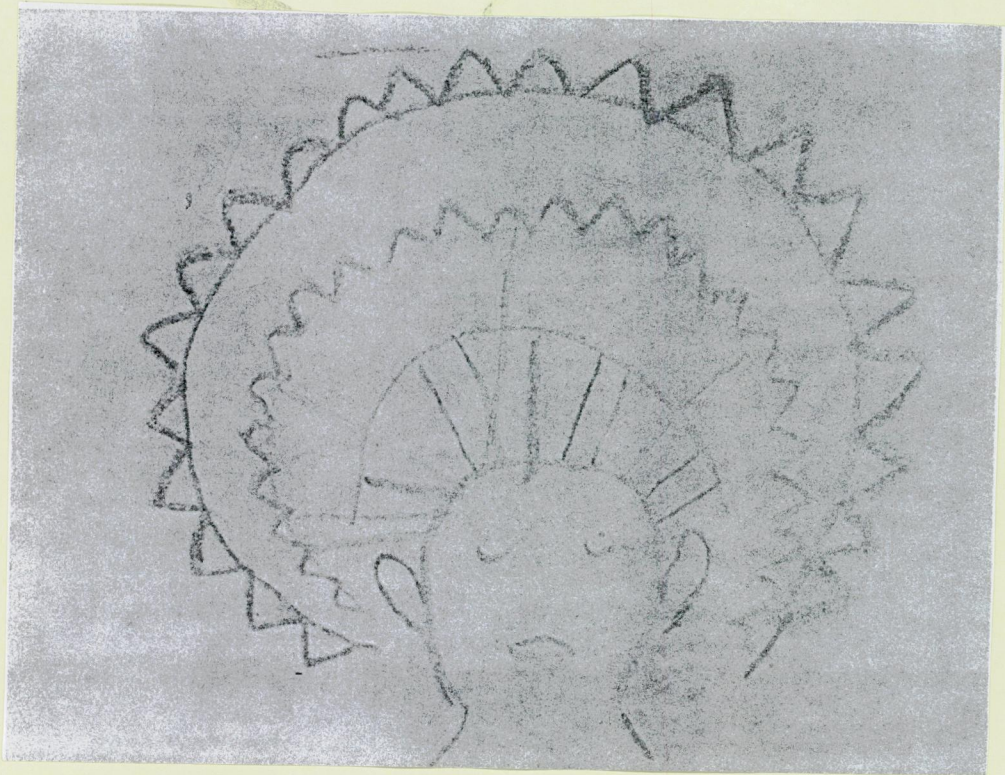


Fig. 30. Halo over the head of a Shaman under the influence of Natema, as seen by another Shaman.

It relayed a thought and that communication came out in something quite similar to a sentence. (1, p. 182)

After some minutes of what only can be described as a quiet band of conversation, the Coyote stood on its hind legs and became iridescent, glowing as humans sometimes appear under the influence of mescaline.

Its luminosity was dazzling. I wanted to cover my eyes with my hand to protect them, but I could not move. (3, p. 192)

The luminous being touched Castaneda and he experienced a warm exquisite feeling of well-being. The power which the 'luminous being' conferred on Carlos led to his first experience of 'seeing'. Once a sorcerer could 'see' he had advanced greatly as only seeing could reveal the 'true' nature of the world and the beings therein.

Suddenly I felt that my body had been struck and then it became enveloped by something that Kindled me, I became aware then that the Sun was shining on me. I could vaguely distinguish a distant range of mountains towards the west. The Sun was almost over the horizon. I was looking directly into it and then I saw the 'line of the world'. I actually perceived the most extraordinary profusion of fluorescent white lines which criss crossed everything around me. (3, p. 266)

According to sorcery the Earth and all the natural life therein, is interconnected by grids of iridescent glowing lines. An adept sorcerer could utilise these lines in conjunction with their double to travel and achieve supernature feats. A 'double' was procured by a sorcerer through 'dreaming'. Magical flight which I have already discussed confirms the transcendence of Shamans in respect to normal human condition. In many societies the 'big' dream is sought. Amongst the Plains Indians of North America, a young man sought a dream or vision which initiated him into adulthood, and which would therefore give a standing of prestige in his tribe. The archetypal aspect of such an experience initiates the youth into a sense of belonging not only to a social but also to a cosmic order.



Fig. 31. Banisteriopsis Cappi vine of the soul, employed by Jivaro (Ecuador) Shamans to 'see' in much the same fashion as Don Juan used 'humito'.



Fig. 32. Woman travelling by night, Schleswig Cathedral (1300).

In Don Juans system, dreaming was not the result of merely letting a vision or dream 'happen' by chance, it materialised as a result of strenuous effort on the part of the dreamer. Don Genaro a close friend of Don Juans, who was also a man of knowledge, explains how the double is arrived at through 'dreaming'.

As you know, Carlitos don Genaro said with the air of orator, warming up the double begins in dreaming. He gave me a long look and smiled. His eyes swept from my face to my notebook and pencil. The double is a dream he said, scratched his arms and then stood up. (3, p. 270)

Don Genaro then proceeded to attempt to perform acts, such as urinating which could only be carried out with a corporal body. What Don Genaro was trying to explain to Castaneda through his comical antics was that he, Don Genaro was not in his real body and the 'unreal' body had limitations, just as the original, or real body had. Don Genaro then recalled his initiatory dreams and his first awareness of his own double or dreambody. The young Genaro was out collecting herbs, had become inexplicably tired and had lain down in the shade of a tree to rest. He was awoken by the sound of people approaching and hurriedly ran and hid behind some bushes, a short distance away from where he had fallen asleep. Looking back at where he had lain he was astonished at what he saw.

I was still there asleep! It was me. I touched my body. I was myself. By that time the people that were coming down the hill were upon the me that was asleep, while the me that was fully awake looked helplessly from my hiding place. (4, p. 64)

The people who were travelling along the path did not however notice the inert body asleep under the tree. The body of the dreamer is invisible to all except the dreamer. This double or dreamed one had a volition of its own and would wander a night without the consent

of the corporeal self. It would in times of need that is of a crisis situation emerge to ensure the safety of the material self. After a struggle with another sorcerer when Castanedas double had saved his life, the female sorcerer explained to Carlos what in fact had occurred,

You fell for everything I had prepared for you.
And yet your awesome side won in the end. What
do you mean by awesome side ?
The one that hit me and will kill me tonight.
Your horrendous double that came out to finish
me. I will never forget it and if I live, which
I doubt, I will never be the same. (3, p. 80)

As we have seen the world of Don Juan was a mythic place in which men could fly, magic and bewitching were commonplace and men could achieve superhuman deeds. Archaic man that is Don Juan, led western man Carlos Castaneda on a fascinating journey into the world of sorcery. Utilising hallucinogens, Don Juan led Castaneda to encounters with Shamans in the form of Wolves, Mescalito the god of Peyote and a magical being luminous and dazzling in the guise of a Coyote.

In my assessment of Don Juans sorcery as expounded by Castaneda, I see a system of breaking down preconceptions on the nature of the world. This necessarily entailed an attack on the great monolith, science with its rigid dogmas and geometric views.

White man got no dreaming
Him go 'nother way
White man him go different
Him got road bilong himself (5, p. 61)

To my mind elements of Castanedas apprenticeship are outside the realms of ordinary thought, or as Don Juan would have put it , are outside the 'island of the tonal'. To name the elements would be an error, for these components or concepts are beyond western thought.

Scientists who betray the 'norms' of rationality of their discipline are compared to the notorious anthropologist Frank Cushing, who left civilisation for the freedom of the outback and never returned. Castaneda too was relegated to such a 'scientific scrapheap', but to those who are prepared to study his works with an open they possess a ring of authenticity which is difficult to dismiss.

CONCLUSION

What emerges throughout this work is that Shamanism proper as it exists in relatively isolated pre-literate groups, represents for them a cohesive living faith, which caters for both their temporal and spiritual needs.

The Shaman is a vital human link between his people and their mythic origin. He establishes for them the living authenticity of their religious beliefs, which provides a framework for their continued stability as a whole integrated people.

It would appear that the resurgence of interest in native mythologies, in altered states of consciousness, in the mysticism of the East, that all these things reflect a widespread yearning in the West for religious frameworks, based on deep inner experience.

Shamanism certainly has a contribution to make here. The potent Symbolism of the World Tree used in Shamanic visualisation, is of universal appeal and does not present itself as a religious dogma.

Whether we in the West call it the inner self or the unconscious is unimportant, what is of significance is that we are aware of our capacity to interpret symbolism and explore our own inner mythology. Of course I am not advocating that we in the West ape Shamanic costumes and practices without them having personal significance.

In Shamanism we are enriched by the sheer 'aliveness' of the universe, its holistic inter-connectedness. We can recall the 'Lines of the World' witnessed by Carlos Castaneda and his divining with lizards. Shamanism is a mystery religion in the best sense of that phrase. It is a religious system as diverse as the people who practice it. The Huichol ceremonies for rain and other needs are centred around their Shaman and his ability to meditate and appropriate from the gods. Without the Shaman the community would lose its cultural 'heart', its traditions would be lost and the 'binding' of the community would disappear. The respect for nature and its power manifest by tribal peoples, where men are equal to trees and land and not its overlords, reminds us of our abuse of nature and its over exploitation.

If there is any lesson worth learning from Shamanism, it is surely that we are only one creature out of all creation and should regard ourselves as the custodians of earth and not its harsh rulers.

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