

**MAGICAL
INCENSES**

by

Dave Lee

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The aim of this book is to provide the basic know-how required to start making high quality magical incenses for ritual, celebration and meditation. It is suitable both for the complete beginner and the advanced ritualist. Over 100 ingredients are introduced, and over 70 recipes are given. For those who wish to formulate their own recipes, comprehensive Tables of Correspondences are included.

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INTRODUCTION

The art of incense making is the most ancient branch of perfumery. Incenses are solid perfumes, based on the gums and resins obtained from trees, which need to be burned on charcoal to give off their exotic aromas. The word *perfume* comes from a word for smoke; long before people learned how to distill essential oils to make what we now call perfumes, sweet-smelling woods were gathered for the fires of celebration, and pungent herbs were burned to keep pests away.

The Egyptians left various incense recipes, prizing highly the frankincense grown in the fabled Punt, probably the Horn of Africa, where some of the best frankincense is still grown. They developed the formulation and use of incense to a fine art of ritual offering. Stupendous quantities of incenses were used ceremonially by the Egyptians and the Assyrians, who burned nearly sixty tonnes of incense during the annual Baal festival.

Incenses are mentioned in the Old Testament, in particular the Holy Incense of Moses, the instructions for the manufacture of which were delivered along with those for building the Ark of the Covenant.

The incenses dealt with in this book are the kind that need to be burned on hot charcoal. The manufacture of self-burning stick and cone incenses is not covered. These are much more difficult to make at home, and the results are generally disappointing, certainly far less interesting in the range of fragrances you can make. The ingredients for an enormous range of incenses can be kept in a small cupboard in your home (incidentally perfuming your home gently all the time!), and the equipment required is very basic and inexpensive. For background mood enhancement oils can be evaporated on a fragrancier and give pure aroma, with no smoke. Incenses have an additional dramatic side, from the lighting of the charcoal, which sputters and sparks, to the taking up of a pinch of this specially prepared offering, to the swirling coils of smoke that rise from the censer, changing in smell as the incense burns.

Chapter 1

USING INCENSE

INCENSE AND RITUAL

"Burn to me perfumes!"

While it is possible to burn a joss stick from the corner shop for a ritual, this is a case of cutting corners and doing without. No-one who has not experienced the atmosphere of a good incense, prepared specifically for that particular kind of ritual and no other, can appreciate the difference it makes. The smoke seems to act as a vehicle for your invocations, mantras and devotions via the vibration of the bodymind's biofield,

amplifying them tremendously to potentiate the intention of the ritual. A candle- or fire- lit sanctuary in a temple or in a woodland clearing where the glowing clouds of smoke seem to vibrate with the spoken words, swirl with the movements of the participants, and above all reach the nose in wisps of ever-changing unearthly fragrance... this is the stuff of which effective ceremony and ritual are made.

For the ritualist, the ancient and earthy complexity of incense is turned to advantage:

"...however sweet may be its smell, it is always cloudy...in this smoke, illusions arise. We sought the light, and behold, the Temple is darkened! Yet we cannot do without the Incense! Unless our aspiration took form, it could not influence form"

- *Magick* by Aleister Crowley

The effect that the incense has on the ritualist arises chiefly from a powerful form of association, of making a link between an object or situation and a state of consciousness. The well-known ability of a perfume to recall vividly to mind a person, place or time is put to extremely effective use in the making of magical incenses. The ingredients are selected on a basis of traditional or intuited association with the object of the ritual, and blended with

that object in mind. Repetitive use of the incense under the same conditions builds up a stronger and stronger association of the incense with the objective. Incense is also, of course, an offering to the Gods, Goddesses and Spirits, a celebratory link between this world and the inner levels. Whatever tradition you work with, the offering of incense can form a concentrated series of magical gestures in itself, or incorporated in the context of a longer ritual.

In evocation to visible appearance, the overpowering levels of aromatics and the wall of swirling smoke combine to produce a "screen" on which the demon can be hallucinated. If this is the kind of effect you want, choose an incense that will not choke you!

BURNING INCENSES

To release their aromas, resins and herbs require the red heat of burning charcoal. To be precise, the aim is not to *burn* the incense completely, but to smoulder it gently. The charcoal usually takes the form of discs or tablets of willow charcoal, impregnated with saltpetre to make it easy to light, and compressed to keep it burning longer. It is available from religious shops and incense suppliers.

Charcoal discs should be stored away from moisture, which they tend to pick up from the air. A match or two is usually enough to get the charcoal sparkling, then you should put it into the incense burner before it gets too hot to hold. Once the disc is glowing red, sprinkle some incense on. You can try using red hot coals from a fire, but they only burn for a very short time.

CENSERS AND THURIBLES

A censer or thurible is a fireproof container that allows air to get to the charcoal whilst enclosing it safely. At minimum, you can use an open metal dish, with something fireproof to protect the surface under the dish, or even a dish half full of sand or dry earth. At the other end of the scale, there are the gigantic swing chain censers used in cathedrals. Between these extremes, various sizes and designs of brass incense burner are available, often of Indian brass and highly decorative.

If you choose a free standing design without chains, you might find that the charcoal stays alight longer if you do not cover

the censer. With a swing chain censer, picking it up and moving it around gets air to the charcoal and keeps it burning, enabling the lid to be left on. On the other hand, you may not want to move about during a meditation! The best general purpose censers have both chains and a sensible base to stand on, so that you can use them with or without the lid on.

Chapter 2

INCENSE INGREDIENTS

Incenses are largely made up of solid ingredients - gums, resins, herbs etc. - with essential oils or perfume compounds soaked on to them.

GUMS AND RESINS

These are produced by trees and shrubs to protect themselves from insects, fierce sunlight and so on. Gums usually refers to the water- soluble substances, and resins to those insoluble in water. They are usually gathered as liquid saps, which are then left to harden or processed to give a dry consistency.

In the manufacture of self-burning stick and cone incenses, the resin cannot exceed about 20 per cent, or the incense will not stay alight. The characteristic aroma of self-burning incenses then is a mixture of the gum used to hold the stuff together, a touch of saltpetre (see below) and a perfume or essence sufficiently powerful to overcome these! On the other hand, the character of "loose" or non self-burning incense is predominantly the aromas of resins, blending into the herbal and essential oil notes.

Acacia gum : Better known in the powdered form of Gum Arabic, from the *Acacia Senegal* of North Africa. Used largely as a glue to bind stick and cone incenses, but with some use for its faint warm aroma.

Aloes, Bitter or Cape : No relation to Aloeswood (*Aquilaria*), bitter Aloes is bought as glossy brittle brown-black lumps or greenish brown powder. Intense bitter quality with a hint of licorice. Useful as a minor ingredient in some incenses.

Asafoetida : Used in incenses of exorcism, presumably on the principle that spirits are driven away by the powerful stink.

In fact, its magical properties may be related to its action as a preservative. Actually not too unpleasant in small amounts.

Benzoin, Sumatra : Resin of the *Styrax benzoin* tree. Greyish brown or translucent lumps that break down to white powder. Intensely "serious" and yet sensuous aroma.

Siamese Benzoin : from another *Styrax* tree, is also available. Its odour is reminiscent of vanilla.

Burgundy Pitch Resin : From the *Abies* spruce fir, produced in Germany. Yellow, crumbly resin with a somewhat turpentine like aroma

Colophony or Lump Resin : Residue of the distillation of turpentines from pine. Pale lumps or white powder. Light piney aroma.

Copal : Resin of *Hymenoea* trees, grown in South America. Translucent yellow to orange. Sweet light aroma. Copal is said to have been the ceremonial incense of the Aztecs. Some resins, both fresh and fossilised, of far Eastern and African trees are also known as copals.

Dammar : Resins of a variety of trees grown in Malaysia. Translucent pale yellow lumps. With its cool light aroma, dammar is sometimes substituted for the far more expensive mastic in incense blends.

Dragon's Blood : A bright red powdered resin with a delicate aroma. Because of its high price, it is usually only employed as a colouring ingredient. It was at one time used to colour violins.

Elemi : From *Canarium luzonicum*, grown in the Philippines. Usually encountered as a white, sticky, chewing-gum-like mass. Interesting aroma, but rather difficult to handle in its raw state.

Frankincense or Olibanum : Resin of the *Boswellia thurifera* shrub, grown in Somalia and Eritrea. Yellowish or grey beads. Aroma is exotically piney, with sometimes a touch of citrus. One of the very few natural incenses, used on its own. Olibanum is sometimes known as *Gum Thus*, which is where the word "thurible" comes from, so strongly is this plant identified with incense

Guaiacum : Resin of *Guaiacum officinale*, grown in the West Indies. Yellowish powder or brown greenish lumps. Curious aroma with hints of the sea.

Karaya is a white powdered gum, which has an interesting and somewhat sour smell when burned. Karaya forms a sticky mucilage with water, and can be used to bind stick and cone incenses.

Mastic : Resin of the broadleaf tree *Pistachia lentiscus*, grown in Greece and Cyprus (and used as chewing gum and in liqueurs). Almost colourless beads. Very bright, enlivening perfume.

Myrrh : Resin of the *Commiphora myrrha* bush, grown in East Africa and the Middle East. Dark brown/reddish/yellowish grains. A smell that ranges from "noble" to dry and somewhat bitter.

Opopanax : Gum resin of *Commiphora erythroea*, grown in Somalia and Ethiopia. Dark reddish brown and black hard lumps. Gorgeous bittersweet aroma. Unlike most resins, the smell of opopanax is strong even without heating it up.

Sandarac : Resin of *Callitris quadrivalvis*, grown in N.W. Africa. Similar to mastic (and similarly expensive!).

BALSAMS AND RESINOIDS

These are the liquid versions of gums and resins, either occurring much as they are in nature or being processed to produce a pourable consistency.

Benzoin resinoid : An oil-like extract of the above-mentioned *Styrax benzoin*. Warm, "Solar", balsamic aroma with a vanilla quality.

Copaiba balsam : An oleo-resin (liquid oily resin) tapped in great quantities from the Amazon *Copaifera* tree, which produces the balsam in pockets under such pressure that the trees are said to explode from time to time with a loud bang! It has an interesting aroma, similar to turpentine with a touch of pepper.

Galbanum : From *Ferula galbaniflua*, grown in Iraq and Iran. Usually in resinoid form. Dark to light brown, with one of the most bizarre and fascinating "dark" smells on Planet Earth.

Labdanum : From the leaves of the *Cistus* rock rose, grown around the Mediterranean coast. Usually available in the

resinoid form, a sort of pourable resin. Black, with an intense "dark" smell slightly reminiscent of licorice.

Oakmoss or Mousse de Chene : From the *Evernia* lichens, found growing on oak and spruce trees in France, Italy and Czechoslovakia. Usually available as a resinoid. Dark green/brown, delicious earthy musky smell reminiscent of damp forests.

Peru Balsam : A sticky, storax-like balsam obtained from a large central American tree (*Myroxylon pereirae*). Sweet warm aroma.

Storax : Gum of *Liquidambar orientalis*, grown in Turkey. Liquid gum usually available in the consistency of thick syrup. Delicious, very heavy, somewhat sexual perfume.

Tolu Balsam : From the large South American tree *Myroxylon toluiferum*. Usually available as a solid balsam the consistency of bonfire toffee, tolu has a soft, sweet amber like fragrance.

WOODS, ROOTS, HERBS, BARKS, BERRIES FLOWERS etc.

Many of these have medicinal or mildly psychoactive properties, and herblore contains many stories, myths and archetypes associated with herbs.

Alkanet : this dark reddish-brown to black root gives a dark, sweetly sweaty aroma. A favourite in ancient Egyptian recipes.

Allspice or Pimento : hot but pleasant "Solar" spice note.

Aloeswood : the old and dead wood of *Aquilaria agallocha*, aloeswood is a much prized ingredient of ancient magical incenses. The heavy, almost rotten pieces of wood that produce the best perfume are separated from the much less valuable light wood by throwing the mixture into water, giving rise to the Chinese name which means "fragrance sinking under water". Aloeswood, especially the best quality, is extremely difficult to obtain. The oil is in great demand in the Moslem world as a perfume. When obtainable, it is very expensive. The famous Incense from the Sacred Magic of Abramelin the Mage calls for it as first choice, but fortunately is happy to accept any "sweet

woods". The obvious choice of substituent would be sandalwood, perhaps modified with cinnamon or another spice, and a touch of ambergris compound.

Star Aniseed : the aroma should need no introduction. Aniseed is one of the spices whose burned smell is as good as you would expect. Sweet but fiery quality.

Balm of Gilead : Also known as Mecca Balsam, this is usually sold in the form of dried "sticky buds" for the purpose of incense. Somewhat smoky balsamic perfume.

Bay Leaves : surprisingly good to burn - a wonderfully "noble" aroma.

Bryony Root : this is the English Mandrake, one species of the fabled magical and narcotic root.

Calamus Root : one of the ingredients given for the fabled Kyphi recipe of Egypt, calamus or sweet flag is a truly ancient medicine and incense herb. Characteristic sharp and sweet note with heavy overtones.

Cardamoms : green cardamoms are somewhat citrus-like, and sweeter than the black *elaichi* cardamom.

Cinnamon and the coarser Cassia barks : warm spicey aroma. Often used in incenses for attracting money.

Coriander : try burning some seeds - an interesting spice aroma.

Damiana : a popular aphrodisiac that gives a pleasant oily herbal note.

Deerstongue Leaves : rich, heady vanilla aroma.

Dittany of Crete : Unique dense herbal note, the incense *par excellence* of materialisation in old recipes.

Galangal Root : an ancient medicine and incense. Ginger like, but cooler.

Grains of Paradise : a kind of peppery seed, related to cardamom. Traditionally attributed to Jupiter.

High John or Jalap Root : High John the Conqueror root (*Ipomoea jalapa*) is a hard, knobbly, brownish root much prized as a good luck charm in West Indian and Neo-African sorcery. Ground down, it finds a place in many incenses for consecration or good luck.

Hyssop : traditional incense of banishing. "Clean" herbal note.

Juniper Berries : an extremely versatile and useful ingredient, the cool sweetness of Juniper berries has a range of possible attributions.

Lavender Flowers : delicious cool floral aroma.

Lemongrass Herb : a lemon-like Oriental flavour. Strongly cleansing quality.

Lemon Peel : when well-dried, surprisingly pleasant.

Marigold Flowers : rather like saffron, and good for their golden colour.

Myrtle : Cool, pleasant herbal aroma traditionally ascribed to Venus and Luna.

Oak, Pine and other Barks : some incense makers make much of *woodbase*; this means sawdust, and is generally a cheap adulterant of better ingredients. However, the bark appropriate to a given incense can be used to enhance its talismanic properties. Generally, barks give a warm autumnal smell.

Orris Root : available as a cream-coloured powder, orris root is widely used in pot pourris to retain the fragrance of the oils. It contributes a faint echo of its violet-like aroma to incenses.

Patchouli Leaves : earthy and delicious, like the oil. Both Saturnian and Venusian qualities.

Peppers, Red and Black : burned on their own, peppers give off a choking, irritant smoke, but can be used in some mixtures to give a fiery note.

Roses : autumn leaves with a touch of rose.

Rosemary : a traditional herb of banishing, rosemary burns with a warm, refreshing smell. A mental stimulant, which relates to its role in banishing.

Sandalwood (also known as **White Sandalwood**) is one of the great traditional Indian incenses. One of the most useful incense ingredients, especially in the powdered form.

Sanderswood : also known as **red sandalwood**. Pleasantly pungent traditional ingredient. Genuine sanderswood is usually sold as quite dark red tiny chips, smaller than a grain of rice. The inferior padauk wood is sometimes sold as sanderswood, and usually comes as larger chips of a pinker colour.

Sassafras : worth trying for its curious spicy smell.

Tonka or Tonquin beans : seeds of a tall South American tree, treated by soaking in rum to give produce the black,

wrinkled beans covered in *coumarin* crystals, which are used as luck charms. Rich vanilla-like perfume.

Valerian Root : extremely heavy odour of unwashed feet. May be used (traces!) in a heavily Saturnian incense. A curious feature of valerian is that it smells worse from a distance than it does close up.

Verbena : warm lemon-herb aroma.

White Willow Bark : pleasantly bitter.

Wormwood : traditional bitter narcotic stimulant herb used to make absinthe.

ESSENTIAL OILS AND PERFUME COMPOUNDS

Essential oils are pure, natural plant essences obtained from flowers, fruits, berries, woods, leaves, seeds, barks etc. They are extracted by *steam distillation*, *solvent extraction*, or *expression* (pressing from fruit peels). Of the vast number of essential oils now available, the following are among the most useful:

Benzoin: warm, vanilla like aroma.

Bergamot: light citrus, "Earl Grey" flavouring.

Camphor: available as an oil, and sometimes in crystalline form. Called for in old recipes, but may sometimes be replaced to advantage with the appropriate camphor- containing or camphor-like essential oil. Examples are rosemary, marjoram, eucalyptus.

Cedarwood: soft, rich and smoky.

Cassia: hot and spicy.

Clove leaf, Ginger, Caraway, Coriander: sweeter spice notes.

Cypress: distinctive bitter, piney aroma.

Geranium: distinctive; light but assertive.

Jasmin: intense, enveloping floral with a hint of sexual base notes. True Jasmin absolute is very expensive.

Lavender: cool and clean, with a hint of sweetness.

Lemongrass: intense, quite harsh lemony aroma.

Lemon, Lime, Grapefruit, Orange, Mandarin, Tangerine: useful citrus notes.

Patchouli : earthy and sensual.

Petitgrain, Neroli: from orange leaves and flowers.

Pine : sharp, cleansing aroma.

Rose: the ultimate Venusian perfume, but very expensive.

Rosemary: sharp and stimulating.

Sandalwood and Amyris: genuine Indian Sandalwood oil is obtained from *Santalum album*. The less expensive Amyris or West Indian Sandalwood is from a different plant, *Amyris balsamifera*, and is similar, but somewhat spicier and smokier. Amyris is useful too, and has its own mythology, being cut up into sticks and used as 'candle wood' in night processions in Haiti.

Vetivert: dark and smoky. A favourite ingredient in traditional after-shaves

Ylang ylang: unique and exotic, with aphrodisiac properties.

Perfume Compounds

If the range of essential oils is vast, the range of possible perfume compounds is infinite. Perfumiers continually produce new blends and different slants on traditional blends.

From a magical point of view, it is best to use essential oils wherever possible; holistically extracted natural substances have a subtle, elemental quality lacking in reconstituted oils and synthetic compounds. However, many perfumes mentioned in traditional sources are simply not produced in essential oil form. For instance, true violet flower oil is not available at the time of writing. Many other oils may be produced in tiny experimental batches, and are never sold, and some oils are able to be found, but only at totally prohibitive prices. Furthermore, the traditional animal ingredients used by perfumers - musk, civet, ambergris and castoreum - are produced by methods that involve death, pain and possible extinction for the animals they are made from. Apart from this, they are astronomically expensive when encountered at all. Substitution by compounds is therefore the order of the day with the animal perfumes, and may be necessary in some other cases. The following compounds take in some of the main themes:

Amber: sweet heavy perfumes reminiscent of storax and ambergris.

Ambergris: the natural product is from the stomach of the sperm whale, occasionally found on beaches but largely a product

of the whaling industry these days. In compounds, look for a distinctly gamey animal odour with a suggestion of deep warmth.

Apple: high quality "nature identical" apple oils (i.e. *chemically* identical to the natural extract) are available. Other fruit compounds are also available - Peach, Blackberry and so on - and may prove useful for bringing to life some of the mythological associations of fruits.

Civet: occasionally called for in old recipes. A very dilute imitation is recommended - the concentrated stuff, whether natural or compounded, is truly disgusting!

Honeysuckle: intense floral with a dreamy vibration.

Khus khus: unique woody fruity aroma. An imitation of an Indian grass used to weave scented mats.

Leather: leather or Russian leather compounds are based on *birch tar*, and are very useful for adding a Martial note to incenses.

Lilac: heavy, sweet floral.

Musk: many good compounds are available. The heavy, Oriental-type ones are generally more useful in incense than the so-called 'white musks'..

Spikenard: one of the perfumes of the ancient world, the root of the Indian herb *Nardostachys jatamansi* is sometimes obtainable. A good compound of the oil is valuable in some traditional recipes.

OTHER INGREDIENTS

Tinctures are produced by dissolving, steeping or diluting resins and gums in alcohol. They can be used as a way of adding a concentrated extract of a natural substance to the incense, the alcohol evaporating to leave the gummy extract behind.

Minerals : Some old formulas require ground semi-precious stones, or salt; these are generally a medium for accumulating psychic/etheric charge in the incense, salt and crystalline minerals having the ordered crystalline lattice which pulls in and fixes etheric charge. An incense that is going to be subjected to a full consecration will do well to have a pinch of salt in it. In very sensitive situations, salt might be counter-indicated because of its subtle Saturnine attribution. (As a psychic

accumulator, it is under the rulership of Binah or Saturn, in that it condenses and fixes the fluid radiations.)

Seasalt is of course a good attribution for any sea deity.

Some Martial and Saturnine recipes call for **Sulphur or Brimstone**. This yellow mineral burns to produce antiseptic (and headache-causing) fumes which are excellent for fumigation. Similarly, sulphur can be employed in incenses of exorcism.

Saltpetre is added to stick and cone incenses to keep them burning by themselves. It has a martial, fiery vibration, but not as pungent as sulphur. Like salt, it can be used as a psychic accumulator where a fast burning incense is required. Such an incense, burned during the ritual, will release flashes of condensed prana into the air.

Wine : The fabulous Egyptian Kyphi calls for wine. A few drops of consecrated wine can add a wonderful vibrancy to some incenses.

Woodbase : This is the powdered wood used to obtain the correct consistency in the paste used on stick and cone incenses. Wood of the appropriate attribution is very useful in proper incenses (see the section on *Correspondences*), but should not usually make up the bulk of the incense. Some incense manufacturers employ sawdust as a cheap diluent - this is very poor practice in any but the most poverty-stricken circumstances.

Talismanic Ingredients : These might be a leaf from a special tree, a pinch of earth from a sacred site. Breathing ones own lifebreath into the incense may be appropriate. A magical diagram drawn on wood and burnt is a related idea. Requirements for more gruesome ingredients maybe found in the mediaeval grimoires.

The Missing Ingredient : There had to be one: the Holy Incense given to Aaron (*Exodus* 30,34) is: "sweet spices, stacte [storax] and **onycha**, and galbanum, these spices with pure frankincense: of each there shall be a like weight: and thou shalt make it a perfume, a confection after the art of the apothecary, tempered together, pure and holy". Onycha is supposed by many authorities to be the shell of a shellfish, obtained in India or Asia

Minor. Its occasional confusion with labdanum may give us some idea of how it smelled.

FINDING YOUR OWN INGREDIENTS

The list above is in no way exhaustive - try discovering incense ingredients for yourself. Culinary herbs offer some surprises, both pleasant and unpleasant!

Light your charcoal. Take a pinch at a time of just one herb or spice, waft the smoke towards you rather than stand over it, and sniff.

Take a break before trying another, let your nose get clear. If you try a few in one session, go for some fresh air afterwards!

Chapter 3

MAKING INCENSE

DESCRIBING AROMAS, AND THE BASIS OF RECIPES

How can one describe an aroma? Smell is the most fugitive of the senses, not leaving the same orderly impression on the memory as do sight or sound. Paradoxically, this makes it the most evocative of the senses, by-passing the conscious mind to a great extent and so allowing us to communicate with the mind's deeps. This quality also makes smells very difficult to describe, though everyone can recall some perfume or aroma which is loaded with significance or nostalgia.

We might describe perfumes variously as: spicy, light, warm, cool, sharp, bitter, sweet, sour, pungent, bitter, earthy, balsamic (like liquid gums), woody and so on. On top of this there are descriptions which refer to specific aromas, such as *piney*, *citrus-like*, *camphor-like*, through to more precise chemical descriptions such as *fruit-ester-like*, *floral-aldehyde-like*, *terpene-like*, and so on almost to infinity!

The descriptions of mixtures is more difficult still: unlike in painting, where if you mix a red with a yellow you get some sort of an orange, all the various components of a complex aroma can act almost independently, giving it many dimensions.

This is not a problem though in incense making; the ingredients for a given incense are like a cluster around an idea. They are said to be attributed to a particular God/dess, Planet etc. They do not have to be the same ingredients every time (though this can help strengthen associations), or, to put it another way, there are an infinite number of different but functionally similar and equally valid recipes for the same, say, Planet.

So why do we choose from a particular set of ingredients for, say, our Venus recipe, and not from some other? Astrological correspondences are the basis: the appropriate Planet is chosen

for the type of meditation or ritual required, and the ingredients are selected from those corresponded to that Planet.

The overall types of correspondence are as follows:

Sun: glorious odours. Noble quality. Works of strengthening the self, or of attracting positive attention to the self.

Moon: dreamy, sweet, alluring odours. Dream works, some forms of sexual magick.

Mercury: stimulating, refreshing odours. Works of business, money, communications, knowledge and study.

Venus: sweet voluptuous odours. Works of love, sensuality, pleasure and partnership.

Mars: fiery pungent odours. Used in works to obtain strength, energy, vigorous magical defence and works of male sexuality.

Jupiter: generous, warming expansive odours. Works to obtain honour, the goodwill of powerful people, or luck.

Saturn: heavy odours. Works of restriction, legality, and connected with agriculture.

Uranus: stimulating "off beat" odours. Works of inspiration and magical knowledge.

Neptune: mysterious odours. Works of trance and psychic perception.

Pluto: cold, fantastic odours and darkly sexual odours. Works of deep unconscious and initiation.

Traditional and tried and tested incense formulas are given in Chapter 6, and anointing oil formulas in Chapter 10; for those who wish to make up their own recipes, see the full Tables of Correspondences in the Appendix.

EQUIPMENT

You will need a good pestle and mortar, for grinding herbs and resins - they will gum up or blunt a coffee grinder! Buy one of sufficient size to contain rather more incense than you intend to make in a batch, leaving room for mixing.

A few mixing bowls of appropriate size are handy, in case you want to make larger batches of incense than your mortar can hold, or if you need to process some ingredients separately. A pair

of kitchen-type scissors is useful for cutting up dried leaves such as Bay. A couple of old spoons of various sizes can be handy.

Keep your incense equipment for incense alone - it will develop special associations, and would scent your food!

Keep some small, airtight containers for storing finished incenses - small glass jars and grip-top bags are useful.

Above all, keep a notebook, and record all your formulas - any one of which could be the ultimate version of an incense!

A GENERAL GUIDE TO RECIPES

In most cases, a good incense will consist of from 50 to 99 per cent of resins. Herbs, woods, etc usually make up most of the remainder, with essential oils at about ¼ millilitre (ml) to 1 ml per ounce of dry incense. Where the highly expensive but powerful absolutes of Rose and Jasmin are used, a few drops per ounce will suffice to provide the right vibration, so concentrated are these substances.

Some traditional recipes for magical incenses flout these guidelines completely using very little or even no resin in some cases. Where an incense consists mostly of herbal material, it is best to grind the ingredients as finely as possible, to get a gentle, smouldering action when burned. With highly resinous incenses, it is not necessary to grind the resins finely - they will smell good when burning in any case, and a mass of resin powder can "dampen" charcoal and put it out.

PREPARING THE INCENSE

Preparation of your incense can be a powerful part of your magical working. When you make the incense, you are gathering together ingredients, each with their own sensory and elemental qualities, and blending them together with a magical intention in mind. The elemental energies so generated will be released when the incense is burned.

Before you start to make an incense, be sure that all your ingredients are to hand. Start by grinding your ingredients separately, to the consistency you want them. Fine powders will mix more thoroughly, and give a more homogeneous perfume when burned; coarser textures will give a kind of time-release effect. Add the liquid ingredients last.

Chapter 4

INCENSE RECIPES

Where quantities are given, they are proportions by weight, unless otherwise indicated.

For liquid measures, a typical teaspoonful is approximately 5 millilitres (ml).

INCENSES OF THE PLANETS

SUN Incense

Frankincense	4
Benzoin	2
Bay Leaves	1
Marigold Flowers	as flecks of colour
Cinnamon Quills	1
Benzoin Resinoid	to moisten

MOON Incense

Copal	4
Frankincense	4
Sandalwood Powder	2
Myrtle	1
Jasmin Oil	a few drops

VENUS Incense

Benzoin	2
Rose Petals	1
Red Sanderswood	2
Rose Oil	a few drops

MERCURY Incense

Dammar Resin	4
Mace	1
Lavender Flowers	1
Storax	1/4
Lemon or Lime Oil	to moisten

MARS Incense

Benzoin	4
Burgundy Pitch	4
Cayenne Pepper	1/2
Dragon's Blood Powder	to colour
Copaiba Balsam	to moisten

JUPITER Incense

Copal Gum	4
Lavender Flowers	1/2
Galangal Root	1
Balm of Gilead Buds	1
Cedarwood Oil	to moisten

SATURN Incense

Myrrh	4
Alkanet Root	1
Cypress Leaves	1
Juniperberries	1
Patchouli Oil	a few drops

URANUS Incense

Dammar Resin	4
Opopanax	1
Dittany of Crete	1/2
Mistletoe	1/2
Galbanum resinoid	1ml per oz

NEPTUNE Incense

Copal Gum	6
Bryony (Mandrake) Root	1
Calamus Root	2
Deerstongue Leaves	1
Ylang ylang Oil	to moisten

PLUTO Incense

Myrrh	2
Opopanax	4
Damiana	1
Patchouli Leaves	1
Oakmoss Resinoid	1ml per oz

CHIRON Incense

Benzoin	1
Myrrh	1
Colpohony	1
Dammar	1
Sage	1/2
Balm of Gilead Buds	1
Cedarwood Oil	to moisten

AGRIPPA'S INCENSES OF THE PLANETS

The original recipes for these incenses involve blood and other animal tissues; these are mostly omitted here. There are no quantities given in the original: you are free to experiment!

SUN Incense

Saffron
 Ambergris
 Musk
 Lign Aloes
 Lignum Balsam
 Laurel Leaves
 Cloves
 Myrrh
 Frankincense

MOON Incense

White Poppy Seed
 Frankincense
 Camphor

MERCURY Incense

Mastic
Frankincense
Cloves
Cinquefoil
Powdered Agate

VENUS Incense

Musk
Ambergris
Lign Aloes
Red Roses
Red Coral

MARS Incense

Euphorbium
Bdellium Gum (the more bitter kind of Myrrh)
Gum Ammoniacum
Hellebore Root
Lodestone powder
Sulphur

JUPITER Incense

Ash seed
Lign Aloes
Storax
Benzoin
Lapis Lazuli
Peacock Feathers

SATURN Incense

Black Poppy Seed
Henbane
Mandrake root
Myrrh
Powdered Lodestone

ZODIAC INCENSES

For personal empowerment, and meditation on the Zodiac signs.

ARIES Incense

Myrrh	3
Benzoin	3
Galangal Root	2
Geranium or Peony Petals	as flecks of colour
Geranium Oil	to moisten

TAURUS Incense

Red Sanderswood	1
Storax	1/4
Benzoin	4
Rose oil	a few drops

GEMINI Incense

Dammar Resin	6
Mace	1
Cinnamon Quills	1
Fennel Seed	1
Lime oil, Coriander oil	to moisten

CANCER Incense

Copal Gum	4
Rosemary	1
Calamus	1
White Willow Bark	1
Honeysuckle Fragrance	to moisten

LEO Incense

Allspice	2
Frankincense	4
Oak Bark	1
Bay Leaves	1/2
Benzoin Resinoid	to moisten
Bergamot oil	a few drops

VIRGO Incense

White Sandalwood	2
Dammar	4
Lavender Flowers	1/2
Storax	1/4
Petitgrain Oil	a few drops

LIBRA Incense

Dammar Resin	2
Benzoin	2
Lemon Verbena	1
Carnation Oil	a few drops

SCORPIO Incense

Opopanax	2
Copal	4
Damiana	1
Black Peppercorns	2
Musk oil	a few drops

SAGITTARIUS Incense

Myrrh	2
Frankincense	2
Balm of Gilead	1
Blue flowers	as flecks of colour
Cedar oil, Pine oil	to moisten

CAPRICORN Incense

Benzoin	2
Myrrh	2
Patchouli Leaves	1
Storax	1/4

AQUARIUS Incense

Colophony	2
Myrrh	2
Euphorbia	1
Violet flowers	as flecks of colour
Galbanum, Khus khus oil	a few drops

PISCES Incense	
Copal Gum	4
White Willow Bark	2
Guaiacum Resin	1/2
Pink Rose Petals	as flecks of colour
Storax	1/4
Lilac Bouquet	a few drops

INCENSES OF THE FESTIVALS OF THE YEAR

Burn at the celebrations of the 4 Cardinal Festivals and the 4 Celtic Fire Festivals that fall between them.

SAMHAIN Incense	
Myrrh	4
Opopanax	1
Deerstongue Leaves	1
Damiana	1
Labdanum	1ml per oz

YULE Incense	
Frankincense	4
Myrrh	4
Pine Needles	1/2
Storax	1/4
Cinnamon Quills	1/2
A few drops wine	
Orange oil	to moisten

IMBOLC Incense	
Dammar	2
Myrrh	2
Colophony	2
Broom Tops	2
Copaiba Balsam	1ml per oz
Cinnamon oil	a few drops

EOSTRE (SPRING EQUINOX) Incense

Dammar	4
Lemongrass	1
Lemon Verbena	1/2
Daffodil Petals	as flecks of colour
Neroli oil	a few drops

BELTANE Incense

Benzoin	4
White sandalwood	1
Red Sanderswood	1
White flowers	as flecks
Storax	1/4
Jasmin Oil	a few drops

MIDSUMMER Incense

Frankincense	6
Fennel Seed	1
Chamomile flowers	1
Tonka beans	1/2
Deerstongue	1/2
Benzoin oil	to moisten
Bergamot oil	a few drops

LUGHNASADH (LAMMAS) Incense

Frankincense	5
Burgundy pitch	3
Oak Bark	1
Star Aniseed	1
Clove oil, Labdanum	to moisten

AUTUMN EQUINOX Incense

Myrrh	2
Copal	2
Applewood	1/2
Tolu Balsam	1/2
Elderberry (or other red berry) for colour	

INCENSES OF THE ELEMENTS

EARTH Incense

Myrrh	2
Frankincense	2
Oakbark	1
Rose petals	1/2
Lemongrass	1/2
Alkanet Root	1
Storax	1/2

AIR Incense

Frankincense	3
Dammar	3
Sandalwood	1
Galbanum	1ml per oz
Pine oil	a few drops

FIRE Incense

Myrrh	4
Benzoin	4
Labdanum	1/4
Star Aniseeds	2
Tonka Beans	1
Cassia Oil	a few drops

WATER Incense

Copal	3
Willow Bark	1
Juniperberries	1
Ylang-ylang oil	to moisten

VARIOUS MAGICAL INCENSES

ABRA MELIN Incense

From *The Sacred Magic of Abra Melin The Mage*

Frankincense	4
Aloeswood	1
Storax	2

The original formula allows Aloeswood to be substituted by other "sweet woods". Suggestions are: Sandalwood, Cinnamon, perhaps with a touch of Ambergris compound. The solid ingredients must be finely ground, to absorb the large quantity of Storax.

ATTRACTION Incense

Benzoin	4
Patchouli Leaves	1
Opopanax	2
Rose Petals	1
Stephanotis Fragrance	a few drops

Burn in preparation for making yourself attractive.

AURA OF ENCHANTMENT Incense (From Hoodoo)

Formula for daily meditation and prayer.

Bayberry herb	1/4 oz
Powdered sandalwood	1/2 oz
Frankincense	1 oz
Anise seed	1/4 oz
Powdered myrrh	1/4 oz
Saltpetre	1/4 tsp
Gardenia Oil	1 dram
Tinct. of Benzoin	2 drams

BANISHING Incense

For ritual purification prior to magical work.

Frankincense	2
Hyssop Herb	1
Cardamom Oil	1ml per oz

BRIGHID Incense

Dedicated to the great Triple Goddess of the Celts.

Cinnamon	1
Frankincense	4
Myrtle	1
Benzoin	4
Myrrh	4
Storax	1

CAKES OF LIGHT

"For perfume mix meal & honey & thick leavings of red wine: then oil of Abramelin & olive oil...". The mixture is "smoothed and softened down" with menstrual blood. (*Liber AL vel Legis*, III,23)

CHINESE Incense

Myrrh	8
Allspice	1
Cassia	1
Patchouli Leaves	1
Star Aniseed	1
Ylang-ylang Oil	to moisten

CHURCH Incense

Church incenses are almost 100% pure frankincense, with the addition of some myrrh, benzoin or storax, and often some colouring matter. The following is typical:

Frankincense	16oz
Benzoin Resinoid	2gms
Storax	4gms

These Clairvoyance incenses are to be used as a background aroma for skrying etc.

CLAIRVOYANCE Incense No.1

Bistort	1
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CLAIRVOYANCE Incense No.2

After Dion Fortune:

Sandalwood Powder	1
Juniper Berries	1
Cedarwood Oil	a few drops

EXORCISM Incense No.1

Highly energetic, a real scourge of an incense!

Rosemary	1
Asafoetida	1
Black Pepper Oil	a few drops

EXORCISM Incense No.2

Asafoetida	1
Myrrh	4
Juniper Oil	a few drops

GREAT HERMES Incense

Cornelius Agrippa's supreme incense of Ritual Magic contains 7 herbs, one for each of the 7 Planets of antiquity.

Pepperwort
Nutmeg
Lign Aloes
Mastic
Saffron
Cinnamon
Myrtle leaves

These Healing Incenses are formulated not for burning in a sick person's room, but as part of a meditation to help them heal themselves.

HEALING Incense No.1

Frankincense	4
Cinnamon	1
Juniper	a few drops

HEALING Incense No.2

Frankincense	4
Dammar	4
Sandalwood	1
Chamomile	1
Neroli Oil	a few drops

HOUSE CLEANSING Incense

For a place you have just moved into, or for a "Spring clean".

Dammar	4
Hyssop	1
Rosemary	1
Rosemary Oil	a few drops

HOUSEHOLD Incense Pastilles

These pastilles are included as examples of 19th century household incenses. The formulas are for "self burning" incenses (like cones), but can be adapted to a charcoal-burned formula by leaving out the charcoal, saltpetre and acacia mucilage. Quantities given are parts by weight.

Siam Benzoin	100
Tolu Balsam	50
Charcoal	700
Saltpetre	50
Sandalwood Oil	50
Patchouli Oil	15
Cascarilla Oil	30
Musk	5
Acacia Gum Mucilage	as needed to produce pastilles.

ISIS Incense

Benzoin	1
Myrrh	1
Copal Gum	1
Juniperberries	1
Bay Leaves	1/2
Lemon Oil	to moisten

KYPHI Incenses : *Various versions of this very ancient Egyptian recipe have been passed down. The following are tried and tested:*

KYPHI No.1

Frankincense	2
Myrrh	2
Colophony Resin	2
Juniperberries	2
Galangal root	1/2
Calamus root	1/2
Alkanet root	1
Lemongrass oil	to moisten

KYPHI No.2

Myrrh	2
Colophony Resin	2
Orris Root	1/2
Cardamoms	1/2
Broom Tops	1/2
Juniperberries	1/2
Calamus Root	1/2
Wine, Raisins and Honey	to moisten

LINK BREAKING Incense

Myrrh	2
Mastic	2
Cayenne pepper	a pinch !
Sage	1/2
Garlic Skins	as flecks
Hyssop Oil	to moisten

LOVERS Incense

Sandalwood	2
Frankincense	4
Cinnamon	1
Musk Oil	a few drops

PAN Incense

Benzoin	2
Frankincense	2
Myrrh	2
Colophony	2
Damiana	1
Patchouli oil	to moisten
Musk compound	a few drops

PLEIADES Incense (Agrippa)

Frankincense
Fennel Seed

PROTECTION Incense

For rituals of psychic security.

Frankincense	6
Bay Leaves	1
Juniperberries	1
Rosemary	1
Avens	1
Mugwort	1
Yarrow	1
St. John's Wort	1
Angelica	1
Basil	1
Juniper Oil	a few drops

RICHS AND FAVOURS Incense

An old-style Incense of Riches.

Benzoin	4
Pepperwort	1
Sandalwood	1
Cloves, ground	a pinch
Ginger Oil	a few drops

SIRIUS Incense

A delicious incense of bright serenity, for meditation.

Frankincense	2
Myrrh	2
Mastic	2
Lemon Peel	2
Frankincense Oil	a few drops
Ylang ylang Oil	to moisten

SIRIUS Incense (Agrippa)

Savin
Mugwort

SPICA Incense (Agrippa)

Sage
Periwinkle
Mugwort
Trefoil
Mandrake

SPIRITS COME TOGETHER Incense

This recipe from Agrippa is included mainly from historical interest; the toxic ingredients make it rather overpowering to use.

Coriander
Smallage
Henbane
Hemlock

TEMPLE OF THELEMA Incense

"My incense is of resinous woods & gums"

"There are four gates to one palace...; lapis lazuli and jasper are there; and all rare scents; jasmin and rose, and the emblems of death" - *Liber AL vel Legis*, 1.59 and 1.51

Frankincense	6
Dammar	4
Rose Buds	3
Sandalwood Powder	2
Jasmin Oil	a few drops

TIBETAN Incense

Benzoin	4
Sandalwood	2
Cypress Leaves	2
Cinnamon	2
Musk Oil	1ml/oz

WEALTH Incense

Benzoin	2
Frankincense	2
Cinnamon	1
Sandalwood	1
Red Sanderswood	1
Grains of Paradise	1/2
Oakmoss Resinoid	a few drops
Amber Perfume	a few drops

QUESTIONS AND ANSWERS

Can you use fixed oils in incenses? Fixed oils are pressed oils such as Sweet Almond, and those oils used in cookery, such as Olive. Fixed oils, usually olive, are occasionally called for in incense recipes. Unless there is a good reason from the point of view of tradition or attribution, they are best avoided, or used very sparingly - they smell like burning cooking oil when burned!

Can alcohol be used in incenses? Alcohol, whether ethanol or propanol, evaporates rapidly, leaving just its *effects* on the incense mixture. Alcohol acts to dissolve some of the aromatics in the mixture, and blend them together. It often changes the appearance of a dry incense for the better. Alcohol is considered to be the element of Spirit or Mercury in plant alchemy.

Is it necessary to make incenses on appropriate days and appropriate times? No two incenses will ever be exactly the same: made from different batches of ingredients, or even made with the same ingredients on different days. In order to maximize a particular elemental or Planetary 'vibration', some incense makers prefer to make up their incenses on the appropriate day and at the appropriate hour. So, for instance, a Martial incense would be made up in the Hours of Mars on a Tuesday.

Only making your incenses at certain times is not necessary if you are confident that you can achieve the appropriate mood at the time of preparation. If you are not, then it is unlikely that a Table of Planetary Hours will help you, unless you are already attuned to that form of magic.

How long do incenses keep? In a stoppered jar, away from heat and light, an incense will change little over a few months. Resins and gums are very stable, losing little of their aroma in years. The highly volatile oils, however, will evaporate into the air, leaving behind only a tiny modification of the basic resin aroma. Most people prefer their incenses fresh, no more than a few months old, and preferably younger, but some people claim that laying incenses down to mature, like vintage wines,

improves them. From the point of view of enriching the aromatic qualities, this is not likely to work: the reasons for doing this are entirely alchemical.

What about colouring incenses? Ingredients are selected to some extent on the basis of colour - the red pink of rosebuds is perfect for the sensuality of Venus, as well as providing the appropriate perfume. If you wish to colour incenses, to enhance their talismanic function, try using natural ingredients, such as turmeric, or the vegetable dyes available from wholefood shops.

The following Table gives the appropriate Planetary and Zodiacal colours.

TABLE OF COLOURS

Sun	Yellow - Gold
Moon	Silver - Pearly white
Venus	Deep Pink and Leaf Green
Mercury	Amber
Mars	Red - Orange red
Jupiter	Royal Blue - Purple
Saturn	Black - Indigo
Uranus	Cool Grey or Violet
Neptune	Pearly White, Pale Blue
Pluto	Black

Aries	Scarlet
Taurus	Orange
Gemini	Amber
Cancer	Gold Orange
Leo	Yellow
Virgo	Yellow Green
Libra	Emerald Green
Scorpio	Blue-Green
Sagittarius	Blue
Capricorn	Indigo
Aquarius	Violet
Pisces	Magenta

Appendix

CORRESPONDENCES

THE BASIS OF CORRESPONDENCES

The idea of correspondences in its present form dates from Cornelius Agrippa's massive compilation of esoteric lore in the 16C., and the vast majority of material written on correspondences since then has largely been regurgitation of his book. Agrippa's basic tenet is the Doctrine of Signatures, the idea that the Hermetic dictum "As above, so below" can be applied to understand the natures of things by their appearance, and by their similarities to other things. In the realm of medicine, the Lungwort is considered to look like lungs, and to aid lung disease. Naturally, herbalists and doctors were primarily interested in herbs for their medicinal uses, and much of the lore of Correspondences is taken from the old herbals.

However, the recipes of various magicians for their oils and "suffumigations" have survived, giving us some Correspondences of aromatics based on ritual considerations. These form quite a small body of aromatics, hardly enough to formulate a full range of incenses. The aim of the present Tables has been to collect together the attributions from Crowley (which derive largely from Agrippa via the Golden Dawn and Alan Bennet), and Agrippa, amongst others, and to expand these into a full range of practical aromatic Correspondences. Attributions have been included rather than excluded, even where they seem to make little sense.

THE SCHEME OF THE TABLES

For historical continuity with all the available modern work on Correspondences, the scheme used here is based on the 10 Sephiroth and the 22 Paths of the Qabalistic Tree of Life, as taught by the Golden Dawn. The 7 planets known to the ancient world share attributions with their corresponding Sephiroth. The attributions for the Planet, the Sefirah and the Signs of the Zodiac ruled by the Planet are grouped together to bring out the overlaps between them. For those familiar with the scheme of Crowley's "Liber 777", I have retained the left hand column of numbers giving the Path or Sefirah of the Tree of Life.

Attributions are sometimes repeated within each group. Where they are not, it is possible to "borrow", say, a Sun attribution for Leo. Zodiac Sign attributions also cross over from the appropriate Element, and vice versa.

This leaves two of the three Supernal spheres (Binah usually being attributed to Saturn) and Malkuth. The attribution of Planets to the Supernals is by no means a settled matter amongst Qabalists; the attributions to these Sephiroth are given separately, as are those for the paradoxical "false" Sefirah Daath.

TABLES OF CORRESPONDENCES

<i>Path</i>	<i>Sephirah Planet Element Sign</i>	<i>Plants</i>	<i>Resins</i>	<i>Liquid Ingredients (oils etc.)</i>
30	Sun	Sunflower Laurel Cinnamon Marigold Galangal Ash Oak Vine Cedar Palm Chamomile Orange Peel Saffron St John's Wort Cloves Ginger Lignum Aloes Calamus Peony Dittany of Crete Vervain	Frankincense Myrrh Benzoin Mastic	Heliotrope Ambergris Amber Bergamot Orange Coriander Chamomile Musk Storax Labdanum Yellow Honey
6	Tiphareth	Bay Laurel	Acacia Frankincense	
19	Leo	Sunflower	Frankincense	
13	Moon	Aloes Almond Mugwort Hazel	Karaya Copal	Camphor Ylang- ylang Chamomile

		Ranunculus White Sandalwood Wormwood Peony Bay Myrtle Hyssop Rosemary		
9	Yesod	Roots Ginseng Mandrake Damiana Yohimbe		Jasmin Lotus
18	Cancer	Lotus Rosemary Comfrey		Onycha Honeysuckle Myrtle Camphor
<hr/>				
12	Mercury	Verveine Palm Sandal Mace Lemon Peel Nutmeg Southernwood Orchid Bayberry Hazel Fumitory Parsley Cinnamon Cassia	Mastic Dammar	Lime Dill Lemon Storax
8	Hod	Moly		Storax
17	Gemini	Wormwood	Mastic	Orchid Bergamot Coriander

20	Virgo	Sandal Calamint Red Sanderswood		Lily Narcissus Gardenia
14	Venus	Myrtle Rose Clover Sandal Sanderswood Damiana Vervain Saffron Maidenhair Thyme Coriander	Benzoin Elemi Labdanum	Rose Apple Apple Blossom Musk Myrtle Sweet Fruit Violet Floral bouquets
7	Netzach	Rose Red Sanders	Benzoin	Rose
16	Taurus	Mallow Vervain Pepperwort		Storax Stephanotis
22	Libra	Aloe Verbena Carnation Mugwort		Galbanum
21	Jupiter	Hyssop Oak Poplar Fruit & Nut Trees Sage Agrimony Vervain Hyssop Orris Root Cardamom Turmeric	Copal	Amyris Nutmeg Violet Galbanum Storax Clove Spike Lavender

		Licorice Bugloss Elecampane Raisins Sugar Jalap (High John) Root		
4	Chesed	Cedar Olive Shamrock	Benzoin	Cedar
25	Sagittarius	Rush Lign aloes Galangal		Aloeswood
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27	Mars	Pepper Absinthe Rue Cuminseed Sulphur Broom Red Sanders Cypress Aloes (Bitter) Euphorbium Onions Thorn Trees Asparagus	Dragon's Blood Benzoin Ammoniacum Opopanax Burgundy Pitch Scammony	Juniper Copaiba Leather Basil
5	Geburah	Oak Nettle Tobacco		
15	Aries	Tiger Lily	Dragon's Blood Myrrh	Geranium California Poppy
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32	Saturn	Ash Cypress Hellebore Yew Nightshade Valerian Coffee Rue Daffodil Pine Mandrake	Scammony Asafoetida	Cypress Musk Patchouli Cumin Storax
3	Binah	Cypress Opium Poppy	Myrrh	Cypress Civet
26	Capricorn	Hemp Orchis root Thistle Dock	Myrrh Benzoin	Civet
	Uranus	Dittany of Crete Mistletoe	Dammar	Khus-khus Caraway Galbanum
28	Aquarius	Olive Coconut Euphorbia		Violet
	Neptune	Calamus	Guaiacum Copal Karaya	Ylang- ylang Lotus
29	Pisces	Opium	Tolu Balsam	Ambergris Lilac Storax
	Pluto	Damiana Saw Palmetto Burdock Root Patchouli Leaves	Opopanax	Labdanum Oakmoss

24	Scorpio	Cactus Black Pepper Damiana Basil	Siam benzoin Opopanax	Opopanax Musk
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THE SUPERNAL SEPHIROTH.

1	Kether	Almond in flower Calamus		Ambergris Linden
2	Chokmah	Amaranth Ash	Copal	Musk

THE ELEMENTS

31	Fire	Red Poppy Hibiscus Nettle Galangal	Frankincense Bitter aloes Labdanum Dragon's Blood	Cassia
32bis	Earth	Oak Ivy Rose Cypress Red Sanders	Frankincense Scammony Myrrh	Musk Storax
23	Water	White Willow	Myrrh Copal	Onycha Lotus

11	Air	Aspen Damiana White Sandal Ash	Mastic Dammar Elemi Benzoin	Galbanum Pine
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31bis	Spirit	Almond in flower Aloeswood Tonquin Beans	Elemi Mastic	Ambergris Lotus Coumarins
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10	Malkuth	Dittany Oak	Myrrh Acacia	Petitgrain Lily Storax
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DAATH

The "False" Sefhirah has no traditional attributions, being a fairly recent area of magical study. The *Uranian - Plutonian* qualities usually attributed to Daath give us a lead as to attributions: the general aromas we are looking for in a Daath perfume will be dark, mysterious and paradoxical in type. The dark resinoids of Oakmoss, Galbanum and Labdanum are good attributions because their aromas are unearthly and unfamiliar as perfumes. One level of their colour vibrations suggests rich colours almost completely blended into black. Also, their aromas are paradoxical because they have strange crossovers with non perfume items - the Uranian attribution of Galbanum is strengthened by its curiously synthetic quality, hinting of the smell of hot electrical equipment and new plastic furnishings. The natural choice for a solid resin would be Opopanax.

11bis	Daath	Dittany	Opopanax	Labdanum Galbanum
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attractor 2000 c.e.