Old Tradition Crafte

IN THREE BOOKS:

STONE MAGICK
THE GUILD BOOK
DR. FIAN'S SPELL BOOK

TRANSLATED BY
ROBIN ARTISAN

WHEREUNTO IS APPENDED
THE DAMNABLE LIFE AND DEATH
OF DR. FIAN, 1591

ARS OBSCURA PRESS

Old Tradition Crafte

Witches over a Cauldron

Old Tradition Crafte

The Practice of the Ancient Crafte

THE PRACTICAL EARTH MAGICK SERIES OF
ANCIENT MAGICKAL PRACTICES
IN THREE BOOKS:

Stone Magick
The Guild Book
Dr. Fian's Spell Book

WHEREUNTO IS APPENDED THE
Damnable Life and Death of Dr. Fian

TRANSLATED BY ROBIN ARTISAN
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Stone Magick

Book One

Red Cap Press

Introduction

THE MAGICK of the Earth is the most complete mystical expression of the Crafte. Unlike other forms of magick, which dwell on "other world mysticism", Earth Magick is part of our instinct and being. It applies directly to us as people. In the Crafte of Earth Oriented Magick, one quickly learns to appreciate, understand and link with the natural cycles, forces and powers that surround us. One becomes aware of the Four Elements of Fire, Air, Earth and Water on a more primordial level. Fire — lightning. Air — the unseen life force. Earth — that which gives us life and deserves our love, respect and adoration. Water — the life force which makes all things grow.

The Balance of the Sun — light and Moon — darkness become Sun — day light, the time to create and see the Earth in its abundance of life, animals, plants, trees and flowers. This is the warmth and comfort of that division in the 24 hour cycle when all is alive. The Moon — night light, the time of rest during the darkness to renew strengths, the still time when life as we know it rests, and the life of unseen forces comes alive. This is a time to contemplate.

Both the Four Elements and Balance are not simply philosophical concepts to explain unseen forces. In the realm of Earth Magick, they are the forces, but not unseen. They are seen through the eyes of those who are aware of the Earth and understand it, and know how and why the natural cycles of the Earth apply to the great magick. The Earth is a big book of magick, mysticism and mystery. Only when it is opened and studied can Natual Magick be applied and used to benefit mankind. You will have great success if you work with the cycles of the Earth rather than against them. It is here that you will develop a magickal current with the Earth that will help greatly in your development of psychic and magickal powers.

Over thousands of years, people have

charted the cycles of the Earth and interpreted them. The Earth and its cycles have been evaluated, studied and examined to arrive at a pattern of events that are the life, guide and advisor of all peoples.

Working by the Moon is an important part of Natural Magick, as the Moon affects so much of what happens on the Earth. One can predict the tides and weather by the Moon and know when to plant, fish, cut hair, etc.

The Moon has its greatest effect on oceans, streams and lakes when it is full. This is its high-energy peak. It is the best time for people to work magick, especially of the natural Earth type. It is a time of completion, fullness of power and the height of creativity. Work of this type should be done on the nights of the full Moon. As the Moon wanes, it gets lesser in both size and influence. Work corresponding to this phase should be concerned with taking away bad energy and forces. During the dark of the Moon when the night sky is black and the Moon is not visible, no work should be done. It is a bleak negative time when you have no natural Lunar element to work with. If any magickal work were to be done at this time it would be chaotic. There is a school of thought that the only work

suitable at this time is curses and spells to destroy enemies and bad luck. This is because the New Moon is a void empty time and only void empty energy exists at this time.

During the phase of the Waxing Moon, the Moon starts to build forces and strength as it gets larger. This is a time to renew energy and build energy and creative forces.

By this, you can see that when the Old Tradition witches met at the different times of the Moon, it was not to be weird, as the common person would surmise. Rather, it was to work with the natural cycles of the Earth and Moon to successfully work their Crafte.

The Seasons are also part of the Earth's natural cycle. They are a gift to the Earth's people as a guide to life and living. When Spring comes, new animals are born and the Earth awakens from its long, cold sleep. Plants and flowers sprout green buds and leaves and struggle upwards from the now warming Earth to greet the Sun. Soil is turned and preparations for planting are made. This is the true New Year. It is the time of awakening and renewal. It is time for people to plan new projects, to start the cycle of active life and begin anew.

During the Summer, when the leaves are

full and the flowers and plants are grown, it is the time of life. If you followed the book of the Earth and live by it, now is the time to actualize projects and see the plans you've made blossom.

The Earth's Magick winds down with the Autumn. This is a time for completion and preparation. The animals grow thicker coats, squirrels hoard nuts and the harvest is brought in. It is a time to finish up projects and to reap the benefits of your labours. It is a time for reflection.

Soon, when the winter snow comes and the wolves begin to howl, the plants are gone, the trees have shed their leaves and the meadow mice huddle in their grass nests beneath the snow, snug and warm and secure. This is a time when the plans you made in the Spring, grew in the Summer, harvested in the Autumn, must sustain you through the Winter. It is now a time for rest and contemplation.

The phases of the Moon and Seasons correspond to each other; Waxing Moon — Spring, Full Moon — Summer, Waning Moon — Autumn and New Moon — Winter.

As well as the natural cycles of the Earth that directly affect us, both mystically and physically, we also have the magick of the Earth

itself. Earth magick is absolute in content, but intuitive in discovery and application.

Tools and Earth Magick

The Oaken Cudgel for instance is cut at certain times of the Moon for specific purposes. Why Oak? Simply because it represents strength, consistency and dependability. All of these things must be considered, because it protects the practitioner of the Crafte from forest spirits that may invade the witches Ring or circle during the workings of spells and charms. This obviously could cause chaos in the work.

Each tree possesses certain properties that are magickal. Strength for Oak. Worthiness for Pine. Unyielding strength for Yew. Understanding for Willow.

These magickal properties are inherent in the wood itself. As they are all different, the magick is obvious.

It is not enough to symbolically use the wood. In Natural Earth Magick, one must comply with the natural order of the Earth. By this, it is meant that you do not merely "steal" a limb from the tree. You must first touch the tree,

communicate with its spirit and convey your desire and purpose for wanting its limb. Do this through your thoughts and touch and listen for permission.

If you do not receive permission, do not be offended. Simply go to another tree and repeat the process.

Iron is also highly magickal. It begins as ore from the Earth. Its smelted with fire, needs clay to become steel and after the steel is worked it must be quenched in brine, salt water, to be hardened for use. So as you can see, the magickal blade is born from the Earth, clay, and observing balance, is given back to the Earth. It is worked through Fire, Air, Earth and Water and purified with Salt. It is, above all, a Magickal Creation. Ore must also be asked for. For in Natural Earth Magick, one must consider the incarnation of the raw material. Does it wish to be reincarnated into a magickal creation of man?

Earth Magick goes beyond the absolute state of magick and enters the intuitive instinctive state. In this case, one could sit on the shore of the ocean while the tide comes in and align thoughts of good fortune coming to them with the waves that come towards them. You could obtain a stick, in the prescribed

manner, and inscribe Runes of wealth and good fortune on it and throw it into the Water only for it to return, to do it again. In the same setting one could send out a stick of woes when the tide goes out.

One could plant a special tree to represent a good life and all that goes with it, and meditate by alignment as it grows. Or one could deeply bury a bag of woes (a bag containing slips of paper with your life's negative traits written upon them) with fallen apples so it will rot. As the bag of woes rots, so do the woes.

In essence, the Crafte of Natural Earth Magick has one law. As something grows, so can your desires grow. As something wanes or dies, so can your troubles wane and die.

Stone Magick

The most ancient style of Natual Magick is Stone Magick. All throughout Britain's ancient history, the noble stone has been cut, carved and erected to influence, direct, call, hold and create the mystical web of magickal influence of the ancient peoples. Stone Magick is perhaps the oldest single form of magick ever practiced.

The mysteries and magickal use of stone range from Britain's Stone Circles, to the smaller Standing Stones carved in Celtic design style, to the Rune Stones.

Stone is in earthly abundance. It is a medium that is part of the Earth itself that can be shaped, cut and carved to the design of the cutter, and it lasts forever. It was because of the permanence and the Earth orientation of the energy of stone that it was chosen by the ancients as a medium for their magickal Crafte.

This, coupled with the fact that it takes much skill and special tools to cut stone, plays a part in the mystical elements of Stone Magick.

Those who could cut stone and mastered this art were looked upon as being special. This was due to their ability to link stone with steel and the Four Elements. They were the Rune Masters. They possessed the Secrets of the Runes. Stone Magick, as this book presents, represents a magick that is not unlike, yet more mystical than the magick of talismans and charms. It represents a complete, yet simple system of magick that has been preserved in time like the stones it represents.

—Robin Artisan

Part One
The Tools for Cutting Stone

AKING THE stone cutting tools is as much or more of a ritual than preparing the stones themselves. The ritual begins when the forge is prepared and finishes when the stone cutting tools are made. It may seem difficult at first, but as you familiarize with the process you will find that it has a relatively simple and logical progression.

All the stone charms described in this book may be "undressed". This means that they need not be shaped and polished. They should be rounded, and in size be from two to four inches in diameter and one to two inches in thickness. The stones used to make

the charms should be medium hard, yet soft enough to cut without dulling the tools. You can check this when you search for stones by scratching your stone with the Rakk. Your choice of stone will be suitable if a clear definite scratch can be made in the surface of the stone.

There are three main tools for cutting designs into stone. They are the Rakk — a scriber. The Teele — gives a "v" cut. The Mull — a steep angled chisel which is used to widen and influence cuts made by the Teele.

The Traditional Ritual

The tools you will need are a five pound hammer, tongs, a flat piece of one inch thick iron for an anvil, a coarse, medium and fine file, vice, hacksaw and steel to make the tools. You will also need a wooden bowl for the brine used in quenching the tools. Lastly you need a stone to polish them. These tools are blessed in the name of the Green Man, God of the forest, life, fertility' growth and the magick of the forest.

NOTE: On Blessings, it is assumed in the original work that the worker of this Crafte would use their own intuition to do the

blessings that are said over the stones, tools, forge, etc. This should take the form of addressing the Green Man with your intentions and instinctive understanding of the work.

It is recommended that you cast the Runes and ask about your success in this venture. Do this when you have set up the forge and are surrounded with your tools. This reading applies to your ability to make the tools and how magickal they will be when finished. Since stone magick has an affinity with Rune Magick, it is probably best to use Rune Divination.

Take your tools to your secret place in the forest and meditate on the work. Ask the forest for permission to start the work and for blessings upon your work. The best time for this is in late Spring on a night of the Full Moon. This is not only because of the obviously mystical reasons of Season, Moon or Natural Earth Magick, but there are practical reasons also. A forge does not fire up well on a cold night and you need the darkness to see the color of the steel before you quench it. The full Moon gives the necessary natural light to work by.

Set up your forge fire and bless both it and your work at hand. From the time you enter the work area of the forest you should con-

centrate on the purpose of your work. Start your Fire slowly with twigs gathered, with permission of the forest, from the forest floor. When they are set ablaze, place some coals on the fire and fan it through the furrow with a large piece of bark. While waiting for the coals to glow red, you should cut your steel to the approximate shape. When there is a good bed of red glowing coals, place the three rough — cut tools in the coals using your tongs.

As the Fire is fanned, you'll notice the steel turning color. When it reaches a cherry red take it out using your tongs. Only take out the piece you will be working on. Bring it to the anvil and hammer it to the desired shape. When this is done to your satisfaction, say an invokation to the Earth to accept your work and plunge the piece, still hot, into the ground. Repeat this process for the other two cutting tools. If while hammering, they cool off, simply introduce them back into Fire.

So far your cutting tools have touched the Elements of Fire and Earth. They are now ready for their final shaping. Use your files and vice for this process. The coarse file is for the rough shaping. The medium and fine file are for truing up the work. When this is done, you

must polish the cutting edges with the polishing stone. Make sure the cutting edges are polished bright. Meanwhile you should tend the forge and make sure the coals are kept glowing.

When the three tools are polished, they must be carefully laid on top of the red coals. This time you will see a definite, more pronounced change in color. When the tools reach a cherry red again, you must take each tool out, one at a time, and plunge them into the brine. The brine must first be blessed. Also bless the tool when you quench it. Remember to plunge the tool into the brine cutting edge first. Do this with all three cutting tools.

Now it is time to polish the cutting edges again. This will render them bright so you can see the color when you temper them, and by polishing the tools you will remove the scale. Set them once more over the coals when they are polished. Wait for them to turn a straw color. When they reach straw, repeat the quenching process one more time. Now they are given a final polish and are blessed as the tools they have become.

Give thanks to the forge and quench it with the brine. Make sure the fire is out and bury the forge with some Earth. Bury the filings from

your work and give thanks to the forest floor for allowing your work on this night.

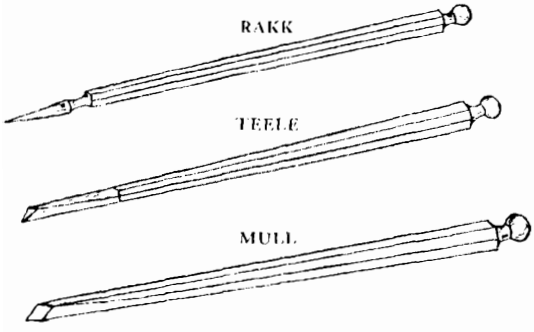
Your cutting tools have been introduced to Fire — heating by the forge, Air — working, Earth — grounding, Water — quenching, Salt — purification, and Balance — Fire and Water. They are pure now, made by your hands for your work with the help and understanding of the Four Elements, Balance and the Forest.

NOTE: There are people who practice the Crafte and do not live in an environment that allows for the setting up of a forge. There are also people in the Crafte who have little or no talent with their hands, or the working of steel. And of course there are those who can and will elaborate on this ritual and use their own intuition along with the traditional instructions.

If you should be in a situation where the ritual of forming the cutting tools is beyond your skills or you don't have a wooded area in which to erect a forge, there is a solution.

You can go to any well-stocked lapidary shop and buy two Dixon engraving tools with handles. Suitable tools are #3 for the Teele, and #40 for the Mull. The Rakk can be fashioned from a dot punch with the tip cut back to a steeper angle. You should be able to adapt a

suitable ritual to initiate and purify your tools based on the Traditional Ritual. We know of many people who practice this Crafte of Stone Magick using the engraving tools and remade punch. They claim to have achieved satisfactory results.



Part Two
Cutting the Stones

Each stone that you gather from the forest shows its desire to evolve to a higher vibration of existence. This incarnation takes place when you cut the stone with its character. In Natural

Earth Magick it is believed that all matter of the Earth, that is, plants, trees, animals, stones, etc., are alive and contain a conscious spirit. It is up to you, the practitioner of this Crafte to perceive this life spirit. Perception of this sort is proportional to your awareness of the magickal and mystical aspect of the Earth.

You should have a magickally blessed ink and a pen, of the quill type, to draw the character and Runes on the stone. When the stone's character and Runes are drawn on the stone you should go over them carefully with the Rakk, inscribing lines into the stone. Go over your character and Runes until they have been scored deep enough to accept a "v" cut with the Teele. If you wish to accent any part of the character or Runes you should use the Mull. These cuts are made by pushing the tools as you would an engraving burin.

The character of the spirit of the stone is cut on the face side. On the reverse is cut your Magickal Name in Runes and/or your symbolic character. You may cut your character on the back of the Rabb Stones, or the Altar Stones, along with their inscriptions.

To bless the stones you must expose them to Fire, Air, Earth and Water, in ritual form. To

do this, go to your secret place of magickal practice. Hold the stone and meditate on its purpose. When you feel its energy, take the stone in one hand and the working tool that represents fire, the knife, in the other hand. Strike the stone against the knife blade. Now pass the stone through the flame of your candle. Now strike the stone against the working tool that represents air, the cudgel or forest staff. Now hold the stone to your mouth and breath on it while you concentrate on its purpose. The third element is water, represented by the drinking horn. Tap the stone against the full horn. Now place the stone into the horn covering it with water. After this you should drink some of the Water and pour some on the Earth. Now the stone must be blessed by the Earth. To do this, kneel and hold the stone about two feet from the ground. Meditate on the Earth and the purpose of your stone. When you become aware of its energy, slap the stone to the ground. Now bury it while you close the ritual. You may dig up your stone after the ritual, or leave it buried until the next full Moon.

You can use this simple ritual for blessing one stone or several stones at a time. It is common to keep each stone in its own pouch. The

pouches are sized for each stone and have drawstrings for the closure. They are either of leather or linen and have the character of the stone penned or embroidered on them.

Part Three
How to Use the Stones

The Stone Charms can be used in several ways. In a ritual setting you can Call forth the essence of the stones by striking them against the working tools, like in the blessing. Each working tool has an Elemental significance and a Magickal significance. You should Call the Four Elements at their respective directions and then direct an invokation to the stone and appropriate working tool to release or Call the essence of the stone to work its magick.

Table

Direction	Element	Working Tool
North	Water	Drinking Horn
East	Earth	Sword or Breath
South	Fire	Knife
West	Air	Cudgel or Staff

Strike stone against	—	to Call
Drinking Horn		to Call a force (Passive)
Sword		to hold a force
Knife		to purify (Active)
Cudgel		to know something

NOTE: if you use different working tools than the four mentioned tools, use those that represent the Four Elements. Also note the directional to elemental correspondences. These are the correspondences of Old Traditional Crafte. Most present day craft systems use the Golden Dawn system of elemental to directional correspondences. We recommend that you use the traditional correspondences that are suggested for this system, as they are pure Old Tradition Crafte. To use a system of correspondences based on Ceremonial Magick would be to detract from the aim of Natural Earth Magick.

The Basic Ritual

Open the ritual by casting a Ring or circle with the sword. All work is done to the North. Face the North, kneeling and meditate on the purpose and essence of the Stone Charm you

are working. Pick up the drinking horn, which is at the North, and stand. Tap the stone against the horn, then place the stone in the horn so it is covered with water.

Drink from the horn and make a Calling of the essence of the stone, for the purpose, forces, you wish to direct. Now spill some of the Water from the horn onto the ground.

Now go to the East point and pick up the sword. Tap the stone against the sword and make the calling to the East.

Now go to the South point and pick up the knife. Tap the stone against the blade and make the calling to the South.

Finally, go to the West and pick up the cudgel, forest staff, and tap the stone against it. Make the same calling to the West.

Return to the North and meditate on the magickal work of the stone.

NOTE: your Calling pertains directly to you and is personal to your work and individuality. It should be said silently to yourself. If this work is to be done by several people, they may take turns or all go to the quarters together.

Now you make a direct calling of the stone's essence. This is done by placing the stone on the ground with the character up. Placing your

left hand over it, concentrate on the purpose of the stone. Say your Calling, invokation, to the stone and slap your right hand over the left, still placed over the stone, three times. This calls the essence or power of the stone as you perceive the powers.

You may use the second table if you wish the work of the stone to be specific. Here you will find the corresponding tool for the Calling, *i.e.*, "to know something" corresponds to the cudgel. Here, you would get the cudgel, say your charge, and tap the stone against the cudgel. If the stone charm you were Calling is the "love stone," used to attract love, you would be indicating, by selecting the cudgel, that you had a specific question to be answered. In this case it is to know something concerning the attraction of love to you, or your choice of whom you wish to attract.

You may also use a combination of two stones. For instance, if you are a woman, you could use the "love stone" and the "man stone" to attract the love of a specific man. You would hold a stone in each hand and tap them together. (See Part Five — *A Calling of Stones*).

The combination of uses, rituals and spells in this system is vast. You are only limited by

your imagination, intuition and instinct, plus a few rules of symbolism and ritual.

NOTE: The charge or Calling is a verse that binds the practitioner, stone and Earth — as one element. The Calling is individual to each person. It should contain elements of your bond between stone and Earth.

Example — "I Call upon you, spirit of _____ stone, for as you are of the Earth, I am of the Earth. For as I cut you and gave you life, so am I part of you, and you of me. I Call upon you in the name of the Green Man, Lord of the Earth, to grant me that essence which I gave you as I send you on your quest to/ for _____ .

Part Four
Personal Use of the Stones

The former explanation of using the stones is a basic format. It illustrates the symbolism of the elements and the basic tools of the Crafte. This method would probably be used only for group work.

The stones are both simple to use and practical in use as a highly magickal Crafte.

Their simplicity lies in the fact that each stone is a type of charm or talisman, cut for a specific purpose.

There are several ways to Call forth the magickal essence from the stones. Each method utilizes symbolism that synchronizes the energy of the stone and the aims of the practitioner. Basically, a Magickal Stone Charm is used to Call upon a force. Each stone is endowed with a specific energy. When this energy is called by the practitioner it causes a sympathetic vibration between the stone and the collective force. This attracts the collective energy force to the practitioner. The practitioner now directs the force to bring the desired result to them simply by using the stone and making a Calling.

The Altar

You should have a flat stone Altar to work from. The Altar is usually made of shale stone, as it can be easily shaped and sized to your needs. Shale is also easy to work so you can cut Runes into it without difficulty. These Runes would be in the form of a protective verse, motto or name.

The Altar is your power base from which you do your magickal work. It is kept at your private and personal secret place of work. The Altar is both magickal in energy as well as being a calendar to remind you of your times to work the magicks and the energy phase of the Moon.

The Green Man Stone

The most important stone is the Green Man Stone. The Green Man is Lord of the Forest and the harmony of nature. He is the Forest God, which is called upon in your work. He protects and guides all who work the magick of his forests.

On the face side of the stone is the likeness of the Green Man, which is always face up. This stone is always carried with you. On the reverse of the stone is this inscription:

I am the Lord of the Forest,
Ye are of me, together we are the Forest whose Magick is ours.

Runic Inscription

ᛁ ᚠᛗ ᚦᛖ ᚴᛟᚱᛞ ᚠᚠ ᚦᛖ ᚠᚠᚱᛖᛋᛏ
ᚢᛖ ᚠᚱᛖ ᚠᚠ ᛗᛖ ᛏᚠᚷᛖᛏᚺᛖᚱ ᚦᛖ ᚠᚱᛖ
ᚦᛖ ᚠᛟᚱᛖᛋᛏ ᚦᚺᚠᛋᛖ ᛗᚠᚷᛁᚴ ᛁᛋ ᚠᚢᚱᛋ

Sign

The Altar Stones
The Rabb Stones

Sun Stone

The Sun Stone is to be kept on the Altar from sunrise to sunset. It protects against harmful forces that may be present during the day. On the face side of the stone is the sign of the Sun Stone. On the reverse is this inscription: *I give life, I protect life.*

Runic Inscription:

ᛁ ᚷᛁᛃᛗ ᚴᛁᚠᛗ

ᛁ ᛈᚱᚠᛏᛗᚾᛏ ᚴᛁᚠᛗ

Sign

Moon Stone

The Moon Stone is to be kept on the Altar from sunset to sunrise. It protects against the harmful forces that roam the night. There are four stones for the Moon's phases.

Full Moon

On the face side of the stone is the sign of the Full Moon. On the reverse is this inscription: *My power is thy power.*

Runic Inscription

ᛗᚢ ᚳᚠᚠᛗᚱ ᛁᛊ ᛏᚻᚢ ᚳᚠᚠᛗᚱ

Sign

Waning Moon

On the face side of the stone is the sign of the Waning Moon. On the reverse is this inscription: *As I grow small, so does opposition.*

Runic Inscription

ᚠᛋ ᛁᚷᚱᚠᚹ ᛋᛗᚠᛚᚴ ᛋᚠ ᛞᚠᛖᛋ ᚠᚳᚳᚠᛋᛁᛏᛁᚠᛋ

Sign

New Moon

On the face is the sign of the New Moon. On the reverse is this inscription: *I now am dark, as is my power.*

Runic Inscription

ᛁ ᚾᚠᚹ ᚠᛗ ᛞᚠᚱᚲ ᚠᛋ ᛁᛋ ᛗᚢ ᚳᚠᚹᛖᚱ

Sign

Waxing Moon

On the face side is the sign of the Waxing Moon. On the reverse is this inscription: *As my size grows, so does my power.*

Runic Inscription

ᚠᛋ ᛗᚢ ᛋᛁᛋᛗ ᚷᚱᚠᚹᛋ ᛋᚠ ᛞᚠᛖᛋ ᛗᚢ ᚳᚠᚹᛖᚱ

Sign

The appropriate Moon Stone is kept on the Altar during its phase.

Stones of the Seasons

Spring Stone

The Spring Stone is set upon the Altar at sunrise on March 21st, and remains there until sunrise of June 21st. The Spring Stone represents birth, rebirth, fertility and planning. It protects you in these endeavors. On the face side is the sign of the Spring Stone. On the reverse is cut this inscription: *All anew, again is born.*

Runic Inscription

ᚠᚱᚱ ᚠᚾᛗᚹ ᚠᚷᚠᛁᚾ ᛁᛋ ᛒᚠᚱᚾ

Sign

Summer Stone

The Summer Stone is set upon the Altar at sunrise of June 21st and remains there until sunrise of September 21st. The Summer Stone represents life, growth and renewal. On the face side is cut the sign of the Summer Stone. On the reverse is this inscription: *All now grows.*

Runic Inscription

ᚠᚱᛚ ᚾᚠᚹ ᚷᚱᚠᚹᛊ

Sign

Autumn Stone

The Autumn Stone is set upon the Altar at sunrise of September 21st and remains there until sunrise of December 21st. The Autumn Stone represents completion, plans fulfilled and

harmony. On the face side is the sign of the Autumn Stone. On the reverse is this inscription: *All now is complete.*

Runic Inscription

ᚨᛚᛚ ᚾᚨᚹ ᛁᛋ ᚾᚨᚺᛈᛚᛖᛏᛖ

Sign

Winter Stone

The Winter Stone is set upon the Altar at sunrise of December 21st. The Winter Stone represents sleep, renewal of strength through rest and the death of the old year. On the face side is the sign of the Winter Stone. On the reverse is this inscription: *All now sleeps.*

Runic Inscription

ᚨᛚᛚ ᚾᚨᚹ ᛋᛚᛖᛖᛈᛋ

Sign

NOTE: The Runic inscriptions have been translated from the original text to modern English. The Runes relate to the modern English translation.

The author felt that in presenting this work as a practical manual, it should be as easily understandable as possible. Many people do not prefer working in original tongues, due to the aspect that they may not fully understand what they are writing or saying. By using the translations, one is able to absorb the current of the Stones because they are comfortable with the language. As they also know what they are cutting, the practitioner will feel more comfortable with the work knowing they fully understand what they are doing.

f u th o r c g w h n i gh

s t b e m l ng oe d a y k v p

Part Five
Personal Calling of the Stones

The common method of using the stones is more personal than the group method. Though group usage may be incorporated here.

As important as the Green Man Stone is the Khael Stone. This stone signifies you, the practitioner. Each person's Khael Stone is different. On the face side is cut your personal Magickal Sign. This is the sign which is your personal magickal signature, the essence of your magickal self in symbolic form. On the reverse side it is customary to inscribe your Magickal Name and Motto, if you have one, in Runes.

Before you Call from any of the stones in this Crafte system, it is usual for you to first Call forth your Magickal Essence. This is called an Earth Calling.

The Khael Stone is placed on the ground face up. You kneel before it and cover it with your left hand. Breathe deeply a few times and center your thoughts on your magickal essence and the aims of your work. When you feel your strength reach its peak you are to release it by slapping your right hand over your left hand three times. Do this sharply.

Symbolically, you are centering yourself and transmitting your resonance, your vibrations, to the Khael Stone where they are collected and bound to the Earth. This insures that the place in which you are working is pure with your resonance only and no other vibrations or forces can enter it while you work. This assures you of success in your Magickal Work.

The Khael Stone is usually carried with you. Thus, if at any time you feel a low ebb of energy, this simple ritual will restore your energy level. This is very important because you never know when you may become subjected to chaotic forces. This ritual will disperse them.

Any of the stones can be used for an Earth Calling Ritual and will cleanse the area around you and affect their respective purposes.

A Calling of Stones

Stones of the type mentioned in this work are primarily used to Call a force, person, idea, protection, etc. This is done by doing the aforementioned ritual first. Then you take the Khael Stone in your right hand and your Subject Stone in your left hand. Hold them close, about

one to two inches apart.

Slowly rotate the Khael stone in front of the other stone. Now rotate the other stone. Their face sides face each other. Rotate them both around, facing each other. Now, bring them away from each other, and back to each other rotating them. While doing this, focus on your work purpose. You should start to feel a force between the stones. This force is lighter than, but similar to the force you feel when holding two magnets that repel each other. When you detect this energy force you are ready to do a Calling of Stones.

Concentrate on the aim and purpose of your magickal work as you bring the stones close-apart, close-apart. Do this faster and faster until you build up enough psychic energy. You will know when to release it by sense. At this time bring the stones together for three sharp taps.

The sound of the stones will echo loudly in your ears. The sound carries the resonance of your thoughts to their destination. In Calling a person, the subject will feel your psychic resonance and feel drawn to you.

With Calling a force, the work is much easier as you have now opened, or cleared, a path

by the sound vibration of the stones. The psychic resonance that you put out is transferred by the sound of the stones being tapped. The force you are calling will travel this path of vibration right to you. In other words you attract the energy force you desire.

Some Stone Work is used for sending a force. This depends on how you direct your psychic resonance and the specific purpose of the stone. The spirit essence of the stone will always work within its respective sphere of magickal value. The more it is used, the more powerful it becomes.

There is a third way to use the Earth Stones. In essence they are a sort of talisman and as such they can be made use of as talismans. Use the Earth Calling and then set the stone on your Altar, in your room, by your bed or under your pillow or simply carry it.

In all the Stone Magick taught in this work and all the many combinations of its uses, you will notice growth in your ability to resonate your psychic thought and power the more you use the stones. All people are psychic to a certain degree and in different ways. By using the Earth Stones in the prescribed methods you will train your psychic awareness to resonate on the

correct frequency for the desired results you wish to attain. Depending on your present height of psychic ability to resonate thought, the results of your work will be proportional to your ability. This will be your base starting point of growth. You will find you are better at some magickal work subjects than others. Practice and soon you will be able to feel the link of resonance between you and your stones as you progress.

NOTE: The advantage of this system, aside from its simplicity and completeness, is that your psychic ability is constantly exercised and gradually becomes stronger with constant use. It is quite easy to center your psychic energy, resonate it, and release it. What may actually happen is that you lateralize the two hemispheres of the brain by resonance of the thought and the sound of the stones tapping. This is a theory of how the stones work with you as a magickal tool.

Remember, as with any exercise, you get stronger and more fit. As you practice this system you are exercising your psychic ability to resonate. This is the key to the work.

Part Six
The Earth Stones

Here is the list of the stones used in this work. They each have their own characters cut into them on the face side. You may create an inscription for the reverse side to personalize your work. These stones are basically Talismanic, Calling, or Talismanic-Calling.

1. Calig Stone

This is a stone that is used to Call forth a person. On the face side you cut the person's symbol or Runes. On the reverse side you cut an inscription, in Runes, to represent the person being called, in particular, to Call a person to work in a specialized car upholstery shop, you would represent on the face side any symbols you could relate to the type of person, skills, etc., you wish to hire. On the reverse you would cut an inscription representing the person's requisite talent, skill, love of work and maybe the logo of your shop. If you know whom you want as a worker, simply cut the face of the stone with the person's name, and the reverse with their talents. Calling.

2. HEAD STONE

(Oog, pronounced *aw-g*). This stone is made in the likeness of a head. It is a totem spirit that acts as a familiar spirit. The Oog is endowed, and holds a specific energy, particularly, protection. Whatever you wish your familiar spirit to specialize in is what you should concentrate on while making it. When the Oog is complete you should make a Calig Stone to represent it with the spirit's symbol on the face and its name and inscription on the reverse. You can send the spirit out to find information that will be transmitted back to you in either a dream state, meditative state or conscious state. To send it out, use an Earth Calling Ritual first, then use the second ritual and tap the Oog with its own Calig Stone. Bury the Calig Stone and set the Oog on your altar, or somewhere near you. Talismanic-Calling.

3. TOAD STONE

Guards against spells and charms being worked against you. Talismanic.

4. HAG STONE

Guards against nightmares, succubi and incubi. Talismanic.

5. MAY STONE

Guards against barrenness, attracts and

protects fertility. Talismanic-Calling.

6. Woman Stone

Attracts women to you. Calling.

7. Man Stone

Attracts men to you. Calling.

8. Love Stone

Attracts love. Talismanic-Calling.

9. Knot Stone

Guards against enemies, especially their bad thoughts and curses. Talismanic.

10. Keel Stone

Protects against harmful spirits. Talismanic.

11. Terl Stone

Commands silence in enemies. Talismanic-Calling.

12. Binding Stone

Binds energy, things etc. to you. Calling.

13. Lungis Stone

Causes an enemy to become a fool. Cut their name on the reverse side. Calling.

14. Maid Stone

To Call a young psychic woman. Calling.

15. Lad Stone

To Call a young psychic man. Calling.

Note: these two stones are used to attract people to you who would benefit from learning

this magickal Crafte and who would work with you.

16. Ring Stone

Protects against poverty. Talismanic-Calling.

Note: To be completely effective, this stone must be called at least once during each phase of the Moon in respect to your situation, and according with the powers of the Moon, *i.e.*, Full Moon — Call wealth. Waning Moon — disperse bad luck with money. Dark Moon — Bad luck with money is burned. Waxing Moon — good luck and wealth grows. Make a calling to the effect of all of these. Calling.

17. Dun Stone

Protects against depression. Talismanic.

18. Hede Stone

To render enemies powerless. Talismanic-Calling.

19. Mard Stone

This stone is used to guard your secrets. It is almost an Oog in purpose, save for its appearance. There can be a Mard Stone for each secret kept. Talismanic-Calling.

20. Leard Stone

Used for learning secrets. Calling.

21. Sleep Stone

Causes tiredness or sleep to overcome the subject. Used in the manner of the second ritual, tapped against the subject's Calig Stone. This is good for insomnia and while ill, when sleep is important, but sometimes difficult. Calling.

22. Ghost Stone

Used to summon a spirit. This stone is basically a Calig Stone for spirits. It can also be made to represent each of the four elements and directions. Calling.

23. Dream Stone

Used to Call a prophetic dream. Use the method with this stone tapped against your Khael Stone or subject's Calig Stone. Calling.

24. Healing Stone

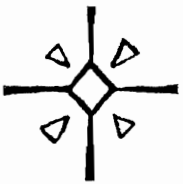
Used with the second method, tapped against the Calig Stone of the subject. On the face side is the Runes indicating the illness. On the reverse is an inscription indicating a positive command to fight the illness, invitation to strong healing forces and the name of the person, subject, to be healed. After the ritual, the Healing Stone is buried, grounded, while the subject recovers. This ritual may also be used to heal someone of bad habits or traits. Talismanic-Calling.

25. Truth Stone

Used to make a person reveal their true self, intentions and personality. On the face side is the symbol of truth, on the reverse is the name of the person in Runes with the inscription "Reveal Thyself". Talismanic-Calling.

Note: this magickal system is basically Earthy Primitive. Its base force comes from the practitioner's ability to project their psychic resonance of a given subject in a specific direction. It also demands an understanding or link with the Earth, Moon and their natural cycles and manifestations of energy. There can be as many magickal Earth Stones as you can devise. Those of the original work contained in this book are basic and traditional. By your understanding of this work you will grow with it. As your needs and imagination grow you will develop stones personal to you. This in turn will develop your psychic awareness.

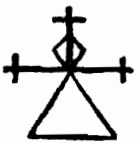
Toad Stone



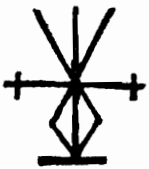
Hag Stone

May Stone

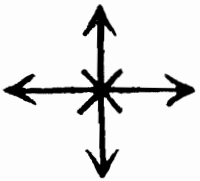
Woman Stone



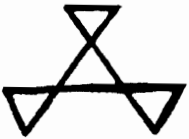
Man Stone



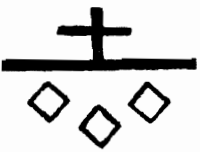
LOVE STONE



KNOT STONE



KEEL STONE

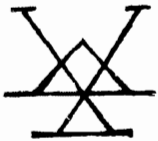


TERL STONE

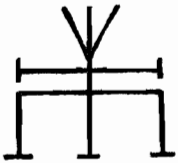
BINDING STONE

LUNGIS STONE

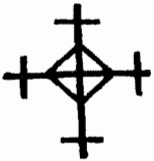
MAID STONE



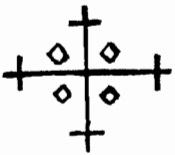
LAD STONE



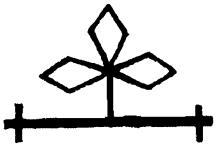
RING STONE



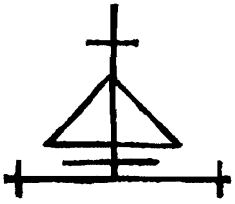
DUN STONE



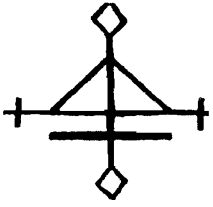
HEDE STONE



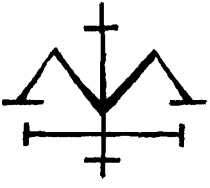
MARD STONE



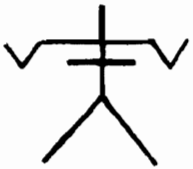
LEARD STONE



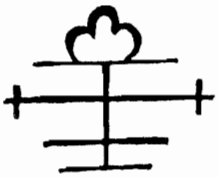
SLEEP STONE



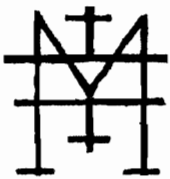
Ghost Stone



Dream Stone



Healing Stone



Truth Stone

The Guild Book

Book Two

Red Cap Press

Introduction

THE HOLY Inquisition and its absurd Heresy Laws wrought almost complete destruction on Britain's magickal peoples, as well as others on the continent.

During the "Burning Times" confessions were extracted by the extreme cruelty of torture. These tortures and pains were so hideous as to not have rivals even with the modern day terrorist or the German death camps. It was the idea and plan of the Holy Inquisition to totally eradicate any of the early cultural Earth oriented practices that survived. This was heresy.

Confessions were always written out before the fact of torture and arrest. The questions asked of the Inquisitors were always worded

with doubletalk. This coupled with the extreme prejudice of the Inquisition made it an impossible task to tell, admit or reveal anything other than the names of one's companions in the Crafte. Answers to Inquisitors questions, extracted under torture, could be anything from a feeble groan to an unconscious nod. Signatures to confessions were often taken with another's hand holding that of the signer. Truth was never accepted. The Inquisition's torturers only wanted to hear what they wanted to hear.

Witches have never worshipped the Christian Devil or Satan. This was the main myth behind the Inquisition as well as its power. The God of the witches is the Old Horned Hunting God. The church used twisted logic to identify him with their devil.

Early Inquisition Laws, from 430 A.D., ordered the death penalty for heresy. It was the papal bull of Alexander IV, issued December 13, 1258, that was the first bull against Witchcrafte. The papal bull of Pope Innocent VIII, issued December 5, 1484, was the actual document that fired the Holy Inquisition into full power to totally eradicate, through any means, the Old Religion and Witchcrafte. The last papal bull was issued by Urbain VIII, April 1, 1631.

The last conviction of a witch in England was that of Jane Wenham. She was found guilty in 1712. Fortunately she was pardoned. The last witch to be executed in Scotland was Janet Horne, who was burned at the stake, Dornoch, Ross-Shire, June of 1727.

The English and Scottish statutes against Witchcrafte were repealed in 1735. In 1951, the last English Witchcrafte Law was repealed. This opened doors for such notable witches as Gerald Gardner, Alex Sanders and especially Sybil Leek, who brought their forms of Crafte to the public.

The North Berwick Coven, led by Dr. John Fian, under rule of Francis Stewart, Earl of Bothwell, is directly related to the system described in this *The Guild Book*. After James VI managed to destroy most of the North Berwick Coven he promoted the Inquisition against the Aberdeen Witches. Many believe this came about because of his publication, *Demonologie*, 1597. This, in fact, is not true. The Aberdeen Witches and the North Berwick Witches were affiliated by bond of being in the same witch order. It was through his torture of the North Berwick Witches that James VI was led to the Aberdeen Witches.

James VI was never fully able to eradicate

both of these key covens. Other members escaped capture and hid. They decided to reorganize in a way that they could survive. They decided to hide the Crafte under the guise of the trade guild. This would give them an economic base to work from, plus the mysteries of the Crafte could be taught under the guise of trade secrets and methods. The hunting and agricultural traditions would be transformed into traditions of trades and commerce. By the time a guildsman learned that the Crafte was behind the trade he'd devoted most of his life to, he was fascinated and not at all displeased. This was a good plan, for one could gather only the right people, offer security and should a member betray the Crafte, they would never work again. The York Guild was formally established in 1727. Its main trade was cordwaining, the art of shoe and boot making. This guild still practices this trade today, as well as other historical trades.

This presentation of *The Guild Book* is the basis of the York Guild of 1727. It has its origin in such notable covens as the North Berwick and Aberdeen Covens. Its system is still being used actively today, thanks to a few witches from Scotland who were craftsmen. They were able

to hide the Crafte behind a guild to insure its survival.

Within 50 years after the Aberdeen trials, 65% of the witches of Aberdeen and North Berwick origin worked about 60% of the trade shops. If another Inquisition came about, the economy of England and Scotland would be all but destroyed. Survival was assured.

—Robin Artisan and Branda Hart

The Guild Book

THIS PRESENTATION of *The Guild Book* is taken from a manuscript dated 1852. The only changes made in this presentation are corrections to spelling and sentence structure. Other than that it is the complete apprentice work of the Crafte as is taught by the York Guild.

This system is Scottish in origin. The Scots learned after their hard lesson with the Inquisition that it was wise to keep silent. This is still a wise idea. An older woman, a relative of mine, made a comment after watching a segment on the news about a group of witches protesting against being portrayed in a way they found to be "offensive". They were drawing attention to

themselves saying, "we are witches, we are like anyone else". She found this portrayal offensive to the Crafte and witches. She made a quote to this effect, and one that should be adopted for the continued preservation of witches. She said: "Here I am, look at me, I'm like anyone else. Here I am, you don't see me, I am not like anyone else". This latter part of the quote more accurately describes the true witches, as well as gives them protection. Privacy is important to those of the Crafte, since it is still not accepted, nor understood by the general populace. Furthermore, the Crafte should not be shoved down peoples' throats for acceptance.

The Guild Book opens with the Laws of the Guild, which the witches were to follow to insure survival. It is also interesting to note that the word "witch" is not used or found in *The Guild Book*.

Part One
The Laws

Keep your Crafte pure, in both mind and heart. For as you take from the Earth, you must give back to the Earth. All things good come

from the Earth and only good should go back to the Earth.

Do not expose your Crafte before those who would not understand it. They are of two kinds. Those who would change it and use it for evil purposes and those who would degrade and slander it.

Be true to those who practice this Crafte alongside you. Treat them with special regard and respect, for they share the understanding of the Earth and its magick.

Give help to those who practice this Crafte with you when they need it.

As we are few and are different from others, as we are of like mind and reach out for the same goals and know the Earth unlike others.

Keep your Crafte secret and special unto those of your own kind only, and use it only to help others of your kind and to protect others of your own kind from danger and harm. Learn your Crafte well for this and the Guild will survive.

Deny any existence of your Crafte if any common person should so confront you with its possibilities.

Never hurt, in any way, any other member of your Guild, or any other Guild of this Crafte.

They who violate this rule must be shunned and banished from this Crafte forever. Never to be accepted by any member of this Crafte, or they too shall be bane.

Always remember what went before us, and happened to our people during the Holy Inquisition. Never forget them. Never forget those who tortured and murdered those who went before us, as they are vicious and may one day rise up against us again.

The Positions of the Guild

To say we practice the Crafte, relates not so much to our skills of the magicks and spells we weave from our knowledge of the Earth and its cycles. Rather, it is cryptic and implies that we hide behind the trade shops, with the security of our shops and mystery of our trades and devoted apprentices.

Here we learn the real magick, which is taught under the guise of the steps of our trades. For each trade secret, which we call a mystery, we learn a concept of the mystery of magick.

The Grand Master shall guide the Guild by his wisdom of the Crafte and knowledge of the trade. He shall impart the secret knowledge

of the Crafte to his apprentices, each to their own special understanding and skills, both male and female.

He shall attend the Major and Minor Sabbats, and lead the celebrations of life with the help of mummers and dancers, and all will have a great feast. He shall be as Herne on these occasions. He will do his best to advise and teach all of his Guild, the mysteries of the Crafte, by trade, ritual and magick. He will provide safety for those of his Guild who may be in danger and be devoted to protecting all of his Guild from harm. Also to protect their families, no matter who they be, nor however small their rank. The Masters of his shops will be also as steadfast and earnest. They also will regard their shops as the Grand Master does the Guild. The Masters shall perform the Rituals of the Grand Sabbat and Lesser Sabbat. Masters shall strive to make those of their shops learned and skillful in their trades so they will not be poor and their families won't do without. He will teach them, his apprentices, the mysteries so their magick and spells can be used to better their trade skills and lives. During the Grand Sabbat and Lesser Sabbat he shall have a good and trusted woman at his side to prepare the rituals and consider

the spell's work course through use of divination. She will petition the works to him, the Master, that are to be accomplished on those nights. She is called the Mistress or Lady.

Within each shop, there will be no more than nine people. There will be a Master and eight apprentices or journeymen.

All shall begin as an apprentice and tend diligently to their work. Should they not recognize or absorb the mysteries of the Crafte hidden in the trade, they shall be given leave from the shop. It is the duty of the apprentice to learn and progress, to understand the concepts of the Crafte hidden in the work of the trade. Likewise, it is the duty of the apprentice to apply the concepts of the trade to the working of the Crafte during Sabbats and lone work. The apprentice shall serve for three years in the shop, at which point he will submit an apprentice piece, showing his skills and understanding of the trade to the Grand Master. The apprentice will also show the Grand Master of the Guild an apprentice piece in the form of his knowledge of the Earth and the cycles. Also, he will give an account of the magicks, spells and charms he has learned and used. He then shall, upon consideration of his skills, become

a journeyman. When he has reached the second degree, journeyman, he shall be taught more difficult and useful concepts and skills of the trade, as well as corresponding mysteries of spells and lore. He shall be a journeyman for the space of two years. At the end of which, he shall submit a masterpiece to the Grand Master of the Guild.

He shall be judged of work, skills and knowledge of the mysteries. He shall be judged a second time for his abilities of magick, spells and charms. If passed, he shall be permitted to start his own shop and become a Master with the blessings of those in his shop.

THE CORDWAINER

Part Two
The Tools of Trade and Guild

To each trade there are special tools that are assigned the value of the magickal tools of spells and ritual. These are the important tools that are used for the work, both work of trade and work of magick. Those of the trade are only to be used in the shop for work or spells to be more successful in trade work. They are also for learning the trade work in a finer manner.

The tools of the Crafte are of a more sensitive manner. They are used at the Grand Sabbat and Lesser Sabbat. They shall be made according to the cycles of the Moon.

During the first phase of the Moon, being the waning of the Moon, the apprentice shall procure the raw materials for each tool. These being a knife, a horn, a walking staff and a stone for gazing.

During the waning Moon: For the knife, procure a branch of oak for the hilt and steel for the blade. For the guard, use brass for a man, or copper for a woman. For the walking staff, a stout piece of oak. For a broom, procure branch ends of hazel or willow and a haft of rowan. Use

marline for the binding. For the horn, a simple bull's horn will be in order. For the gazing stone, to find one of those that can be cut easily and polished, the working of it will be easier. Color it black. Work these tools during this time to the rough of their shape.

During the dark Moon, you are to wrap them each in their own linen. Bury them during the dark Moon to seal them beneath the Earth during this time of chaos. Then, in the beginning of the waxing Moon, take them out again and work them to a final shape.

During the full Moon, the tools are to be finished and polished. They are then ready for use. Also on the full Moon, you must procure a new and unused pack of cards, to be used for divination.

THE SADDLE MAKER

The Uses of the Tools of the Crafte

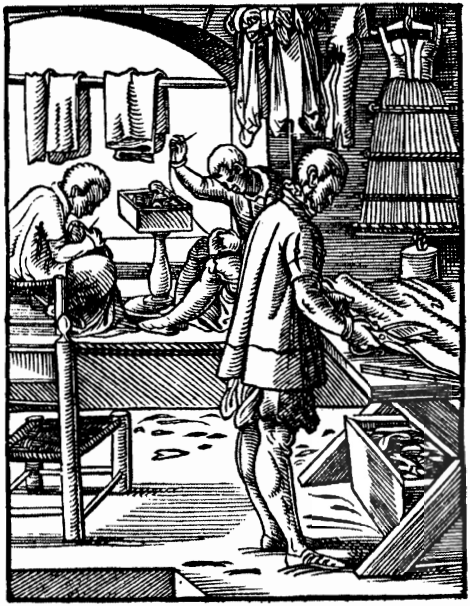
The blade is symbolic of strength and protection, the male force. It will be employed to form the Ring for the Lesser Sabbats by tracing a circle, starting at the Northern quarter, behind the altar, going deosil. Each person does this in turn, according to their position in the shop. The Master traces the Ring first. The knife is also employed to beckon forces and to banish forces away after the ritual and to seal them to the Earth.

The horn is symbolic of that which is strong by its virtue as a vessel. It is a yielding, giving strength, as it is resilient. It can only stand without toppling, if set into the Earth, where it belongs. It holds the Water or ale that is employed to drink to the Old Ones in celebration of their favour. A libation is then given to the Earth after drinking. The Earth is the origin of the forces of this Crafte, Water representing the female force. The vessel, horn, is the fertility of woman and the libation links the fertility of woman with the Earth, by way of Water.

The walking staff shall be employed to protect those of the guild from harmful forest

spirits and to protect the ring and the Crafte from the same spirits and forces. Likewise, the broomstick shall be employed for this same purpose, to sweep harmful forces from the area of the real work and the shop.

The black gazing stone shall be employed as a tool to look into, to receive images. The stone should be well polished yet it needs to receive a special oil on its face to become deep to the gaze. When you concentrate on that which you desire to know and gaze into the stone you will receive images. You will perceive these as symbols and thoughts. You must interpret these omens according to the question and the work. You shall use your pack of playing cards for divination to know and predict danger and to read omens before the real work is started and to know the direction of that work.



THE TAILOR

The Guild Tools and Their Uses

Each shop shall have a set of tools that shall be kept by the Master and employed for the real work during the Grand Sabbats and the Lesser Sabbats. There shall be a black horn and a white horn to drink from at the Sabbats. There shall also be a hunting sword and a knife for casting the ring and the castle. They are also employed to Call forces. There shall also be a great staff for sealing and protecting the ring and castle.

The Master of each shop should have a place that is wooded and secret, to be used to practice the rites and the magicks and the spells for the Sabbats.

Here, there shall be a large square stone that shall serve as an Altar. Upon it shall be placed *The Guild Book*, which will be written with the special ink and pen and written on parchment. The guild tools shall be set upon the Altar.

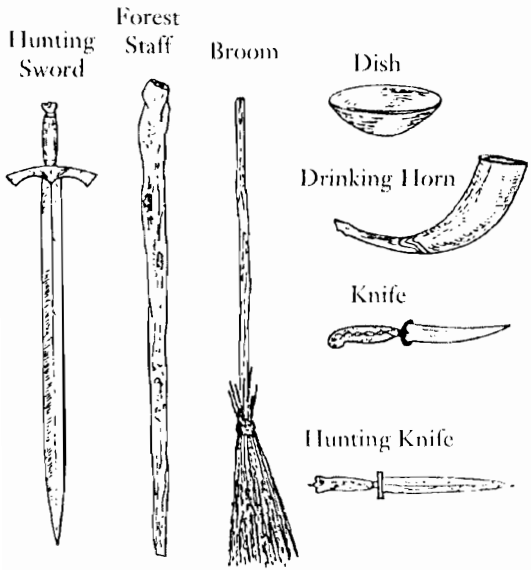
During the Grand Sabbat, the white horn shall be used to drink from. The black horn shall be utilized for the Lesser Sabbats. There also shall be employed seven small copper bowls. Four of these shall contain the Elements of the Earth and be placed at their respective directions in the Ring or Castle. At the North, pour some Water from

the horn into the first copper bowl. Take a pinch of Earth from the East and place it in the copper bowl placed in this direction. Set a small Fire in the bowl at the South. Lastly, for the bowl of the West, breathe into this bowl the intent of the real work. Each copper bowl should be distinguished by a Rune or symbol. There should also be a bowl in which to burn herbs. It also should have a Rune. This bowl is set in the center of the Altar, behind the guild tools. There are two other copper bowls. One holds water. It is set at the left of the Altar. The other holds Salt and is set at the right of the Altar. Each of these bowls is to have a distinguishing Rune. Sprinkle Salt and Water from these two bowls onto each person's knife to purify the work. In the herb bowl you will burn the appropriate herb or combination of herbs that symbolize the work.

Set two tapers, one behind the Salt bowl and one behind the Water bowl. They are to be the type used by our ancestors, prior to the era of the guild houses. They are made from pitch and beeswax.

All members of the guild should have their own secret place that is to be used for their private real work. They should also have a small Altar on which to keep their tools.

Illustrations of the Tools



Part Three
The Initiation Rite

This rite is very important, as it is here the commoner becomes part of the real work of the guild. When the commoner is accepted as an

apprentice of the shop, he will be instructed in the work of this book. Then, he will be invited to become initiated into the Crafte. Here, he ceases to become a commoner and becomes an entered apprentice. This means he has come to understand his devotion to the guild, his trade and the real work of the Crafte.

All apprentices and journeymen of the shop will assemble with the Master and the commoner. The commoner shall explain himself to the Master and other members of the shop. He shall declare why he wishes to pursue his trade within the guild, and his aims and pursuits within the walls of the Crafte. He shall also give an account of his understanding of the laws of the guild and show the tools he has fashioned for use in the Crafte.

The initiation rite takes place where the Sabbats are held. The initiate or commoner is brought before the shop with his hands bound behind him and wearing a blindfold, he stands before the master.

The Master speaks: Who is brought before me?

Initiate: One who seeks to know the balanced mysteries of Earth and man.

M: What be these mysteries?

I: Of man they be the guild and its trades, that man may learn skills in order to provide for the life and protection of the family. That there is mystery in the trade, that each step in the trade, illustrates a concept of the Earth's gift.

M: What is the Earth's gift?

I: Magicks, spells, charms and the like, shown to man through the cycles of the Earth, Seasons, the Elements, the Moon and its cycles, as well as life itself.

M: How is this taught?

I: It is imparted to the apprentices and journeymen of the shop by way of the teachings of the guild, by the Master. It is the real work of the shop, that which is conducted in a secret place. It is the work which we employ to Call upon our inner powers, to sharpen and temper our skills, and to protect our families and those like us, to bind our enemies, help our friends, and extract from life that which we cannot have through merely collecting monies.

M: Do you know of these things?

I: I know of them only by way of the trust of those who accepted me into their shop. I know not what the mysteries are, nor how they come about.

The Master removes the blindfold. —"You

are here welcome in trust. See now for the first time the mysteries of Mankind and Earth." The Initiate, upon seeing the other members and altar — "I now see and am honoured by this trust. I pledge myself in deepest secrecy to this Guild and Shop. But, I am still ignorant, as I cannot fashion any spell, as my hands are bound in ignorance, and I know not how to use the tools of this Crafte."

The Master unbinds the hands of the Initiate — "I now free your hands to be used for the benefit of learning how to use the tools of this Guild. That with these tools, you will attain knowledge and understanding and appreciation for the powers of the Earth, of which no man gains without initiation."

The Master now explains each of the working tools.

I: The Guild is now known to me. How so, shall I know the Guild?

M: You shall have a new name, to be employed only when we meet and no strangers to the Guild are present. (The Master now imparts the name) The Master takes the measure — "And you shall be measured, that if you must travel to another guild or shop, the measure may be sent on before you and checked

against you so no impostor can take your place."

M: Now sign this *The Guild Book*, that you thereby make your initiation complete. The Initiate signs the book with both his/her Given Name and Trade Name and, as well, taking a written Oath of Secrecy. The Master gives the Verbal Oath. "Swear, given name, known as, trade name, that you will honour the Guild and all of its members, and keep its secrets and mysteries and trade secret skills of the workshop unto yourself, only discussing them with those of the Guild. That you shall never disclose anything, no matter how trivial, to anyone outside the Guild, for any purpose or reason in way of that which you learn from the workshop or Guild mysteries. That if you do, you shall never work again at any but the lowest of labour and you shall be branded a liar and violator of your word and oath to all those who are worthy in all Guilds and you shall perish in poverty."

I: I swear it by all that is myself, which has been made known to me, and by the Earth and the mysteries, I swear this oath.

M: Come forth and be welcomed, Entered Apprentice.

Now there is a feast to celebrate and honour the new Apprentice.

The Book

The first task of the Entered Apprentice is to write a copy of this book. He shall procure a small journal and copy it word for word, letter for letter, leaving out nothing and adding nothing. This writing shall be done with a special ink and horn pen, as has been the way of our predecessors. That anything not written in this special ink, and with the horn pen is a fraud and must be destroyed. He shall obtain a second journal and write therein the spells, charms and magicks. Both journals must be kept well hidden.

The Entered Apprentice shall now start to make the working Tools of the Crafte. These too shall also be kept well hidden and guarded.

Part Four
The Grand Sabbat

This is the most important time for the real work. It is when the Moon is at its fullest. The Grand Sabbat takes place at the secret area.

This night is reserved for the most important work of all. All which is done on this

night is for gain, helping ourselves, families and people, attracting protection and power to make life better in our work and relationships with others and all things which give us protection, prosperity and happiness. It is also the night on which the members of the Guild restate their oaths. There is also a feast.

Building a Castle

The Altar faces the North. All real work is done facing North. The Master walks three paces North, from the back of the Altar and sticks his sword in the ground at the North point. He asks the chosen god, Old One, which will be worked that night, to grant protection, power and success for the night's real work. He takes his sword and repeats this process of the three paces, from the right of the altar. He now asks the protection, power and success from the East. He takes his sword out of the ground and proceeds to the front of the Altar to repeat the process for the South. This is now lastly repeated for the West. The Master now goes to the North and proceeds to cast the Castle or square. He does this by drawing an imaginary line from

North, starting at where the sword was stuck in the Earth, to East, to South, to West and back to North.

Now the Master addresses the Old Gods to give their assistance to the work. The Mistress now sets the Altar with the magickal tools that shall be used this night, as well as all that is to be purified, requests of work, etc.

The Master will bid one of the women to use her broom to seal the Castle and banish any ill forces that may be present. The Mistress shall bid a man to do the same with the forest staff. The Mistress shall make a libation from the white horn at each direction, asking of the Old Gods as the Master asked. Lastly, the Master sets the bowls at the quarters that represent their elements.

Work of the Grand Sabbat

The Master now recites his oath while resting on his knees before the altar. When he is finished he sticks his knife into the ground. The Mistress now sprinkles some Water from the white horn onto his hands. She also sprinkles some Salt from the salt bowl onto his hands.

Each person goes through this process. The Mistress goes last, and the Master sprinkles the Water and Salt onto her hands.

The Master drinks from the white horn and passes it along deosil to each person to drink from. Lastly, the Mistress drinks from the horn. She then holds the horn with her arms outstretched towards the Master. He now makes a calling to the Old God to be worked that night and plunges the knife into the horn. The Master removes the knife and the Mistress makes a libation to the Earth.

The Grand Rite

Now the real work is petitioned. All who have work to be acted upon are to be called according to rank, by name, one by one. The petition, the description of the work, is read by the Mistress. The Master then calls on the chosen Old God to grant success to the work. He then calls the petitioner of the work to the Altar. The petitioner also calls on the Old God of the work. All the people now face the outside of the Castle, within its walls. The petitioner kneels before the Altar concentrating on his/her success of the spell. His/her knife is held

pointed to the sky overhead. The Master, at the North, concentrates on the success of the work. In a low voice, he calls on the Old God to grant success to the work. When he feels the power of the Calling, he grounds his knife, that is, sticking it into the ground. The petitioner does the same. Each petitioner goes through this process.

The petition is written on a piece of paper, but may also include a charm on paper, or a knotting of string. The petition is always passed from person to person, as they face the walls of the Castle. The people are kneeling, and each one concentrates on success for their friend. When they feel the power, they ground their knives. When the petition arrives at the Mistress she does the same, and the cycle is complete. Now the Master burns herbs that correspond to the work in the copper burning dish, or bowl, as it is sometimes called. The Mistress gives the petition and charm, knotting, etc., if any, to the Master and he places it on the flames of the burning dish. He asks again for success in the petitioner's work. When the petition, knottings, and herbs are burned the petitioner finishes the concentration and again, grounds the knife.

NOTE: This rite may be done individually or for a group desire.

When the Grand Rite is finished the Master thanks the Old God(s) for helping the petitioners this night. All follow in thanks. All now drink from the white horn as before, bound in trust and strength. Now it is time for the feast of mutton, pullets, potatoes, bread and extra stout ale, both strong and dark.

The Lesser Sabbats

The Lesser Sabbats take place during the Waxing and Waning Moons. As the Moon grows smaller, during the Waning phase the work at hand is designed to take away and remove ill forces and deplete the powers of an opposition. This is a time to take away strife, bad luck, illness, etc.

During the Waxing phase of the Moon, when the Moon grows fuller, it is a time for the magick of gain. This is a time to work magick for gain, strength, overcoming an obstacle, building power, for money, commerce, business and/or to win a love, protection, etc.

Making a Ring

The Ring is a Circle, which is made in a similar manner to the Castle. The Master sticks his sword into the Earth at the North. He calls upon the Old Gods to be worked that night. He draws the Ring around the people and Altar, starting at the North. For works of gain, the ring is made deosil. To put a spell on someone, such as a binding spell, or to destroy a bad force or power, the Ring is made widdershin.

Now the Mistress makes a libation at the North and calls to the Old God(s) to be worked. She goes around the Ring with the libation. The Master chooses a woman to use the broomstick to sweep the Ring clean of ill forces. The Mistress then bids a man to do likewise with the forest staff. The rest of the people follow using their knives, one by one, according to rank.

Now the Old God is called upon to grant protection, contentment and success for the work this night. The Master does the Calling. When he finishes, with his sword held skyward, he grounds his sword. The Mistress hands him the black horn and he drinks from it. The horn is passed around the Ring for all to drink from.

The Mistress drinks last, then she holds it out for the Master to plunge his knife into. She then pours a libation.

Work of the Lesser Rite

The Mistress sets up the Altar with the tools of the real work and the petitions. The Master sets out the bowls and lights the tapers. At this point the Mistress calls on the Old God to be worked this night, to grant foresight to the work by divination.

Then, by rank, each bequest for real work is tended to by divination, either by cards or mirror. Sometimes other forms of divination are used. The Mistress usually does the divination, but sometimes another is chosen for this work. Through divination, one may discover the course to take for the real work. The Master will decide whether the real work will be done during the Sabbat, or whether the petitioner should do it alone. Also, the Master may advise the petitioner on how the work may be done, if done alone, and what charms, etc., may be helpful. Should the work take place during the Sabbat, the petitioner calls on the Old God to be worked. The petitioner asks for success and

power and the direction of the work.

The people of the Trade Shop sit around the Ring, facing outwards. The petition, charm or knotting, if there is such, is passed to each person, as its done during the Grand Rite. When each person finishes their focus on their friend's ritual success, they ground their knives. When the petition, etc., reaches the point of the Mistress, it has completed its course. She gives it to the Master who prepares the burning of herbs and places the petition on the flames. The petitioner, who has been kneeling before the Altar, now grounds his/her knife. The petitioner now stands and gives thanks to the Old God(s) for granting power to the spell. The petitioner now drinks to the Old God(s).

The Lesser Rite is done for as many people as have petitions.

When the petitioned work is completed, other work can commence. A charm, a bottle, a spell or a knotting can be made pure in its power by the Crafte.

Through this, a person can come forth to the Altar and prepare, in their own bowl or burning dish the herbs to be used in their spell. Then they can Call the Old God(s) who represent their work to grant them power and success.

The charm, etc., is passed through the smoke of the burning herbs and the Mistress purifies it through libation. It is then given to the Master, at the North, and passed around the Ring in the usual manner. The Mistress then gives the charm, etc., to the one who owns it so they may take it and work it at their own secret place. Now the person who is having their charm purified gives thanks to the Old God(s).

When the real work is finished, the Master thanks the Old God(s) for their presence. The black horn is passed around the Ring for all to drink from. Now, all in the Ring, ground their knives.

Now comes the feast, of pullets, bread and stout dark ale. Usually after the feast there are discussions of real work and divinations.

Part Five
The Old Gods; The Green Man

The Green Man is the Lord of the Earth. He rules over all that is fertile and grows. He puts all things back in their proper order when they have become chaotic. He protects all born of fertile cycles, such as crops, animals (espec-

ially those of the farm), all trees and plants. He aids in love, happiness, success, healing, contentment, understanding, etc. He protects friendship and loves and all family matters. He binds and constrains all who would oppose his kingdom.

Herne, the Hunter

Herne, the Hunter, advises and protects with great strength. He oversees and protects all animals of the forest. To hunt one for food or clothing, you must ask him first. Seek Herne for wisdom and knowledge. This is best done in the forest. He helps all in their time of need. He shows how to avert danger, seek protection, bind enemies, and discover hidden talents. He protects both home and shop and protects all that he imparts to you.

Old Red Cap

Old Red Cap can be called upon if you need to rid yourself of troubles or enemies. He will bind your enemies in confusion and jovial torment. He is full of jest and tricks and enjoys

imparting grief to those who would harm you or thwart your efforts in a venture of gain. He makes fools of slanderers and liars by catching them up in their own deceit. He can turn back curses and spells so they leave you and return to their senders. This, he does in the most unusual and jovial manner with as much aggravation as will stop your oppression. That which he casts is so very annoying to your enemies that it draws their attention off you and onto their own problems.

These are the Old Gods to be called upon in this Guild and they suffice for all work to be done. The use of any other Gods is unnecessary.

NOTE: This system is both English and Scottish. In it are the Old Folk Gods that were used by the witches of long ago. They are the Gods we use, as the Old Tradition Crafte must be kept pure. Other Gods are used by other systems. They have a right to their Godhood and we have a right to ours. It is our aim to preserve the Old Crafte in both history and practice. We specialize in this field. It is reflected in our many publications and course studies. We reserve the right to practice in the manner we feel is correct for us and fulfills our needs. The people behind these publications and courses feel a strong need for accurately preserved and

presented Ancient Crafte. It allows those who wish to experience a pure Crafte system to do so, devoid of ceremonial and other occult systems that are not traditionally of the British Crafte. We, the people behind these publications and courses are not Neo-Pagan nor Pantheist. Only loosely do some of our members even refer to themselves as Pagan. We are historians and researchers of Witchcrafte, and in more general terms, we are Witches.

We felt this note was necessary to those few adamants that believe that the only Crafte is Neo-Pagan and Pantheistic based on cultural eclectia. To quote them, "there is no one way".

Part Six
The Herb Burnings

The herbs are to be burned in the burning dish. Each herb represents a different magickal quality or virtue to suit each type of spell. When they are burned, they affect the spell because of their natural affinity to the particular type of spell. The herbs may also be mixed or combined to affect a more exact influence on the working of a spell.

The Herbs

Allspice — will cause discord for enemies. ¶Althaea — to attract protective spirits. ¶Arrowroot — to make someone lusty toward you. ¶Balmony — to turn an enemies spell back to them. ¶Basil — to attract success. ¶Bay Leaves — for protection from harm and slander. ¶Bayberry — for money and luck. ¶Betony — protection from evil. ¶Blackberry — to cause problems and turmoil for enemies. ¶Blood Root — for protection against evil forces. ¶Blueberry — to cause your enemies to become confused. ¶Burdock — to purify. ¶Catnip — for strength and ingenium. ¶Chestnut — for strength of mind and endurance. ¶Chickweed — to bring back a lover. ¶Chicory — to detect impostors or enemies. ¶Clover — protection from spirits. ¶Cloves — comfort and contentment. ¶Colic Root — makes enemies move away. ¶Coltsfoot — for wealth. ¶Comfrey — for needed money. ¶Coriander — keeps lovers from straying. ¶Corn Flowers — for a new lover. ¶Aloes — to attract love. ¶Cowslip — protects privacy. ¶Culvers Root — to turn an enemy against himself. ¶Daisy — makes lovers faithful.

¶Dandelion — to bring peace and contentment into the home. ¶Deers Eye — makes one attractive for a new mate or lover. ¶Devils Bit — turns away evil forces. ¶Dog Rose — for safety in travel. ¶Dogwood — for restful sleep and shielding of spells. ¶Fern — to be treated with regard. ¶Flaxseed — to settle arguments and strife between a couple. ¶Ginger Root — for attracting adventure and excitement. ¶Golden Bough — to help find love. ¶Golden Seal — to help a business grow and profit. ¶Gum Arabic — for good luck. ¶Hawthorn — to defeat an enemy. ¶Hellebore — to attain the sight. ¶Hemlock — to cause illness in an enemy. ¶Horehound — for a healing. ¶Huckle-berry — to make depression go. ¶Hyssop — to gain understanding of the mysteries, burn during readings. ¶Ivy — to defeat a Crafte being used against you. ¶Juniper — for lust, that is, to attract or promote. ¶Lavender — to bring a lover to you. ¶Lobelia — for peace and contentment. ¶Maidenhair — to find love and understand the beauty therein. ¶Marshmallow — to protect children. ¶May Apple — to never be without money, for the space of a month. ¶Mint — for happiness. ¶Mistletoe — to

attract love and keep evil away. ¶Mug wart — to increase your magickal strength. ¶Myrtle — to attract money for the family. ¶Nettle — to remove confusion. ¶Nutmeg — to have luck with a difficult situation. ¶Orris Root — to attract lusty love. ¶Parsley — to cause discord for an enemy. ¶Peony — for good luck in an undertaking. ¶Peppermint — to make a home happy. ¶Pine — to convince others to agree with you. ¶Poppy — to overcome grief. ¶Primrose — to make a child be truthful. ¶Pumpkin seeds — to be free from an enemy's influence. ¶Pussy Willow — to keep your mate faithful. ¶Red Clover — against the effects of the evil eye. ¶Rose Buds — for a woman to attract a man. ¶Rose Hips — to attract good, sincere people to you. ¶Rosemary — to make friends and keep them. ¶Sage — to put a spell on an enemy. ¶Skunk Cabbage — to send a spell back to an enemy. ¶Squaw Root — to cure frigidity. ¶Sumac — to keep an enemy bound. ¶Thistle — to be aware of omens to decide one's path. ¶Thorns — to thwart an enemy. ¶Thyme — to cause depression in an enemy. ¶Verbena — to make a woman passionate towards you. ¶Witch Hazel — takes away headaches. ¶Wood Rose — for good fortune.

The following herbs make spells more powerful when they are added to the herbs you choose for your burning.

Cinnamon — adds strength and power. ◖Gum Mastic — to make your spells very strong and powerful. ◖Moss — for good fortune and success towards your desires. ◖Mace — to make quicker results of your spell. ◖Seed of Celery — for power in spells and charms.

NOTE: Do not use these additives for all your spells. Develop your powers. Only make use of the additives when you know you will need extra power. Do this only for the most important of spells as the energy may overload.

In cases of spells against your enemies, these additives must only be used against genuine enemies who constantly make trouble and grief for you and plague you without cause. Do not use them against someone you merely don't like or the spell may come back on you.

THE MERCHANT

Dr. Fian's Spell Book

Book Three

Red Cap Press

Introduction

As CONCERNS the life of Dr. John Fian, few records of a biographical nature exist. Regardless, the man was considerably influential in the annals of Witchcrafte. Certain tales do persist, tales of local flamboyance and national political intrigue. He was a schoolmaster who lived at Saltpans in Lothian.

Here is an account of what occurred with the North Berwick Coven after they were arrested.

David Seaton, Deputy Bailiff of the town of Tranent in Scotland, had a young maidservant. Her name was Gillis (Gillie) Duncan. She was very attentive to the needs of

those who needed healing, which she provided through herbal remedies. Her knowledge of healing and somewhat miraculous results, coupled with the fact that she would be absent from Seaton's house every second night made Seaton suspicious. He questioned her as to how she could heal so well and where she learned her art. Gillis would give him no answer. Seaton then sought to use more cruel methods of extracting the answers. At first this was done by him alone, but soon he became fearful and engaged Holy Inquisition torturers, as by now he suspected her of Witchcrafte. Gillis Duncan, the Maiden of the coven soon confessed.

She turned in Agnes Sampson, Grand Mistress of the coven, Agnes Tomson and Doctor John Fian, Grand Master of the coven. Later, Gillis Duncan turned in Euphemia McCalyan, Barbara Napier, Kate Gray, George Noilis and others who lived in Leith. Agnes Sampson and Agnes Tomson were tortured and confessed to the King and his Council, giving names and practices.

Dr. Fian was later tortured, but he would confess nothing. Next the Inquisitors tried to gently coerce a confession out of him. He still remained silent. They next put him in the

"boots". In this torture, one's legs are held in iron tubes. Then wedges are driven in between the tube and leg. This causes agonizing pain and crushes the legs. Fian confessed nothing of importance, but told the Inquisitors what they wanted to hear on their terms. He did not give any secrets away, nor did he betray any other member. While in prison he managed to escape. This was due to the fact that one of the turnkeys was a member of the coven. Dr. Fian returned to Saltpans where he planned to meet some still secret coven members who would help him escape to France where he would join up with another coven that was part of his Order. Plans went afoul and he was recaptured before he could escape. Upon being returned to prison, he denied his prior false confession. Again he endured torture. Pins were stuck under his fingernails and later his fingernails were pulled out with turkas (pliers). He remained steadfast and strong and would not confess. Again he was tortured with the boots and his legs were crushed to a pulp. He still would not confess, nor name others of the coven. Doctor John Fian was condemned to die. He was first strangled, then his body was burnt at Castle Hill, Edinburgh on Saturday, January 30, 1591.

Dr. John Fian was a great witch of strength, character and devotion to his coven, Crafte and fellow witches. He did not worship a Christian Satan, but worshipped the ancient Horned Hunting God, as did his coven.

The Sabbat Master of the coven, over Dr. Fian, was Francis, Earl of Bothwell. Bothwell had his eye on the Scottish throne. If James VI should die without an heir, he would be King. His plan was to cause James to die so he could secure the throne and be King. If his plans were successful, he would have the power to suppress, if not curtail the Holy Inquisition's power in Scotland. He would be able to at least eliminate the torture of witches and reduce the Heresy Laws. Bothwell never suffered as the other members of his coven. With the help of outside coven members he escaped to Naples where he continued his practice of the Crafte. Two years later he was pardoned by the King, but never did return to Scotland.

Preface

THIS IS THE modern version of *Dr. Fian's Spell Book*. The English has been modernized and the sentence structure has been cleaned up. There are also notes on the experiments that explain how the work manifests.

The Crafte, as it existed during the time of the Inquisition was quite different than the Crafte that is found today. It is my aim to explain the Crafte in its old, original and authentic form, not how it has evolved. In this presentation, I feel it necessary to be not only thorough in practice presentation, but also in attitude presentation. I do not wish to pass any moral judgment on the Crafte as concerns love spells, curses, etc. The Witchcrafte of the North Berwick Coven has been

presented as it was, and still is to those who still practice its magicks. I feel it would be unfair to the reader, practitioner or researcher if this book were presented in any format other than the present one.

The Crafte is a world of many magicks, for many purposes and it must be left up to the practitioner and his/her own needs to decide their own paths in the world of magick. There are many methods of directing the forces of magick. These methods are one way of the Crafte, a very old way, which must be approached correctly for optimum results. This is a very old and authentic form of the Crafte. It bears little resemblance to the type of Crafte found today. The idea of presenting an older form of Witchcrafte is both educational and necessary at this time as it is a fresh idea, instead of the common re-hash of a re-hash now so prevalent. This work and others like it, can serve as guidelines by which to set your standards.

It is hoped that this world of Dr. Fian and his North Berwick Witches will give you a complete and new overview of the Witches of the Old Crafte and the world of Witchcrafte.

—Robin Artisan

Part One
The Initiation

It is made quite clear that the person who is going to be initiated must be trustworthy. A second requirement is that they be sure that they truly desire to become a witch. Should the other witches of the coven find the new person worthy and sincere, they would consent for the new person to join. Now the new person took an oath of loyalty to Herne, the Horned God. The oath bound the person to the coven and Herne. The oath was designed to show the person's loyalty, devotion and respect for secrecy. The new witch promised also to live by magickal knowledge, keep the old ways unto themselves, family and children and, above all,

pledged loyalty and secrecy.

The Grand Master of the coven, or covey, as it was sometimes called, presided over the Sabbats. He donned the horns and skin of a stag, thus becoming by the process of imitative magick, the Horned God of the Forest. He would go into a trance to link with the spirit of the Horned God. This he did by doing an ancient dance called the Horn Dance. Variations of this dance are done in Britain to this day.

The new person, as well as any witch who attended the Sabbat, was referred to as a cummer. The new cummer now entered the Horn Dance, to dance with the Horned God. When they were finished the dance, a large horn of black ale was passed to each witch. The ale was a strong, dark stout.

The new cummer was the last person to drink, and now was considered part of the coven. After this binding, the cummer was now asked to give some hair and fingernail clippings to the Horned God. This was to insure the cummer's just rewards should he or she ever turn against the coven. Perhaps to even turn them over to the Inquisitors to save his/her own hide. In return for the token of fingernail clippings and hair, the cummer was given a secret name, a

witch name, by the Horned God. The cummer devised a mark to go with the secret name and then signed the witches' book. The final stage of the initiation involved the cummer being marked behind the left ear with the sign of the witches' foot, the sign of a witch.

NOTE: Witchcrafte from the Middle Ages to the time of the Inquisition was very controversial and was condemned by the Church as heresy. The Crafte became a secret society, unlike the many branches of the modern Crafte today that openly and freely practice as the Pagan Religion. Initiation was a serious matter, for it represented loyalty and trust to a persecuted people. Trust and loyalty were necessary to the survival of the group and its knowledge. Initiation has its mystical symbolism also. It represents a person's transition from the darkness of ignorance, to the light of secret wisdom and knowledge.

I will now analyze the Initiation Ritual of the North Berwick Witches to add clarity and logical explanation to the ceremony. This will be done, point by point, for easy understanding, so you can further see its meaning.

Since Witchcrafte was considered heresy by the Holy Roman Church, an adamant insist-

ence upon trustworthiness and sincerity of the candidate was of the utmost importance. In those days, to accept just anyone at his or her word could mean death.

The coven, being highly psychic, judged the cummer's worthiness to join the coven. This was a rather simple procedure, not often questioned because it had to be a fellow witch who sponsored the initiate. A member of the coven was expected to be beyond reproach and was expected to make careful decisions, based on the Laws of the Crafte. One slip-up in this direction could mean torture, hanging or being burnt at the stake.

An Oath reaffirms trust and a sincere pledge of ethics towards one's fellow members, be it a coven or club. It shows the people, with whom you are aligning, that you share the same values, interests and goals of the group. In the Crafte this means that you live by the Crafte, for the Crafte.

During the Horn Dance, the initiate was able to align energies with and commune with the Horned God.

Upon finishing the dance, the coven shares a horn of ale. By all members drinking the same ale out of the same horn, symbolically they are

linked in a very deep bond. That which is done for one, is done for all, and that which is done against one, is done against all, meeting with a stiff penalty.

To show trust to the coven, the initiate gives the ingredients necessary to be used in a spell, should he/she ever turn against the coven. On the other hand, the same ingredients could be used to aid the initiate, should they ever be in trouble.

The witch name was very important. Witches took false names and appropriate nicknames to conceal their identities should they ever be betrayed or caught. If a witch were caught by the Inquisitors, the coven had a certain amount of protection, for the captured witch could only reveal the false names. This could fail if certain members knew each other personally. In the earlier times of the Crafte, the witch name was a very secret name that contained the magickal essence of the witch.

Part Two
The Sabbat

Witches' Sabbats were held for two reasons or purposes. The first was for the magickal reasons. The second was for the celebration of the Old Festivals. These are called the Major and Minor Sabbats.

All covens in one county worked under the guidance of one Grand Master.

Sometimes neighboring covens from nearby counties would all get together for the yearly festivals, the Major and Minor Sabbats. Here the highest-ranking Grand Master would preside.

The festivals of the year were celebrated from midnight to cockcrow. Cockcrow being an old term used for sunrise. These festivals were celebrated with a ritual in the form of a mystery play that depicted the meaning of the season and festival. There was also much feasting and drinking and merrymaking. It should be noted that the highest-ranking Grand Master is known as the Sabbat Master.

Grand Sabbats are held on the night of the full Moon. Each witch would take his/her oath

to the Horned God and the coven. On this night, work of great importance would take place. The witch work would be done in a secret place. In the case of the North Berwick Witches, they usually met at the North Berwick Kirkyard. The rituals were led by the Grand Master and only his personal coven attended the Sabbat.

The work of the Lesser Sabbat was done at the same secret place, again led by the Grand Master. Lesser Sabbats were reserved for common witch work. Lesser Sabbats were held on the other three phases of the Moon. During the waning Moon, work to take away opposition and defeat enemies was done, as well as bindings of enemies, etc. During the dark Moon, works such as curses and spells against enemies were done. The waxing Moon was reserved for spells of prosperity, powers and enterprise. This was a time to raise the power and build energy for what you needed or desired.

Grand Sabbats were preferably held on Fridays. Lesser Sabbats were preferably held on Wednesdays. It was not recommended to practice the Crafte on Saturday.

Part Three
The Witch Work

When a witch was entered into a coven it was time to learn the spells and charms. The witch was also taught to develop his/her psychic ability and power. The learning took place one spell at a time. The spells were learned in the order that they were written in the witch's spell book. Before the witch was passed, in learning the witch work, and considered to have mastered the spell, it had to be performed for the person who had taught it. This allowed the witch to repay the teacher with the results of the spell. It also allowed the teacher to see first hand the potential of the student. When the spell was mastered and could be performed successfully by the witch whenever needed, the witch would go then on to learn the next spell in the book — each time, the spell being done for the teacher, as a test.

NOTE: The success of the coven depends on its exchange of energy, and the energy current it houses. When you are taught the spells and charms, you do them for the teacher. This is balance because both you and the teacher

exchange benefits. Your teacher shows you how to perform the spell and you, in turn, give the teacher the benefit of its results. When it comes your turn to teach the spells, your student will do the same for you also. Thus, again, balancing the spells you did for your teacher. When enough people in the coven go through this energy exchange, the psychic energy reaches a momentum. When this occurs, there is a constant energy exchange between all the witches in the coven. Through this balancing of energy, each witch receives greater power, as does the coven. Now, the coven is linked by a strong and powerful, psychic bond. With this principle, the results each witch attains, and the coven as a whole attains, is greater.

Part Four
Divination, Playing Cards

The witches in Dr. Fian's coven were required to learn a form of divination or fortune telling. This was to be used to predict and avert danger, to foresee events that may effect the witches' life and the lives of those in the coven.

The witch used many different forms of

divination and fortune telling. Meanings may be assigned to a pack of playing cards, to be spread out and read as omens so a situation may be given clarity and direction as well as understanding. Witches didn't have the same style of card reading as we have today. There is no formal style of card reading in Dr. Fian's witch book. Card reading is mentioned as a system of divination they were to learn, so they must have had a system, though probably not written down. I have chosen to insert a style of card reading used by witches during the late 18th to the late 19th century. It has been taken from those who practice the North Berwick Style of Crafte, but is not old enough to be the original system. The cards used in this system are ordinary playing cards. There is no mention of Tarot cards in this system.

Method of Divination

Heart Suit

King — A good-natured man of fair complexion, honest and inventive.
Queen — An affectionate and loving woman of fair complexion.
Knave — A loyal and trusting friend.
10 — Victory, success, gain, reward.
9 — Enterprise and money, good position.
8 — The physical pleasures, affection, lust for living.
7 — Friendship, commerce, enterprise, a successful business.
6 — Courtship, a generous person.
5 — Marriage, a gift, discovery.
4 — Trouble and jealousy, a friend who doubts you.
3 — Warning, sorrow, poverty and failure.
2 — Successful ideas that need plans and strategies.
Ace — Home comfort, celebration, but may turn to quarrelling.

Spade Suit

King — A man with dark skin and dark hair who has ambition without ethics.
Queen — A dark-haired woman who intrigues but is a false friend.
Knave — A man of treacherous reputation, he may be a man of law or authority.
10 — Warning, grief, strife, trouble.

9 — Sickness and misfortune, ruin, failure, death.
8 — Danger, loss, obstacle.
7 — Bad luck, loss of friendship, money losses or problems.
6 — Unwanted problems, money gain if it is worked for.
5 — Trouble resulting from hasty action or bad council.
4 — Illness or an accident.
3 — Journey or travel.
2 — Loss.
Ace — Bad omens, misfortune, slander.

Diamond Suit

King — A fair-haired man, father, protector or teacher.
Queen — A fair-skinned woman, of a kind and generous nature, also a flirtatious girl or woman.
Knave — A sly and deceiving fellow, letters or news, discovery.
10 — Business success and enterprise, gain.
9 — Successful endeavors, wisdom and knowledge to reach goals.
8 — Late marriage, good luck.
7 — Scandal and unjust slander, for a business enterprise this card means more success.
6 — Early marriage or decisions.
5 — Unexpected news.
4 — Betrayal, or an enemy uncovered.
3 — Fighting or quarrelling.
2 — Friends warn of a snare, take their advice.
Ace — Good luck, marriage proposal, good news.

Club Suit

King — A dark-haired man, he is reliable yet too free with advice and promises.
Queen — A brown-haired woman, she is easy to trust as well as being intelligent.
Knave — A good friend.
10 — Legacy, children, good family.
9 — Money, gain and position.
8 — Caution, retribution.
7 — Caution against the wiles of the opposite sex. False hopes.
6 — Success in business, enterprise or industry.
5 — A comfortable marriage.
4 — Change.
3 — Three days, three weeks, three months or three years.
2 — A disappointment or let down.
Ace — Good news, success.

There are many ways to cast and read the cards. Here, is shown a traditional form of reading used by the old witches.

Shuffle the cards whilst you concentrate on the question to be answered. Now, draw three cards from the top of the pack. Place these in a row. Do this again, and place the second set of three cards in a row below the first row. This process is repeated once more and a third row of cards, below the second row, is created. Only

the first or top row of cards is face up. The other rows are face down.

Now you have three rows of cards. The first or top row represents the Past. The second or center row represents the Present. The third or bottom row represents the Future.

Find the meanings of the cards in the top row. Place the meanings in an understandable order, so they may apply to the question. Now turn the cards over in the second row, one at a time, from left to right. Apply their meanings to the Present situation. Now, do the same with the bottom row, and apply their meanings to the Future. Take a look at all of the cards in the layout, and read them as one, to find the overall surrounding situation of the reading. This gives you the various elements of the Past, Present and Future surrounding the question. Lastly, draw a card from the top of the pack and read it as the outcome of the situation or question.

This is a very simple form of reading cards that is effective. Card reading need not be complicated. It is the information that counts. Also, constant practice improves psychic perception.

Part Five
Dice Divination

Dice divination is one of the oldest and most trusted forms of divination used by Old Tradition Witches. This form of divination is directly taken from *Dr. John Fian's Spell Book*.

The practice of dice divination is different in respect to card reading. Dice divination gives a more direct answer; the dice appear to talk to you in the way they are interpreted.

Every combination of double throws is considered. These are then interpreted according to how they read.

The method given here has never before been published. It is the exclusive property of the witch order to which Dr. Fian and the North Berwick Witches belonged. I will present this method in point form as in the original witch book. This will allow for a step-by-step presentation, which will make the system more understandable.

Procure six dice. There must be four small ones and two slightly larger dice. The two larger dice are the subject dice. The four smaller dice are the reading dice.

First, you must clear the dice. This means that you concentrate on your question and throw two dice at a time.

First, throw the two larger dice.

You must do this until they come up doubles. Record the doubles. Now, throw the next two, the smaller dice, until they too, come up doubles. Record the doubles. Repeat this process with the last two, the smaller dice, and record the doubles.

Now you have a record of three sets of doubles. These are the overall omens of the question and situation. Find the meanings on the chart and apply them to the question and situation. Now you may begin the reading.

Ask your first question. Throw and record the larger dice. First one die, then its mate. Record the pips of the first die, first, and the second die, second. Now you have a combination of pips by combining the two throws of the two larger dice. Look at the chart and find the corresponding meaning. This set of dice gives you the overall circumstances of your question. Leave these dice alone now, until the next subject question.

Repeat this process with one of the smaller sets of dice. First, throwing one die, recording

the pips, then the other die, recording the pips, as you go. Now read the combination of pips. Read and record the omen. Do this again with the other set of small dice. Record the omen.

Now, take up the first set of dice and repeat the whole process. Finally, take up the second set of small dice again and repeat the process.

What you have done here is to alternate the smaller dice in the throws. By throwing the larger ones one time each, and the smaller sets twice, one at a time, you arrive at the main omen. This gives you the overall circumstances of the reading. The meaning of the two larger dice gives you the overall circumstances, and the four other throws give you the underlying circumstances of the reading.

If you are going to continue asking questions, repeat the process of the smaller dice. This may be done only in the same subject of your original question, when you cleared the dice. Should you intend to change the subject, the dice must be cleared again. This system is very good and can produce some startling answers. One thing you must remember, is to ask only direct questions, you cannot ask either-or type questions. Be sure to word your questions carefully.

Dice Divination Chart

Dice Divination.

Omen	Travel
Enemy or Diversion	Gain
Trouble	Maybe
Conflict	Observe
Dificulty	Change
No	Problem
Friendy	Discovery
Caution	Good Chances
Dearth	Good Ideas
Loss	Satisfaction
Opposition	Success
Failure	Desires
Happiness	Yes
Contentment	Wish Fulfilled
Omens Forlell	Challenge Successful
Obstacle	Wealth
False Friend or Danger	Love
Beware	Luck & Fortune

Part Six
Scrying or Gazing

Scrying, or gazing, as it is sometimes called, is another very old form of divination. In Dr. John Fian's book, it is recommended to do your divination in a bowl of water. The bowl would be painted black on the inside. You can also put some black ink into the Water to darken it.

Sometimes a "shew stone" is used. This shew stone is a cut and polished stone, used to gaze into, to receive an image through psychic means. Scrying or gazing is the practice used with a crystal ball, which is a later tool than the bowl and stone. It is usually a matter of preference, but sometimes availability plays a part in choice.

In all cases, the objective is to focus your psychic mind's eye as you gaze into the bowl of Water or whatever your choice of scrying tool is. You must either clear your mind or concentrate on your question to let the images of the situation be reflected in the water. These may appear abstract, yet through your psychic sensitivity you can interpret the images you receive. To do this properly, it must be done in

a dark room. Light one candle for a small amount of light, to be able to see the images, but not enough to cast a reflection in your scrying tool.

You must be relaxed, with thoughts of your query being foremost on your mind. You will receive images and thoughts after gazing into the bowl for a short while. You should note down your images and analyze them.

People who have a high psychic sensitivity may see direct and definite images in their scrying tool. Most people see abstract images and shapes with a definite psychic sense of what the images mean. Others see nothing definite in the scrying tool yet receive psychic impressions.

The key to this system is relaxation, concentration and psychic ability. Like all things psychic, the more you exercise your psychic abilities, the stronger and more acute they will become.

Part Seven
The Witches' Bottle

The witches' bottle is one of the best of the old tradition spells. This is because it is versatile, effective and simple. Basically, a witches' bottle is a bottle or jar filled with an assortment of ingredients that have some af-finity with the subject and the effect which the intended results will have.

A Witches' Bottle for Protection

Should you desire safety and protection, you should procure a bottle into which you put some hair, fingernails, spittle, urine and a scrap of your clothing. Also put therein a rose, a symbol of love, some oak, for strength and some yew, for immortality. You may bury this or keep it in a safe place in your home.

A Witches' Bottle to Cause Bad Luck to an Enemy

Take a bottle and fill it with some hair, fingernail clippings, etc., of your enemy. Also, put in the bottle some nails, broken glass, pig dung and a broken silver crucifix. This is then buried on your enemy's property, preferably in a place that he/she passes often. Under a doorstep is alluded to as a good place to hide it.

To be effective in using a witches' bottle, you should become familiar with the symbolic ingredients and their magickal meanings.

The following is a table of ingredients that is given in Dr. Fian's book. They are common ingredients, and from these you will understand how to arrive at your own meaningful and useful ingredients.

Oak — For strength and fortitude. ¶Willow — Understanding and unyielding strength. ¶Rowan — Protection from spirits and evil. ¶Elder — For attaining the sight or psychic clairvoyance. ¶Yew — Immortality and strength of will. ¶Holly — Wisdom and knowledge. ¶Ivy — Fortitude and perseverance. ¶Rose — Love and favours of love.

¶Iron Nails — Strife and hardship. ¶Broken Glass — Loss and bad luck. ¶Lead — Thickness of thought and deed. ¶Dead Frog — Despair and sadness. ¶Dead Toad — Illness. ¶Pig Dung — Causes stupidity.

Hair, fingernail clippings, blood, urine, a bit of clothing or a possession all contain the essence of the person to be affected by the spell. Color also plays an important part in the contents of a witches' bottle. Here is a list of colored threads which can be effective ingred-ients when used with the personal ingredients.

White — Purity, healing and well being. ¶Green — Well-being and prosperity. ¶Red — Love and lust. ¶Blue — Sadness. ¶Grey — Depression. ¶Brown — Laziness. ¶Black — Despair.

When you make a witches' bottle, you must also devise a word spell to say over it. This spell may be written down and burned, or placed in the bottle with the other ingredients. Now the bottle must be hidden in a place near the person for whom the spell is being done for/against.

NOTE: Although there are but two examples of witches' bottles given in Dr. Fian's book, one can plainly see the process by which they work.

That which is shown in this book are strictly old traditional ingredients. If you think about it, you can probably come up with your own combination of ingredients for your own purposes.

A witches' bottle is a form of condenser. That is, by its very nature, its contents and purpose, when psychically charged becomes a power source for the energy it represents. For instance, a friend of mine went to see about a car she wanted to purchase. It was perfect for her, but was too expensive as well as having a few people interested in it. The car was soon to be sold. Her cash flow would not allow for a purchase for at least two weeks. She could not afford to wait and risk having the car bought out from under her. What to do? She went to the car that night and scraped a little of the carbon from the tailpipe, took up a little bit of oil that was under the car, took some dirt of the tires plus the advertisement of the car with its photo. She put these in a witches' bottle along with some other ingredients to aid the spell. She said a spell over it that expressed her desire and need for the car and meditated over it. Even though the car was popular and attracted a lot of inquiry, it did not sell. She bought it within

the two weeks and for a lot less than it was advertised.

By using the witches' bottle, she was able to alter the circumstances to her convenience. By using your imagination and intuition along with your psychic potential and ability, anyone, with practice can make the Crafte work for them.

Part Eight
Familiar Spirits

The Familiar Spirit was, and still is, one of the most important parts of witchdom. There are two forms of Familiar Spirit. Dr. Fian's book lists both.

The common familiar is an animal such as a mouse, ferret, cat or dog. These are the most popular. The chosen animal is endowed with a psychic link to the witch. A witch could enter the body of the familiar spirit and see through the animal's eyes. Thusly, a witch could move about the countryside and not be detected. This enabled the witch to collect valuable information and watch out for dangers. It was thought that a witch could actually transform

into the animal. Actually, the witch took over the animal's mind while in a trance state.

The second form of familiar is called the Grand Familiar. It takes much more skill to master, and is much more effective. A witch may have more than one Grand Familiar, and use as many of them as are needed. However, they can only have one common familiar.

The Common Familiar

It is essential that you watch the birth of the animal. As it is being born you must make a calling to the Horned God. In this Calling, you ask the Horned God to allow the animal to become part of you, so you can feel its every sense. You must feed it some milk and whatever food the animal eats, for a year and a day. This must be mixed with a little of your blood. This special feeding is done during the phase of the full Moon only, at the time when the Moon reaches its highest peak. Also, before the feeding and after the feeding, you must breathe onto the animal's breath. This is also essential during the birth of the animal. You must also handle the creature a lot as it grows up. Wool and play with it a lot. Talk to it and have it with you as

much as possible. It is not just a familiar, but is also your friend. Get to know it and let it learn to trust you, and you it. Make a special place for your familiar and train it to sleep in this place. Protect the place with charms to ward off evil. A year and a day after its birth it may be brought to a Grand Sabbat. At this time, it may be presented to the Horned God to be blessed.

The following is the charm that must be said when you feed the familiar animal during the full Moon.

From I to thee, give life, give life,
My blood to thee, we bind, we bind,
As one become, my hand, thy eyes,
Forever one, together tied.

The final step in using the familiar is to make a small amulet with your witch mark on one side and the familiar's name on the other side. The amulet should be the correct size for the familiar to wear comfortably. It is made out of either copper or iron or bone. When you wish to go inside your familiar, place the amulet around its neck, hold the familiar and say a charm that binds you together. There is no charm given in Dr. Fian's book, so it may be

assumed that the binding charm was personal and private to the witch and familiar. Now send your familiar out to do its work. You, however, must either sleep and project your astral sight into the familiar or project by meditation. When the familiar returns, reward it with a drop of blood from a finger.

The Grand Familiar

On a night when the Moon is full you must find a soft, smooth, rounded stone. Cut a face on one side, and give it a name, which is cut on the other side. If you do not know how to cut stone, it may be inked on, but this method is obviously not as good. This is to be done at the secret place when the Moon is full. As you inscribe or cut the stone, you must concentrate on the nature of the familiar spirit you are creating. When you have finished the stone face, you must wrap it or bind it with string. As you make each turn of the string, you must concentrate or will the nature of the spirit into the stone. As you do this, you must breathe along the loose end of the string and say the charm. Each time you do this you must now unbind one turn of the string. Do this until the

familiar is unbound.

This is the charm to be said when you breathe along the string:

I give thee purpose, I give thee a name,
ye bind to me to do the same.
I breathe life to thee, and ye will serve me.
From now, and when I have need of thee.

This type of familiar doesn't have a life of its own, you must give it life. A familiar spirit of this sort can only have one purpose or function. It may be used to protect you from danger, seek love or lust, warn of enemies, and almost anything you can think of that a spirit could do to serve you. To use this familiar, you need only consult it by holding it to your forehead and meditate on its purpose. Concentrate on its particular purpose of use at this time and send it out to do its task. This is done psychically, by calling the familiar, establishing a link with it and then directing it to do your bidding. A familiar of this sort is kept with you as much as possible and it is recommended that you keep it near you at all times. By its very nature, if something happens within the familiar's realm of purpose, it will send you a psychic message,

or thought. If the familiar detects something as you sleep, it will send you the information in the form of a dream.

NOTES ON THE COMMON FAMILIAR: Although this section is straightforward it is important to realize that the closeness of the animal and the witch is the key element of success. In no way is the animal being manipulated. The bonding allows both witch and familiar to work together. Both the witch and familiar animal must have a close bond of trust if there is to be any success in this work. Oneness, not control, is the key here.

NOTES ON THE GRAND FAMILIAR: The Grand Familiar must be wrapped with enough string to cover it. The string is not taken off until the Sabbat Master or Grand Master blesses it. This familiar spirit is more complex and effective than the common type. However, once you understand the theory of it, it is quite simple. The stone familiar, called an Og, works on psychic and astral principals. It does not disappear to do its work. The very nature of its existence is enough. Here one finds the link between human and mineral, as the first form is a link between human and animal.

This type of familiar acts as an extension of the witche's mind, which is concerned with one

element or purpose only. In this case, your perception of that purpose is allowed to roam outside your immediate conscious and psychic mind. This element or purpose, works much like a magnet in that it is attracted to the external forms or manifestations of its specific purpose. Through your link with the familiar, you become aware of these elements or purposes for which the stone familiar was created. In short, the Grand Familiar is simply a ritually constructed extension of your psychic awareness in a specific subject. Since these familiars have only one specific purpose, you may make several to cover the range of purposes or subjects that are necessary for your work.

Part Nine
Thread and String Charms

For this charm the witches would stand in a Witches Ring, also called a circle. They would stand facing outside the ring. The threads or strings to be used in the charm would be passed to each witch. Each witch in turn would hold and concentrate on the purpose of the goal of the ritual.

The strings were always passed clockwise for a spell of good, love, prosperity, a healing or any other spell of benefit. They would be passed anti-clockwise if the spell was a curse, ridding someone of a curse, causing discord or revenge.

This passing is always started by the Grand Master of the coven, at the North . It always ends up in the hands of the chosen Lady of the coven. Now they are given to the witch, for whom the spell is being done. The witch puts them to his/her forehead and endows them with concentration.

After this, the witch takes the strings to the center of the Ring and makes a verbal spell, of the purpose of the strings. This spell is repeated by all of the other witches in the coven. The witch (in the center of the circle) now thrusts an iron spike into the ground. To this spike the strings are tied.

NOTE: It was usual to use the iron spike for curses etc., and to use a wooden spike for spells of benefit etc. As a suggestion, one may check out the table of woods and their meanings in the section on the Witches' Bottle. I should also mention that it was also common to use a

nail (iron) for spells such as curses, bindings etc.

There should be enough threads or strings so that each witch can take an end. Now the witches sit facing each other inside the ring. The witch who is doing the spell goes around the ring and gives each witch an end of string. The witches now proceed to tie the string into knots while saying a spell over their work. The spell is said each time a knot or snarl is tied. When finished, all that remains is a mass of knots and snarls around the spike, nail or wood. Witches call this a Tat.

Now, the nail, or whatever the tool is removed from the ground fully charged with the psychic power of the witches and its purpose. It is taken to the home of the person, to whom the spell is being directed, and hammered into a tree or the ground near where they will walk. This is done at midnight. The nail is hammered three times, and the spell is repeated before each "clout". Clout is the word used in Dr. Fian's book for hammering.

This spell may be done with or without the coven, both with good results. The following is a table of colors that illustrates the symbolism of the strings.

The Colours

White — To cause good thoughts and harmony. ¶Green — For well-being and prosperity. ¶Red — For love and lust. ¶Blue — To cause sadness. ¶Grey — To cause depression. ¶Brown — To cause forgetfulness. ¶Black — To curse and cause depression.

The strings and threads may also be mixed, color-wise to produce a spell of mixed results. In this case the longer threads would contain the dominant energy, the shorter ones would contain the secondary effects.

Knot Bindings

It was common for a witch to collect some hair from his/her comb after combing their hair. This hair was collected so it could be braided into a string. This would then be used for knot binding. Knot binding spells are both convenient and very effective. The witch need only reach into a pocket and take out a string. It was wrapped once for each thought which was put into it. Sometimes ordinary string was used. One could either keep the string knotted to prolong the psychic effect, or just knot it for

the instant it was needed. The latter, is very direct and spontaneous. The principal behind knot magick is to bind a thought by knots, and direct it to your subject. This works by sympath-etic magick.

The knots are made by entwining the strings about the fingers, starting at the thumb, then going to, and around certain points on the hand that are symbolic of certain elements. A knot would be made at each place where the witch invoked power. This charm may be used to bind love, lust, luck, stopping enemies, and a host of other things limited only by your imagination.

I thought it best to clarify the steps in using the hand chart, as this spell may seem complicated.

1. First choose a finger and a phalange that suits your spell.

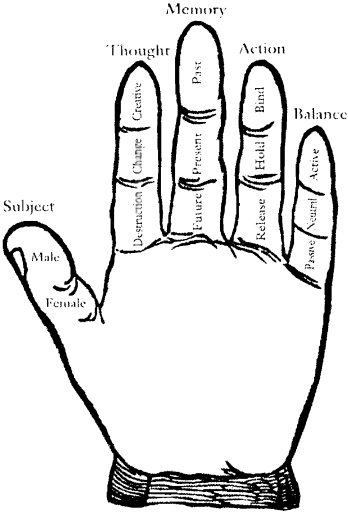
2. Start with the thumb, at the point of male or female, depending on the person the spell is being directed at, yourself or otherwise.

3. Loop the string around the proper point of the thumb.

4. Wrap the string around the correct phalange and subject finger. Each wrap goes back to the thumb to be considered one wrap. Do

this for as many wraps as suits your purpose.

5. Finally, you must make the appropriate number of slipknots, or witch knots, to seal the spell.



WRAPS

1 wrap for Binding
2 " " Lust
3 " " Love
4 " " Wealth
5 " " Discord
6 " " Revealing

KNOTS

1 knot for Wish
2 " " Desire
3 " " Separation
4 " " Cause
5 " " Attraction
6 " " Discovery
7 " " Influence

It should be noted here that you may go to as many phalanges and fingers as your spell demands. Your knot(s) should be placed where the subjects merge, between thumb and fingers.

Clockwise wraps are required for spells of

love, lust, wealth, revealing and all things of benefit. Anti-clockwise wraps are required for spells of discord, curses, bad luck etc. The length of the string should be from one index finger to the other index finger when your arms are stretched out to the sides. There should be a loop at one end for the thumb. Spells of knot magick are wrapped on the left hand.

String magick can be used for a variety of spells. For permanent results, the string should be taken off the left hand and put in the appropriate place to do its work. Strings can also be properly color-coded. The special string made of the witches' hair is never left to do its work. It is always carried with one.

Part Ten
Poppets

The poppet is the witches' equivalent to the voodoo doll. It is made according to the laws of imitative and sympathetic magick. Poppets are made, containing hair, fingernail clippings and other ingredients taken from the subject. They are also made to resemble the subject. The poppet is usually made of witches wax. Witches

wax is a special mixture of beeswax and pitch, producing a soft black wax.

The poppet is passed around the Ring, as were the strings. It is passed, as the strings, as many times as there are witches in the ring. After this, the poppet is taken to the center of the Ring and blessed in the name of the person it represents. It is again passed around the ring as before. This time, each witch breathes life into it, using their strings. The string is wrapped around the poppet and held at arms length. The witch breathes along the string while saying a spell to the effect of the desired results of the ritual. Remember to pass the poppet around the circle in the direction correct for the type of spell being done.

If the poppet is being made for a spell of love or lust, you may also make a poppet of yourself. This is done in the same manner. Now you must bind the two poppets together with a red string. Say a charm to affect the results of the spell for as many times as you bind the poppets.

To bind an enemy, you bind the poppet with brown thread while you say a charm to affect the results of the spell. To curse an enemy, you should drive nails into the poppet, and with

each nail, driven in, say your curse. Now take the poppet and bury it near the subject's house.

Part Eleven
The Witches' Eye

The witches' eye is also known as fascination and the evil eye by outsiders of the Craft. The psychic and magickal strength of the witch is shown through the eyes. It is important that you be able to cast this power from your eyes during concentration into ritual objects such as strings and poppets. When you develop this skill you will be able to send thoughts through your eyes. To develop the witches' eye, like any Craft of witchdom, all you need is practice. This is accomplished by gazing into a shew stone, crystal ball or scrying bowl. Hold the thought you wish to send by concentrating on it. Do this until all the powers of your psychic mind are given to the thought and you can hold onto it for a good length of time. You are looking for signs of being able to concentrate on only one thought very quickly putting that thought before all others. While doing this, focus as much psychic energy on the thought as you are able. When you are proficient at holding your

concentration you may then master the power of the witches' eye.

In this charm the aim is to focus your concentration into a witches' glass, small black scrying glass. This helps you to concentrate and reflects your energy back to your eyes. When you have raised enough energy (power), you lift your eyes from the glass and gaze at your subject's eyes with a quick stare. This sends your thought to the subject and you fascinate them by your psychic influence.

Only your imagination can limit your use of this charm and its many faceted potential.

A person I know recently acquired a job at a plant that he was anxious to work for, simply by using the witches' eye. Under normal circumstances, he probably would not have been offered the position, due to the lack of educational requirements. On top of this, it was a tight opening. He applied for the job and was granted an interview. While waiting outside the office with about a dozen people, he seized the opportunity to gaze into his small witches glass. When he saw the foreman who was to interview him, he cast the witches' eye at him. The foreman was struck with the idea that he would be the man for the job, thinking this, he was hired on the spot.

Part Twelve
Love and Lust Spells

The first spell of this type found in Dr. Fian's book says to take three pubic hairs from your chosen love and three pubic hairs from yourself. Entwine and bind them with red thread, binding them seven times. Each time you bind the hairs say the following charm:

As I love thee, ye shall love me.
Bound seven times, thy love for me.
Hairs entwined, we entwined.
Forever be thy love for me.

You may either carry the hairs on your person, or you may place them where your intended love will pass, or lives.

Another correspondent in our research society tried this spell. The problem was how to get the pubic hairs. This girl was a pub regular who lived in Manchester. There was a particular fellow who caught her eye. For several weeks she tried to get his attention, but nothing worked. Finally she figured that she would have to use a spell and so she picked this one. She still could

not figure how to get the hairs, so she reckoned on a novel approach. She walked up to the fellow and gave him a pint of beer. He was pleased and thanked her, but there was still no interest. She promptly said, "I am a witch and I need three pubic hairs, so I can put a love spell on you". He let out a hearty guffaw and said "okay", he would give them to her within the hour. Luckily he was a good-natured fellow, as this approach is not the best to acquire pubic hairs. She got the hairs as he promised. She did the spell that night. The next week at the pub he approached her, in somewhat of a daze, wondering if she had done a spell or if this was a joke played on him by his pub mates. He had to ask her this because he could not get her out of his mind all week. She smiled and told him again she was a witch and did indeed enchant him. He asked her out. He was impressed, and not at all regretful of the spell. Because of this spell, he gained a healthy interest in the Crafte.

The Second Spell

For this love spell, you will need to have your chosen love take a bite from an apple, but only one bite. Take this apple and cut it in half with

your witches' knife. Now take a bite from another apple that has been picked from the same tree. Cut it in half also. Tie both bitten halves together with red thread. Bind the halves seven times, and each time you bind the halves say the following charm:

Bind true, I to you,
To each other, hearts be true.

Now, take a thorn and pierce the apple from one bite to the other bite.

On your love's unbitten half, you are to write your name. On your unbitten half you are to write your love's name. Bury your half on your love's property and your love's half on your property. Take the bound halves and hide them in a place where your love passes.

The Third Spell

For this spell you will need a piece of copper, about three inches by three inches. Make it into a mirror by polishing it.

Do this in complete darkness so the mirror will not collect any reflection. Go to the secret place where you do your witch work on the next

night of the full Moon . Let the mirror collect the Moon light, and say this charm:

Moon bright, hear tonight,
Endow this mirror with thy light,
By my spell this Moon lit night,
Fill with love to ease my plight,
Be next filled with my loves light.

Cover the mirror with a red cloth until you have a chance to see your love. When this comes about, you must catch your love's reflection in the mirror. Then it must be covered quickly, with the red cloth.

Go now to the secret place at night. Place the covered mirror between two witches tapers. Your name should be inscribed on one taper, your love's on the other. It is customary for the male's name to be written on the right taper, the females name on the left taper. Set the mirror against a stone that has been taken from your love's path. Light the tapers and uncover the mirror and say the following charm:

I see thee, and ye see me,
Our meeting do the fates agree,
You captured me, and I did thee,
Forever bound be thee and me.

As you look into the mirror you must fill your mind with thoughts of your love. Do this until the tapers burn out.

NOTE: While this spell may seem a little difficult at first, a bit of thought and ingenium should overcome any obstacle you may encounter.

The problem of making a polished copper mirror in darkness without looking at it is easily solved. You must obtain two pieces of copper. One is for the spell, the other is to test how much polishing is needed. Polish the test piece and time yourself, noting the best technique for arriving at a mirror polish. This time and technique will be duplicated on the mirror to be used for the spell.

Our research society gives the following method for polishing the mirror. First use a fine crocus cloth. Then go to an extra fine crocus, suitable for removing the scratches from glass. The final polishing comes from a piece of four ounce oak tanned leather impregnated with rouge. After this, buff the mirror with a piece of soft linen. As you follow this process you will see the changes in the copper and the technique will become obvious.

A girl in our research society wished to use this spell on a man she was attracted to. She first had to solve the problem of getting him to look into the mirror. She saw him at the library each Saturday, and noted that he read books on architecture. She had tried to make conversation before, using the hit and miss courtship method so prevalent in today's non-romantic, "get lost", society. Each time she met with failure. However, one day she took one of her brother's books on architecture with her, and sat near him. Again, he did not notice her, so she sat closer. Now beside him, she mentioned something on the subject and showed him the book. He took it but showed little interest in her. While looking through the book, he came across the copper mirror. He looked at it for a few seconds, puzzling at what it may be. She said it was her brother's school project, and brought out her "red handkerchief" to protect it from being scratched. She then put it in her purse. When he was finished with the book, he gave it back to her and she left. Three days later she was waiting at the bus stop and it was starting to rain a little. A car pulled up and the driver offered her a ride. When she got in she saw that the driver was the fellow from the library. He

didn't recognize her, at first. When he finally did, he asked her if she would like to go to the pub for a pint, and to get to know one another. They did and now regularly see one another.

To Avoid an Unwanted Love Spell

If you become the unwilling subject of a love spell, you can undo it in this manner. Take two iron nails and two apples. Write your name on one apple and the name of the other person on the other apple. Nail both apples to two trees in two separate locations. Drive each nail with three clouts, with each clout say the following charm:

I want not this love, I love not.
Separate us as these apples rot.
Anew I find, anew (he/she) finds.
To (his/her) love, I give not.

This spell may also be used to separate a love affair.

Part Thirteen
Curses and Bindings

The First Spell

To cause discord and problems for your enemy, you need only cross two iron nails and bind them into a cross using black thread. As you bind the nails say your curse. They are then left in your enemy's path, or clouted into a tree near his/her house. Clout the nails five times as you say the spell.

The Second Spell

The way to cause discord between two people is to take two knives and bless them in the names of the two people. One name for each knife. Write the names of each person on their respective knife. Cross and bind them with black thread. Place the knives in a hidden place where the two people will pass, and say a curse over them.

The Third Spell

If you wish to separate two people and make them hate each other, you must write their names on a stick. One name at each end. This stick is called a Tweed by witches. Focus and concentrate your thoughts on the two people hating each other and separating.

NOTE: In all situations for all spells involving concentration, use the witches' eye.

Now, break the tweed or cut it in half with your knife when you feel the energy peak. At this time say the following curse:

Begone from thee, first person,
from, second person.
In the Horned One's name, hate ye, the same.

The final step in this spell is to bury one tweed and burn the other. The following curse is fit to use with the first and second curses:

Discord, discord, ye be bound,
Around with string, around, around.
Harmony shall not be found,
Betwixt ye both, around, around.

The Fourth Spell

To harm crops or orchards, witches would drive three iron nails in the Earth near the crops. They are placed at the side from which the wind blows. This was done at midnight on the dark of the Moon. As each nail is driven into the ground say the following:

Carry away from here tonight,
All good crops, give way to blight,
Blow ye winds across these nails.
Winds to make these crops fail.

The Fifth Spell

If you clout a coffin nail into the footprint of your enemy, you will cause strife for him/her.

The Sixth Spell

If you use an iron nail as in the fifth curse, you will cause depression and illness in your subject.

The Seventh Spell

If you use broken glass, as in the fifth spell, you will cause an enemy to have disharmony and loss.

In the case of the last three spells that concern footprints, you should concentrate and use the witches' eye as you place the medium in the footprint. Also say a curse to the effects you desire.

NOTE: Curses have always been a part of Witchcrafte, and witches have always placed curses on their enemies as a way of dealing with them. Whether right or wrong, this is a part of the history of the Crafte. Neither I, nor this publishing-research society wishes to dictate to you on what you can or cannot do with these spells. Each person has their own needs, wants and desires, especial unto themselves.

It is our intention and goal to present Old Traditional Styles of Witchcrafte, for your study, examination, research and practice. Why you practice is personal to you. Our only hope in this endeavor is that you practice this Crafte in exactly the way it is presented. Do not change or modernize it or it will fail you. There are enough modern systems, if you wish a modern style of

Witchcrafte, which you can change and rearrange, there are many around. Very little Old Traditional Witchcrafte is available to the public. Let us try to preserve what little of it we have left.

Part Fourteen
A Cauldron Spell

Cauldrons were often employed by witches for certain spells. The cauldron was a small iron kettle, in which ointments, medicines and potions were brewed. Though there were times when the cauldron was used for spells. Witches were always cautioned never to stir the contents of a kettle. This was in case it caused problems and fights in the home. Yet, you could employ this method to cause discord for an enemy. To do this you need a kettle or cauldron. Into this, you put some Water from your enemy's house or property, traditionally from the well, along with some fingernail clippings, hair, etc. Make a Fire under the kettle with Elder wood and pitch. Stir the kettle anti-clockwise when it starts to boil. Use an Oak tweed to stir it. While you are doing this, say the following charm:

Fire burn and kettle boil,
Give (name) strife, while I toil.
Stir a storm, ill luck in flight
Strike my enemy, (name) tonight.

After this is done and the Fire has died out, take the clinkers, the witch word for remains of fire fuel or embers and ashes, and bury them on your enemy's property. The contents of the kettle are poured on your enemy's pathway. Do this spell at your secret place.

Uses of Burnings

Incenses of a variety of natures are used in many occult ceremonies. They are not simply used for their scent, but rather they have the affinity to attract certain forces and repel others. Thus they may lend to your spells, an edge, for a greater success. I only recommend using the traditional burnings, from Dr. Fian's book, when you are doing his spells.

These herbs can also be used when you make a witches' bottle.

They should be burned when you do the spells. Select the proper burnings for your spell and the witch work will be more effective.

Herb burnings are traditionally burned in a dish with moss as kindling. You may also obtain special charcoals made for use with these burnings. The dish is usually iron, but was often made of copper.

The Herb Burnings

Mint — For happiness. ¶Rosemary — To gain and keep friends. ¶Hellebore — To attain the sight. ¶Acorns — For fertility and growth. ¶Sage — To effect a curse. ¶Parsley — To cause discord. ¶Thyme — To cause depression.

If you add the traditional ingredients of fingernail clippings and hair etc., of the person for whom the spell is being directed at, the spell will have more power and effect.

Witch Charms

Dr. Fian's book mentions that there are many charms that may be worn for many reasons. It lists the main charms which are most common and useful.

The first charm is a disc made of iron. It has

the likeness of Herne, the Horned God on one side, and your witch name and witch mark on the other side. Another is made of copper. It is worn by witch women who study the lore of the wee folk, under direction of the Queen of Elphin (Sabbat Mistress) who specializes in Faerye magick and lore. There is no description given.

Other Charms:
Carry feathers to ward off danger.
Carry acorns for love and fertility.
Carry iron nails for power and the sight.
Carry a small round stone for protection.
Carry a crow's foot to know a familiar.
Carry a wooden peg for luck and to know what may occur (psychically).

Weather Spells

One of the witches' many talents and abilities was to raise the winds and control the weather. The old witch book gives some spells for raising weather. The coven would raise the winds by doing the old witch dance. They would run and dance around the witches' ring. This was and still is done today, on brooms and cockhorses. While the witches were dancing,

the Grand Master would beckon the winds with his hunting sword.

To bring stillness to the weather, the witch women gently swayed to and fro with their broomsticks held high.

To cause rain, they filled a large kettle, cauldron or barrel with Water or used a stream. The witch women would dip their brooms in the Water and dance the ring while flailing their brooms in the Air so the Water would spray off the broom like raindrops. The Sabbat Mistress beckoned the rain in this spell.

To raise a storm, the spell was the same, except for a Fire being set under the kettle.

These spells were done to aid witches who were farmers.

Witches' Tapers

Witches have always used special tapers or candles. They were black, but this had no relation to evil. It was because of common sense and supply and demand. The witches' taper is made of witch wax, which is a combination of beeswax and pitch. From this combination, the witch got a taper which burned slowly and rather

than being waxy and difficult to remove from stone or wherever they dripped, they could be removed without a trace. The remnants could also be melted down and used again, as there was more melting than burning away.

The Witches' Ring

Witches work their spells and ceremonies in a circle. This circle is called a Ring by Old Tradition Witches. There are many riddles left over from Dr. John Fian's time that tell of the Witches' Ring. One of them says that the coven works within a Ring, which grows to let all the witches fit therein. Another witch riddle states that the coven had a magick table that they sit around. It grows to let any number to be seated.

During the Major and Minor Sabbats, the witches worked in a Castle that had four doors. This riddle means that the witches worked in a large square. There were always four covens to a county. Each coven represented one of the four quarters, North, East, South and West. These covens represented the four doors, of which could only be opened by entering a coven.

The Grand Master cast the Ring with his hunting sword. He also sealed the Ring and

protected the Castle with his hunting sword. This means that he traced the boundaries of the Ring and Castle with the sword to provide magickal protection.

The witche's power was kept in the Ring by using the sword to seal it, this would allow the power to be raised and protected. When the power was raised, it could be directed to do its work. After the ring was cast or the Castle raised, the Sabbat Mistress would anoint it.

If you are doing your work alone, you may cast the Ring around yourself with your witch knife.

Spells of love, prosperity, luck, benefit etc. are always worked clockwise or deosil. Curses, bindings, removal of bad forces, etc., are always worked anti-clockwise or widdershin.

Anything used in the Ring or Castle for spells, etc., is always passed around the ring for as many times as there witches present. This passing always starts at the North in the hands of the Grand Master and ends up in the hands of the Sabbat Mistress.

Witches' Tools

The Grand Master of the Sabbat carries a long hunting sword. This is used to cast the Ring and build the castle. It is also a symbol of his rank. With his sword he carries a matching witch knife. This knife is for cutting strings, herbs and to Call forces with. Both the knife and sword have stag horn or oak hilts, stained black, with bronze or iron guards. On occasion the hilts were also made of black horn.

The Sabbat Mistress used a small white-hilted knife. She used it to Call the forces. The Sabbat Mistress was chosen by omen, usually through the dice. She was picked from a group of witch women known as Maidens. These were the women of the coven who showed both extraordinary ability and loyalty to the coven.

All in the coven had witches' knives. These knives are used to cast Rings, direct forces and to cut strings and herbs. The knife was to be single edged.

The coven has a large white horn which all drink from on the Greater and Grand Sabbats, and a black horn to be used on the Lesser Sabbats. Each witch had a smaller horn that they used at feasts and for personal witch work.

Witches carried a variety of witch things in a small leather bag. These things are charms, strings, herbs for burning, etc., and other small items required for practicing the Crafte.

Each witch had a special secret place where he/she could work personal spells.

Forest staffs were carried by all witch men and were used to banish unwanted forces from the Ring. Witch women used broomsticks for the same purpose, though only employed for certain rituals.

The ancient Crafte survived the Holy Inquisition because of its ability to manifest its power. By this same power and the loyalty of its adherents it has remained in practice without losing any of its secrets. Like a fine wine, it only grows better with time. Now is the time to share it, so it can be further appreciated.

NEWES FROM SCOTLAND
declaring the damnable life and death of DOCTOR FIAN, *a notable* SORCERER
(1591)

Newes from Scotland,

Declaring the Damnable life and death of *Doctor* Fian, *a* notable Sorcerer, who was burned at Edenbrough in Ianuary laſt. 1591.

Which Doctor was regeſter to the Diuell that ſundry times preached at North Barrick Kirke, to a number of notorious Witches.

With the true examinations of the ſaide Doctor and Witches, as they vttered them in the preſence *of the Scottiſh King.*

Diſcouering how they pretended *to bewitch and drowne his Maieſtie in the Sea* comming from Denmarke, with ſuch *other wonderfull matters as the like hath not been heard of at any time.*

Publiſhed according to the Scottiſh Coppie.

AT LONDON
Printed for William *Wright.*

To the Reader.

THE *MANIFOLDE vntruthes which is spread abroade, concerning the detestable actions and apprehension of those Witches wherof this Historye following truely entreateth, hath caused me to publish the same in print: and the rather for that sundrie written Copies are lately dispersed therof, cõtaining, that the said witches were first discouered, by meanes of a poore Pedler trauailing to the towne of* Trenent, *and that by a wonderfull manner he was in a moment conuayed at midnight, from* Scotland *to* Burdeux *in* Fraunce (*beeing places of no small distance between*) *into a Marchants Seller there, & after, being sent from* Burdeux *into* Scotland *by certaine Scottish Marchants to the Kinges Maiestie, that he discouered those Witches and was the cause of their apprehension: with a number of matters miracu-* | *lous and incredible: All which in truthe* [Aiii *are moste false. Neuertheles to satisfie a number of honest mindes, who are desirous to be enformed of the veritie and trueth of their confessions, which for certaintie is more stranger then the common reporte runneth, and yet with more trueth I haue*

vndertaken to publish this short Treatise, which declareth the true discourse of all that hath hapned, & aswell what was pretended by those wicked and detestable Witches against the Kinges Maiestie, as also by what meanes they wrought the same.

All which examinations (gentle Reader) I haue heere truelye published, as they were taken and vttered in the presence of the Kings Maiestie, praying thee to accept it for veritie, the same beeing so true as cannot be reproued.

A true discourse,

Of the apprehension of sundrye

Witches lately taken in Scotland: wherof some are executed, and some are yet imprisoned.

With a particuler recitall of their examinati-

ons, taken in the presence of the Kinges Maiestie.

GOd by his omnipotent power, hath at al times and daily doth take such care, and is so vigillant, for the weale and preseruation of his owne, that thereby he disapointeth the wicked practises and euil intents of all such as by any meanes whatsoeuer, seeke indirectly to conspire any thing contrary to his holy will: yea and by the same power, he hath lately ouerthrown and hindered the intentions and wicked dealinges of a great number of vngodly creatures, no better then Diuels: who suffering themselues to be allured and inticed by the Diuell whom they serued, and to whome they were priuatelye sworne: entered into ye detestable Art of witch-

craft, which they studied and practised so long time, that in the end they had seduced by their sorcery a number of other to be as bad as themselues: dwelling in the boundes of *Lowthian*, which is a principall shire or parte of *Scotland*, where the Kings Maiestie vseth to make his cheefest residence or abode: and to the end that their detestable wickednes which they priuilye had pretended against the Kings Maiestie, the Common-weale of that Country, with the Nobilitie and subiects of the same, should come to light: God of his vnspeakeable goodnes did reueale and lay it open in very strange sorte, therby to make knowne vnto the worlde, that there actions were contrarye to the lawe of God, and the naturall affection which we ought generallye to beare one to another: the manner of the reuealing wherof was as followeth.

Within the towne of *Trenent* in the Kingdome of *Scotland*, there dwelleth one *Dauid Seaton*, who being deputie Bailiffe in the saide Towne, had a maide seruant called *Geillis Duncane*, who vsed secretly to be absent and to lye foorth of her Maisters house euery other night: this *Geillis Duncane* took in hand to help all such as were troubled or greeued with any kinde of sicknes or infirmitie: and in short space did perfourme manye matters most miraculous, which thinges forasmuch as she began to doe them vpon a sodaine, hauing neuer doon the like

before, made her Maister and others to be in great admiracion, and wondred thereat: by meanes wherof the saide *Dauid Seaton* had his maide in some great suspition, that she did not those things by naturall and lawfull wayes, but rather supposed it to be doone by some extraordinary and vnlawfull meanes.

Whervpon, her Maister began to growe very inquisitiue, and examined her which way and by what meanes she were able to perfourme matters of so great importance: whereat she gaue him no answere, neuerthelesse, her Maister to the intent that he might the better trye and finde out the trueth of the same, did with the helpe of others, torment her with the torture of the Pilliwinckes vpon her fingers, which is a greeuous torture, and binding or wrinching her head with a corde or roape, which is a most cruell torment also, yet would she not confesse any thing, whereupon they suspecting that she had beene marked by the Diuell (as commonly witches are) made dilligent search about her, and found the enemies marke to be in her fore crag or foreparte of her throate: which being found, she confessed that all her dooings was doone by the wicked allurements and inticements of the Diuell, and that she did them by witchcraft.

After this her confession, she was committed to prison, where she continued for a season,

where immediatly she accused these persons following to be notorious witches, and caused them foorthwith to be apprehended one after an

other, vidz. *Agnis Sampson* the eldest Witch of them al, dwelling in Haddington, *Agnes Tompson* of Edenbrough, Doctor *Fian*, *alias Iohn Cunningham*, maister of the Schoole at Salt-

pans in Lowthian, of whose life and strange actes, you shall heare more largely in the ende of this discourse: these were by the saide *Geillis Duncane* accused, as also *George Motts* wife dwelling in Saltpans, *Robert Griersonn* skipper, and *Iennit Bandilandis*, with the Porters wife of Seaton, the Smith at the brigge Hallis with innumerable others in that partes, and dwelling in those bounds aforesaide: of whom some are alreadye executed, the rest remaine in prison, to receiue the doome of Iudgement at the Kings maiesties will and pleasure.

The said *Geillis Duncane* also caused *Ewphame Meealrean* to be apprehended, who conspired and perfourmed the death of her Godfather, and who vsed her art vpon a gentleman being one of the Lords and Iustices of the Session, for bearing good will to her Daughter: she also caused to be apprehended one *Barbara Naper*, for bewitching to death *Archibalde*, last Earle of Angus, who languished to death by witchcraft and yet the same was not suspected, but that he died of so strange a disease, as the Phisition knew not how to cure or remedy the same: but of all other the saide witches, these two last before recited, were reputed for as ciuill honest women as any that dwelled within the Citie of Edenbrough, before they were apprehended. Many other besides were taken dwelling in

Lieth, who are detayned in prison, vntill his Maiesties further will and pleasure be known: of whose wicked dooings you shall particularly heare, which was as followeth.

This aforeaside *Agnis Sampson* which was the elder Witch, was taken and brought to Haliciud house before the Kings Maiestie and sundry other of the nobility of Scotland, where she was straitly examined, but all the perswasions which the Kings maiestie vsed to her with ye rest of his counsell, might not prouoke or induce her to confesse any thing, but stood stiffely in thedeniall of all that was laide to her charge: whervpon they caused her to be conueied awaye to prison, there to receiue such torture as hath been lately prouided for witches in that country: and forasmuch as by due examination of witchcraft and witches in Scotland, it hath latelye beene found that the Deuill dooth generallye marke them with a priuie marke, by reason the Witches haue confessed themselues, that the Diuell dooth lick them with his tung in some priuy part of their bodie, before hee dooth receiue them to be his seruants, which marke commonly is giuen them vnder the haire in some part of their bodye, wherby it may not easily be found out or seene, although they be searched: and generally so long as the marke is not seene to those which search them, so long the parties that hath the

marke will neuer confesse any thing. Therfore by special commaundement this *Agnis Sampson* had all her haire shauen of, in each parte of her bodie, and her head thrawen with a rope according to the custome of that Countrye, beeing a paine most greeuous, which she continued almost an hower, during which time she would not confesse any thing vntill the Diuels marke was found vpon her priuities, then she immediatlye confessed whatsoeuer was demaunded of her, and iustifying those persons aforesaid to be notorious witches.

Item, the saide *Agnis Tompson* was after brought againe before the Kings Maiestie and his Counsell, and being examined of the meetings and detestable dealings of those witches, she confessed that vpon the night of *Allhollon* Euen last, she was accompanied aswell with the persons aforesaide, as also with a great many other witches, to the number of two hundreth: and that all they together went by Sea each one in a Riddle or Ciue, and went in the same very substantially with Flaggons of wine making merrie and drinking by the waye in the same Riddles or Ciues, to the Kerke of North Barrick in Lowthian, and that after they had landed, tooke handes on the land and daunced this reill or short daunce, singing all with one voice.

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Commer goe ye before, commer goe ye,
Gif ye will not goe before, commer let me.

At which time she confessed, that this *Geilles Duncane* did goe before them playing this reill or daunce vpon a small Trump, called a Iewes Trump, vntill they entred into the Kerk of north Barrick.

These confessions made the King in a woderful admiration,and sent for ye said *GeillisDuncane*, who vpon the like Trump did playe the said daunce before the Kings Maiestie, who in respect of the strangenes of these matters, tooke great delight to bee present at their examinations.

Item, the said *Agnis Tompson* confessed that the Diuell being then at North Barrick Kerke attending their comming in the habit or likenes of a man, and seeing that they tarried ouer long, he at their comming enioyned them all to a pennance, which was, that they should kisse his Buttockes, in signe of duetye to him: which being put ouer the Pulpit barre, euerye one did as he had enioyned them: and hauing made his vngodly exhortations, wherein he did greatlye enveighe against the King of Scotland, he receiued their oathes for their good and true seruice towards him, and departed: which doone, they returned to Sea, and so home againe.

At which time the witches demaunded of the Diuel why he did beare such hatred to the King, who answered, by reason the King is the greatest enemy he hath in the worlde: all which their confessions and depositions are still extant vpon record.

Item, the saide *Agnis Sampson* confessed before the Kings Maiestie sundrye thinges which were so miraculous and strange, as that his Maiestie saide they were all extreame lyars, wherat she answered, she would not wishe his Maiestie to suppose her woords to be false, but rather to beleeue them, in that she would discouer such matter vnto him as his maiestie should not any way doubt off.

And therupon taking his Maiestie a little aside, she declared vnto him the verye woordes which passed betweene the Kings Maiestie and his Queene at Vpslo in Norway the first night of their mariage, with their answere eache to other: whereat the Kinges Maiestie wondered greatlye, and swore by the liuing God, that he beleeued that all the Diuels in hell could not haue discouered the same: acknowledging her woords to be most true, and therefore gaue the more credit to the rest which is before declared.

Touching this *Agnis Tompson*, she is the onlye woman, who by the Diuels perswasion should haue entended and put in execution the

Kings Maiesties death in this manner.

She confessed that she tooke a blacke Toade, and did hang the same vp by the heeles, three daies, and collected and gathered the venome as it dropped and fell from it in an Oister shell, and kept the same venome close couered, vntill she should obtaine any parte or peece of foule linnen cloth, that had appertained to the Kings Maiestie, as shirt, handkercher, napkin or any other thing which she practised to obtaine by meanes of one *Iohn Kers*, who being attendant in his Maiesties Chamber, desired him for olde acquaintance betweene them, to helpe her to one or a peece of such a cloth as is aforesaide, which thing the said *Iohn Kers* denyed to helpe her too, saying he could not help her too it.

And the said *Agnis Tompson* by her depositions since her apprehension saith, that if she had obtained any one peece of linnen cloth which the King had worne and fouled, she had bewitched him to death, and put him to such extraordinary paines, as if he had beene lying vpon sharp thornes and endes of Needles.

Moreouer she confessed that at the time when his Maiestie was in Denmarke, she being accompanied with the parties before specially named, tooke a Cat and christened it, and afterward bound to each parte of that Cat, the cheefest partes of a dead man, and seuerall ioynts of

his bodie, and that in the night following the saide Cat was conueied into the midst of the sea by all these witches sayling in their riddles or Ciues as is aforesaide, and so left the saide Cat right before the Towne of Lieth in Scotland: this doone, there did arise such a tempest in the Sea, as a greater hath not beene seene: which tempest was the cause of the perrishing of a Boate or vessell comming ouer from the towne of Brunt Iland to the towne of Lieth, wherein was sundrye Iewelles and riche giftes, which should haue been presented to the now Queen of Scotland, at her Maiesties comming to Lieth.

Againe it is confessed, that the said christened Cat was the cause that the Kinges Maiesties Ship at his comming foorth of Denmarke, had a contrary winde to the rest of his Ships, then being in his companye, which thing was most strange and true, as the Kings Maiestie acknowledgeth, for when the rest of the Shippes had a faire and good winde, then was the winde contrarye and altogither against his Maiestie: and further the saide witche declared, that his Maiestie had neuer come safelye from the Sea, if his faith had not preuailed aboue their ententions.

Moreouer the said Witches being demaun-

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ded how the Diuell would vse them when he was in their company, they confessed that when the Diuell did receiue them for his seruants, and that they had vowed themselues vnto him, then he would Carnallye vse them, albeit to their little pleasure, in respect of his colde nature: and would doo the like at sundry other times.

As touching the aforesaide Doctor *Fian, alias Iohn Cunningham*, the examination of his actes since his apprehension, declareth the great subtiltye of the diuell, and therfore maketh thinges to appeere the more miraculous: for being apprehended by the accusation of the saide *Geillis Duncane* aforesaide, who confessed he was their Regester, and that there was not one man suffered to come to the Diuels readinges but onlye he: the saide Doctor was taken and imprisoned, and vsed with the accustomed paine, prouided for those offences, inflicted vpon the rest as is aforesaide.

First by thrawing of his head with a roape, wherat he would confesse nothing.

Secondly, he was perswaded by faire means to confesse his follies, but that would preuaile as little.

Lastly he was put to the most seuere and cruell paine in the world, called the bootes, who af-

ter he had receiued three strokes, being enquired if he would confesse his damnable acts and wicked life, his tung would not serue him to speak, in respect wherof the rest of the witches willed to search his tung, vnder which was found two pinnes thrust vp into the head, whereupon the VVitches did laye, *Now is the Charme stinted*, and shewed that those charmed Pinnes were the cause he could not confesse any thing: then was he immediatly released of the bootes, brought before the King, his confession was taken, and his owne hand willingly set ther-vnto, which contained as followeth.

First, that at the generall meetinges of those witches, hee was alwayes preasent: that he was Clarke to all those that were in subiection to the Diuels seruice, bearing the name of witches, that alwaye he did take their othes for their true seruice to the Diuell, and that he wrot for them such matters as the Diuell still pleased to commaund him.

Item, he confessed that by his witchcrafte he did bewitch a Gentleman dwelling neere to the Saltpans, where the said Doctor kept Schoole, onely for being enamoured of a Gentlewoman whome he loued himselfe: by meanes of which

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his Sorcerye, witchcraft and diuelish practises, he caused the said Gentleman that once in xxiiij. howres he fell into a lunacie and madnes, and so

cotinued one whole hower together, and for the veritie of the same, he caused the Gentleman to be brought before the Kinges Maiestie, which was vpon the xxiiij. day of December last, and being

in his Maiesties Chamber, suddenly he gaue a great scritch and fell into a madnes, sometime bending himselfe, and sometime capring so directly vp, that his head did touch the seeling of the Chamber, to the great admiration of his Maiestie and others then present: so that all the Gentlemen in the Chamber were not able to holde him, vntill they called in more helpe, who together bound him hand and foot: and suffering the said gentleman to lye still vntill his furye were past, he within an hower came againe to himselfe, when being demaunded of the Kings Maiestie what he saw or did all that while, answered that he had been in a sound sleepe.

Item the said Doctor did also confesse that he had vsed means sundry times to obtain his purpose and wicked intent of the same Gentlewoman, and seeing himselfe disapointed of his intention, he determined by all waies he might to obtaine the same, trusting by coniuring, witchcraft and Sorcery to obtaine it in this manner.

It happened this gentlewoman being vnmaried, had a brother who went to schoole with the said Doctor, and calling his Scholler to him, demaunded if he did lye with his sister, who answered he did, by meanes wherof he thought to obtaine his purpose, and therefore secretlye promised to teach him w'out stripes, so he would obtain for him three haires of his sisters priuities.

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at such time as he should spye best occasion for it: which the youth promised faithfullye to perfourme, and vowed speedily to put it in practise, taking a peece of coniured paper of his maister to lappe them in when he had gotten them: and therevpon the boye practised nightlye to obtaine his maisters purpose, especially when his sister was a sleepe.

But God who knoweth the secrets of all harts, and reuealeth all wicked and vngodlye practises, would not suffer the intents of this diuilish Doctor to come to that purpose which he supposed it would, and therefore to declare that he was heauilye offended with his wicked entent, did so woorke by the Gentlewomans owne meanes, that in the ende the same was discouered and brought to light: for she being one night a sleepe, and her brother in bed with her, suddenlye cryed out to her mother, declaring that her Brother would not suffer her to sleepe, wherevpon her mother hauing a quick capacitie, did vehemently suspect Doctor *Fians* entention, by reason she was a witche of her selfe, and therefore presently arose, and was very inquisitiue of the boy to vnderstand his intent, and the better to know ye same, did beat him with sundry stripes, wherby he discouered the trueth vnto her.

The Mother therefore being well practised in witchcrafte, did thinke it most conuenient to meete with the Doctor in his owne Arte, and therevpon tooke the paper from the boy, wherein hee should haue put the same haires, and went to a young Heyfer which neuer had borne Calfe nor gone to the Bull, and with a paire of sheeres, clipped off three haires from the vdder of the Cow, and wrapt them in the same paper, which she againe deliuered to the boy, then willing him to giue the same to his saide Maister, which he immediatly did.

The Schoolemaister so soone as he had receiued them, thinking them indeede to bee the Maides haires, went straight and wrought his arte vpon them: But the Doctor had no sooner doone his intent to them, but presentlye the Hayfer or Cow whose haires they were indeed, came vnto the doore of the Church wherein the Schoolemaister was, into the which the Hayfer went, and made towards the Schoolemaister, leaping and dauncing vpon him, and following him foorth of the church and to what place so euer he went, to the great admiration of all the townes men of Saltpans, and many other who did beholde the same.

The reporte whereof made all men imagine

that hee did woorke it by the Diuell, without whom it could neuer haue beene so sufficientlye effected: and thervpon, the name of the said Doctor *Fien* (who was but a very yong man) began to grow so common among the people of Scotland, that he was secretlye nominated for a notable Cuniurer.

All which although in the beginning he denied, and would not confesse, yet hauing felt the pain of the bootes (and the charme stinted, as aforesayd) be confessed all the aforesaid to be most true, without producing anie witnesses to iustifie the same, & thervpon before the kings maiesty he subscribed the sayd confessions with his owne hande, which for truth remaineth vpon record in *Scotland*.

After that the depositions and examinations of the sayd doctor *Fian Alias Cuningham* was taken, as alreadie is declared, with his owne hand willingly set therevnto, hee was by the master of the prison committed to ward, and appointed to a chamber by himselfe, where forsaking his wicked wayes, acknowledging his most vngodly lyfe, shewing that he had too much folowed the allurements and entisements of sathan, and fondly practised his conclusions by coniuring, witchcraft, inchantment, sorcerie, and such like, hee renounced the deuill and all his wicked workes, vowed to leade the life of a Christian, and seemed newly connected towards God.

The morrow after vpon conference had with him, he granted that the deuill had appeared vnto him in the night before, appareled all in blacke, with a white wand in his hande, and that the deuill demaunded of him if hee would continue his faithfull seruice, according to his first oath and promise made to that effect. Whome (as hee then

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sayd) he vtterly renounced to his face, and sayde vnto him in this manner, *Auoide Satan, auoide*, for I haue listned too much vnto thee, and by the same thou hast vndone mee, in respect whereof I vtterly forsake thee. To whome the deuill answered, *That once ere thou die thou shalt bee mine.* And with that (as he sayde) the deuill brake the white wande, and immediatly vanished foorth of his sight.

Thus all the daie this Doctor *Fian* continued verie solitarie, and seemed to haue care of his owne soule, and would call vppon God, shewing himselfe penitent for his wicked life, neuerthelesse the same night hee founde such meanes, that hee stole the key of the prison doore and chamber in the which he was, which in the night hee opened and fled awaie to the Salt pans, where hee was alwayes resident, and first apprehended. Of whose sodaine departure when the Kings maiestie had intelligence, hee presently commanded diligent inquirie to bee made for his apprehension, and for the better effecting thereof, hee sent publike proclamations into all partes of his lande to the same effect. By meanes of whose hot and harde pursuite, he was agayn taken and brought to prison, and then being called before the kings highnes, hee was reexamined as well touching his departure, as also touching all that had before happened.

But this Doctor, notwithstanding that his owne confession appeareth remaining in recorde vnder his owne hande writing, and the same therevnto fixed in the presence of the Kings maiestie and sundrie of his Councell, yet did hee vtterly denie the same.

Wherevpon the kinges maiestie perceiuing his stubbourne wilfulnesse, conceiued and imagined that in the time of his absence hee had entered into newe conference and league with the deuill his master, and that hee had beene agayne newly marked, for the which hee was narrowly searched, but it coulde not in anie wise bee founde, yet for more tryall of him to make him confesse, hee was commaunded to haue a most straunge torment which was done in this manner following.

His nailes vpon all his fingers were riuen and pulled off with an instrument called in Scottish a *Turkas*, which in England wee call a payre of pincers, and vnder euerie nayle there was thrust in two needels ouer euen up to the heads. At all which tormentes notwithstanding the Doctor neuer shronke anie whit, neither woulde he then confesse it the sooner for all the tortures inflicted vpon him.

Then was hee with all conuenient speed, by commandement, conuaied againe to the torment

of the bootes, wherein hee continued a long time, and did abide so many blowes in them, that his legges were crushte and beaten togeather as small as might bee, and the bones and flesh so brused, that the bloud and marrowe spouted forth in great abundance, whereby they were made unseruiceable for euer. And notwithstanding al these grieuous paines and cruell torments hee would not confesse anie thing, so deepely had the deuill entered into his heart, that hee vtterly denied all that which he had before auouched, and woulde saie nothing therevnto but this, that what hee had done and sayde before, was onely done and sayde for feare of paynes which he had endured.

Upon great consideration therefore taken by the Kings maiestie and his Councell, as well for the due execution of iustice vppon such detestable malefactors, as also for example sake, to remayne a terrour to all others heereafter, that shall attempt to deale in the lyke wicked and vngodlye actions, as witchcraft, sorcery, cuniuration, & such lyke, the sayde Doctor *Fian* was soone after araigned, condemned, and adiudged by the law to die, and then to bee burned according to the lawe of that lande, prouided in that behalfe. Wherevpon hee was put into a carte, and beeing first strangled, hee was immediatly put into a great fire, being readie prouided for that purpose, and there

burned in the Castle hill of *Edenbrough* on a saterdaie in the ende of Ianuarie last past. 1591.

The rest of the witches which are not yet executed, remayne in prison till farther triall, and knowledge of his maiesties pleasure.

This strange discourse before recited, may perhaps giue some occasion of doubt to such as shall happen to reade the same, and thereby coniecture that the Kings maiestie would not hazarde himselfe in the presence of such notorious witches, least therby might haue insued great danger to his person and the generall state of the land, which thing in truth might wel haue bene feared. But to answer generally to such, let this suffice: that first it is well knowen that the King is the child & seruant of God, and they but seruants to the deuil, hee is the Lords annointed, and they but vesselles of Gods wrath: he is a true Christian, and trusteth in God, they worse than Infidels, for they onely trust in the deuill, who daily serue them, till he haue brought them to vtter destruction. But heereby it seemeth that his Highnesse caried a magnanimious and vndanted mind, not feared with their inchantmentes, but resolute in this, that so long as God is with him, hee feareth not who is against him. And trulie the whole scope of this treatise dooth so plainely laie open the wonderfull prouidence of the Almightie, that if he had not bene defended by his omnipotencie and power, his Highnes had neuer returned aliue in his voiage frō Denmarke, so that there is no doubt but God woulde as well defend him on the land as on the sea, where they pretended their damnable practise.

FINIS.

Colophon

THE TEXT to this book has been set in Janson Text, although designed by the Hungarian Nicholas Kis in about 1690, the model for Janson Text was mistakenly attributed to the Dutch printer Anton Janson. Kis' original matrices were found in Germany and acquired by the Stempel foundry in 1919. This version of Janson comes from the Stempel foundry and was designed from the original type; it was issued by Linotype in digital form in 1985. The Historical Allsorts' "English Textura" is a digitization of one of the most common black-letter types to be used in the Netherlands in the first half of the sixteenth century. Cut by Henric Pieterszoon Lettersnijder around 1492, the type remains in the collection of Enschedé en Zonen (Haarlem). Our source for the type was a reproduction in H.D.L.

Vervliet's *Sixteenth Century Printing Types of the Low Countries* (Menno Hertz-berger & Co., Amsterdam, 1968.) Gutenberg Gothic is a digi-tal revival of a classic design by Dan Solo. The Futark font was designed by Michael Moynihan in 1989 for Digital Type Foundry; the alternate characters are Turkish Runes are based on transcriptions by Dr. David Deringer.

The illustrations of the Trades were originally cut by Jost Amman for the 1568 edition of *Eygentliche Beschreibung Aller Stände auff Erden* (Exact Description of All Ranks on Earth; popularly known as the *Ständebuch*.) Captions to these woodcuts have been added.

The ornamental Headpieces used in this volume were derived from *Varia: Readings From Rare Books* by J. Hain Friswell (Sampson Low, Son, and Marston, London, 1866.) The initial letters are Barock Initials, a digital revival of a 16th century woodcut series accomplished by Dieter Steffmann.

The original of the *Newes from Scotland, Declaring the Damnable Life and Death of Doctor Fian*, is in the Bodleian Library (Douce E. 120). The text (not the Preface) is reproduced line for line and page for page. Pages in the original are not numbered except by signatures. No corrections have been made.

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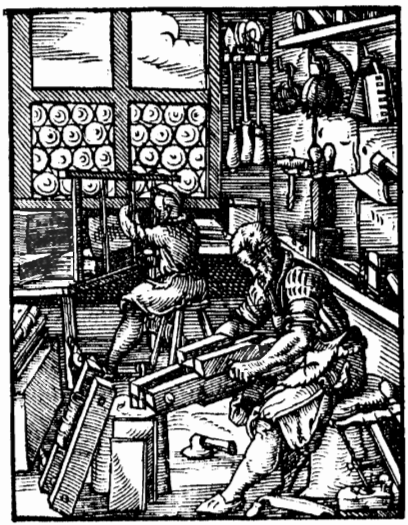

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