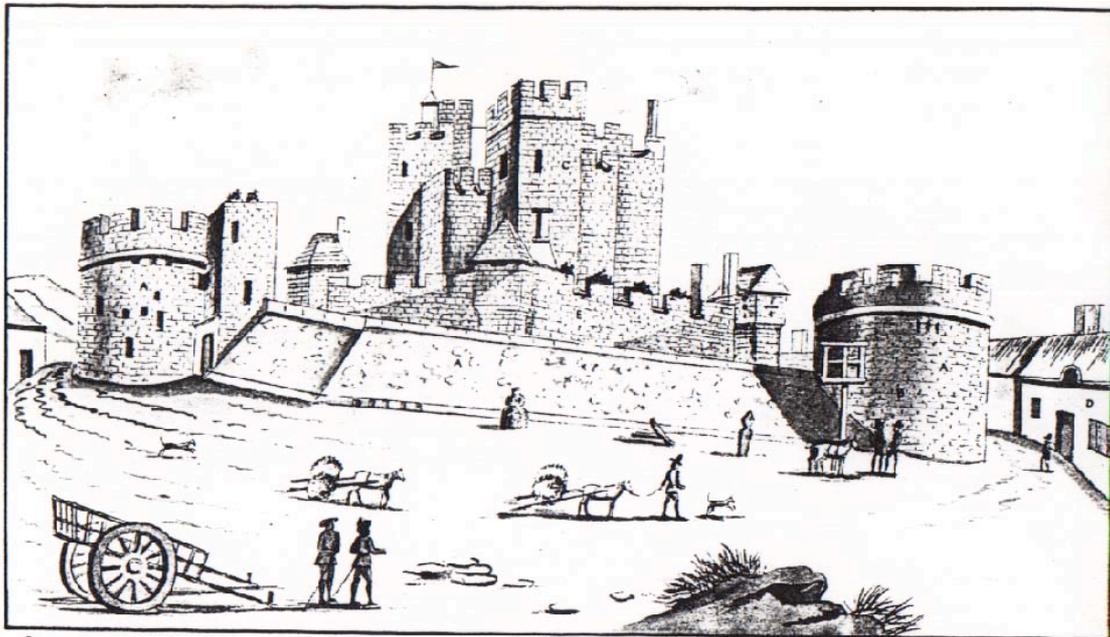


Castletown

Sorcery and Witchcraft



Castlerushen as it appears on the south east side. A The Counter-Scarpe. B The Round towre on the Counter-Scarpe. C The wall of ye Castle. D The houses of ye town. E The wall about the Castle.

CASTLE RUSHEN 1651

One of a series of drawings by Daniel King
From the Manx Museum's copy of original in British Museum
From the Manx Museum's copy of original in British Museum

Foreword

This monograph has been produced for students attending the course entitled “Exploring the Past.” It is supplementary to the Compendium on Castletown. It is a guide and has been assembled to assist students; it does not in anyway purport to be a complete history. It is hoped that it will assist students appreciate the variety, wealth and depth of knowledge that is available and encourage them to seek further knowledge for themselves.

Front Cover: A Daniel King print of Castle Rushen 1651
(original in British Museum)

J.K. Qualtrough
September 2003

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Historic Background

David Craine¹ tells us that no details of sorcery are to be found in the Manx records until the sixteenth century. Yet, Sacheverell² tells us that Martolene or Martholine, a Governor of Man in 1338, is said to have written a book condemning the witchcraft prevalent there in his time; and according to A.W. Moore³ a fifteenth century chronicler, Ranulph Higden, stated ‘ in the Ilonde of Mann is sortilege and witchcraft used, for women there sell to shipmen wynde as it were closed under htree knotte of threde, so that the more wynde he would have the more knottes he must undo.’ What this meant by this was that Manx witches were widely known for selling winds to sailors, in the shape of magical cords knotted in three or more places. A mariner requiring a moderate wind unloosened one knot; for a very strong wind, two. The three were undone to provide a tempest for the overwhelming of an enemy.

It must be remembered that it was not until 1468, when two Dominican friars, Heinrich Kraemar and Johann Sprenger induced Pope Innocent VIII published his famous Bull. This Papal Bull authorised them to extirpate witchcraft in Germany. Two years later the friars published the Mullens maleficarium (The Witches’ Hammer) a work that became the authoritative encyclopaedic of demonology throughout Christdom. With the consequence that drastic measures were taken to suppress the Black Art in Christian lands.

Whatever the excesses that swept over Western Europe in the witch hunt that followed the Papal Bull it is thought that the Island and Ireland, although affected, did not follow the zealous prosecution of suspected witches.

Craine tells us that only three cases stand on record in the Isle of Man in which the person arraigned for witchcraft were condemned to death. To set this in context it is interesting to note that Asa Biggs⁴ records that between 1563 and the death of Elizabeth I in 1603, in the county of Essex

¹ David Craine, MA., CP, Manannan’s Isle, A Collection of Manx Historical Essays

² William Sacheverell, an Account of the Isle of Man (1703)

³ A.W. Moore, Folklore of the Isle of Man, 1891

⁴ A Social History of England

alone, 174 persons were indicted for 'black witchcraft', however, only half that number were executed.

Train⁵ states 'that Alexander VII and Leo X lent their aid in accelerating the course of this havoc. Contemporary historians say "Europe became, as it were, a large suburb of Pandemonium."' About the year 1515, five hundred witches were executed at Geneva in three months. A thousand were executed in one year in the diocese of Como. In Lorraine, from 1580 to 1595, Remigius boasts of their having been nine hundred burnt.'

It is worth remembering that the Scottish King James the Sixth, in his treatise on Demonology, published in 1597, demonstrated an extraordinary credulity regarding the reality of demons and witchcraft. It was his convictions which provided the excuse for the exercise of the sadistic vein in his character which enabled him to listen with complacency to the cries of suspected sorcerers put to the torture.

The year after his accession to the English throne in 1603 was marked by the passing, at his instigation, of an English statute against witchcraft which for more than a hundred years sent numerous victims, innocent and guilty, to the pillory, the scaffold and the stake.

Because the Lordship of Man at this time was in dispute among members of the Stanley family, and was temporarily in the hands of the King of England, it is clear that his influence was directly felt in the Island.

Folklore tells us that Slieau Whallian has long been connected with stories of witches. It is commonly said that the nature of the witches' punishment inflicted there consisted in the offenders being enclosed in a spiked barrel and then rolled to death down the hill. However, there appears to be no historic record of any execution at Slieau Whallian!

There are a number of recorded cases of witchcraft coming before the Courts and according to Craine the last witches to stand formal trial, namely Ealish Vrian of Ballaugh in 1712 and Jony of Kirk Braddan in 1717, whilst being punished severely, did not face the ultimate fate. However, Canon E.H. Stenning⁶ states the last trial for witchcraft was carried through in 1844. I would agree with Stenning since the Mona's Herald for January 10th of that year carries a full report.

⁵ Train's History, 1845

⁶ Isle of Man by Canon E.H. Stenning

It may be of interest to note that in the early eighteenth century Bishop Wilson was attempting to stamp out the practice of charming. A practice that had been reawakened, at that time, by a series of bad harvests as well as frequent deadly epidemics. In the case of Ealish, she was confined in the crypt of St German's for thirty days. Jony had to serve fourteen days incarceration. In addition Jony had to do penance, Sunday after Sunday in all the Churches of the Island. She also had to stand in sackcloth at the Market Crosses of each of the Islands four towns.

The 1844 case concerned a woman from Marown who was charged with causing the death of a cow, a heifer and a horse, the property of a farmer named Quine. The Mona's Herald reports that in the middle of the proceedings a youth set free a rabbit in the court room. The poor rabbit ran about in terror and caused the utmost horror to the spectators, who believed that the witch had, in the proverbial custom, changed herself into a hare.

The first of the Manx cases connected with witchcraft which did in fact face the ultimate sentence concerned Alice Ine Quay. This fortunate lady was reprieved in 1569 by a jury of matrons composed of 'six honest women'.

The others, in fact only one case but involving two people, are of particular interest to us in our quest for information regarding the history of Castletown.

Ordeal by fire



The case concerned Margrett Inequane and her son. Again, to quote Craine, we are told that the precise nature of the charges brought against them is not recorded. However, G.B. Gardner⁷ says she had been caught trying to work a fertility rite to get good crops. Whatever the nature of the offence, all we do know, as a matter of fact, is that after being found guilty in the ecclesiastical court by a jury of six drawn from the parishes affected by their alleged practices they were, according to law, handed over to the temporal power by the Bishop's chief executive officer, the General Sumner.

In 1617 mother and son appeared before the Deemsters and a Jury of Twelve selected out of several sheadings. When they had deliberated on their verdict, and after having received the advice of the Chapter Quest men, the foreman of the Jury was asked by the Deemster, according to the ancient custom,

“Vod y fer-carree soie?” -- “May the Chancel-man sit?”

“Cha vod” --“He may not,” was the reply. This Jury like their fellow Jurors in the Ecclesiastical Court, had found the accused guilty. As a consequence, the Bishop or Chancel-man, who occupied a place among the judges, left the Court to avoid being involved in the shedding of blood.

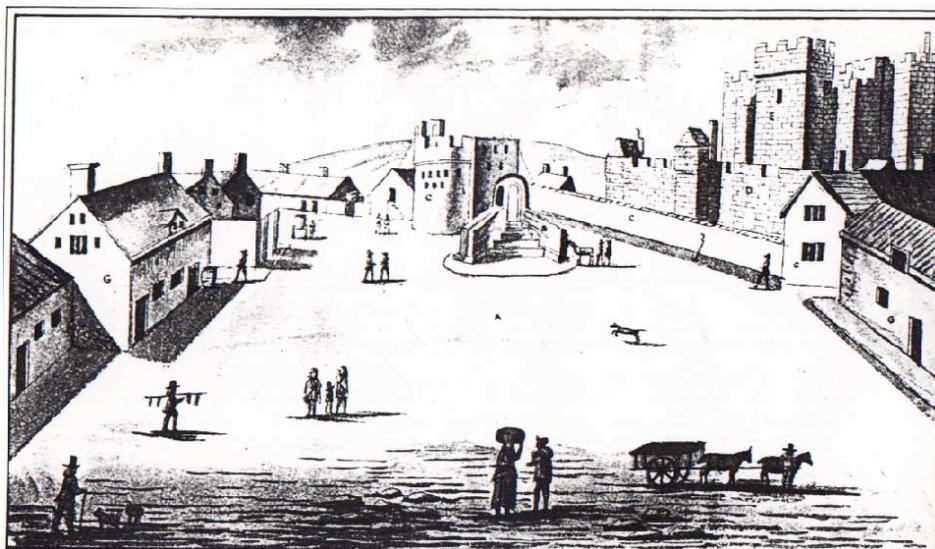
After the departure of the Bishop sentence was pronounced:- ‘That she be brought by the Coroner of Glen Faba to the place of execution, there to be burned till life depart from her body.’ A similar fate befell Margrett's son, who with his mother, died at the stake erected near the Market Cross at Castletown.

⁷ G.B. Gardner, The Story of The Famous Witches Mill at Castletown, Isle of Man



The burnings of 1617 mark the last time, in the Isle of Man, when the extreme penalty was exacted for sorcery. Craine claims that for this we may thank the Manx Ecclesiastical Courts and the moderation of the average Manx juryman, rather than the Islander's liberation from superstition! Craine considers that the average Manxman had as profound a belief in the sinister possibilities of witchcraft as any Calvinist of his time elsewhere in the British Isles, but he hated extremes and the legalised shedding of blood.

In an endeavour to locate the exact position of the place of execution it is interesting to consider the following two of illustrations of Castletown. The first is by Daniel King and is dated 1651, some thirty-four years after 'burning at the stake erected near the Market Cross at Castletown.'

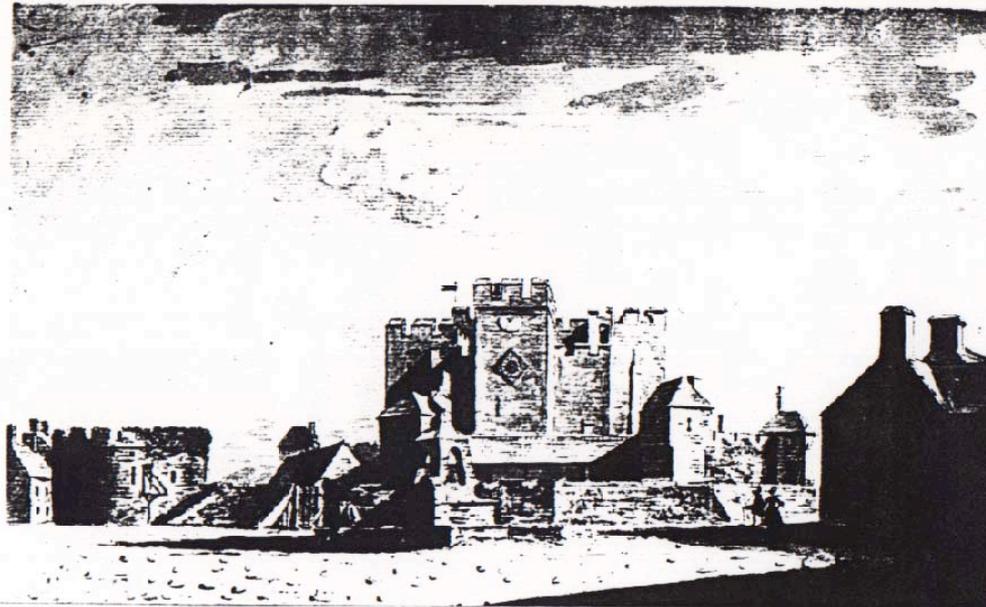


Castle Rushen Town & Castle as it doth appeare on ye west. A The Street. B The market crosse. C The Counter Scarpe of Stone & Tower. D The walles of ye Castle. E The Castle. F The Gournors House. G The rest of the Houses Dbr Towne.

Castle Rushen 1651
One of a series of drawings by Daniel King

This illustration clearly shows the Market Cross near a building that became the 'Butter Market' and which building is at present the premises of Barclays Bank. However, that drawing provides no evidence of any 'place of execution.' It is also interesting to note that whilst showing the South Tower, there is no evidence of the clock, reputed to have been given by Queen Elizabeth I, and now forming part of that tower.

The second illustration, executed by Moses Griffith in 1774, shows both the Market Cross and the Clock set in the South Tower. This illustration also shows a gallows set to the left of the Market Cross.



Castletown Market Place 1774

Watercolour by Moses Griffith in Manx Museum

The Daniel King illustration shown on the title page of this monograph, and dated 1651, has what appears to be gallows near a Round Tower, but again no evidence of the stake. It is difficult to locate precisely where these gallows stood.

The Arbory Case

It is certain that had the case heard by Kirk Arbory farmers in 1666 been heard in Scotland by a jury there at that time, then this case, in which any one of half a dozen counts alone would have sent a Scottish witch to the fire!

A transcription of this case is attached.

Episcopal Registry.

Transcribed by Mr. D. Craine, MA.

Document No. 151.

1666. WITCHCRAFT IN KIRK ARBORY. RELIGIOUS PERSECUTION.

In the early part of 1666 envious neighbours drew the attention of the Kirk Arbory Chapter Quest to the fact that Elizabeth Kewin, alias Cubon, was goeing abroad the country and bringinge home with her burdens of come, meale, fish, etc., and suspected to have gotten the same for sorcery and wicked practices, and by deluding poor ignorant people; also (by report) many resorting to her house to gett of her sorcery, and bad signes seen by credible persons. . .

As a result she was lodged in the ecclesiastical prison in the Peel. This was not her first visit, for with another reputed sorceress, the ' Ben Vane,' she had been sent there in ' the usurpation tyme' (i.e., *1651-1660*). The evidence of that trial was not on record as it had been carried off to England by Slader, a member of the Court. In June, 1666, the Vicars-General, Robert Parr and John Harrison, directed the vicars of Kirk Malew and Kirk Arbory [Thomas Parr and John Crellin] to impanel and swear a jury to take the evidence of those who were witnesses against her in ' the usurpation court,' and of

any p^rson who can give further evidence against her for witchcraft or sorcery. . . . In the interim the woman may be released upon good bounds to answeere and make her prsonall apparance whensoever requyred that such judgrnt may then be inflicted upon her as the law requires.

Two good Samaritans, Henry Maddrell, of Ballamaddrell, and William Cubbon, of Ballacubbon, stood surety for her. The main charges brought against her were that she had cast evil spells upon cattle, crops, and churning ; that she could transform herself into a hare ; and that she claimed the power to lessen or increase a man's store.

Regarding this last, Thomas Stole testified that Elizabeth (with an intelligent anticipation of some phases of modern high finance)

said in the usurpation court before Slader it was as easie to take away the substance of one man's corne to another, as it was to turne a Cake of bread upon the Girdle.

Phinlo Cubon, who himself had been presented a short time before for his indiscretion in 'saying that their wer a company of witches takeing up the tythe,' asserted that Elizabeth asked him and his wife, when she came upon them winnowing,

Was that all the come they had for that aboundance of chaffe? and also said: You have gott hurt in that corne and you are soe hard that you will not give anythinge to one that would mend or help that.

According to Captain Charles Stanley, Elizabeth came to the house of Mr. Henry Calcott after churning. His wife gave the visitor

som of the churnde milke, and the s^d Elizabeth said to the sd Mrs. Calcott, You have given me some of your broath, give me alsoe some of your flesh (meaninge some of the butter) and soe the s^d Mrs. Calcott gave her some of the butter. But when she churned againe she could gett noe butter upon her milke. Then she sent to the s^d Elizabeth, who returned this answer: to hould her peace and she should have twice as much butter the next time. . . Now the churning is as good as formerly.

John Quay complained that when Elizabeth frequented Keg ny How's house there were great losses in his cattle. As for his own crop after her visit in May,

nothinge grew but oats and darnell; that he did not reape of 2 dayes plowing of barley but one bowle. Eliz: frequented those places att the beginninge of every quarter of the yeare and that his cattle dyed, and since he gott an oath of her his cattle dyed not.

The viragoes who lived at Knock Rushen and the Friary, however, used more drastic methods to remove the witch's spells:

Mr. William Tyldesley said . . . the wife of Jo: Norris of Scarlett come into his house and findinge herselfe very much agreeved that she cold not make butter nor cheese for a longe tyme, sent for the s^d Eliz: into his house, and in his entry she fell upon the sd Eliz:, did beat and scrate her wth her nayles and hands and drew her blond. And likewise his owen wife cold not make butter nor cheese and drew her blood as Jo: Norris wife did. . . . And afterward made butter and cheese well enough.

John Norris's wife gave evidence on her own account:

Chatherin Norris als ffargher . . . saith that for 12 years she could not reare a calfe but all still died; nor make butter or cheese right . . . all

w^{ch} tyme the sd Eliz: frequented the house of Knock Rushen, as the examinant conceived, useing witchcraft and sorcery there. . . . Also . . . for a longe tyme they were very low in estate every way whilst the s^d Eliz: used and frequented the house. . .

All which tyme their owene Dryster could never goe to the kilne but still mett a haire about the kilne or out of the gorse. . . . Also that when anythinge ayled anythinge or prson in Knock Rushen that Norris of the Red Gap was still sent with a horse for the sayd Elizabeth Kewne who still came with him to doe what they required and that they burnt a Calfe in their Lyme Kilne.

When she could not make butter nor cheese and suspected the sayd Eliz: to have done hurt to her, she went one day purposely to the Priorey to draw blood upon the s^d Eliz. And havinge mett her in the Entry of the s^d Priorey, fell upon her and scratted her nose and face and drew bloude. Then the s^d Eliz: asked the said Chatherin and s^d, What do you want or would have? who answered, I would have my owne restored me againe. And the s^d Eliz: replyed and wiped the blood of her face and nose and threw it to her and sayd, If that doe thee good, take it and much may it do thee. . . . And saith further that all things prsped well with them att Knock Rushen.

Several witnesses gave evidence regarding the change of the witch into a hare:

George Houldinge . . . said that in May last goeing to Bewmacan's foulds and beinge neere, spied a haire goeing from the sayd foulds; who followed the haire untill it went into the Pound w^{ch} was hard by; and as soone as he lookd over the hedge for the maire he saw the s^d Elizabeth walkinge by the hedge within the Pound, and beinge amazed att the sight went his way and left her there, in that bodily shape that he ever did see her in.

Elizabeth, however, protested that she 'was not att all in the sayd pound since Candlemas last.' Daniel Bell said,

. . . that some yeares agoe beinge drinkeinge att Dan. Comish house, and coming from there up the highway to the Ballabegg his wife would have him goe home across the fields, for that there was people drinkeinge at Eliz: Kewne als Cubon in the way; who answered, What care I for any witch, etc., and John Kewne son to the sd Eliz: lieareiiiige the words found fault xanihlt went home, being the begininge of the night. But the next morninge or about sunrizinge the Exanint gott up an went in his shirt to the doore . . . who spied a haire sitting in the very doore (the door beinge broken and full of hoes) unlocked and opened the doore and the haire hopped a litle from the Door, som 3 yards and sate upon a dounge hill. It was close before the door. 'then the examint did butt looke aboute for a shue or some things to thrw att the haire, and when he looked towards the haire agane did see noe haire but the s^d Eliz: within 4 yds or 4 butts of ground from the very place where the

haire sate on the dounge hill, and the field (beinge open and wide without any hedge or place to hide) before the door, did not see her or any person, etc, till after this quick looke about saw the woeman afosed instead of the haire; who fell arailing . . . for calling her a witch, and the Examinant being very much troubled at the sight said, if thou hast any-thing to doe goe aboute it. . . . Soe she went away.

Finally, according to Edward Clauge's report,

William Tyidesley, Mr. H. Calcott . . . with others goeings to Peele . . . through the Garry More where Eliz: Kewne was pullinge of lynge, and Mr. Tyldesley spyng her there, said, Look, a haire; and Mr. Calcott replying sd, What, doe you call Elizabeth Cubon a haire? And soe they went to Peele, and the maire that Mr. Calcott rid on went well enough to and fro till they returned to the very selfe same place where the s^d Mr. Calcott said, What, doe you call Elizabeth Cubon a haire and there his Maire fell sick that she was not able to goe further, and was forced to leave her there and rid home behind Capt Jo: Stanley . . . and his s^d Mare came home after but soone dyed.

The jury returned its verdict on October 25th, 1666:

Wee whose names ensue being jurors upon the accompt of the allegacons or suspition had of Eliz: Kewin alias Cubon of being a witch, wee give for answer that forasmuch as wee have not had any prooffe that she is positively a witch therefore wee doe cleere her and say (being questioned) that shee is not guilty of death. [In original ' for her life' has been crossed out for ' of death.'] But notwithstanding, the prooffs already taken by us taken into consideracon of the Spirituall offic^{ts}, wee leave her to be punished at their discrecon.

Don Corrin x Mich Kinry x
Wm Quayle x Hen Corrin x
Wm Costen x W. Costen x

The Sentence

Elizabeth Kewn for using of unlawfull meanes in the nature of sorcery as appears by the foregoeing proofes is censured to doe 3 Sundayes penance in the parish churches of Kirk Malue, Kirk Arborey and KK Christ Rushen with a scheidule on her breast:

Shedule of Elizabeth Cubon:

(to be done in penitential manner and habitt

ut secur)

Forasmuch as I have forgotten my Duty towards God and his Holy Church in practising the cursed art of charming and other foolleries arguing my weake faith and tending to the seduceing of others the dishonor of God and offending of holyminded Christians and the endangeringe of my owne soule without true repentance, for which fault I am here duly censured to bringe me to Christian conformity,

I do herebye, brethren, confesse my weekness and am hartly sorry for the same and upon my knees and from the bottome of my heart doe aske forgiveness of God his holy Church and all whom I have offended thereby, and doe wish all Good people by my example to take heed of comittinge the like sinne. . .

[She then recited the Lord's Prayer.]

Elizabeth was to enter into bonds of £3 not to use hereafter the s^d unlawfull means either in her own house by inticeing and drawing ignorant people thither or goeing abroad to any other houses nere or farre of, to that intent, or sending of her charmes abroad privately or openly.

Otherwise she was to be cast into St German's prison. In March, 1667, the Vicars of the three parishes concerned certified that Elizabeth had performed her penance and purged her offence.

Appendix

The following guide is included not as a piece of history, rather a fanciful piece of fiction. A large number of people have a vague memory of the Witches Mill at Castletown, but not knowledge of its history. As a consequence it is worth including the article for that reason alone, particularly for the comments of Frances Coakley.

The article has been taken from "A Manx Note Book" an Electronic Compendium of Matter Past and Present connected with the Isle of Man and edited by Frances Coakley.

The annotations, in red, in the article are those of Frances Coakley. I concur with most of them and perhaps our only difference would be with regard to the role played by King James I of England in the affairs of the Island.

[It should be pointed out that this museum closed in the 1960's and the exhibits dispersed - after many years during which the mill and its outbuildings deteriorated it was developed as a high quality housing being finally completed in 1999 when the mill itself was finished.

The Museum opened in mid 1951 - set up by Cecil Hugh Williamson, who described himself as Film Company Director (see IoM Examiner 20 April 1951) - he sold it in 1954, half to his wife Gwendolyne, the other section to Gerald Brosseau Gardiner (on the sale Williamson was described as 'showman') - Gardiner had been associated with the museum for a year or so prior. Gardiner renamed it 'Witches Mill' (it was never known by this name), fabricated a history - eg that it was used by witches post 1848 when in fact it had been occupied at least until 1873 when John Cain, the miller at the time of the 1848 fire died and his wife sold it to her step-daughter.

My own opinion on the subject is that it is utter nonsense - however I was receiving so many queries I felt it useful to include this book - just goes to prove what some people will believe!]

The Museum of Magic and Witchcraft



THE STORY of THE FAMOUS WITCHES MILL AT CASTLETOWN, ISLE OF MAN

by G. B. GARDNER

Published for C. C. Wilson The Witches Mill, Castletown Isle of Man by The
Castletown Press, Arbory Street, Castletown

THE MUSEUM OF MAGIC AND WITCHCRAFT

THE exact age of the old windmill at Castletown, Isle of Man, known as "The Witches Mill," is uncertain; but we know that it was there in 1611, as it is mentioned in a court record of that date. [this is incorrect - the mill so mentioned is the water mill - the windmill was an early 19th century innovation]

The Mill got its name because the famous Arbory witches lived close there, and the story goes that when the old mill was burned out in 1848 they used the ruins as a dancing-ground, for which, as visitors may see, it was eminently suited; being round inside to accommodate the witches' circle, while the remains of the stone walls screened them from the wind and from prying eyes [again nonsense - 1848 saw the mill rebuilt].

After being abandoned for many years, the large barns of the Mill were taken in 1950 to house the only Museum in the world devoted to Magic and Witchcraft. The attractive grey stone walls of the Museum and the old mill stand in four acres of ground, thus providing a large car park, and there is an excellent restaurant on the ground floor of the building, where visitors may enjoy modern service in picturesque, old-world surroundings.

As the Museum is only a mile and a half from the Airport (5 minutes by taxi), many visitors fly over from the mainland to see the Museum only, and return the same day.

The policy of the Museum is to show what people have believed in the past, and still do believe, about magic and witchcraft, and what they have done, and still do, as a result of these beliefs. It contains a unique collection of authentic material, some of which has been given by witches who are still living or only recently dead. It shows how witchcraft, instead of being extinct, or merely legendary, is in fact still a living religion, and the possessor of traditions of great interest to scholars, anthropologists, and students of comparative religion and folklore. Witchcraft is actually the remains of the oldest religious traditions of Western Europe, some of which seem to have come from the Stone Age.

Apart from the other material, the Museum also possesses a large collection of Manx bygones, including what is said to be the only known specimen of a Manx Dirk, of the type which made the Manx Dirk Dance famous; the dance still exists, but is now performed with wooden weapons. **[This dance is most likely a 20th invention by Mona Douglas ! which might go so way to explaining the rarity of the dirkes]**

From time immemorial the people of the isle of Man have been believers in fairies and witches. The celebrated "Fairies' Bridge" is only six miles away from the Museum. There have been a number of witch trials in the Island; but it appears from the records that the favourite verdict of a Manx jury in cases of alleged witchcraft was "Not Guilty, but don't do it again." **[Such cases are in fact extremely rare in Manx history, however Manx Juries were well known for refusing to find any one guilty for any crime that carried the death penalty - however it is true that Manx belief in fairies etc was widespread (see folklore) - the celebrated fairy bridge is however an invention of the 19th C tourist industry]**

The only recorded execution of a witch in the Isle of Man took place within a short distance of the old Mill, when in 1617 Margaret Ine Quane and her young son were burned alive at the stake near the Market Cross in Castletown. She had been caught trying to work a fertility rite to get good crops; and as this was in the time when the Lordship of Man was temporarily in the hands of the witch-hunting King James I, she suffered the extreme penalty **[not true that in hands of James I - by then re-acquired by Stanley family]**. A memorial to Margaret Ine Quane, and to the victims of the witch persecutions in Western Europe, whose total numbers have been estimated at nine millions, is in the Museum.

One cannot understand history without some knowledge of our ancestors' beliefs, and what they did because of those beliefs. What manner of people were these magicians and witches ? What went on in their minds ? What was the difference between them ? These are some of the questions this Museum sets out to answer.

Ceremonial magic gave its rites a Christian form; whereas witches were pagans, and followed the Old Gods. Hence the witch cult was fiercely persecuted, while ceremonial magic was sometimes studied and practised by churchmen. The idea behind ceremonial magic is that of commanding spirits, good or evil, in the names of God and His Angels, and thus making the spirits do your will; and the proof that this is how magicians' minds worked is to be found in the old magical books called Grimoires, of which the Museum has a large number, both printed and in manuscript. The procedure laid down in them is complicated, and required a certain amount of education, often involving a knowledge of Latin and Hebrew, to understand it. Also, the rites they specify needed costly equipment, such as swords, wands, magical robes, pentacles of silver and gold, etc. Hence it was only members of the upper classes, or of the learned professions, who could work such rites.

The witch cult, on the other hand, was something much closer to the soil, its practitioners could be, and probably most often were, completely illiterate. It is the remains of the original pre-Christian religion of Western Europe, and its followers possessed traditional knowledge and beliefs which had been handed down by word of mouth for generations. In spite of the great persecutions (some grim relics of which, in the form of instruments of torture and execution, are preserved in the Museum), the cult has never died. Some remnants of it still exist to this day and the Director of this Museum has been initiated into a British witch coven.

Magic is the art of attempting to influence the course of events by using the lesser-known forces of nature, or by obtaining the help of supernatural beings. Doing anything for luck, or to avert bad luck, is a form of magic.

Throughout history, magic has exercised a great influence on human thought. Stone Age cave paintings and statuettes show that the ancient people of Europe practised magical rites. They made images of animals on the walls of their caves, and depicted them with spears or arrows thrust into them; it is thought that this was intended as a spell in order to gain power over the animals in real life. The same principle is at work in the old spell of making a wax image of someone and sticking pins into it, in order to do them some harm, which is practised to this day.

Fertility magic became increasingly important with the discovery of farming. Magic then was chiefly to ensure good crops, increase in flocks and herds, good fishing, and many babies, in order to keep the tribe strong. From the days of the first rites in the caves, there is evidence that dancing, magic circles, and fires, were part of magical practice. Later, people began to learn the use of herbal remedies, drugs, and poisons (the latter being useful for killing wolves). Each tribe would have its "wise man" or "wise woman," probably people with natural psychic powers. This is the origin of the word "witch"; it is derived from an Anglo-Saxon word Wica, meaning "The Wise Ones." The earliest magic was for the benefit of the whole tribe; later "private magic," such as love charms, or spells to obtain personal desires, began to develop.

SORCERY originally meant "to cast lots." The word comes from the late Latin *sortiare*. It is an ancient and universal practice to gather a number of objects, such as marked stones, or bones, assign different meanings to each, cast them on the ground, and "tell fortunes" from the way in which they fall. However, the word "sorcery" has come to mean almost any sort of magic.

RITUAL MAGIC, Art Magic, or Cabalistic Magic, seems to have evolved from Egyptian and Babylonian magical beliefs that there were many great spirits, minor gods, angels and demons, who could be bribed or Impelled to cause events to occur, by means of long rites and conjurations, with or without blood sacrifices. A very important branch of this magic was to know the Names of Power, by which such beings could be summoned and controlled. When used for good purposes, these practices were called White Magic; but if for evil purposes, they were called Black Magic. This last term is nowadays much abused, being often applied to anything occult. We have illustrations, by means of books, pictures, and actual instruments and objects, of all of these types of magic in the Museum.

ASTROLOGY aimed at discovering what the future was likely to be from studying the stars. Its basis is the old Hermetic axiom, "As above, so below." It is still widely believed in, and is the mother of Astronomy. We have some examples of the tools, books, etc., used by astrologers.

ALCHEMY aimed at finding the Philosophers' Stone, which would turn all other metals into gold, and the Elixir of Life, which would cure all diseases and prolong life indefinitely. It was the mother of modern Chemistry; though alchemists expressed their art in a curious mystical jargon, to prevent their secrets being stolen. We have some objects and manuscripts relating to Alchemy, but regret we have no Philosophers' Stone or Elixir of Life to show you.

NECROMANCY was attempting to compel the spirits of the dead to return and give information. It was usually performed with the corpse of a person recently dead. Spiritualism has been attacked as being Necromancy, but this is false, as there is no attempt to Impel the spirits to communicate, and no dead bodies are used. We have some pictures of the practice of Necromancy.

PACTS WITH THE DEVIL. We have copies of what are alleged to be pacts with the devil, and other diabolical papers, including the alleged signatures of various devils, from the French National Archives and other sources; but we think the originals were either forgeries or cheats to deceive the simple-minded.

DEVIL WORSHIP is usually regarded as meaning the worship of Satan. We have some relics which are said to have been used in such rites; but we have no real evidence that the people who used them were more than jokers in rather bad taste. Witches have been accused of "devil-worship"; but the Old Horned God of witchcraft is pre-Christian, and "the devil" is a concept of Christian times.

THE BLACK MASS. Many practices which may or may not have taken place have been denounced by this name; but there is little convincing evidence of its real existence. However, we are always willing to receive proof, and the Museum has some objects alleged to be associated with it.

We have in this Museum the following Exhibits:

On the first floor are two rooms. One represents a Magician's Study, of the period circa 1630, with everything set out for performing what is variously called Ritual Magic, Cabalistic Magic, Ceremonial Magic, or Art Magic; these terms mean very

much the same thing, though some writers use one and some another. There is a large and complicated circle drawn on the floor, and an altar made to certain Cabalistic proportions. Beside it is the magician's consecrated sword, and behind it two columns, with a light upon each. If used for good purposes only, this kind of magic was called White Magic; but if used for evil or selfish purposes, it was called Black Magic. The latter might involve the use of blood, and the summoning of demons, who were kept at bay by the Divine Names written around the circle, and were only permitted to manifest in the Triangle of Art drawn outside the circle, where they could be commanded to do the magician's will.

The other room represents a Witch's Cottage, with furnishings of about the same date as the above, and with the witch's magical implements set out for use, with the circle, the altar, etc. It will be seen that these are much less elaborate than those of the magician. The room is an ordinary living-room, with a bed in the background, and a few domestic articles scattered about; the altar is a chest; the circle is a simple chalk line. At an alarm of danger, everything could quickly be made to look quite normal.

[It is likely that this was the stage-set for a short-lived theatre group (led by Dorothy Clutterbuck) which aimed to present mysticism to the general public via theatre - Maxwell-Stuart describes it as fictional based on Clutterbuck's own cottage]

The witch's altar is set out as if for an initiation ceremony. One of the objects upon it is a necklace, the only "ceremonial garment" a witch needed; whereas the magician might wear elaborate robes.

In the First Gallery starts the famous collection of objects connected with Magic and Witchcraft.

Case No. 1. A large number of objects belonging to a witch who died in 1951 given by her relatives, who wish to remain anonymous. These are mostly things which had been used in the family for generations. Most of them are for making herbal cures. The herbs required to make charms or medicines had to be cut at the rime when the moon or the planets were in the particular part of the Zodiac "under the right astrological aspects," as a practitioner of the art would say; and the curved sickle or "baleen" was used for this purpose. She had a very fine ritual sword, which for many years was lent to the Druid Order which holds the annual Midsummer ceremony at Stonehenge, because it fitted exactly into the cleft in the Hele Stone.

[Modern Druids are a 18th century invention - Stonehenge was already 1000 years old by the time the original druids appeared on the scene!]

Case into. 2. A large collection of magical rings and other jewelry, used for the purpose of protection and as luck bringers, and for various other magical purposes. This case contains exhibits illustrating the development of present-day amulets from primitive pagan symbols. There are a large number of "Lucky Pieces," ranging from the crudely mounted "Badger's Paw" to intricate and costly astrological jewelry made according to the wearer's horoscope. Among these is the mediaeval magic ring formerly belonging to the Earls of Lonsdale, set with the fossil tooth of an animal, and surrounded by precious stones. It is a thumb ring made large enough to be worn outside a glove, and was supposed to have a mystic power over its possessor.

Case No. 3. A large number of objects used to ward off the "Evil Eye," dating from Ancient Egyptian and Phoenician to modern times. The "Evil Eye" is the supposed power to cast a spell upon another simply by looking at them, and these mascots were thought to be able in various ways to deflect this dangerous glance. This is probably one of the oldest occult beliefs in the world.

Case No. 4. A representative collection of objects used by witches in their rituals, including a witch's riding staff, which gave rise to the "broomstick" legend. Its actual use was like that of a hobby-horse, in a kind of leaping dance that was part of a fertility ritual. There are several gazing crystals, and a black concave mirror made by a witch in modern times and consecrated at the full moon in accordance with an ancient formula; all of these are used for "skrying," as crystal-gazing used to be called the idea being that visions could be seen in them. There is a flask of witches' anointing oil in a silver case. The case also contains objects used in the witch persecutions, and some relics of Matthew Hopkins, the notorious "Witch-Finder General." Among the instruments of torture used on witches, shown in this case, are thumbscrews, pincers which were used red hot, and a three-inch-long hand-made pin of the type used to prick for the so-called "Devil's Mark," which was supposed to be a spot which would not bleed and was insensitive to pain; also instruments used when witches were burned alive.

Case No. 5. A collection of objects used by witches, given by an existing coven of witches. Naturally, they have only lent articles which they are not using, hence the collection consists chiefly of implements for the making of herbal cures and charms; there is, however, one very fine ritual wand, and a curious old desk containing seven secret drawers, in which they used to hide some of their possessions.

Case No. 6. A large collection of talismans engraved on metal, prepared according to the formulas of the "Key of Solomon" and various other Grimoires. These talismans were consecrated with magical rituals, and had to be made and consecrated under the correct astrological aspects for the object they were to achieve, e.g., to gain someone's love, to obtain money, success in a struggle, or the cure of sickness, and for many other purposes. The person who wished to achieve some such aim by means of a talisman, after it was made and consecrated, had then usually to wear it next to the skin.

This case also contains a collection of charms used against the "Evil Eye," mainly Arabic and Italian, and examples of the "Medusa's Head" charm, which was used to avert evil, and the "Mermaid" and "Sea Horse" charms for the same purposes.

SECOND ROOM:

Case No. 7. A complete collection of the secret manuscripts of the Order of the Golden Dawn, a famous magical fraternity to which Aleister Crowley, W. B. Yeats, and many other well-known people at one time belonged. It was founded by the late Dr Wynn Westcott and S. L. MacGregor Mathers, and claimed descent from the original Rosicrucians. Aleister Crowley quarrelled with the Order and broke away to found his own fraternity. The magical working of the Order of the Golden Dawn is founded upon the Hebrew Cabala, and its Cabalistic knowledge was kept very secret,

though some of it has now found its way into print; but most of the contents of this case have never before been available to the public.

The case also contains a number of documents from various sources, pertaining to other Orders which claim descent from the Rosicrucians.

Case No. 8. A collection of objects used for divination and fortune-telling, and a number of ancient and modern books upon the subject. Also a number of ancient and modern packs of Tarot cards. These cards are the forerunners of our modern playing-cards, but consist of 78 cards instead of only 52, as in the modern pack. They were (and are) much used for fortune-telling, especially by Continental gypsies. The Trump cards have many curious figures upon them, an of which have an occult meaning. Their origin is unknown, and some authorities have postulated that they came from Ancient Egypt. They certainly date back in Europe to 1392, and there are possible earlier references.

Case No. 9. A large collection of pictures showing what people have thought witches looked like, from prehistoric times to the present day; together with pictures of the practice of necromancy, and illustrations of sorcery and dealings with the devil. Reproductions of various pacts said to have been made with the devil some bearing the alleged signatures of demons.

Also some copies of the court records of Manx witchcraft trials, some being of cases which occurred in the close vicinity of this Museum.. The latter illustrate the old Manx belief, "If a person is a witch, why shouldn't they do a bit of witchcraft if they want to ?". [\[a strange reading of court records!\]](#)

Case No. 10. A very large collection of books on magic and witchcraft, including a number of ancient manuscripts, ranging from the latter part of the Middle Ages to the present day.

Case No. 11. Types of "killing magic," including the "Pointing Bone" of the Australian aborigines, and the Malayan "Keris Majapight." Both of these instruments were used in more or less the same way, namely they were symbolically pointed at an enemy to cast a spell upon him whereby he would sicken and die.

Also some stone implements used as charms for protection against lightning.

Some modern instruments said to enable one to see the human aura, and to gain clairvoyance; together with some instruments used in water divining or "dowsing" of various kinds (the modern term for this being "radiesthesia").

Also a baby's caul, used as in amulet to enable lawyers to win cases, and as a charm against drowning. (Charles Dickens mentions this belief in "David Copperfield"). The caul is a membrane sometimes found upon the head of a new-born baby, and sailors in olden times would pay a good price for one, and carry it to preserve them from the perils of the sea.

The case also includes a charm compounded in Naples in 1954, to enable a guilty man to be acquitted when tried!

THE NEW UPPER GALLERY:

Case No. 12. A collection of magical objects from Africa and Tibet.

Case No. 13. Books, letters and personal relics of Aleister Crowley (1875-1947), a famous and controversial figure in the world of occultism; called by some "The Wickedest Man in the World," and by others "The Logos of the Aeon of Horus." The collection includes a Charter granted by Aleister Crowley to G. B. Gardner (the Founder of this Museum) to operate a Lodge of Crowley's fraternity the Ordo Templi Orientis. (The Director used to point out, however, that he had never used this Charter and had no intention of doing so, although to the best of his belief he was the only person in Britain possessing such a Charter from Crowley himself; Crowley was a personal friend of his, and gave him the Charter because he liked him.)

Case No. 14. Various articles illustrating the derivation of the present Arms of the Isle of Man (which are three legs) from the Celtic trisula and similar forms, such as the "Cross of St. Bride," which were charms for luck and protection, being the signs of ancient gods. (Note: exactly the same device as the present Manx Arms, the "Three Legs," has been found on a coin from Thrace, dating probably from circa 500 B.C., and upon another coin from Pamphylia, dating probably from circa 480-400 B.C. The Greek name for this device is the "Triskeles" [ie 3 legs!]).

This case also contains another collection of objects given by another coven of witches. This includes a horned helmet as used by the male leader in certain rites. Also two most interesting examples of the "Green Man" symbol, sometimes called the Foliate Mask. This was a favourite form of decoration in ancient churches but it actually represents the Old God of the witch cult, the "King of the Woods." He was called the "Green Man" because he was depicted with leaves-often oak-leaves, -springing from his mouth, or with his face partly made up of leaves, or as if peering through a leafy garland. Some of the oldest examples of the Foliate Mask are horned. The explanation is that the craftsmen who built ancient churches and cathedrals sometimes belonged to the witch cult. They could build no shrines to their private beliefs, everyone being compelled by law to attend the Christian church, but they introduced the Old God into the fabric of the church under this guise, and he became one of the most popular figures for church decoration.

Case No. 15. A number of objects connected with what has been alleged to be "Devil-worship," Black Magic and the Black Mass; including the form of service used at the funeral service of the late Aleister Crowley when his body was cremated at Brighton on the 5th December, 1947. This was fiercely denounced as being "the Black Mass;" if so, it must surely be the only Black Mass in history to which the Press was invited, and which was fully witnessed and reported by representatives of the local paper!

The case also contains a number of articles lent to the Museum by a magical fraternity, including a chalice used by them in performing Form of Mass for magical purposes. (This fraternity insists, however that this was White Magic and not Black).

Also a magical death-spell, or curse, prepared by the late Austin Osman Spare in 1954. Spare boasted that he could kill anyone by Black Magic (he actually said this in

the course of an interview he once gave on radio!). He was an artist, famous for his fantastic paintings

Also a number of other objects used in curious forms of magic, which, if not Black, were certainly extremely Grey. These include a magical lamp which was once the property of the notorious Hell-Fire Club founded by Sir Francis Dashwood in the 18th century. This started as "The Monks of Medmenham," and was a parody of a monastic brotherhood; but the "Monks" were alleged to worship the devil and indulge in all kinds of licence as their "rule." Later Sir Francis took his association to his palatial home at West Wycombe, where they carried out their rites in a labyrinth of mysterious chalk caves, now known as the "Hell-Fire Caves," which may still be seen. The "Hell-Fire Club" was one of the scandals of its day, as many men of wealth and consequence were alleged to belong to it; Sir Francis Dashwood himself was at one time Chancellor of the Exchequer.

Case No. 16. A collection of modern charms and talismans, which people still pay good money for and wear for protection or good luck.

Case No. 17. A few articles used by astrologers and alchemists, and a number of boom upon these subjects.

Case No. 18. A number of books on the subject of magic, and some magical articles.

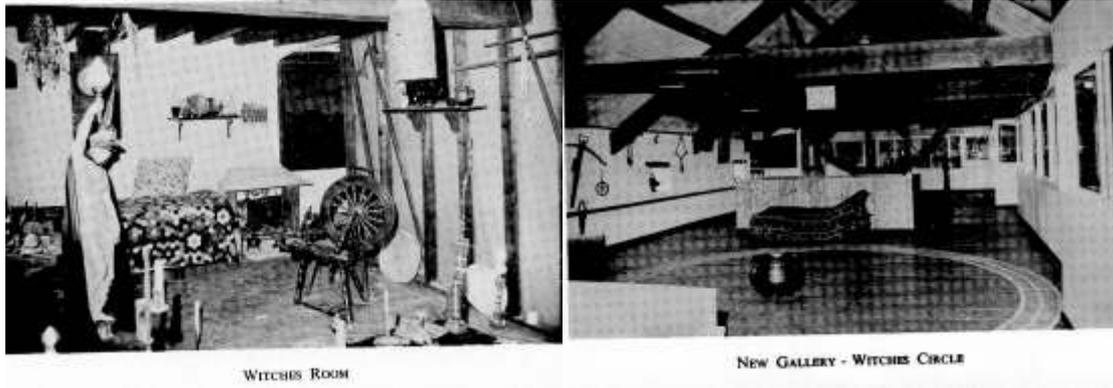
NOTE: Upon the wall of the Upper Gallery is a large round mirror. This is a Magical Mirror, which has evidently been used by a practising magician or a magical fraternity. It is convex, and backed with a dark substance instead of the usual silvering. Around the frame are the names "Michael," "Gabriel," "Uriel," and "Raphael," the four great Archangels who are said to rule the four quarters of the universe. Such mirrors as these have been used for many centuries to summon up magical visions



NEW GALLERY - MAGICIANS CIRCLE



MAGICIANS ROOM



Some additional information on Gerald Gardiner (1884-1964) is available in Maxwell-Stuart's book in which he states that Gardiner invented (or 're-discovered') what is now known as Wicca, based on the discredited theories of Margaret Murray (1862-1963, who as a nonagenarian provided a strange introduction to Gardiner's *Witchcraft Today*). Gardiner, keen on naturism, had established a coven in the early 1950's, including nude dancing and copulation as part of the ritual - this may go somewhat in explaining the rather discreditable reputation he left behind in Castletown.

In his book *Witchcraft Today* Gardiner makes a number of claims re Manx Witches - if the rest of the book is as inaccurate as these Manx references, it must be treated as a demonstration of incompetent research.

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