

An Editor's Note:

In my time as Spellbinder, I have worked tirelessly to make the Text live up to its full potential. When Eniyl Haraway the Inkwell first published the Spellbinder, it was groundbreaking for the witch community. No longer would witches have to rely on scrolls and individual mail spells. Instead, the spellbound Text, curated and maintained by Haraway, would be reflected in any book enchanted with the Inkwell's spell.

The Text has grown in the years since. Originally a highly curated collection of witch knowledge in which only the most critical and influential articles were bound, advances in magic have made the cost of binding additional pages negligible. This has made previous editions of the Text bloated and overstuffed.

I have decided to curate the Text to be as it was in the time of the Inkwell: articles have been reviewed and pared down for conciseness. All removed pages have been safely archived.

If you wish to view an archived page or add an annotation, please fill out and send the appropriate request form either by spell or by email (regansong.spellbinder@gmail.com). The request will be considered and an official viewing time will be scheduled. Priority will be given to requests sent by spell.

I hope that the witching community will appreciate the work put into this edition, and that it will aid them in their spellcasting.

- Regan Song

Submission Guidelines

The Text welcomes submissions that offer new knowledge and thought about magical problems and solutions in the context of our world. Articles submitted to the Spellbinder should represent outstanding witchery and make original contributions to magic. To merit publication in the Text, contributions should be substantial, written in clear English and combine originality of content with potential general interest. Submission of manuscripts that report small incremental advances or are of geographically local interest only is discouraged unless the implications of the findings are wide-reaching. Please contact the Spellbinder to make an annotation to an existing article.

Experimental, theoretical and applied papers are all welcome. Witchery is a broad and interdisciplinary field; the Spellbinder is happy to publish excellent articles in any corner of that field. However, it should be noted that submission is no longer a guarantee of publication.

Articles should be submitted to the current Spellbinder, Regan Song, who will review the submission and proceed with its addition to the text. Submissions may be forwarded to a council of witches for further review.

While we have accepted direct responses to published articles in the past, the Bookkeeper requests that response articles contain significant original magic research and do not resort to including defamatory or libelous material. Personal attacks and name-calling are not permitted.

It should be understood that any spells relating to banned practices will go through a highly strenuous review process. Significant violations of the Ernault Agreement will require the notification of the Board of Review. See “Banned Practices”.

EDITORS OF THE SPELLBINDER:

Eniyl Haraway (Editor 1752-1784) is the creator of the Text and its inaugural Spellbinder.

Helena Quirin of the Herbal Coven (Editor 1784-1819) was an apprentice to Eniyl the Inkwell after the creation of the Text and is honored to serve as its second Spellbinder.

Virginia Olney of the Shapeshifting Coven (Editor 1819-1851) worked on intrahuman shapeshifting charms before becoming Spellbinder, and she still gets good use out of hers.

Wallace Light of the Celestial Coven (Editor 1851-1872) is proud to build on the teachings of Andrya the Mistkeep in developing weather manipulation spells.

Francine Jones of the Dance Coven (Editor 1872-1900) is a professional ballet dancer and vaudeville performer who has choreographed over one hundred spells in her time as a witch.

Zelda Chung of the Celestial Coven (Editor 1900-1923) researched the applications of the Harvard Spectral Classification System to star-based magic, and continues her work while serving as the sixth Spellbinder.

Hector Parana of the Geology Coven (Editor 1923-1956) is honored to serve as the seventh Spellbinder. If you want to reach him, please knock on his door instead of flying through his window.

Lucy Weathers of the Herbal Coven (Editor 1956-1976) occasionally transforms into a wolf under certain circumstances, usually a full moon. If you want to reach her, any other time works best.

Giles Moran (Editor 1976-1996) is the proud founder of the Electronics Coven, which has made revolutionary breakthroughs in computing- and electricity-based magic. If you want to reach him, dial 419-4304 on your nearest rotary phone.

Olive An of the Crafting Coven (Editor 1996-2021) is honored to be the tenth editor of the Spellbinder. You can reach them in southern Illinois or via scrying spell.

Regan Song (Editor 2021-) is the youngest editor of the Spellbinder to date, and is honored to help preserve the work of traditional witchcraft.

Important Witches

Rhiannen, the Sunburst

When speaking of those who have cast their shadow upon the history of witchcraft, the first mentioned must be Rhiannen. It was she who long ago gathered the disparate groups of witches and helped them to learn of each other, providing us with the means to expand our understanding of magic through interfactional communion. That peace has lasted so long among us is a testament to the brilliant gleam of our uniter whose name is certain to resound through history. Though one could hardly argue that so talented a witch was lacking in any field, indeed much of her life was spent wandering through the world to learn the secrets of each *art*. However, observations of her during her life seem to indicate that she had a particular fondness for the arts of light. In particular, she was known to use glyphs formed from patterns of refracted light to enact spells of the highest level. Indeed, the only thing about her that could be considered more noteworthy than her skill is her kindness. Rhiannen was said to walk everyday amongst the lesser witches, teaching them whatever magics she had learned on her latest travels, playing with the young in the streets, and sheltering all those under persecution beneath her wings.

Eniyl, the Inkwell

Even given the ever-increasing ease of travel, and thus communication between regions, still it was laborious and time consuming to bring and share one's own workings or ideas with those of a faraway province. It is here that Eniyl, the great bard, enters the narrative. Eniyl's skill with quill and ink surpassed even the most talented writers of the era. In fact, so great was it that Eniyl's words could leap from one page to another, spreading from page to page just as another's story might spread from mouth to mouth. Eventually, Eniyl discovered how to permanently replicate this effect within all pages coming from the same source. Therein was created the first iteration of this very text which has hereafter held all the collected knowledge of witchkind. Eniyl served as the first Spellbinder, but eventually, upon growing weary of the responsibility, passed it on to another and taught the new holder how to preserve the unreplicable power that holds this working together.

Yun, the Bloodcall

Not long after knowledge began pooling and access to the magics of other groups became widespread conflict began stirring as witches found they disagreed with the study, practices, or even ideals of those in other groups. Many were willing to let these disagreements lie in favor of uneasy coexistence, but some were unwilling to lay down their arms. Leading one such group, the witch Yun stormed the haven of another faction and burned it to the ground, seeking to erase what she claimed was their twisting of language into a deceit against magic. From there Yun led witchkind into battle against each other, turning the Book into an instrument of war through which one could gain understanding of the opponent's skills or even their movements. She was undefeated in battle, her skin a shield of iron and stone. Brief though it may have been, in a tide

of blood Yun managed to return witchkind back to the days before coexistence and mutual learning had been shown to be possible.

Ansin, the Stillhand

In the midst of war, few things are truly certain except that exceptional people will be forged in the crucible of turmoil and pain. Such is the case with Ansin who brought an end to an era without even lifting a hand. All it took him to bring down Yun, the invincible warmonger, was a single sheet of paper, or so the stories say. Regardless of if you believe that tale, it is certainly true that Ansin proved remarkable at the art of moving paper, using careful folds and cuts to direct it according to his whims. This alone does not convey his skill however, as such a magic would not have been nearly so powerful without Ansin's preternatural skill at predicting the actions of others. The eyes of a caregiver turned to war are a terrible thing, and this is easily proved by the lethality that Ansin wielded for the cause of peace. Through his guidance the second era of peace was ushered in, Ansin serving as a gentle hand to lead the war torn people back into the light.

Duncan, the Clayborn

While the majority of witches known after their time were born into the arts of magic, and began practicing from a young age, this is not always the case. Such is true with Duncan, whose family had no knowledge of witchcraft whatsoever. Instead, he discovered magic on his own, experimenting with the clay that his potter parents worked with. In much the same experimental fashion, he made innovations in the arts of magical movement that are still used now, and I have little doubt that it will be a long while before any witch who comes after us finds a substantial enough improvement upon Duncan's theories as to render them obsolete. It should in fact be noted that the fame of this witch is such that a controversy, the details of which one need not speak to, grand enough to throw any other high witch from their lofty perch, has merely shaken the foundations of Duncan's pedestal. All things are subject to convenience, and no one can deny the value of Duncan's skill, whatever one might think about them on the level of the individual.

Andrya, the Mistkeep

Much as the great theories of witchcraft and their innovators are what history books tend to focus on, sometimes it's just as important to remember those who came up with the basis for everyday magics we could not live our lives without. Andrya spent her life learning how to accomplish simple tasks, namely the weather modification practices essential to many of our rituals. She may not be remembered as the most powerful witch of her time, though that is a debatable matter given the sheer potential of her ability to magnify the potency of others' magic, but she is certainly the one whose spells have been used most by others since her death.

David, the Whitestring

Hard as wood and cold as stone, some things are made specifically with the intention of outlasting the one, even the world, who made them. To be clear, I do not speak of ideas, which often live on long past the one who originated them in some form or another. No, David was not content to let only his thoughts survive, but instead decided to find a more material form of continuation. He dedicated himself so completely to this art of puppeteering that his creations eventually began to forge themselves into a simulacrum of life: life that has no true beginning and, theoretically, no ending. Through that innovation, he has certainly made a wave that long outlives his life, albeit not perhaps the one he expected. The controversy of making a new form of life, one that at least self-claims sentience, is a difficult reputation to escape.

- Isabella Stanley

On Guardian Stars

In addition to the cycles of magic determined by the sun and moon, each witch has personal times during which they will have their own magical power amplified. These are dependent on the stars - or, rather, one in particular.

Each witch has a guardian star determined primarily by their date and time of birth. When a given guardian star is visible in the night sky, a witch will have their personal magical ability strengthened by a varying factor (which at minimum is 2.21). Spells will become more powerful, focused, and easy to cast. Collaborative spells and rituals under the influence of guardian star boosting will become more powerful, especially if multiple witches involved are boosted.

The process for identifying your guardian star depends on multiple factors and is too complicated to publish in full, but there are approximately sixty possible ones. All are bright and visible in the night sky with the naked eye, and each has unique amplification abilities. Examples include:

- Alpha Centauri is closest to Earth, and is a triple star system. Those blessed by them might feel inclined to practice in more than one coven, and will have the talent to.
- Sirius is the brightest star in the night sky, but it has a much dimmer white dwarf companion. Those blessed by Sirius and Sirius B will know the right strength for the right time, and value less power as much as they value more.
- Betelgeuse is a lonesome red star in the company of blue stars. Those blessed by Betelgeuse will know a unique relationship with magic and unique ways to practice it.
- Polaris remains in the same place as the Earth turns under the sky. Those blessed by the Pole Star will know constancy in their magical aims and a straight path along their journey.

To learn your own guardian star, contact your nearest Celestial witch; most will be able to tell you yours.

- Isabella Stanley

**R / The strongest forces of which can bind
 \ You must have strength of heart and of mind;**

But beware the power of will

I've been studying patterns in the guardian star identification methods, and I believe I've found a simpler formula that could go in the Text. I'm still perfecting it for submission, but a rule I'm certain it will include: If one was born during a waxing moon, their guardian star will be bluer; if one was born during a waning moon, their guardian star will be redder.

If anybody wants to help work on the formula, contact me.

◁Fern Vasquez▷

CYCLES OF THE MOON AND EARTH

By Wallace Light of the Celestial Coven

It is a shared experience across centuries of witches learning the art for the first time: the beginner's well-practiced spell that one day suddenly changes its effects. The witch is disheartened. They re-draw the sigil, re-prepare the potion, and re-recite the incantation, but to no avail. A change has occurred not in their actions but in the vast power of the Celestial Cycles. All but the simplest spells are to some extent affected by the cycles of the Moon, of the Earth, of the Planets, and of farther, more mysterious Celestial Objects that are beyond the understanding of today's covens.

Though those in the Celestial Coven spend long years learning the intricacies of these interactions, any witch can benefit from an understanding of the simple cycles that govern Magic. Herein are described some effects and details of the LUNAR and EARTHLY cycles.

LUNAR CYCLES

The strength of magic waxes and wanes along with the Lunar Cycle. Nearly every spell is strengthened during a full Moon, and weakened during a new Moon. Important spells of Growth and spells of Creation should be carried out during a waxing Moon (most, but not all, are stronger under a waxing gibbous Moon). Important spells of Destruction and of Diminishing should be carried out during a waning Moon (most, but not all, are stronger under a waning crescent Moon—but do not listen to the tales that tell you these spells are strong under a new Moon).

A spell that takes longer than a day but no longer than a Lunar Cycle should be carried out entirely within one of these cycles. If a new Moon interrupts the ritual, unexpected effects may occur due to the shifting of Celestial Energies. Rituals which must be carried out over multiple Lunar Cycles should be done with utmost attention to the positions of the Planets and of the Sun in order to counteract the effects of the new Moon.

EARTHLY CYCLES (THE YEAR)

Certain days of the Year are associated with strengthenings of magic and many of these are regularly celebrated, even by witches unaware of the Cycles underlying their festivities.

February 8: associated with magic of weather and the sky

March 25-27: associated with all magic, a time when Covens often meet with each other

May 10: associated with light and color magic

July 7: associated with geologic and herbal magic, often celebrated by gatherings in nature

August 13: associated with the assembling of potions

October 16-19: associated with all magic—a Full Moon at this time creates one of the most powerful atmospheres for magic that exists (other than that brought on by the solar eclipse)

November 23: associated with crafting magic

December 9: associated with sonic magic, often celebrated by festivals of music

**Climbing up the mountain you're met with now
Fighting strong against the mountain's cold blow;**

But it doesn't feel cold

MULTIANNUAL PERIODICITY

The details of multiannual cycles (e.g. 3-year cycles) are still a topic of active debate among the celestial coven. However, I believe it is important to spread the knowledge of these cycles to all witches, and I will try to only include the most certain information we have in this entry.

These cycles, or at least those which are best known, are tied to “years” as measured between one solstice or equinox and the next of the same kind. Thus, they are named here with the season associated with that solstice or equinox in the northern hemisphere. (The hemispheric bias is unfortunate, but that seems to be the naming convention that has developed.)

Listed after each year in a cycle are aspects of magic which seem to be strengthened or more important in that year. These manifest in specific spells in complex ways. -AJG

Winter (3-year) cycle:

- Year 1: Sound, incantations,
wind and air
- Year 2: Balance between forms of
magic
- Year 3: Rocks and crystals,
inscriptions, permanence

Spring (7-year) cycle:

- Year 1: Eburneous
- Year 2: Cerise
- Year 3: Incarnadine
- Year 4: Xanthous
- Year 5: Chartreuse
- Year 6: Zaffre
- Year 7: Byzantium

Summer (13-year) cycle:

- Year 1: Odd numbers
- Year 2: Even numbers
- Year 3: Multiples of 3
- Years 4-13: Multiples of 4-13,
respectively

Autumn (4-year) cycle:

- Year 1: North, closed patterns
(e.g. circles, polygons)
- Year 2: West, branching/fractal
patterns
- Year 3: South, repetition, tiled
patterns
- Year 4: East, asymmetry, spiral
patterns

Note: The YEAR refers to the calendar year in which the solstice or equinox takes place. For example, it is year 1 of the Winter Cycle from the 1984 Winter Solstice (12-21-1984 at 16:10) to the 1985 Winter Solstice (12-21-1985 at 22:00).

YEAR	Sp	Su	A	W
1984	8	7	3	1
1985	2	8	4	2
1986	3	9	1	3
1987	4	10	2	1
1988	5	11	3	2
1989	6	12	4	3
1990	7	13	1	1
1991	1	1	2	2
1992	2	2	3	3
1993	3	3	4	1
1994	4	4	1	2
1995	5	5	2	3
1996	6	6	3	1
1997	7	7	4	2
1998	1	8	1	3
1999	2	9	2	1
2000	3	10	3	2
2001	4	11	4	3
2002	5	12	1	1
2003	6	13	2	2
2004	7	1	3	3
2005	1	2	4	1
2006	2	3	1	2
2007	3	4	2	3
2008	4	5	3	1
2009	5	6	4	2
2010	6	7	1	3
YEAR	Sp	Su	A	W
2011	7	8	2	1
2012	1	9	3	2
2013	2	10	4	3

2014	3	11	1	1
2015	4	12	2	2
2016	5	13	3	3
2017	6	1	4	1
2018	7	2	1	2
2019	1	3	2	3
2020	2	4	3	1
2021	3	5	4	2
2022	4	6	1	3
2023	5	7	2	1
2024	6	8	3	2
2025	7	9	4	3
2026	1	10	1	1
2027	2	11	2	2
2028	3	12	3	3
2029	4	13	4	1
2030	5	1	1	2
2031	6	2	2	3
2032	7	3	3	1
2033	1	4	4	2
2034	2	5	1	3
2035	3	6	2	1
2036	4	7	3	2
2037	5	8	4	3
YEAR	Sp	Su	A	W
2038	6	9	1	1
2039	7	10	2	2
2040	1	11	3	3
2041	2	12	4	1
2042	3	13	1	2
2043	4	1	2	3
2044	5	2	3	1

2045	6	3	4	2
2046	7	4	1	3
2047	1	5	2	1
2048	2	6	3	2
2049	3	7	4	3
2050	4	8	1	1
2051	5	9	2	2
2052	6	10	3	3
2053	7	11	4	1
2054	1	12	1	2
2055	2	13	2	3
2056	3	1	3	1
2057	4	2	4	2
2058	5	3	1	3
2059	6	4	2	1
2060	7	5	3	2
2061	1	6	4	3
2062	2	7	1	1
2063	3	8	2	2
2064	4	9	3	3

Fundamentals of Magic: Origin

I have taken as a foundation that all magic arises from the same source. It is clearly true that all, or at least most, people are capable of accessing magic under the right circumstances, though perhaps to varying degrees. This is just to say that magic is neither hereditary nor particular about who may be allowed to request its favor. Instead of some inherent quality which determines suitability for magic, it must be that once some condition is met magic blossoms naturally in the soul.

The question is therefore this: what allows mere mortals to access the nature of the universe, and particularly why are some more attuned to it than others, when anyone could theoretically attain the same understanding. What follows is my understanding based on the ruminations I have been pondering since I was a child caught in the tides of war.

Magic blooms in those who most desperately feel the need for it. Everyone has a different basis for their magic rooted inside their heart, and from this people have different affinities and understandings of magic. Some may draw magic from their intellect and some from their passion, some from their fury and some from their love. But whatever source magic is drawn from, its origin is the same.

When one places the weight of their entire existence upon a singular aspect of their being, all their hopes, all their ambitions, all their sins collide within that nothingness and forge a path unto the true nature. This is the gateway from which magic springs: desperation begets power, fixation demands compliance.

And this is why I will not lose. I am doing only what must be done.

- *Ansin*

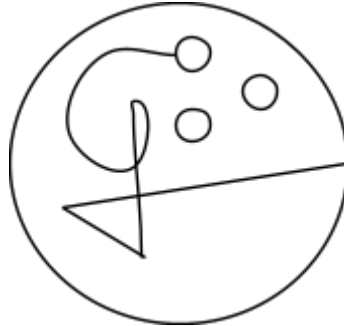
**Colors spill
And he stays still;**

What has become of art?

A Talisman to Protect the Self from Curses and Hexes

Begin with a rock or with clay, but the rock must be taken from the bed of a river or the clay dug from the banks of one. Without materials touched by flowing water, the rest of the spell will have no effect.

The rock or the shape you create from the clay should be roughly circular. Inscribe upon its face the following symbol:*



**Once dawn
Now gone;**

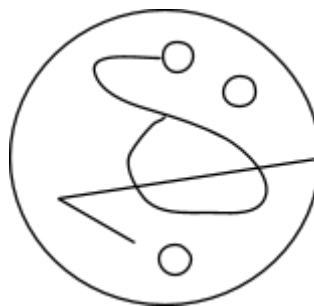
The sunlight has left

Inscribe upon the edges a number of markings equal to the last digit of the year of your birth minus 4. This ties the talisman closer to you, although this step may be skipped if you wish to create a weaker talisman that can be used by anyone.

Let the talisman sit at least once under the light of a waxing moon and then under the light of the same moon waning.

This talisman, when worn on your person, will protect you from many small curses that may be laid against you. It is powerless against many more, particularly if the caster is very strong.

A variation on this talisman can be made using the following etching:



For the full effects of this variation, the talisman must be coated in a combination of linseed oil and ground root of veratrum before its exposure to the moonlight (though this substance can be removed afterwards).

This talisman will not only block the curse, but will reflect its effects back onto the caster, albeit with a slight decrease in the curse's power.

***If you reverse the symbol, you can make people more susceptible to hexes which is a GREAT PRANK**

- Natalie Ebber-Esther

In 1921, Charles Maxfield proposed that the *reflection* variation of this talisman be banned or, at least, removed from the book. His argument was that, if we don't allow curses and hexes to be placed within these pages, we should not allow an item expressly endowed with the ability to pass those curses and hexes onto others, when a perfectly protective variation exists which does not cause harm to anyone.

After much discussion, a consensus was reached that the *reflection* talisman is effective in preventing attempted curses from others and, given that it is sometimes difficult to predict which curses will be successfully blocked by the talisman, this preventative power is useful. Furthermore, most of our community is rather less concerned with the welfare of witches who attempt to curse others than they are with the average witch.

Thus, the *reflection* talisman is allowed, and should be displayed openly to best dissuade others from attacking you.

Signed, Zelda Chung

On Weather

Weather magic has always been considered a miraculous, unpredictable, and occasionally deadly phenomenon. This is because, simply put, weather is not the domain of mortals. We who cannot see, cannot fathom the reaches of the clouds should not have any hope to truly master it. We can only extend our reach into the sky with the slightest bit more certainty than those who lack an understanding of the magic which governs on the level of natural law.

Here are a few of the more efficacious methods that I've found for moving the weather to what's needed for a particular day:

*Like is attracted to like and so snow seeks out white:

Burn white paper inscribed with the name of snow to produce a trail of white smoke and cast a perfectly white stone into the center of the fire. Leave that to burn so the smoke reaches up to the sky and snow should fall down.

*Rain falls to balance the dryness of the land:

Fill a bowl with hot water in preparation and leave it outside. Once the water completely evaporates from the bowl focus your concentration completely on the water which was once in the bowl. Remember it, see it, hear it, feel it, fixate yourself on the belief that there is water in this bowl. Believe completely that there was water and it has not left. Once you begin to feel a thread connecting the bowl to the sky, pull down on the thread, and water should follow.

*Sunshine mirrors the heart:

Take a stone containing a stored memory of pure happiness and place it in a bird's nest whose nestlings have all learned to fly. Then leave that nest in open and undisturbed view of the sky for eight hours to the minute. After this is done, wrap the stone in clothing worn on a person's happiest day, and the sun should shine.

Now I know that the article technically does say that the effects of weather magic are unpredictable, but I gave a stone my actual happiest memory, just like the procedure that Ansin made describes, and it was still raining three days later! There hasn't been a break in the rain in weeks and I think the spell just made it worse. I'm going to drown if this continues. TLDR, don't use this spell, it's the actual worst.

- Zane

That seems like a significant assumption. More probably, your magic was just overridden by a more powerful witch. Perhaps your happiest memory wasn't strong enough. Try doing a basic divination to determine the origin of your misfortune before you lambast the nature of the spell which you failed to perform.

- Arys Elunaeis

**Broken sky
False lie;**

Cutting in like ice

Guide to Plant Identification

LEAF ARRANGEMENT refers to the position of leaves along the stem

Opposite

[image]

Alternate

[image]

LEAF EDGES

Smooth

[image]

Serrated

[image]

Lobed

[image]

Spiny

[image]

Crenated

[image]

VENATION refers to the pattern of the veins

Pinnate

[image]

Parallel

[image]

OTHER:

TRICHOMES are hair-like structures often found on stems or leaves

[image]

TENDRILS are used by climbing plants to grab onto and wrap around things

[image]

Twice;

It takes its toll

A Dichotomous Key

for the identification of magical plants

1. Are the leaves arranged in an alternate or opposite manner?

...alternate: Go to 2.

...opposite: Go to 8.

2. Are the veins of the leaves parallel or pinnate?

...parallel: Go to 3.

...pinnate: Go to 5.

3. What is the shape of the leaf edges?

...serrated: Go to 4.

...lobed: *Baccaus conditus*.

...smooth: *Baccaus acerondus*.

...other: UNKNOWN, possibly hybrid.

4. Is the number of petals even or odd?

...even: *Cuniculus oleracea*.

...odd: *Cuniculus carota*.

5. Is the structure of the plant vine-like, with tendrils on the stem?

...yes: Go to 6.

...no: Go to 7.

6. What is the shape of the leaf edges?

...smooth: *Fodina alcae*.

...crenated: *Fodina somnum*.

7. How many petals do the flowers have?

...multiple of 3: *Supernatet frons*.

...multiple of 4 or 5: *Supernatet canadensis*.

8. Are the veins of the leaves parallel or pinnate?

...parallel: Go to 9.

...pinnate: Go to 12.

9. Does the stem have thorns?

...yes: Go to 10.

...no: Go to 11.

10. What is the shape of the leaf edges?

...smooth: *Radix canadensis*.
...serrated: *Radix nubious*.
...other: UNKNOWN, possibly hybrid.

11. How many petals do the flowers have?

...4: *Frons magnus*.
...5: *Frons alcaega*.
...other: UNKNOWN, possibly hybrid.

12. Are there trichomes (hairs) on the stem or leaves?

...yes: Go to 13.
...no: Go to 14.

13. How many petals do the flowers have?

...multiple of 3: *Floserium venenum*.
...multiple of 5: *Floserium amare*.
...other: UNKNOWN, possibly hybrid.

14. Does the plant have berries?

...yes: Go to 15.
...no: *Supernatet frons*.

15. What color are the berries?

...red: *Acini aquifolium*.
...purple: *Acini sinensis*.
...green: *Acini delectamentum*.
...other: UNKNOWN, possibly hybrid.

Broken heart

False start;

But it keeps beating on

The Heart Coven

While most covens take an active and prominent part in the witch community. A coven exists up in rural Vermont who draw their magic from positive feelings.

They often keep to themselves, and no member has ever contributed to this book.

**Spent the night with them. They all constantly refer to themselves as "empaths". It's very annoying.
- Natalie Ebber-Esther**

**Starts and drops
Harvest crops;**

That is the way of fall

"One must adjust their hands to feel the world around them, one object at a time. One can easily be snuck up on if their eyes are facing the wrong way. However, a truly great listener can observe and understand the world around them at all times."

- Attribution unknown, likely Ansin the Stillhand

CONFIRMED. - Prof CFN.

The Twilight Echo

Powerful Sound Witches are able to magically "throw their voice" - a powerful spell that allows the witch to send a sound (usually an auditory message) to another location - potentially anywhere in the world, depending on the witch casting the spell.

IN 1987, Melissa Cadet created an ethereal and liminal magical space called the Echo Bulletin, and with it, recruited hundreds (?) of sound witches across North America as members of the Twilight Echo. These members were able to access the bulletin. Witches could "throw their voice" into the bulletin - usually an emergency or cry for help. These cries would be answered by a nearby member.

Twilight Echo hasn't been active since 2014.

Enchantments of Indestructibility

As indestructibility is a state of magic focusing on making an object entirely stable and unbreakable, any witch can enchant an object to be indestructible through whatever physical methods they prefer (provided they maintain utmost focus).

[image]

To make an object indestructible, all a witch must do is to focus on the potential that object has to be indestructible as they are crafting the object. Notably, an object that has already been previously constructed cannot be made to be indestructible. If an already-existing glass bottle is attached to an already-existing piece of paper, and enchanted to be indestructible, the connection point is indestructible, rendering the objects inseparable—however, the glass can still shatter, the paper can still tear.

WARNING: Do not focus too much! There is a certain amount of focus a witch must maintain to actively make something indestructible. If they focus too much on the act of focusing it might conversely shatter the intended object. Of course, making sure you don't focus on focusing kind of constitutes focusing on focusing and it becomes a "don't think about elephants" situation.*

– R.

WARNING!

In regards to indestructibility, I offer you a cautionary tale:

THE BOX

In 1996, a very well-meaning man named Calvin decided to try and build a large, indestructible box. Now, to fully understand why he did this, you must understand that a week earlier, he had stolen a potion from the old witch Crucydia. Crucydia had acquired a rare and irreplaceable elixir that would allow the drinker to no longer experience hunger or the need for food. To punish him, Crucydia enchanted some odorous rotten fruit to follow Calvin around for 1 year. The purpose of the box was to entrap the fruit so that Calvin would not have to deal with it. With an indestructible box, it would have no chance of escaping. Foolish Calvin, despite being quite adept at indestructibility enchantments, was not adept at planning, and ended up accidentally building the box with himself inside of it, trapping himself and the fruit inside of the box. Due to drinking the potion, he cannot starve to death, and so presumably he is still in that rotten-fruit-hot-boxed cube.

***Okay, so on the other page, some guy mentioned that if you focus too hard on focusing you can actually blow stuff up. Needless to say, I tried it out and (with enough practice) I learned to blow stuff up on command. The important part is that ANYTHING can be shattered- you do not need to be there at creation. I'm shattering windows I didn't make from 50 ft away! Don't worry, no crimes.**

– Natalie Ebber-Esther

Forbidden and Dangerous Forms of Magic

The following list is a brief description of various spells which are forbidden, dangerous, controversial, untested, or otherwise unethical. Many of the results of them are unknown and the moral implications of them are SEVERE.

This article cannot ^{^(will not)} give specific instructions as to how to perform these spells, nor can any witch be advised to do so, but this includes details about these spells for the purposes of your safety and research.

Generally referenced,
It is less about what the witch does,
and more about what the magic does.

These spells have been deemed “forbidden” either by the discoverer of the spell, multiple highly advanced witches, or by the New Spell board at Spellfaire Welfare International.

Spells “detailed” on next page —>

THE SPELLS

- Extraction of Morality
 - Extract all the morality from a person in liquid form.
- Mind Wipe
- Sensation Imitation Incantation
 - Historically used to imitate feelings of pain.
- Resurrection
 - The soul and mind of a deceased witch can only be resurrected if transferred into the body of a person who has died within the week. Otherwise, the body will have decayed too much to support any kind of new life.
 - Furthermore, a witch cannot be resurrected into their own body, because the immune system will have rejected the magical essence of the initial owner.
- Time Manipulation Magic
 - Consequences too dangerous and unpredictable. Time loops likely.
- Love Potions
 - Consistent side-effect of hunger-zombification (I.E. A kiss very quickly turns into bite, turns into consumption)

Punk rock theft

Man we're totally effed;

The media is sterile

Natalie Ebber-Esther's I.D. Illusion Service

[Only \$18.99 + fees]

What: using visual alteration magic, I can alter any info on your government-issued I.D.

By commision - contact Natalie Ebber-Esther.

A Spell in Two Parts for the Growth of Plants

To ensure that a plant or a small group of plants reach maturity quickly and resist the effects of drought and poor soil.

(Will not repel insects or other pest animals.)

The INSCRIPTION must be written down while the INCANTATION is repeated aloud for the duration of the writing. Difficult to do alone without mixing up the words, but possible with practice.

INSCRIPTION: Måtte disse plantene vokse seg høye, støttet av vinden.

May these plants grow tall, cradled by the winds.

INCANTATION: Måtte disse røttene grave dypt og finne vann som de søker.

May these roots delve deep and find water that they seek.

I couldn't get this to work for the longest time (RIP my tomato plants that I didn't water) but I think I figured out why: the inscription and incantation are switched! Works perfectly the other way around. Even works in an English translation which I added above!

- Ethan Chaudhry

Observations on the inscription/incantation switch, based on personal research and correspondence with many other witches.

“Classic” version showed effects in: 1960, 1961, 1963, 1966, 1970, 1972, 1973, 1975, 1976
Chaudhry variation showed effects in: 1974, 1975*, 1976, 1977

*Only noted in the last two days of the year.

From these results, I propose that the function of this spell depends on a three year cycle. In the first year of this cycle (1960, -63, -66, -69, -72, -75...), only the “classic” version is effective. In the second year, both variants are effective. In the third year of this cycle only Chaudhry’s version is effective (note that this includes the year of 1974 when Chaudhry made his initial discovery).

Furthermore, the “year” only approximates the year of the Gregorian calendar and is based instead on the winter solstice: thus, one should consider the time between the solstice and Jan 1 as the next calendar year for purposes of this spell.

Although this is the simplest explanation that fits with the current data (and this is not the first spell found to be affected by such a three-year cycle based on the winter solstice), simplicity is no guarantee of accuracy, and further years should be recorded to check this hypothesis.

- AJG

**The strongest forces of which are whole
You must have strength of heart and of soul;**

And then that strength will grow

Imbuing Perpetual Motion

Human civilization at large catches up to what witchcraft can do more and more in recent decades. Formerly, the only sources of consistent light were the sun, fire, or an enchanted light-catcher, but now that anybody can buy light bulbs, those have become obsolete. So I'd like to record here a magic that mankind will never, ever catch up to on technology alone: perpetual motion.

When imbued with perpetual motion, an object will only do what it is meant to do by its given purpose. This applies in multiple ways, though. Some examples:

- If you have an object with a given purpose already - e.g. a wheel, whose purpose is to roll forward - it will just do that. Voila, you're done!
- Aimless objects are trickier. If an object was originally stationary - like a hanging lamp - any push you give it will repeat and perpetuate.
- If you animate an object that is anthropomorphic in any way, like a doll, it may move as if it is sentient. However, perpetual motion does not necessarily give such objects sentience. To give sentience to objects, XXXXXXXXXX

The remainder of this article has been expunged due to similarity to a banned practice. – OA
You're no fun – Natalie Ebber-Esther

Here's how to imbue an object with unlimited potential:

- 1) Spread vinegar over the surface of the object. The more the better. If the object is small enough, submerge it in it for 24 hours.
- 2) Apply a layer of oil afterwards. Vegetable oil or even lard will allow for some function, but you definitely want mineral oil. It's what's best.
- 3) Soak it in direct sunlight for 13 hours. This obviously means you should do this during summer and start at dawn.
- 4) When night falls, your object will be ready to use. Provide the first push by guiding it through the first cycle of the motion you want it to take, and afterwards it will repeat the process indefinitely.

If maybe the thing doesn't do what you want it to, just apply bleach to the object to make it inert. Start the process over to reanimate it.

**The beast lurks, mad and feral
The watchers wait in peril;**

We hear a sudden cry

On the Recording of Memories

Stones remember everything. Now, I know this is a weird way to start a spell text, but please suspend your definite disbelief and listen. It's true. Stones remember everything that they've experienced. Some of you may be acquainted with old legends and from that have heard of a particular figure, the Sandswept Oracle who read the history of the whole world in grains of sand. But actually, a lot of you wouldn't have heard of him, even if you were some kind of ancient folklore fan. In modern times, those legends are dismissed as pure fantasy.

And I get it! In a world where divination is completely associated with the sky, and truth with the stars, it's easy to forget that that wasn't always the case. Once there were diviners of water, of fire, and even of earth. Each of those practices has a different kind of benefit, of style one might say, and I've always been particularly interested in the way of the earth. You see, stones remember everything, and you can give them your memories as well.

But if you want to be able to view those memories ever again, you'll need to use an absolutely clear stone, (something like quartz for cheap, small, easy to recover memories, or diamond for a memory that must be preserved forever).

This is such an amazing spell! No wonder witches always talk about him so much, Who else would've thought of taking that old story and actually making a working spell out of it? Even having tried it and been able to reclaim my memory, I'm still shocked. Does this mean that the Sandswept Oracle was actually a real person? I really hope so!

- Ash Sylvan

Then follow these instructions in order:

Take the stone and look carefully into the center without letting your gaze stray. As you focus in on it, visualize a thread tying the stone to your mind and slowly let that thread expand into a bridge.

While the bridge is fixed in your mind, forge the memory you wish to preserve into the shape of a star and push it down the bridge into the stone. When you can see the glint in the center of the stone you'll know that it worked.

Then to recover your preserved memories, or perhaps if you happen to find another clear stone with a shining center and want to see what's hidden within recite these words precisely:

In aesen in al forin qin lar streix vasyn

Once those words are recited while concentrating on a stone with a preserved memory inside, then it will unfurl within your mind, granting you access to the past.

-

While it is not necessarily true that the Oracle existed, Ansin's proof of the possibility of their supposed miracle, albeit on a smaller scale, does lend credence to the legend. It is certainly worthy of further consideration, and also worth looking into whether there are any other legends that the author did not manage in their own lifetime to prove.

- Arys Elunaeis

Teacher heard me reciting and I got caught cheating. 0/10 stars.

-Natalie Ebber-Esther

Purple and gold

Stories unfold;

And the longest never stops

On Enchanted Costumes

To whom it may concern,

I've flown this entry in to the current Spellbinder (thank you, Hector) for addition into the Text. Here chronicles my attempts to create a set of enchanted costumes.

You're welcome! -Hector

I started working on these ten years ago, after my friend Lucy Weathers, herself an accomplished Herbal witch, succeeded in transforming herself into a wolf and back again. Alas, her spell relied on shifting lunar phases to work, and it only achieves full functionality during the three nights surrounding a full moon. I initially hoped to channel transformative powers into a charm that could be activated at will.

Charms that allow for transformation between human forms are already common, but transformation into animal bodies enabled by charms rather than potions that required antidote consumption remained an untested ground. I half-achieved my first goal three years into the project.

It's known within Shapeshifting Coven that quartz works best for intrahuman transformation, but after testing with obsidian, amethyst, and even ruby bases for charm-carving (although I did come out of those with some fun antigravity and invisibility charms), I found that amber works best. I speculate its semibiotic properties enable taking on form rather than simply adopting an ability.

To create the charm component, polish an amber stone into a hexagonal pendant. Enchant the pendant by carving the following sketched inscription into one of the faces. Submerge the pendant in charcoal dust, followed by salt, and rinse it off. Attach it to a chain of your choice, but only don it immediately before putting on the enchanted costume of your choice.

Tried multiple pendants, I recommend one that weighs between 10 and 20 grams. <>Ahmed Green<>

Because with the charm alone, again, I half-achieved my goal. I was completely unable to control what animal I shifted into when I wore the charm, or even to figure out a pattern behind my transformations. An elephant transformation came to an abrupt halt after my expanding neck broke the chain my pendant hung on, slamming me back into human form. Most of my forms were slightly smaller than human, and I most frequently became a primate of some kind, but they

ranged widely, and after a perilous transformation into a slug took thirty minutes to escape, I declared my original prototype too dangerous to continue using.

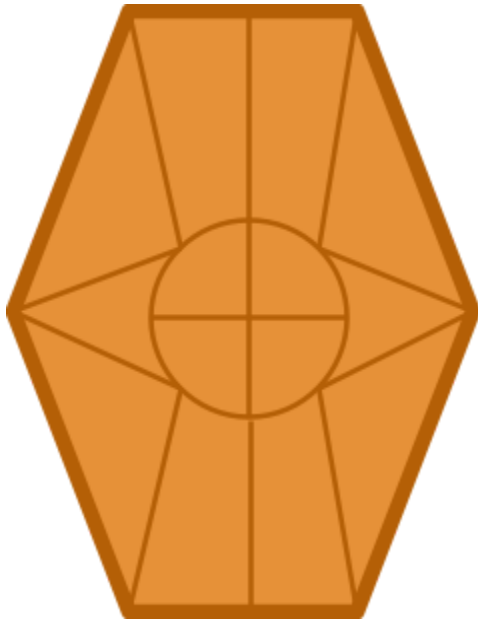


Fig. 1: At left, the incantation to inscribe on the pendant.

This is what makes the costume component important. A particular enchanted outfit both serves as a guard for the human mind within an animal's body and focuses transformative power onto a predetermined form.

Costumes for any animal can be made of any material, so long as two conditions are filled. First, the costume must, with the exception of eye, nose, and/or mouth holes, cover your entire body, including extremities. Second, make it at least subjectively look like the animal of your choice. The more realistic, the faster your transformation will take. Once you have a costume, enchant it by donning it, the charm underneath, and reciting the following incantation:

O-a-o-a-o, may this grant me the form of a(n) _____, pleaseandthankyou!

Have a mirror nearby to keep track of your transformation process. Aside from the environment expanding or shrinking around you as you change size, you will not physically feel different even when fully transformed, merely like your human body is wearing a costume. But your external appearance and form will eventually be that of your chosen animal. To become human again, remove the costume (you'll still be able to) and your

human form will be restored. Promptly remove the pendant. However, on first transformation, allow your costume to transform you fully so as to let it take full functionality on future uses.

If you remove your costume before it's done taking form, it will only take you as far as you went that first time. I tried making a lizard costume, got impatient, and all it did was give me scaly skin. <>Ahmed Green<>

That should cover it! I've made thirteen costumes since my first; the one I get the most use of is my falcon costume, which allowed me to hand-deliver this account to Hector.

Additional note 1: Molted reptile skin or shed feathers or hair may increase costume effectiveness for applicable animals, but I was reluctant to use, and continue to strongly discourage the use of, fur or leather for making enchanted costumes. First, ethically sourcing it is not possible, in my opinion, and second, I theorized that use of flesh, bone, or other animal matter not naturally shed will make the costume... difficult to remove. Due to the risk of having this entry thrown in the Forbidden Spells section, I am hesitant to elaborate.

Yeah, I've been told exactly what happens. Trust me, do not use them.

– Hector

Additional note 2: My friend Ahmed Green, a Dance witch, tested out a frog costume I made and he adapted to it in less than three minutes through choreographed movements, whereas it took me five hours to fully shift into frog form after donning the costume. I am not a dancer, so I adapted best through meditation. Nevertheless, there exists interdisciplinary methods to figuring out faster costume-based shift times; I invite others to conduct further research into them.

To clarify: My movements were improvised, I just tried to focus on physically becoming a frog through how a frog moves. The same works for birds or dogs or other animals with known styles of movement (thanks for letting me borrow those costumes), but stiller animals like sloths or gastropods are tough to channel dance magic from. <>Ahmed Green<>

**The figure's standing so tall
Towering high, high over all;**

And yet, still hard to find