

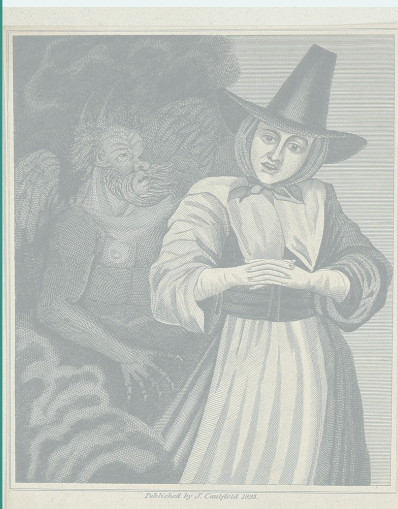


Issue 38

Fall/Winter 2022

## Female Prophecy and the Visionary Performance in Seventeenth-Century Revolutionary England

Dr Debra Parish  
University of Queensland  
d.parish@uq.edu.au



Why is thy servant come forth to proclaim your sin, and lay open your iniquity, and is not this to be considered by you? Oh, you cannot abide to think it comes from God; for then you tremble; they say we will not own it to be from God, but from some evil Spirit, some witchcraft.<sup>1</sup>

The seventeenth-century English prophet Anna Trapnel uttered these words as she lay in trance at an inn at Whitehall, London, in January 1654. There lying on a bed for twelve days and eleven nights, taking no food, or just a “little toast in small beer,” she moved between periods of silence, prophetic declaration, and spiritual song. Word spread of her visionary trance, drawing crowds to the small bedchamber to witness the spectacle. Trapnel formed her identity as one of God’s divine instruments, whom she claimed God was now speaking through.<sup>2</sup> Her prophetic performances and declarations, however, aroused conflicting responses among her audiences. Although she attracted many admirers and earned a reputation as a “prophetess,” Trapnel’s prophetic activity and performative trances could also be interpreted as demonic, exposing her to dangerous accusations of witchcraft.

This article will focus on two female prophets who each gained a reputation for their prolonged visionary trances. I will be giving attention to elements of the female prophet’s visionary performance that served to establish her reputation and prophetic credentials. In a parallel way I explore audience receptions of female visionary performances during the English revolutionary period. I point out that what is crucial for a charge of possession or witchcraft, in Trapnel’s case, is not only the slippery boundaries separating the prophet and witch, but also her oppositional rhetoric aimed towards political and religious institutions.

Trapnel and Sarah Wight were among several women who, during the turbulent English Civil War years of the 1640s–1650s, attracted public attention as prophets. The religious and political upheavals of the time opened the door for these women to push boundaries and claim religious

authority. These early modern female prophets identified with biblical prophetesses such as Hannah, Miriam, and Deborah, who, as instruments of God, exercised religious authority but also risked persecution. Some of these women acted alone while several hundred others were found among the many independent churches and radical religious sects of the time, most

notably among the Quakers of the 1650s.<sup>3</sup>

So, what did audiences make of a woman with a vision? Historian Carme Font observes that the “combined” elements of “performativity and commentary” added to the potency of female prophecy.<sup>4</sup> Diane Purkiss, on the other hand, points out that these women’s prophetic trances,

would have also been “unsettling” to audiences: that her use of such “bodily practices” to achieve “visibility” would have affronted “established orders and hierarchies.”<sup>5</sup> The spiritual power as well as the potential threat of the female prophetic performance is evident in the cases of Anna Trapnel and Sarah Wight. Their

**Cont’d on page 3**

## A participant retrospective comparing conferences: Societas Magica 2008 and 2022

Claire Fanger  
Rice University



I write as a participant in the 2022 conference who also happened to be one of the organizers of the first Societas Magica conference, *Magic: Frontiers and Boundaries*, held at the University of Waterloo in Waterloo Ontario in 2008. Fourteen years later, this 2022 conference (of which I was an organizer only in a very minor role) held in person at the University of South Carolina seemed to take place in almost a different universe, as we emerge from a global pandemic that killed more than six million people. In the US, the death of George Floyd caught on a cellphone video seen all over the planet generated an outbreak of global social justice protests at the peak of the pandemic. We continue to wrestle with the aftermath of the Trump presidency and ongoing efforts at election subversion upheld by a barrage of lies and conspiracies. Democracy is out of fashion globally, Nazis are trending, and climate catastrophes of increasing severity are daily events on the news. The few are finding creative new ways to rule the many (something especially frustrating in Texas now). One’s attention is always in a state of fracture from the enormity of each new disaster, and the raw news is hard to process or resist.

Why should an academic conference—specifically one on magic (that most utopian topic) matter at all? For me, it gave a chance to sit down and process a few things, to think more deliberately about meanings and responses and how the media works in a global world. I attended by Zoom but it still felt like a respite. The new world of disasters was part of our discussion too; I’m thinking in particular of the paper by Sam Gillis Hogan about how his work on early modern magic has been co-opted by Nazis, but his was not the only paper to deal with contemporary media phenomena.

I can compare this 2022 conference with the 2008 conference in four main areas:

1. *Nazis*. People were less troubled by these in 2008. No doubt they were out there, but we did not know this then. It does need to be discussed.

2. *Hybrid format*. The first conference was entirely in person, which has an up and a down side. In person events are more experientially

coherent, but air travel is terrible for the planet. A silver lining to the pandemic was that it normalized the phenomenon of virtual meetings. We got used to attending a broad array of things remotely, from virtual classes to virtual conferences. Zooming is tiring and does have to be carefully managed, but despite inevitable technical glitches, I was glad it was possible for me to hear most of the sessions via Zoom since I could not be there. About half the attendees made it in person.

3. *Keynote speakers.* At the 2008 conference there were three keynote speakers: the late Marvin Meyer, Richard Kieckhefer and Tanya Luhrman. The 2022 conference had none. I remember the keynote talks from 2008 with great fondness and delight, but I

still found this change refreshing. I know the lack of formal keynotes was not merely an oversight, for the plan had always been to make the conference more egalitarian—more like a large workshop than a display of stars each given their own plenaries. We should try to keep it this way I think, downplaying the keynote role, or spreading it over more people who do not get special privileges for doing it.

4. *Diversity of Content.* While the 2008 conference broke some new and fascinating research, it focused mainly on Europe and America, with a few speakers attending to antiquity. In a retrospective of the 2008 conference, participant Gideon Bohak suggested the Societas Magica should “try to attract

more scholars working on non-Western magic, including the Ancient Near East, India, China, and other regions and periods.” In this 2022 conference Bohak’s mandate was largely fulfilled. Papers were delivered on many areas outside Europe and North America. A significant percentage of these were devoted to Islamic studies, covering a diverse array of topics, locations and time periods, too many to list all of them but the ones I saw were excellent.

We had two interesting papers on India, “Jugni as Jadoo” by Maria Amir, and “Love and Occult Practice in Early Modern Northern India” by Sonia Wigh. I also much enjoyed papers on “Christian and Muslim Magical

**Cont’d on page 4**

### ***Female prophecy, cont’d***

private bedchambers became a public performance space as curious spectators gathered at their bedsides to observe and listen to their prophetic declarations. The theatrical allure of the visionary trance gave these women agency and elevated their spiritual authority. However, the popularity of these performances, along with the oppositional rhetoric of female prophecy, stirred negative responses from some quarters.

Trapnel’s many visionary utterances during what became known as her Whitehall Trance were transcribed by a bedside eyewitness and published in two works in 1654: *The Cry of a Stone* and the abridged *Strange and Wonderful Newes from*

*Whitehall*. This was set against the backdrop of the religious and political upheavals of the Civil War and the increase of religious sectarianism and enthusiasm. While in trance, Trapnel spoke of her earlier years of spiritual struggle with the Devil. She later published a detailed account of her spiritual conversion journey where she had suffered “weakness” and “distemper” as she battled to vanquish Satan and receive God’s spirit.<sup>6</sup> Although she conducted her prophetic performances alone, Trapnel was also closely associated with the radical London Independent, Fifth Monarchist Church.<sup>7</sup> Her prophecies, filled with millenarian fervor, drew on the fiery apocalyptic language and imagery of the biblical Books of Daniel and Revelations. She expounded

her visions of the beast with Four Horns and the Great Oaks, claiming they represented all corrupt political and religious powers soon to be torn down to make way for Christ’s return and rule.<sup>8</sup> Trapnel railed against the learned ministry, declaring them the “Antichrist” and enemies of God’s servants. Now was the time for the spirit to reign over all outward ministries.<sup>9</sup>

Trapnel’s visionary spectacle attracted large numbers of people of all “sorts and degrees.” It was reported that “many hundreds daily” crowded into the small room at the inn, including army colonels and captains, ladies, and even church ministers who came to witness and admire her compelling prophetic performance. The eyewitness



or “reporter” captured the scene:

Lying in her bed with her eyes shut, her hands fixed, seldom seen to move, she delivered in that time many and various things, speaking every day ... and sometimes both in the day and night. She uttered all in Prayer and Spiritual Songs for the most part, in the ears of very many persons of all sorts and degrees, who hearing the Report came where she lay.<sup>10</sup>

One of these inquisitive spectators included a young minister and later famous religious writer, John Bunyan, who remarked upon her “curious motions, delirium” and “fits of ravishment and palsy” that intrigued both the “fascinated and the devout.”<sup>11</sup> The religious independent, Henry Walker commented, “Her prayers are in exceeding good method and order, good language, and such as indeed all that come doe much admire what they hear from her...”<sup>12</sup> Many of these daily visitors voiced their admiration and approval of Trapnel as a divine instrument.

Another drawcard for audiences was the seeming miraculous nature of the performance.<sup>13</sup> One observer marveled at the unusual stillness of her body and her prolonged period of fasting, noting “she was so stifned in hir Body that were she not warm one would think hir dead” and pondered how she could continue for “8 dayes” and that “she Eate nothing all that tyme.”<sup>14</sup> The element of self-starvation was crucial to both the dramatic impact of the female visionary performance and to reinforce her identity as a spiritual instrument. Placing her body in a state of physical illness or weakness signaled the empty vessel preparing to receive God’s spirit. Embracing the biblical metaphor of woman as the “weaker vessel,” these women constructed themselves as weak, passive, or even unwilling instruments, affording them spiritual authority and agency. The weaker the vessel, the more receptive to the spirit.

These elements of starvation and physical suffering were also

central to the visionary trances of the young prophet Sarah Wight. Wight was just twelve years old when she began her spiritual struggles against Satan’s torments. Then at the age of sixteen, she famously became weak and ill, falling into a trance that was to last for seventy-five days. Wight engaged in extended periods of fasting, refusing to take offers of food while proclaiming that in the absence of any “bodily food,” she received her nourishment from God’s spirit. Wight’s extreme youth — she was thought of as the “child prophet” — augmented her popularity and elevated her status as a prophet or spiritual vessel. The smaller and meeker the instrument the greater its reception to the power of the spirit.<sup>15</sup> Wight’s trance and prophetic declarations drew the attention and admiration of the independent minister Henry Jessey, who published details of Wight’s performance and spiritual utterances in *The*

**Cont’d on page 5**

### ***Participant retrospective, cont’d***

Practitioners and the Inquisition in Malta,” by Catherine Rider, and “Magic in Michoacan” by Rochelle Rojas. I found the extended session on Modernities very satisfying as well. In addition to the aforementioned paper by Sam Gillis Hogan on Nazis, the session contained a thoughtful paper “Antimodernism or ‘Staying with the Trouble’” by Amy Hale and an interesting offering by Zoe Katzen, “Astral Clairvoyance: Chronicles and Methods in the Lyrics of Killah Priest.” There was more here than

I have mentioned, but I here report only on those I managed to catch (I couldn’t get to all of them).

What felt most familiar about the 2022 conference, and tied it to my experience of the conference of 2008, was the high level of conversation, the sense of new and cutting-edge research being brought forward. In the current apocalyptic climate, the highest praise I can give is to say that it did not feel like a waste of time; it offered ways of thinking about the maelstrom of current events in connection to possible

personal actions in my own research and teaching. I think also in its egalitarian framing and rough and ready response to the needs of people in the post-pandemic world, it may offer a more inclusive model for conferences going forward—a model less tied to academic hierarchies, evening out the inequalities of salary and institutional affiliation so far as possible, but continuing a dedication to high-quality research.

*Claire Fanger*

## Female prophecy, cont'd

*Exceeding Riches of Grace* in 1647. He proclaimed her trance and prophetic wisdom as evidence of God's divine spirit now appearing in his chosen instruments. Jessey captured the dramatic force and theatre of Wight's trance state:

Shee was forced to lye down.  
Shee was taken in all her body:  
All was shaken, and shee  
trembled exceedingly. That her  
hands were clinch'd up together,  
and so were her feet, as if it were  
a Cramp, and her mouth was  
drawn up, as a purse and her  
eyes were with the eyelids  
folded up and closed, and her  
hearing was taken from her; and  
she had no motion nor desire of  
any good.<sup>16</sup>

Hearing the story of the "child prophet," many traveled long distances to witness the spectacle. Moving in and out of consciousness, Wight spoke at length of her earlier spiritual torments and battles with Satan, prompting several "Ladies" and people of rank to come to her bedside seeking religious counsel. As part of their performances, both Wight and Trapnel detailed their earlier conversion experiences which had involved years of struggle against Satan. In both cases, these earlier encounters and triumphs over the Devil was not an encumbrance but enhanced their popularity and proved beneficial towards the advancement of their prophetic careers.

Interestingly, Trapnel herself was noted as one who attended Wight's bedside. It has even been suggested that the visual spectacle

of Wight's trance may have inspired Trapnel's own later prophetic performances.<sup>17</sup> However, although their visionary displays shared many elements in common, audience reactions to each of them differed. Wight's prophesying, largely involving conversion narrative, was well received, and accepted by audiences as a form of spiritual guidance. However, Trapnel's fiery, oppositional, prophetic rhetoric, aimed directly at religious and political powers, stirred a mixed response.

The danger for the female prophet as a spiritual receptor was the slippery divide between the godly spirit and the demonic in the eyes of their audience. Trapnel herself warned of the presence of the "old evil spirit of mis-construing" where "holy actions" such as her own, were falsely judged as having "evil

consequences."<sup>18</sup> It was also a widely held belief that woman's natural "weakness" left her exposed to Satan's powers and deceptions. The anti-independent minister, John Brinsley warned that being the "weaker vessel," and because of the "natural infirmity of her sex," women were vulnerable to the Devil's temptations, who would use them as his "instruments" to spread evil and to disrupt the church.<sup>19</sup> The bodily contortions of the female prophet while in trance could easily be perceived or misinterpreted by audiences as demonic possession. A divine spirit could therefore be construed as demonic, or witchcraft, especially by her enemies. This idea taps into the long-held early Christian tradition of "discerning the spirits," to test whether they be demonic or divine.<sup>20</sup> Indeed, Trapnel rebuffed her detractors, arguing that those with

**Cont'd on page 7**



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Matthew Fletcher





### ***Female prophecy, cont'd***

ministerial learning did not have the ability or God's authority to "test the spirits."<sup>21</sup> Wight's youth and non-combative nature, and her conversion narrative, possibly protected her from any charges.

Trapnel, on the other hand, fell victim to this slippery set of distinctions between the divine and demonic almost certainly due to her more forceful and confrontational rhetoric. It was when she travelled to Cornwall later that year in 1654 to expand her prophetic activity that Trapnel "met with beasts."

Trapnel was a guest at the homes of her spiritual allies and supporters where she again lay in trance in her bed chamber,

attracting much attention, and "drawing many to her window." However, on this occasion Trapnel provoked the unwanted attention of local church authorities, who objected to her prophetic activity and accused her of witchcraft. She recalled being maliciously labeled a "white Devil" and the local Presbyterian minister calling outside her chamber, "a witch, a witch!"<sup>22</sup> She defended her prophetic status and reproached her political and religious persecutors, declaring "England's Rulers and Clergie do Judge the Lord's handmaid to be mad and under the administration of evil angels, and a witch, and many other evil terms they raise up to make me odious, and abhorred in the hearts of good and bad." Trapnel was arrested and tried

for witchcraft in a courtroom in Truro. In her words, she "narrowly" avoided "the witch trier and her great pin" and managed to escape the witchcraft charges. She was however charged with "vagrancy and creating a disturbance" and transported back to London to spend three months in Bridewell prison.<sup>23</sup>

Throughout her arrest and trial, Trapnel remained defiant to all witchcraft accusations. She was moved to write and publish her *Report and Plea* so that others might "understand the voice of malice and envie uttered and acted by the Clergie and Rulers against me."<sup>24</sup> Trapnel herself

**Cont'd on page 8**

## **A participant retrospective: Societas Magica Conference 2022**

**Mai Lootah**  
Rice University

Magic Un/Disciplined, the first hybrid conference organized by Societas Magica after the COVID-19 pandemic, was held from September 2-4 at the University of South Carolina. As the title of the conference implies, the primary aim of the event was to dissolve the outdated frontiers of discipline and celebrate interdisciplinarity in the study of magic and witchcraft. This was to be fulfilled through the incorporation of alternative epistemologies, unconventional stances, and underrepresented voices into the ongoing academic conversation.

The real-life and virtual session consisted of twenty-eight speakers distributed among eight thematic sessions (originally thirty-one, but three virtual speakers could not make it) that explored magic in its various expressions, such as astrology, medicine, art history, lettrism, liturgy, sexuality, from a myriad of approaches like postmodernism, gender studies, feminism, and comparative historiography. The inclusivity of the conference was enhanced by the diversity of the participants who, in addition to coming from different cultural backgrounds, ranged in their academic engagements from Professors Emeriti to independent scholars who were specialists in history, philosophy, archaeology, religion, theology, medieval studies, modern languages, and gender and sexuality studies, to name a few.

Given my academic inclination toward the textual study of cosmologies, astrology and philosophy, and the crosspollination of these ideas that occurred between the Latin and Islamic worlds, I found myself drawn to the remarkable papers "Rethinking Islamic

‘Influence’ in Premodern Europe: The Case of Astrology and Astral Magic” by Margaret Gaida (California Institute of Technology), “Roger Bacon on Astral Natural Magic” by Jeremiah Hackett (University of South Carolina), and “Magic Crossing Religious Boundaries: Christian and Muslim Magical Practitioners and the Inquisition in Malta, c. 1600-1610” by Catherine Rider (University of Exeter).

I also appreciated the valuable insights about the current affairs of the academic study of magic and the different stances of far-right groups toward it which were

offered by Daniel Harms’ (State University of New York) “Conceptualizing an Information Infrastructure for Magical Studies in the Twenty-First Century” and Samuel P. Gillis Hogan’s (University of Exeter) “Case Study of Inquisitorial and White-Supremacist Reactions of the Current ‘Alt-right’ Movement to Modern Magic/Fairy Scholarship” respectively. Due to its hybrid nature, the conference came with its inevitable technology-related glitches, mostly related to the streamed sound quality of some virtual participants and their audibility to the live participants,

and vice versa. Another issue was session facilitation by the session chairs, for it became quite evident as the conference progressed that some talks exceeded their allotted times, and as a result, this disrupted the prearranged schedule of the conference leading to much shorter presentation times for late-day speakers. Having said that, Magic Un/Disciplined was still a great opportunity to get to know and interact with academicians exploring the enchanted, yet enigmatic, realms of magic.

*Mai Lootah*

### ***Female prophecy, cont’d***

recognized that witchcraft allegations arose from the perceived threat of her prophesying to the religious authority of the local ministry, asserting that, because they could not bear to see so many “adhere to the extraordinary things discovered by and through a weak instrument, it was grievous to them and they cried out to the Magistrate to lay bonds upon me.” Trapnel’s popular visionary performances, combined with her oppositional prophetic declarations, placed her in direct conflict with authorities and the clergy. In her own words she proclaimed with defiance, “I saw their downfall, and told of it [so] they could not abide me.”<sup>25</sup>

The visionary performance was a crucial component of the female prophet’s spiritual identity and authority. The prophetic credentials and reputations of both Trapnel and Wight were enhanced by the spectacle and

theatre of their prolonged performative trances. The key elements of the trance, involving fasting, physical suffering, silence, and declaration attracted wide audiences but also exposed the prophet to conflicting responses, and in Trapnel’s case, the charge of witchcraft.

Of course, the perceived threat of female prophecy, especially for religious authorities, lay not only in the power of the prophetic performance but in the oppositional nature of some prophetic declaration. It might seem that a female visionary performance could just as easily be interpreted as demonic, and the prophet or divine instrument construed as a witch. But the key factor in determining the audience reaction to the female prophet was not simply the presence of Satan (vanquishing Satan could indeed be part of the theatre). It rather had to do with factors in the performance of authority: did she reinforce institutional authority or speak out against it? The latter

was more likely to draw a charge of Satanic possession or witchcraft than the actual presence of the devil in the room.

### **Endnotes**

<sup>1</sup> Anna Trapnel, *The Cry of a Stone. Or a relation of something spoken at Whitehall by Anna Trapnel, being in the visions of God* (London, 1654), 69.

<sup>2</sup> Trapnel, *Cry*, 1-2.

<sup>3</sup> Phyllis Mack, “Women as Prophets During the English Civil War,” *Feminist Studies* 8, no.1 (1982): 24, 6. In a more recent study, Mack identifies some 270 female prophets active in London and various English counties between 1640 and 1665. She gives a breakdown of their numbers and location and, where applicable, their religious sect or affiliations. See Phyllis Mack, *Visionary Women: Ecstatic Prophecy in Seventeenth Century England* (Los Angeles: University of California Press, 1992), 413–24.

<sup>4</sup> Carme Font, *Women’s Prophetic Writings in Seventeenth Century Britain* (London: Routledge, 2017), 110-11.

<sup>5</sup> Diane Purkiss, *Producing the Voice, Consuming the Body: Women Prophets*



## Endnotes, cont'd

of the Seventeenth Century,” in *Women, Writing, History 1640–1740*, ed. Isobel Grundy and Susan Wiseman, 139–58 (London: Batsford, 1992), 139–41.

<sup>6</sup> Trapnel, *Cry*, 8–9; Anna Trapnel, *A Legacy for Saints, being several experiences of the dealings of God with Anna Trapnel in, and after her Conversion* (London: Thomas Brewster, 1654), 24–29, 31, 42.

<sup>7</sup> The Fifth Monarchists were a fiercely millenarian, politically motivated congregation who saw the devastation and upheaval of civil war as the precursor to Christ’s establishment of his Kingdom or fifth monarchy on Earth.

<sup>8</sup> Trapnel, *Cry*, 4–5, 11–12. The biblical imagery of the “Four Horns” and “Crumbling Oaks” were from the Books of Revelations and Daniel. See also Norman Cohn, *The Pursuit of the Millennium: Revolutionary Millenarians and Mystical Anarchists of the Middle Ages* (New York: Oxford University Press, 1970), 13. Cohn traces the apocalyptic tradition through early Christian traditions. He defines Millenarianism as the “belief” based upon chapters from Revelations where “after his Second Coming Christ would establish a messianic Kingdom on earth and would reign over it for a thousand years before the Last Judgement.”

<sup>9</sup> Trapnel, *Cry*, 57, 63, 69.

<sup>10</sup> Trapnel, *Cry*, 1–2.

<sup>11</sup> See Christine Berg and Philippa Berry, “Spiritual Whoredome: An Essay on Female Prophets in the Seventeenth Century,” in *1642: Literature and Power in the Seventeenth Century*, ed. Frances Barker et al. (Colchester: University of Essex Press, 1981), 37–55. Cited in Marcus Nevitt, “Blessed, Self-Denying, Lambe-Like? The Fifth-Monarchist

Women,” *Critical Survey* 11, no.1 (1999): 83.

<sup>12</sup> *Severall Proceedings of State Affaires* 225, 12–19 (Jan. 1653), 3562–64. Cited in Nevitt, “Blessed,” 84.

<sup>13</sup> Teresa Feroli argues that Trapnel’s “miraculous body” was crucial to her “message.” See Teresa Feroli, *Political Speaking Justified: Women Prophets and the English Revolution* (Newark: University of Delaware Press, 2016), 97, 107–8.

<sup>14</sup> B.T., “Copy of Another letter from London,” Dated 21/10/1654, Rawl. MS. A. 21. P.325. Firth, The Clarke Papers, Camden Society, xxxiv–xxxvii, quoted in Champlin Burrage, “Anna Trapnel’s Prophecies,” *English Historical Review* 26, (1911): 532.

<sup>15</sup> Vera Camden, “Attending to Sarah Wight: Little Writer of God’s Wonders,” in *Bunyan Studies* 11 (2003–2004): 94–95.

<sup>16</sup> Henry Jessey, *The Exceeding Riches of Grace* (London: 1647), 60–61. This account of the young Sarah Wight’s trance proved so popular that it was reprinted several times up to 1658.

<sup>17</sup> Jessey, 8–9.

<sup>18</sup> Anna Trapnel, *Anna Trapnel’s Report and Plea, or A narrative of her journey into Cornwall...* (London: Thomas Brewster, 1654) sig. A3r.

<sup>19</sup> John Brinsley, *A Looking-Glass for Good Women* (London: Ralph Smith, 1645), 4–5, 6, 19.

<sup>20</sup> See Nancy Caciola, *Discerning Spirits: Divine and Demonic Possession in the Middle Ages* (Cornell University Press: 2015), 1–2, 10. Caciola traces the idea of “discerning” or “testing the spirit” from the New Testament to Medieval times. She notes how the female visionary claiming to be a prophet, or “God’s mouthpiece”

risked being categorized as a “false prophet” or demoniac. She observes an “institutionalized mistrust” of those claiming “visionary or prophetic authority” and of relevance to the differing responses to Trapnel and Wight, the influence of “social and cultural and religious” factors driving the audience reaction.

<sup>21</sup> Trapnel, *Cry*, 57.

<sup>22</sup> Trapnel, *Legacy*, 57.

<sup>23</sup> Trapnel, *Report*, sig. A3r, 21–22, 38.

<sup>24</sup> Trapnel, *Report*, sig. A3r.

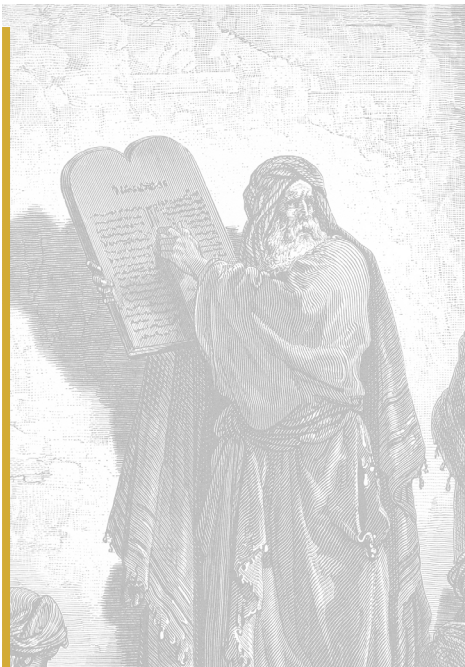
<sup>25</sup> Trapnel, *Legacy*, 49, 59. For further discussion of Trapnel’s Cornwall prophesying and her slippery identity as both prophet and witch, see Debra Parish, “Anna Trapnel: Prophet or Witch?” in *Women on the Edge in Early Modern Europe*, eds. Lisa Hopkins and Aidan Norrie (Amsterdam: University of Amsterdam Press, 2019), 113–36.

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## 2023 International Conference of Medieval Studies

58th Annual Congress, May 11 - May 13, 2023, HYBRID

The Societas Magica has 5 sessions at Kalamazoo in 2023, two of which are co-sponsored panels with the Research Group on Manuscript Evidence (RGME). For more details go to <https://societasmagica.org/conferences>



## Call for essays for future newsletters

We invite proposals for essays to run in future issues of the newsletter. We are looking for short essays (1500-2500 words) announcing new developments deriving from research in the study and teaching of magic and its related topics. We are interested in relevant articles dealing with all regions and time periods.

We are also looking for smaller pieces, such as interviews or announcements for our notes and queries column. News about dissertations in progress or completed, manuscript discoveries, or other such items are welcomed.

Send your proposals to the editors at  
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# Societas Magica Newsletter

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Abigail Mitchell  
University of Southampton, UK

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David Porreca  
University of Waterloo, Ontario, Canada



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