

**Renaissance and Reformation**  
**Renaissance et Réforme**



**Klaassen, Frank, and Sharon Hubbs Wright, ed. and trans. The Magic of Rogues: Necromancers in Early Tudor England**

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Volume 44, Number 3, Summer 2021

URI: <https://id.erudit.org/iderudit/1085854ar>

DOI: <https://doi.org/10.33137/rr.v44i3.38028>

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Publisher(s)

Iter Press

ISSN

0034-429X (print)

2293-7374 (digital)

[Explore this journal](#)

Cite this review

Mcadam, I. (2021). Review of [Klaassen, Frank, and Sharon Hubbs Wright, ed. and trans. *The Magic of Rogues: Necromancers in Early Tudor England*]. *Renaissance and Reformation / Renaissance et Réforme*, 44(3), 296–299. <https://doi.org/10.33137/rr.v44i3.38028>

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de l'humanisme s'explique en partie par la nature encyclopédique de la VA, mais elle contraste avec les pratiques de son temps, en plus d'avoir pour effet l'exact contraire de ce qu'elle visait : « conférer au texte honni et hérétique un statut et une valeur qui tendent à le rapprocher, malgré l'intention du commentateur, des textes sacrés » (300).

En conclusion, Holtz revient sur plusieurs aspects essentiels de la VA, tels que le mouvement général de sa réception, qui « semble aller du rire de Rabelais à la condamnation des démonologues » (303), le rôle essentiel joué par les *médiateurs* (dont font aussi partie les lecteurs citant ensuite la VA dans leurs textes), ainsi que sa dimension orientale fabuleuse, qui a sa part dans les critiques dont la VA fait l'objet. Une partie importante de la conclusion porte sur la dimension prophétique, voire divine, qu'on attribue à la figure d'Apollonius, en une sorte d'idolâtrie dont s'accusent mutuellement catholiques et protestants au temps des guerres de religion. Le propos s'ouvre finalement sur les siècles suivants et montre la perte de crédit de la VA en tant qu'histoire, à l'avantage d'une lecture fictionnelle, sans doute en raison, notamment, de la séparation progressive des savoirs mobilisés par cette œuvre syncrétique.

Arrivé au terme de cet ouvrage, on a bien compris pourquoi son titre fait de la VA un *miroir* pour les humanistes : elle les « questionne [...] sur leurs propres pratiques éditoriales, sur leurs critères de classement et de hiérarchisation des Anciens, elle leur renvoie le miroir de leur propre rapport au paganisme antique, fait d'admiration et de méfiance » (307). Et ce n'est pas rien.

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<https://doi.org/10.33137/rr.v44i3.38027>

**Klaassen, Frank, and Sharon Hubbs Wright, ed. and trans.**

***The Magic of Rogues: Necromancers in Early Tudor England.***

University Park: Penn State University Press, 2021. Pp. x, 162 + 9 ill., 2 tables.  
 ISBN 978-0-271-08929-4 (paperback) US\$22.95.

An addition to the Magic in History Sourcebooks series, *The Magic of Rogues* makes a modest but interesting contribution to historical scholarship. The purpose of the book is to bring together “manuscripts of magic and legal

proceedings against magicians”; the focus therefore falls on “illicit learned magic” (1). But “learned magic,” Klaassen and Wright admit more than once, is a potentially misleading term. The book examines magical practitioners who represent “cunning folk in general [...] men with modest but higher than usual levels of learning,” who are “rogues” only insofar as their “activities came to the attention of the authorities, and they were punished for them” (6). As a sourcebook, the volume understandably leaves readers to draw many of their own conclusions, one of which may be that there are, in the final analysis, indeed a few rogues within the cast of characters here presented.

The Introduction helpfully clarifies that necromancy rarely has anything to do with animating corpses but is “largely dedicated to spirit conjuring” (2). As the topic is early Tudor, primarily pre-Reformation English magic, the connection between magical practitioners and a “clerical underworld” whose ruling assumptions reflect “conventional medieval Christian thinking” (2–3) is not surprising. While initially predominantly in Latin, the number of necromantic manuscripts in English significantly increases as the sixteenth century progresses, which demonstrates both “a growing popular interest” and “their introduction into a network of information exchange among laypeople” (5), one of the book’s more interesting historical observations. Another key historical point is that, in spite of the eventual criminalization of magic—Henry VIII’s 1542 legislation that rendered it a capital offense—there does not, even in the face of its increasing popularity, “appear to have been sufficient institutional will to pursue a systematic program of rooting it out” (7). While the editors briefly (and unpersuasively) speculate on the possible humaneness of justices in the face of “the draconian nature of Henry’s legislation” (11), it is undeniable that the perpetrators of the two main episodes of magical practice focused on in the book eventually escaped with surprisingly lenient punishment.

These two episodes are divided into two parts, designated “Magic and the Secular Authorities” and “Magic and Ecclesiastical Authorities.” Both of these sections are further divided into a reproduction of the legal documents relevant in each case, followed by the magic texts that inform or encourage the specific practices constituting the (potential) criminal activity. The first section treats William Neville, a minor poet and the second son of a Worcestershire baron, who in 1531 became tempted by prophecies from cunning men regarding his future social ascendancy. As some of these prophecies involved a declaration of the premature death of Henry VIII, the political danger is evident; fear motivated

two men, Neville's associate and his chaplain, to inform the authorities. Many of the legal documents involve communications with Thomas Cromwell, still in his power and glory. The second section involves the story of the Mixindale hoard in York, an almost comic tale of a bumbling fellowship of priestly conjurers and treasure seekers who found no treasure but only trouble in the winter of 1510. The reader may find the transcriptions of legal documents challenging or frustrating; I found at first only minor psychological interest in the Neville documents, and at times wondered if all the details of the depositions listed in the case of the Mixindale hoard were really worth digesting. At any rate, the editors offer very clear summaries of both episodes and helpful tables of the participants in each case, and readers may be tempted to rely mainly on these. However, the reproduction of the magic texts themselves more than justifies, in both parts, the price of admission. This material helpfully corrects readers of later sixteenth-century literature, such as Marlowe's *Doctor Faustus*, who may assume something deeply subversive and shockingly ironic about a stage magician's "appropriation" of religious imagery and doctrine within a necromantic, magical pursuit. These texts strongly suggest that conjuring ability in fact cannot really exist without recourse to Christian doctrine and belief. Yet what is even more shocking is the almost gratuitous, perverse assertion of personal power through a displacement of Christ's suffering, since Jesus is ultimately *equated* with the demons in the magician's bid for control: "O Lord Jesus Christ [...] whose will it was to be fixed on the cross with nails by Jews, thus let them [the spirits or demons] be fixed by me, your servant [...] with your holy names so that they may be obedient, forbearing, and useful servants in all things, until I have my will fully completed by them" (72). The evacuation of spirits who guard treasure involves a similarly gratuitous, fantastical appropriation of the power of Christ and the Trinity: "Depart, o you spirit [...] from this place [...] and treasure and that thou [...] come not nigh unto it by the space of a hundred miles until we have taken and obtained our wills and pleasures by the virtue of the Holy Ghost" (127).

It is probably unfair to complain that the page-and-a-half Conclusion to this book appears inadequate in its brevity. This sourcebook stands to encourage further reflection and analysis. Klaassen and Wright acknowledge in the Introduction that "necromancy was [...] an almost uniformly male pursuit" (2), and the material here certainly indicates the depth of the delusion, and narcissism, that drives masculine ambition in the early modern period. The

book therefore suggests the extent of the psychological work that remains to be done in succeeding decades (and centuries) to arrive at more viable forms of personal assertiveness within Christian (and post-Christian) cultures.

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<https://doi.org/10.33137/rr.v44i3.38028>

**Knecht, Ross.**

*The Grammar Rules of Affection: Passion and Pedagogy in Sidney, Shakespeare, and Jonson.*

Toronto: University of Toronto Press, 2021. Pp. vii, 180. ISBN 978-1-4875-0847-0 (hardcover) \$50.

This well-researched book illuminates an excellent topic from the history of early modern philology and the relationship of literature and grammar-school education: how classroom teaching and the learning of grammar in the age of Shakespeare frequently connected language to emotions, and how this connection was manifested in different forms of conduct presented in drama and poetry by writers who absorbed the grammar curriculum in school. The book advances new arguments and original readings of lyric poetry, tragedy, and comedy. “Emotion” and “affect,” terms that are sometimes used interchangeably in both historical and theoretical analyses but that disclose nuanced and different relations to human subjects in a social milieu, are concisely and persuasively explored using the conceptual tools of philosophy of language, historical debates about the nature and practices of school teaching, moral philosophy, affect theory, and cultural and historical writing about emotions and, broadly, psychology. The result of pulling together these intersecting conceptual threads is to grasp “the nature of emotion itself” (5)—a challenging historical and theoretical task—in drama and lyric poetry.

The book contains substantial chapters on Philip Sidney’s sonnets from *Astrophel and Stella*, Shakespeare’s comedy (*Love’s Labour’s Lost*) and tragedy (*Hamlet*), and Ben Jonson’s city comedy (*Every Man in His Humour* and *Every Man out of His Humour*). Ludwig Wittgenstein’s philosophy of language, especially of language games, is the theoretical foundation of all chapters.