

*Richard M. Golden, Editor*

VOLUME II E-J



ENCYCLOPEDIA OF

# WITCHCRAFT

THE WESTERN TRADITION

opportunity to listen to him here in Brixen, together with the cathedral chapter. I advised him to return to his monastery and stay there forever. Really, I got the impression that he is crazy, and that he wants to carry on witch hunting. But I will not agree, since he committed so many errors in his previous trial" (Behringer 2000, 63). An Augustine canon of Brixen, Hartmann Ammann (1856–1930), excavated a written defense of Kramer from the local archive, which clearly indicates that he started working on the *Malleus Maleficarum* (The Hammer of Witches, 1486) as a consequence of this defeat. The prince-bishops of Brixen never again allowed a witch persecution, and—even more important—the Tyrolean government suppressed attempts by lower courts to launch witch hunts even in future generations. The Innsbruck inquisition was an unmitigated defeat for the papal inquisitor, primarily at the hands of a courageous bishop named Georg Golsr.

WOLFGANG BEHRINGER

See also: INNSBRUCK; KRAMER (INSTITORIS), HEINRICH; *MALLEUS MALEFICARUM*; ORIGINS OF THE WITCH HUNTS; TYROL, COUNTY OF.

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### GOODWIN CHILDREN (1688)

The case of the Goodwin children of Boston in 1688 provides a classical example of diabolical possession in America. It resembled numerous earlier instances, such as the case of the Warboys witches in England, where an unpopular old woman became a scapegoat and was executed following accusations from children, and it anticipated the happenings during the Salem witch hunt of 1692–1693, where children's accusations led to the conviction and execution of nineteen witches. Puritan New England played a special role in regard to witchcraft in seventeenth-century British North America; while in the middle and southern colonies, witch hunting was either restrained or nonexistent. In New England, some 234 people were indicted for witchcraft, and 36 of them were executed—including Mary Glover, an old Irish Catholic widow, who was hanged in Boston

for bewitching the Goodwin children.

In the summer of 1688, four of the six children (Martha, age thirteen; John, eleven; Mercy, seven; and Benjamin, five) of John Goodwin, a mason living in Boston, began to display symptoms that contemporaries judged to be diabolical possession. One eyewitness found them "grievously tormented, crying out of head, eyes, tongue, teeth breaking their neck, back, thighs, knees, legs, feet, toes, etc." (Hall 1991, 266–267). Furthermore, they were sometimes deaf, dumb, and blind; however, because their problems seldom occurred after ten o'clock in the evening, they managed to sleep well at night.

Martha, the oldest of the children, accused Goody Glover, who did the family's laundry, of stealing some linen, allegedly in order to perform some type of witchcraft. Confronted with these allegations, the mother of the laundress, Mary Glover, also a washerwoman, became very angry and used foul language against Martha. Martha immediately retaliated by developing strange fits; within a few weeks, one of her sisters and two brothers exhibited the same behavior. The best local physicians were called in to check on the afflicted children and diagnose the cause of their sufferings. One of them, Dr. Thomas Oaks, concluded that the origin of the children's strange behavior was "a hellish witchcraft" (Hall 1991, 268). Accordingly, ministers from Boston and the surrounding area joined in a day of prayer in the Goodwin home; following this, the youngest child of the four gained relief from his troubles.

Reports of the case soon reached Boston's secular authorities. Witchcraft in New England was a secular crime and hence tried in a civil court; it was also a capital crime in old and in New England, and clergy as well as magistrates condemned it primarily because it implied a demonic compact. When civil authorities received a complaint from John Goodwin that his neighbor, Mary Glover, and her daughter Goody Glover had bewitched his four children, both mother and daughter were arrested, but only the mother was put on trial for witchcraft. During the proceedings, Mary Glover's interrogation was conducted through interpreters, because she spoke Irish (Gaelic). Among the charges levied against her was that six years before she had bewitched a woman to death. Meanwhile, her house was searched and some images, puppets and babies, all made of rags and stuffed with goat's hair—materials believed to be essential to witchcraft—were found. Before reaching its final verdict, however, the court appointed six physicians who checked Mary's mental condition to confirm her sanity. They declared her *compos mentis*, fully sane, and hence capable to stand trial. After she had confessed to being in league with the Devil, enchanting the four children, and practicing image magic, Mary was condemned to death and hanged at Boston on November 16, 1688.

Despite Mary Glover's death, the strange behavior of the three Goodwin children continued. Cotton Mather, minister of Boston's Old North church, who had followed the case closely from its beginning, now took Martha into his house in order both to observe her behavior more closely and to apply some spiritual healing. Almost a year after their first appearance, the children's fits and strange behavior finally disappeared. Memories of the case of the Goodwin children continued to haunt public imagination, especially when other "afflicted" children emerged in Salem Village within four years.

AVIHU ZAKAI

See also: CHILDREN; MATHER, COTTON; NEW ENGLAND; POSSESSION, DEMONIC; SALEM; WARBOYS, WITCHES OF

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**GOYA Y LUCIENTES,  
 FRANCISCO JOSÉ DE (1746-1828)**

A world-famous Spanish painter, Goya's ample works contain some notable engravings and paintings dedicated to the themes of witchcraft and superstition. Goya's life coincided with the end of the Enlightenment and the beginning of Romanticism, as well as profound political and social changes in Spain after the War of Independence against Napoleon (1808-1813). These revolutionary years ended Spain's Old Régime, recognizing the principle of national sovereignty for the first time in Spanish history. Nevertheless, once the war ended, the monarchy was restored in the person of Fernando VII and absolutism returned to Spain. Despite his privileged position as the official court portraitist, Goya was moved by these events to go into voluntary exile in France in 1824, dying at Bordeaux four years later.

Goya's work on witchcraft and superstition followed a grave illness in 1792, which left him completely deaf. In opposition to the amiable and popular technique that had characterized his first epoch as a painter, he now turned his vision to the realm of the phantasms of imagination. In a famous series of 80 engravings called the *Caprices* (*Caprichos*, works of pure imagination), which were put up for sale in 1799, the theme of witchcraft appears clearly in 19 of them (numbers 44-48, 51, and 59-71). But many

others in addition to these also partake indirectly in this theme. For example, the 49th *Caprice*, entitled *Duendecitos* (*Gremlins*), oscillates between representations of an underworld of witchcraft (that of the gremlins) and anticlericalism, where monks are represented as gluttonous, lewd, dirty, and obese goblins. Similarly, the theme of prostitution and pimping links with the practices of love magic, each of these being present everywhere in contemporary Spanish society. In reality, as some critics have made clear, the world represented by Goya in the *Caprices* is not a simple accumulation of singular scenes, but presents a unity around the concept of the night, of gloom, and, in general, of everything which in the light of day and reason lies hidden behind appearances and conventions.

One idea appearing throughout the *Caprichos* is that of the "world of the other side," which corresponds to the world represented in the scenes of witchcraft, and, more concretely, with anything that parodies or reverses the Catholic religion, which Goya criticizes harshly in



Se Repulen (*They Spruce Themselves Up*), by Francisco de Goya, the celebrated Spanish painter of the Enlightenment, who depicted witchcraft satirically as superstition in many paintings. Here one witch clips the toenails of another, who has been partly transformed into an animal, while a third witch has become a bat. (Betmann/Corbis)

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Volume 2, E-J

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ABC-CLIO

Santa Barbara,  
Denver, CO  
Oxford, UK

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Cataloging-in-Publication Data is available from the Library of Congress

08 07 06 10 9 8 7 6 5 4 3 2 1

This book is also available on the World Wide Web as an eBook. Visit [abc-clio.com](http://abc-clio.com) for details.

ABC-CLIO, Inc.  
130 Cremona Drive, P.O. Box 1911  
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Typeset in 11/12 Garamond

This book is printed on acid-free paper ♻️

Manufactured in the United States of America