

When examined from this perspective, it is apparent that exorcism and magic are in fact opposite practices, the purpose of magic being to summon evil spirits and the purpose of exorcism being to drive them away. No one would deny that some exorcistic formulas and even manuals were (mis)used toward magical ends by some of their consumers, but the church's disavowal of these practices can and should be believed. This book's Achilles' heel is its determination to second-guess the very practitioners of the phenomenon it purports to study.

Novel features of this book include a chart comparing the 1614 authorized Catholic rite of exorcism, the *Rituale Romanum*, to the 1999 revised version, titled *De Exorcismis et Supplicationibus Quibusdam*, which is still not available in English. The author also had the opportunity to interview a practicing exorcist of the archdiocese of Westminster who was a founding member of the still-active International Association of Exorcists. The book develops a strong thesis: that throughout its long history, exorcism has grown organically and proven flexible and adaptive enough to reinvent itself with each new age to address that particular era's unique preoccupations. This study traces a jagged line on the graph where exorcism has ebbed and waned, becoming more prominent during certain time periods in response to a perceived crisis of faith. For example, a resurgence of demonology occurred in the thirteenth century in response to the Cathar heresy; likewise, a renewed interest in exorcism sprang up under Pope Leo XIII, who felt threatened by a Satanist global conspiracy orchestrated by Freemasons, in the nineteenth century.

The introduction acknowledges a plurality of available perspectives on this material other than the one employed here, namely that of church history. It would be possible to write a history of exorcism from a medical perspective, from an anthropological or sociological viewpoint or with an eye toward gender studies. But these are not the goals of this volume. The introduction contains a separate section on gender and status, perhaps in response to marketing pressures. But this is not the book's focus. What it sets out to do, it accomplishes well and in a remarkably clear, concise, readable format. Almost like magic—which, I still maintain, exorcism isn't.

Hilaire Kallendorf, *Texas A&M University*

La retórica del exorcismo: Ensayos sobre religión y literatura. Hilaire Kallendorf. Trans. Mauricio Childress-Usher. Biblioteca Áurea Hispánica 109. Madrid: Iberoamericana Vervuert, 2016. 358 pp. €44.

This volume brings together thirteen previously published essays; ten of them, which originally appeared in English, are here ably translated into Spanish. Covering topics as diverse as Hamlet's demons, pornographic adaptations of *La Celestina*, costumes in *autos sacramentales*, Morisco medical practices, and Don Quixote's madness, the essays

demonstrate the breadth of Kallendorf's interests and the depth of her erudition. Together they reflect a commitment to the idea that Renaissance literature is enriched when we become more fluent and more sympathetic readers of the period's religious discourses.

Readers unfamiliar with Kallendorf's work might well start with her superb essay (later developed as a monograph) "¿Qué he de hacer?: La comedia como casuística" (What am I to do? The *Comedia* as casuistry). A few critics had touched on casuistry in works by Calderón de la Barca, but before Kallendorf no one had called attention to the great number of Golden Age plays that include casuistic monologues that begin with some version of the phrase "What am I to do?" The *comedia* was popular, she concludes, not simply because it offered escapist entertainment but also because it provided a forum—outside the confessional—in which to observe "el espectáculo de una conciencia en acción" ("the spectacle of conscience in action," 167). This argument adds one more nail to the coffin of José Antonio Maravall's thesis that the *comedia* was above all an instrument of social and political control.

Another essay that deserves a place on graduate reading lists is "La retórica del exorcismo" (The rhetoric of exorcism). Here Kallendorf turns her attention to an important compendium of exorcism manuals, *Thesaurus Exorcismorum* (1608), arguing that exorcism owed its structure to the three branches of classical rhetoric: the judicial, the deliberative, and the apodictic. Exorcism, in other words, was imagined as a divine tribunal in which demons were tried, sentenced, and ritually expelled. In addition to providing a lucid mini-course in rhetoric, this essay offers a dramatic example of how Christian humanists succeeded in deploying classical rhetoric in the service of a Christian moral universe.

In the three essays on Cervantes, Kallendorf urges readers to take his demonological discourse seriously, that is, to consider that Cervantes's allusions to possession and exorcism are not strictly metaphorical. In "Las aventuras diabólicas de don Quijote, o el auto-exorcismo y el surgir de la novela" (The diabolical adventures of Don Quixote, or self-exorcism and the rise of the novel), for example, she argues that Don Quixote's madness is represented as a kind of demonic possession from which he ultimately frees himself. Should we read Don Quixote's liberation from his obsessions (or personal demons) at the end of the novel in a metaphorical key, or in doing so are we imposing our own indifference to the supernatural on Cervantes? Kallendorf suggests the latter, while I am more inclined toward the former interpretation. Similarly, in "La inquisición, ¿por qué deshace la cabeza encantada?" (Why does the Inquisition dismantle the enchanted head?), Kallendorf posits Cervantes's serious interest in Neoplatonic theories regarding objects possessed by demons. Readers will remember that in part 2, chapter 62 of *Don Quixote*, a wealthy Barcelona gentleman constructs an elaborate hoax. Don Quixote, Sancho, and his other guests are invited to pose banal questions to a supposedly enchanted talking head, to which the head provides equally banal answers. I would suggest (as does Sancho) that the apposite allusion is not to Ficino but Pedro Grulla—a legendary figure

famous for making prophesies about things that were ridiculously obvious. I am fully in agreement with Kallendorf's assertion that we need to place Cervantes within a wider network of cultural references—including the kinds of demonological and hermetic texts she explores in these essays—but I would counter that his engagement is seldom free from some degree of critical distance (in this case, ridicule). Like his contemporaries, Cervantes surely believed in the devil's power to influence human thoughts and actions, but also like some of his contemporaries, he was willing to entertain alternative etiologies for bizarre behavior.

In short, this is a welcome addition to the Biblioteca Áurea Hispánica series. It will introduce nonanglophone Hispanists to the work of an erudite, accessible scholar and invite anglophones to revisit her thoughtful essays.

Alison Weber, *University of Virginia*

Beyond the Cloister: Catholic Englishwomen and Early Modern Literary Culture.
Jenna Lay.

Philadelphia: University of Pennsylvania Press, 2016. x + 244 pp. \$65.

The importance of women to the survival of Catholicism in post-Reformation England has long been recognized but it is only in the last two decades that scholarly attention has brought into focus those Catholic Englishwomen who, from 1598 onward, crossed the Channel to join the English convents newly established in the Low Countries, France, and Spain. It was a life of exile in religious communities, which swiftly became writing collectives. Employing a variety of genres, they recorded their lives, wrote prayers, works of spiritual direction, poetry, and polemic and in doing so participated directly in the political, religious, and literary discourses of the day. Yet as Jenna Lay shows in this exceptional book, these women and their writings have been largely excluded from the record of English literary history.

Lay argues that this exclusion is a consequence of denial of their presence and relevance by Protestant critics, who, adopting specific and identifiable literary strategies, portrayed them as either irrelevant remnants of a pre-Reformation church or as rebels. Evidence of their output, she shows, not only contradicts this construction but forms a crucial tool with which to examine the English literary canon of the first half of the seventeenth century. In this meticulously researched, carefully argued, lucid book, she undertakes a careful reading of works by these women in parallel with those by canonical authors who were similarly preoccupied with literary, religious, and political issues. She directs us to read—and listen—between the lines of these texts and shows us how the lives and ideas of these Catholic women, expressed in their writings, got “under the skin of early modern authors and into their texts” (3). In so doing she reveals unexpected and persuasive new readings of these standards of the canon.