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Nota di contenuto	<p>Prologue--A Force Within: The Importance of Demonic Possession for Early Modern Studies -- A Paradigm of Theologemes for Literary Exorcism -- Introduction: The Morphology of Exorcism, or a Grammar of Possession in Spanish and English Literature, 1550-1700 -- Demoniacs in the Drama: Theatricalities of Comic Possession and the Exorcism of the Body Politic -- The Demon Enters the Body: Alonso de la Vega's <i>La duquesa de la rosa</i> -- Symptoms of Possession: Jonson's <i>The Devil is an Ass</i> -- Demonic Polyglossia: Ruggle's <i>Ignoramus</i> -- The Coach: Jonson's <i>Volpone</i> -- The Exorcist: Shakespeare's <i>Twelfth Night</i> -- The Lovers' Ruse: The Bugbears -- The (Mock) Exorcism: Shakespeare's <i>Comedy of Errors</i> -- Binding the Body: Timoneda's <i>Los menemnos</i> -- Relics, Holy Water, and Other Props: Shadwell's <i>The Lancashire Witches</i> -- The Successful Exorcism: <i>El pleyo que tuvo el diablo</i> -- Exorcizing the Body Politic: Zamora's <i>El hechizado por fuerza</i> and Middleton's <i>The Phoenix</i> -- Possessed Picaros and Satanic Satire -- An Erasmian View of Lazarillo's Fifth Tratado -- Another Picaro and Another Alguacil endemoniado: Quevedo's <i>Buscon, Suenos, Satirical Poetry</i>, and <i>La endemoniada fingida</i> -- Alguacil endemoniado or Demonio alguacilado? -- 'The Experienced Mysteries of Damnation' -- 'Da ... al discurso miedo': The Printing of Forbidden Knowledge -- 'Libido sciendi' -- Romance, the Interlude, and Hagiographical Drama: The Humanization of Possession and Exorcism -- Romance, the Interlude, and the Restoration of Order: Cervantes' <i>Persiles</i> and Lope's <i>La endemoniada</i>.</p>
Sommario/riassunto	<p>Exorcism and demonic possession appear as recurrent motifs in early modern Spanish and English literatures. In <i>Exorcism and Its Texts</i>, Hilaire Kallendorf demonstrates how this 'infection' was represented in some thirty works of literature by fifteen different authors, ranging from canonical classics like Shakespeare, Cervantes, Ben Jonson, and Lope de Vega, to obscure works by anonymous writers. From comic and tragic drama to picaresque narrative and eight other genres, possession worked as a paradigm through which authors could convey extraordinary experience, including not only demonic possession but also madness or even murder. The devil was thought to be able to enter the bodily organs and infect memory, imagination, and reason. Some came to believe that possession was tied to enthusiasm, poetic frenzy, prophecy, and genius. Authors often drew upon sensational details of actual exorcisms. In some cases, such as in Shakespeare, curing the body (and the body politic) meant affirming cultural authority; in others, as with Zamora, it clearly meant subverting it. Drawing on the disciplines of literary theory and history, <i>Exorcism and its Texts</i> is the first comprehensive study of this compelling topic.</p>

