

The strongest aspect of Suzuki's work is the compelling proliferation of *intersections* between class and gender: apprentices' and women's discursive attempts to create a political identity for themselves overlap and depend upon each other throughout the "long seventeenth century." Suzuki introduces so many different texts, however, that the analysis of each one is often necessarily brief. The effect of the study is cumulative and demonstrates the growing recognition—if not acceptance—of subordinate subjects' ability to contribute unsolicited opinions to the early modern English political sphere. Suzuki's work will be of special interest to scholars invested in transcending traditional time period demarcations as well as those who value the conjunction of political theory, literary texts, and political tracts. Although the chapters and epilogue do not fulfill the introduction's promise to trace the status of the "subject" as it develops from "political subjection that enables subjecthood . . . to subjectivity" (25-26), the book is particularly valuable for its sustained investigation of apprentices' and women's *public* and *political* self-determination, given the current critical interest in early modern discourses of domesticity.

Armando Maggi. *Satan's Rhetoric: A Study of Renaissance Demonology*. Chicago: University of Chicago Press, 2001. 256 pp. Review by EUGENE R. CUNNAR, NEW MEXICO STATE UNIVERSITY.

Armando Maggi has written an unusual and significant book on Renaissance demonology. Maggi provides a detailed linguistic and rhetorical analysis of five early modern texts on demonology, arguing that these texts are grammar books that attempt to delineate how Satan's rhetoric works in and on the human mind. Whereas most historians have focused on the social history of demonology and witchcraft, Maggi wants to explore the psychological, philosophical, and literary manifestations of demonic linguistics as those which subvert and disorder the moral and natural order of creation. According to Maggi, devils are semioticians who have lost their linguistic connection with divinity

and who create syllogisms about human behavior and try to infect humans with their unspoken language. Building on the theoretical work of Michel de Certeau and Louis Marin, Maggi explores the paradoxical nature of demonic discourse within Renaissance culture. Maggi's study utilizes the traditional texts on demonology such as Nider's *Formicarius*, the *Malleus maleficarum*, and Guazzo's *Compendium maleficarum*, but has them interact with other almost forgotten texts.

In chapter one, Maggi analyzes Sylvester Prierio's *De strigimagarum daemonumque mirandis* (1521) as a central text exploring the way the devil constructs his own idiom through a process of semiotic interpretation. Devils devour humans in an act of linguistic expression in which the human mind is possessed. Borrowing from Augustine's theories on language, Prierio argues that both good and bad angels deliver someone else's discourse. The bad angel or devil creates a syllogism that may cause the possessed to become the devil's disciple or lover (witches, Jews, sodomites) or suffer melancholic possession. Because devils have abandoned the Word, acts of knowledge for them are acts of annihilation in which they erase a human's soul and mind. In this fashion the devil can contaminate the Bible or the texts of the Church Fathers. In contrast, a good angel's thought derives from the Word and returns to the Word.

Maggi analyzes the Portuguese inquisitor, Manuel do Valle de Moura's *De incantationibus seu ensalmis* (1620) in chapter two. De Moura's text discusses *ensalmus*, a term used to define good and evil invocations and formulaic expressions in Catholic and popular rites. Maggi perceives this text as a complex linguistic analysis of how words influence reality, especially those in the Church's rituals, exorcisms, and prayers. In contrast, the devil's signs involve loss in creation and are compared to Sodom's metamorphosis. For de Moura, sodomites are those who have given themselves to Satan and include witches, Protestants, and Jews. For Maggi, de Moura's

work is a major text in the Inquisition because it provides a linguistic explanation of the Church's hatred of women, homosexuals, and Jews.

In chapter three, Maggi investigates Girolamo Menghi and Valerio Polidori's *Thesaurus exorcismorum* (1608) as the authoritative Renaissance collection of exorcisms. If demonic possession is a linguistic act, then the linguistic act of exorcism is an appropriate remedy. The six separate treatises that make up this collection are treated as interdependent texts that have similar structures as they try to impose silence on the devil. The texts analyzed are Menghi's *Flagellum daemonum* and *Fustis daemonum*, Polidori's *Practica exorcistarum* and *Dispersio daemonum*, Visconti's *Complementum artis exorcisticae*, and Stampa's *Fuga Satanae*. Because devils speak the idiom of the mind, exorcism aims to erase the devil's presence in the body through well-structured discourse. The possessed experiences *clamores*, incoherent linguistic expressions. The exorcist must discover the name of the devil and connect the name with its image in order to expel the devil. Linguistically, the exorcist must impose silence on the devil for the possessed to recover. When a very cold wind comes from the victim's anus or ears, then the devil is exhaled from the victim.

In chapter three Maggi returns to a subject on which he has written a separate full study, the *Probation* of St. Maria Maddalena de'Pazzi. This mystic experienced almost daily dialogues with the Word and is assaulted by bad angels and the devil, leading to extreme bouts of melancholy. Using contemporary medical accounts of melancholy, Maggi explains how the devil is able to possess the melancholic mind. Psychologically, Pazzi's melancholic possession is a form of linguistic exile from the Word, a paradoxical excess of memory. Consequently, the melancholic withdraws from the mind because the mind is infected by memories of guilt. Maggi contextualizes Pazzi's struggle by comparing it with the journey in Dante's *Purgatorio*.

In chapter five, Maggi explores the physician Girolamo Cardano's *Metoposcopia*, a work on physiognomical divination. Facial signs become the markers of one's physical as well as spiritual health. Maggi situates his study within the broader contexts of Cardano's philosophy in order to focus on the author's concept of demonology as those manifested in dreams and visions. For Cardano, demonic presence must be understood within the concept of mind. Bad demons induce false and deceptive images in the mind of the possessed. Maggi concludes this chapter by connecting Cardano's concept of demonology to various facial expressions and psychological states, especially melancholy.

Maggi's text is a difficult and complex study involving detailed analyses of works whose vocabularies and contexts are complex. However, such analysis is necessary for Maggi to support his thesis that demonic possession is a linguistic act. His rhetorical analysis of the various verbal systems that devils use in perverting language and invading human minds provides new and important ways in understanding a facet of early modern culture that often seems incomprehensible to us. Similarly, his rhetorical analysis of exorcism texts reveals how the Church attempted to undo Satanic rhetoric.

Kevin Sharpe and Steven N. Zwicker, eds. *Reading, Society and Politics in Early Modern England*. Cambridge: Cambridge University Press, 2003. ix + 363 pp. \$70.00. Review by JEFFREY JOHNSON, NORTHERN ILLINOIS UNIVERSITY.

This collection of essays takes as its subject the history of reading, and the purpose of the volume, as Kevin Sharpe and Steven N. Zwicker clarify in their Introduction is "to bring into central focus the critical and historical hermeneutics of early modern reading," as well as to explore the ways "in which reading might fashion us as scholars, students and citizens" (24). Throughout their introductory remarks, the volume editors emphasize the reading communities of early modern England, and while they properly acknowledge that the concept of interpretive communities