

poetry enabled “both an agenda and a voice for their rebellion” (197). In the final chapter of the volume, Justice examines Frances Burney’s turning away from coterie manuscript circulation and her use of the marketplace of print. As a writer who encouraged the emergence of print as the primary medium of publication, Burney was, Justice argues, “a woman author who shaped the literary history that is occasionally described as ‘male’” (202).

The best chapters in the book (including Rienstra and Kinnamon’s; Ezell’s; Eicke’s; and King’s) tend to be those that extrapolate out from the specifics of their case studies to interrogate broader methodological questions about the way we classify and describe early modern literary cultures—questions that Justice lucidly articulates in his Introduction. In the less successful chapters, particularities function to constrain discussion and implications are left unexplored. But as a book which sets out to nuance grand narratives through careful case studies, *Women’s Writing and the Circulation of Ideas* is a clear success. Perhaps most valuable of all, the chronological sweep is far broader than most comparable volumes which often jolt to a disappointing halt at 1660. Inevitably, certain important areas of enquiry are not included: women’s letter-writing, for example—where female manuscript agency was significant, as James Daybell, among others, has shown. In a collection which considers manuscript and print, that third mode of publication—performance—is rarely discussed. And there is, with some exceptions, a certain narrowness of social rank among the women writers considered (one-third of the book is devoted to members of the Sidney circle). But these are only cautious caveats: Justice and Tinker’s volume is undoubtedly a welcome and useful addition to the field of women’s writing and the cultures of manuscript and print.

Mihoko Suzuki. *Subordinate Subjects: Gender, the Political Nation, and Literary Form in England, 1588-1688*. Aldershot, UK: Ashgate, 2003. x + 330 pp. + 6 illus. \$79.95. Review by ELISA OH, BOSTON UNIVERSITY.

Mihoko Suzuki's study of the evolution of political self-definition by women and apprentices traces a continuum of political discourse from late Elizabethan England through the Restoration. This book will be of most use to scholars interested in gender and class issues, because Suzuki seeks to demonstrate equivalences between early modern women and apprentices as "subordinate subjects," whose political identities were officially subsumed by their husbands and masters. Nevertheless, both groups actively petitioned Parliament through the mid-seventeenth century, and, in doing so, they constructed themselves as valid political subjects who had equal rights to public speech about collective complaints and national issues. Suzuki sets out to disprove political theorists such as Laclau and Mouffe who claim that the political concept of democratic equality did not emerge until the French Revolution in the Declaration of the Rights of Man (1791). Her analysis of literary and nonliterary texts, including plays, petitions, pamphlets, broadsides, satires, and embroidery, demonstrates that women and apprentices articulated an "egalitarian political imaginary" (4) over a century earlier.

Suzuki is also interested in the "ideology of form," which appropriates Fredric Jameson's theory that genres are "literary *institutions*, or social contracts between a writer and a specific public" ("Magical Narratives" 106). For example, the genre or form of petition itself carries the implicit message that the authors have the right to public speech and recognition as independent political agents. Suzuki proposes to extend an analysis of the ideology of form to include the gendered messages that genres can convey; she claims that while male writers "work within the available paradigms, and confirm the prevailing ideology of forms, women writers often subvert the implications of the forms they use" (14).

Suzuki begins by juxtaposing the political reality of serial apprentice riots in the 1590s with sympathetic—and even subversive—representations of apprentices as cheerful participants in the social order in Holinshed, *The Book of Sir Thomas More*, *Jack of Newbury*, apprentice plays such as *The Knight of the Burning*

*Pestle*, and Bolton's treatise *The Cities Advocate*. Throughout the time period studied, Suzuki demonstrates how the construction and legitimation of apprentices' political identity depended upon scapegoating and excluding women and foreigners from political discourse. Through military service and petitioning Parliament during the Revolution, apprentices defined an increasingly self-confident collective identity from 1641 to 1659. Early petitions address specific grievances such as "lawfull recreation" days, but eventually they broadened their demands to include national issues such as the disbandment of the army and the legality of Parliament (136). In the petitions, the apprentices represent themselves as what Gramsci calls the "national-popular," but they also identify with the privileged position of enfranchised master that they anticipate attaining in the patriarchal hierarchy.

Starting in the 1590s, Suzuki finds examples of women who ally themselves with subaltern males to commit husband-murder in *Arden of Faversham* and *A Warning for Fair Women*. The "hybrid" form of the domestic tragedy allows the dramatization of "the potential equivalence between rebellious wives within the household and ambitious males who refuse to acquiesce to their subordinate position in the social order" (90). The similarly "hybrid" form of problem comedy permits Isabella to effect a public political intervention in *Measure for Measure*, though her success is predicated on the duke's permission. The writings of Anne Clifford, Aemilia Lanyer, and Rachel Speght demonstrate strategic revision of the forms of genealogical history, epideictic and devotional poetry and biblical history in order to "articulate women's claim to political subjecthood" (110) and to advance a claim of political equality with men. Professing to write for all women in "Salve Deus Rex Judaeorum," Lanyer deconstructs the patriarchal subordination of women by foregrounding Pilate's wife's resistance to male hegemony and reinterpreting Eve's responsibility for the Fall. Speght similarly displays her learning when she points out the historical context of biblical passages and the consequent constructed quality of misogynist social institutions based on faulty exegesis.

Women also repeatedly petitioned Parliament during the Revolution and defended their right to do so. Apprentices' petitions, however, met with more favor than women's petitions, which elicited satiric responses. Suzuki shows how a seventeenth-century backlash against women's attempts at political participation constructed women as socially, mentally, and physically disorderly in order to deny them political rights. In a later chapter on the Restoration, she sees the continuation of this cultural effort to "delegitimiz[e] women's political participation in order to affirm the commons' place in the political nation"(203); Otway's *Venice Preserv'd*, *The Knavery of All Trades* and vicious satires about Charles II's mistresses and prostitutes seducing apprentices to sin express contemporary anxieties about female and subaltern political intervention.

Suzuki complicates the political categorization of traditionally designated "royalist" women during the Revolution by locating sympathy and identification with lower class and parliamentary women in embroidered pictures and caskets and the writings of Margaret Cavendish. The royalist girls' embroidery often featured heroic women from the Bible and depicted scenes from the women's perspective, such as the image of a triumphant and fully clothed Susanna next to the naked Elders being stoned. Such images undercut the ostensible patriarchal and royalist values that stitching religious subjects was supposed to instill. Similarly, Cavendish manipulates the ideological implications of literary form by using the genre of classical oration to publish her opinions on political theory, recent history, and women's role in society. In her *Orationes of Divers Sorts*, *The Female Academy*, and *Bell in Campo* Cavendish is able to juxtapose and explore multiple arguments about women's political rights without privileging one view. In the later seventeenth century, Suzuki focuses on the assertive political writings of Elizabeth Cellier and Elinor James, both of whom exploited their access to print culture to disseminate their criticism of social institutions, religious issues, and public policy. These women, Suzuki claims, benefit from the legacy of political self-assertion established by preceding generations of petitioning women and apprentices.

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