Teaching Other Voices is an invaluable tool for both young and experienced teachers. A creative and innovative addition to The Other Voice, it offers a refreshing variety of pedagogical approaches, including specifically guided readings, letter-writing and autobiographical narrative as written assignments, and role-playing in the classroom, all for a wide range of disciplines and teaching contexts. One of its highlights is an appendix that summarizes the multiple teaching strategies presented in its rich chapters, along with typical student responses and challenges. For those who have not had broad exposure to the series, this volume introduces fascinating subjects to its readers and helps to make early modern women and their religious writings come alive for both teacher and student alike.

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Zayde (1670–71) represents one of the last early modern French romances, a genre characterized by sentimental plot twists framed within a succession of travels, misfortunes, separations, and reunions. Set in medieval Spain, within the background of both the so-called “reconquista” and the Mediterranean religious conflict, it recounts the deeds and misadventures of the sentimental relationship between the Spanish noble Consalve and the mysterious Zayde, whose ship wrecks on the Catalonian shores. The reader knows only her name and the tortuous conjectures that Consalve makes about her, since the two characters do not speak the same language. The first part of the romance is of special interest within the history of discourse on women. Because of the lack of verbal communication, the narrative is told from the perspective of Consalve, who strives to interpret Zayde’s actions, reading her as a mysterious sign to be deciphered. Although at the denouement the reader finds out that Consalve’s inter-
pretations were mostly correct, the bulk of the story explores masculine anxieties over women as tokens for interpretation and appropriation.

Considering that *Zayde* belongs to a narrative genre that has become somehow alien to modern literary tastes, Nicholas Paige manages to render the text accessible for the non-expert reader, contextualizing it within its ideological and literary frame. The introduction provides a useful and comprehensive guide that covers the main aspects of why this text is still interesting for a modern audience. Paige describes in a concise yet clear manner the complex intricacies of authorship involved in Lafayette's literary society: how court literature was produced, circulated, and consumed, and how anonymity, patronage, and female authorship were articulated within this system. Paige makes a strong claim that Lafayette was actually rewriting the genre from inside, by turning it into a meta-discursive, self-reflexive “pastiche of romance,” as he labels it. Paradoxically, the genre would be shortly gendered as intrinsically feminine with the rise of the realistic novel, at which point romance lost its engaging capacity as a literary vehicle suitable for conveying ideals of civility and masculinity.

If, due to editorial constraints, Paige’s analysis is not exhaustive, it raises questions worth exploring. Although he accurately addresses the importance of the influential Spanish Moorish tales, his commentary invites readers to explore further the specific ideological connotations of the image of Islamic Spain within the broader discourse of Orientalism in seventeenth-century France. More important for women’s studies, reflections on the Orientalization of internal European Others could shed light on the development of early modern feminine identity and how it is constructed by either opposing or appropriating other categories of difference.

A “Note on Translation” is included, in which Paige rightly addresses and justifies some issues of his translation, such as his selection of the subtitle “A Spanish Romance” instead of the more literal but misleading “A Spanish History,” and the preservation of the archaic but original *Zayd* over the modern spelling *Zaïd*. More importantly, he states explicitly the criteria and choices for modernizing certain typographical features for the sake of rendering the text accessible to modern readers, preserving at the same time the rhythm of Lafayette’s idiosyncratic prose. He has also care-
fully compared to his own work earlier seventeenth- and eighteenth-centu-
ry translations into English. The result is a text that is easy to read while at
the same time respecting the conventions and peculiarities of the original
seventeenth-century prose. The notes, which are limited in number, serve
to clarify some specific nuances of the French language that are lost in
translation as well as historical information mentioned in the narrative.

Nicholas Paige has provided a much-needed modern translation
of a text essential to the understanding of how discourses of gender and
religious difference intersected in early modern Europe. It will be of inter-
est not only for scholars working on French literature, but also for those
conducting research in early modern Orientalism, Mediterranean Studies,
and narrative theory. Taking into account the effort that Paige has devoted
to clarifying the historical context and to making the text accessible to the
modern reader, it could even suit the needs of undergraduate courses.

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Ed. and trans. Rouben Cholakian and Mary Skemp. Chicago and
0226142701.

As part of the series, “The Other Voice in Early Modern Europe,” Rouben
Cholakian and Mary Skemp have here edited and translated a large part of
Marguerite de Navarre’s œuvre. This in itself is cause for celebration, since
some of the works had never been translated before (such as the Spiritual
Songs and the verse epistles the authors choose to include). The book
forms a very convenient ensemble which allows the Renaissance scholar as
well as the undergraduate the opportunity to view at once a great part of
the Queen of Navarre’s writings.

The “Series Editors’ Introduction” places not only the book, but the
entire series of which it is part, into context and explains the series’ rea-
son for being. As its title makes clear, “The Other Voice in Early Modern