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
Europe” opens a space for voices that were, during the period concerned (1300–1700), not well heard or not heard at all. While Marguerite was one of the most famous French Renaissance writers and was recognized in her own time, it is true that her collection of short stories, the *Heptameron*, has almost completely occluded the rest of her work. Cholakian and Skemp’s contribution is especially valuable in making these pieces available to the English-speaking reader.

The bilingual format makes it easy to go back and forth between the French and the English; regretfully, the few *Heptameron* passages chosen are the only parts for which the French is absent. Moreover, given that this text is the one for which translations can be easily located, one might wish that Cholakian and Skemp had left it aside altogether and translated, for example, a few more epistles and songs, pieces that also represent extra difficulty for the undergraduate reader. The bilingual format allows the reader to see that the translations are respectful of the vocabulary and context of the Renaissance and yet also mindful of the modern reader.

The introduction to Marguerite’s work is obviously written for the “novice reader” (373) who is discovering at once the Renaissance and Marguerite. It covers historical context (religion, politics, culture) and Marguerite’s life and works and briefly analyzes the most famous parts of her writing. It is a clear and useful presentation for the undergraduate student. It might be regretted that the editors make many definitive judgments on Marguerite and her works. For instance, it is not as obvious as they would like us to think that the voice of this or that character in the *Comedy of Mont-de-Marsan* or in the *Heptameron* is Marguerite’s voice. The *Heptameron*’s tenth novella may be autobiographical, but a close reading reveals that the lesson to be drawn from it is far more ambiguous than a simple condemnation of male brutality. In the same way, it does not serve the richness and depth of Marguerite’s work to label her as a “feminist,” a word whose meaning, after all, scholars and activists still debate, especially when used in reference to the early modern period.

Finally, while the editors provide precious historical background, they are sometimes careless, such as when they describe the captivity of François I’s two sons: it is the first- and second-born sons, François and Henri, then eight and seven, who were held at Charles Quint’s court from
1526 to 1530, not Henry (Henri?) and Charles, the third-born son, who was then four and stayed in France.

Nevertheless, Marguerite de Navarre, A Bilingual Edition, is a welcome addition to the world of Renaissance readership and scholarship.

Eve-Alice Roustang-Stoller
Independent Scholar


Originating in the 2005 Medieval, Renaissance, and Baroque conference on “The Rule of Women” at the University of Miami, this interdisciplinary collection has united well-known early modern female rulers with their lesser-known, but no less interesting, “sisters.” From the outset, editors Anne Cruz and Mihoko Suzuki indicate that the aim of the project is to examine the concept of women’s rule beyond the usual approach of focusing on one woman and her country, and instead join together multiple early modern female leaders in a single volume that asks the reader to draw appropriate comparisons.

Cruz and Suzuki have divided the volume into two parts. The first five chapters examine various female rulers and the strategies they and their contemporaries used to defend the soundness of a woman’s rule. Two of these essays, by Tracy Adams and Éva Deák, excellently demonstrate women’s struggles to assume authority over systems entrenched in patriarchy. Adams’s essay discusses the efforts of Christine de Pizan to rally the French people to the side of Isabeau of Bavaria, the wife of the mad king Charles VI. Adams adroitly argues that de Pizan intended to instruct her readers (and listeners) in the concept of queenship and affirm for them that such women were worthy leaders. Similarly, Deák’s tightly written essay gives modern readers a rare look into Central European monarchy by examining Catherine of Brandenburg during the years 1626 to 1630, the last of which she served as the Elected Prince of Transylvania. Deák’s goal in this essay is not to chal-