

focus on the intimate spaces that women shared with their nonhuman companions. In the first study in English of Francisco de la Torre y Sevil's *The Confession with the Devil*, John Beusterien asserts that the play propagates racism through its depictions of Blackness as synonymous with lasciviousness and monstrosity. Beusterien's reading of masculine erotic desire for a Black Madonna icon alongside Tucapel's rape of Francesca reinforces racial stereotypes that deny agency to Black subjects.

The final essays examine innovations to the epic genre that prioritize and problematize military and heroic ambitions. Diana de Armas Wilson's succinct essay considers the life of Uludj Ali, from his beginnings as a Christian captive to Ottoman admiral. The essay's strength lies in its incorporation of Turkish sources and connection to Cervantes's fictionalized Uchalí in "The Captive's Tale" to illustrate how it was ultimately Uludj Ali's love for the Mediterranean Sea that fueled his impulsive conversion and loyalty to the sultan. Jason McCloskey's rereading of Lope de Vega's *Jerusalem Conquered* as an Aristotelian tragedy instead of a heroic romance through the visual descriptions on the walls expose the internal divisions within the Spanish military, displacing the heroic ethos of the poem and challenging us to critically reflect on the Spanish army's unheroic performance.

Ana María Laguna's final essay juxtaposes receptions of the role of *eros* in *Don Quixote* by the Generations of 1898 and 1927. By analyzing how each group's divergent sensibilities complicate and contest more traditional assessments of Cervantine love, the essay captures the overarching theme of the volume that writing about love is neither simple nor one-sided, as the works of Cervantes and his contemporaries illustrate.

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doi:10.1017/rqx.2023.179

Jewish Poetry and Cultural Coexistence in Late Medieval Spain.

Gregory B. Kaplan.

Jewish Engagements. Leeds: Arc Humanities Press, 2019. xvi + 84 pp. \$79.

The many pilgrims who walk the Camino de Santiago (Way of Saint James) each year, and its French road in particular, which leads from the Pyrenees all the way to the celebrated shrine of Santiago de Compostela—nowadays a month-long journey—hardly ever think about the trail's Jewish past. Loaded with Christian symbolism, and with its medieval *Juderías* (Jewish quarters) long gone, clues for Jewish presence at the Camino are to be found somewhere else.

Gregory B. Kaplan's new study invites its readers to explore the *cuaderna vía* (four-fold way) poetry, named after its metrical form, which French monks from the order of Cluny brought to the Castilian monasteries along the Camino. There these verses were recited to pilgrims, sometimes using anti-Judaic motives to reach a diverse audience and

to draw travelers coming from different parts of Europe to the monasteries. Here the story becomes even more interesting: among the listeners who fell in love with this poetry were the Jews of the Camino, about some of their communities we also learned recently from Maya Soifer Irish's excellent book: *Jews and Christians in Medieval Castile: Tradition, Coexistence, and Change* (2016). They sold property to their Christian neighbors or worked as artisans in their service.

The first chapter shows how the old French norms of *cuaderna vía* found new home in Castilian and delve into the transmission of Alexandrine verses into this evolving language. It focuses mostly on monasteries on the road from the Cantabrian coast to the city of Burgos, where the Romanesque Route met the French one. In the second chapter, the author suggests that the poem "El Dio alto que los çielos sostiene" (Lofty God who sustains the heavens) was not only written in the tradition of the *cuaderna vía*, but probably had Jewish authorship, for its usage of rabbinic material and for the features it shares with a much more well-known poem, on the biblical Abraham and King Nimrod (nowadays a popular Ladino, Judeo-Spanish song). Variation in style is explained by the fact the Jews mainly wrote in Hebrew, while Castilian was to some extent new for them.

Chapter 3 moves to a more mature Jewish writing of *cuaderna vía*, as reflected in Sem Tob de Carrión's celebrated mid-fourteenth-century *Proverbios Morales*, which the poet dedicated to King Pedro I. Carrión de los Condes, where the poet lived, was a popular Camino destination, and the author develops the argument that it was in the nearby Cluniac monastery of San Zoilo that Sem Tob mastered the poetic form to its perfection, after studying with the local clerics. The Camino, the monastery, and the poem were thus sites of inter-faith artistic cooperation. Additionally, this rich chapter situates Sem Tob's work within a wider context, such as the local tensions between rabbinical Jews and the Karaite community, or what seems to be the poet's response to the anti-Judaic discourse of the famous convert Abner of Burgos. This chapter is the most rewarding one for readers who do not study poetry in particular (as the author of this review), while the other chapters require more technical expertise.

The last chapter studies the *Coplas de Yoçef* dedicated to the Old Testament Joseph and written in the *cuaderna vía* tradition in Hebrew characters. It also traces its influence on post-expulsion Sephardi poetry; in a testimony brought before the Inquisition at the end of the fifteenth century, a converso recited from memory almost three hundred stanzas of Sem Tob's *Proverbios Morales*.

Even when speculative, the author's argument is still inspiring, as he uses the little evidence that survived to draw an appealing scenario of cultural exchange. His assertion that his findings challenge the historiographical emphasis on violence is somewhat dated, as dichotomous readings of medieval Spain—toleration or oppression, cooperation or violence—are long gone. Photos of the monastery and of other locations mentioned along the book help set the scene, but a more extensive reflection on the meaning of the author's findings could have contributed to this appealing small book. How does our reading of Sem Tob's work change once we are able to place its cultural production

on the physical and cultural map of medieval Castile, at a specific site? Or what does a place add to our understanding of such cultural processes? This valuable study allows us to consider such questions and contributes to our knowledge of Jewish-Christian cultural interaction in a less-studied part of medieval Castile.

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doi:10.1017/rqx.2023.180

Love, Power, and Gender in Seventeenth-Century French Fairy Tales.

Bronwyn Reddan.

Women and Gender in the Early Modern World. Lincoln: University of Nebraska Press, 2020. xx + 234 pp. \$65.

It is a well-known fact that fairy-tale princes and princesses will brave any obstacle in the name of love before getting married and living happily ever after. To a modern readership heavily influenced by Disney's reworking of well-known stories, idealized love is at the core of the fairy tale genre. In *Love, Power, and Gender in Seventeenth-Century France*, however, Bronwyn Reddan questions the monolithic representation of fairy-tale love, especially in the works of seventeenth-century women writers, or conteuses. She argues that conteuses use "their tales (to) develop a nuanced and complex theory of love that critiques the gender politics of courtship and marriage in seventeenth-century France" (4).

Rejecting "ahistorical definitions of fairy-tale love as a timeless or universal emotion" (12), Reddan develops a history of emotions methodology based on the work of Barbara Rosenwein and Monique Scheer to locate practices of love in their sociohistorical contexts. Across the two parts of her monograph, she shows that the diverse expressions of fairy-tale love found in the conteuses' writings are emotion scripts reflecting "the norms of emotional expression learned by members of an emotional community" (16).

The first part of *Love, Power, and Gender in Seventeenth-Century France*, entitled "Formation of a Literary Emotional Community," applies this definition to the conteuses. Showcasing their real-life bonds, but also textual strategies of solidarity and the identification of an ideal audience through framing texts, Reddan follows Allison Stedman in arguing that conteuses reimagined earlier salon sociability as a literary practice shared by an emotional community of writers and readers. "A Shared Vocabulary of Love," the second chapter of part 1, turns to the specific language used by conteuses to write about love and its inscription in the seventeenth-century debate on emotions and passions. Comparisons with male conteurs and close readings of tales suggest that conteuses were far more influenced by their salon predecessor Madeleine de Scudéry's "Carte de Tendre" (1654), which presented a nuanced reading of love's possible outcomes, than by philosopher René Descartes's *Passions of the Soul* (1649).