

wonderful treatise, there were French plans—accompanied by maps—to conquer and dismantle the Ottoman Empire (for the seventeenth century, see T. G. Djuvara, *Cent projets de partage de la Turquie (1281–1913)* [1914], 190–239). The military and conversionary ideology that promoted—and still promotes—the study of Islam cannot be ignored: the study of Islam was not neutral, then or now.

It is unclear why Bevilacqua left out the Arab and Arabic-speaking members of the republic of letters. For him, the republic was an exclusionary European project. But at the beginning of the seventeenth century, Moroccans and Egyptians contributed to the Arabic scholarship of Thomas Erpenius, Jacob Golius, and others; Erpenius hosted Ahmad ibn Qasim in his house in 1613. At the same time, and far more influential, were the Maronite scholars from Lebanon: Jibrāʿil al-Ṣuhyūnī, Ibrāhīm al-Ḥāqilānī, Yūḥanna al-Ḥaṣrūnī and a score of others until the end of the eighteenth century. These men were native Arabic speakers in “the oriental center of all Europe” (Nasser Gemayel, *Les échanges culturels entre les Maronites et l’Europe* [1984], 71), and they engaged with some of the scholars whom Bevilacqua examines: al-Ṣuhyūnī knew Pococke and was praised by Brian Walton, and al-Ḥāqilānī controverted with John Selden—the bibliography of his writings fills ten pages in Gemayel’s magisterial study. They wrote theological treatises in Latin, translated from and to Arabic, Syriac, and Latin, and participated in the making of the Paris Polyglot Bible. They moved between Paris, Rome, Madrid, North Africa, and Mount Lebanon, showing how much the republic of Arabic letters went far beyond the book’s Eurocentric scope. Arabic, after all, was also the language of Eastern Christian scholars—a point completely ignored in the book.

Finally, do modern Arab scholars agree with Bevilacqua that the European members of his republic of Arabic letters did indeed introduce a new view of Islam? The controversy about them, first discussed in the three-volume study by the Arab scholar Najīb ‘Aqīqī of *al-Mustashriqūn / The Orientalists* (3rd ed., 1965), would have been valuable to include. It is unfortunate that Bevilacqua excluded Arabs from the Arabic republic of letters.

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Levi’s Vindication: The “1007 Anonymous” as It Really Is. Kenneth Stow.
Cincinnati, OH: Hebrew Union Press; Pittsburgh, PA: University of Pittsburgh Press,
2017. xvii + 250 pp. \$29.95.

Levi’s Vindication is an updated and expanded version of an argument first made by the author in 1984 (*The “1007 Anonymous” and Papal Sovereignty*). In that earlier work, Stow sought to prove that the text known as the “1007 Anonymous” was not a contemporary account of an anti-Jewish episode that took place in early eleventh-century

France, as it purported to be, but rather a work of fiction composed in the thirteenth century. (This argument had first been forwarded in 1906 by Israel Levi—hence the title of the book under review.) Citing several apparently anachronistic elements in the narrative (which claims that King Robert of France martyred dozens of Jews, but that the assault was finally stopped when a heroic rabbi appealed to the pope), Stow argued that the work laid out a sophisticated Jewish theory about papal Jewish policy that reflected thirteenth-century conditions. In Stow's view, the goal of the "1007 Anonymous" was to offer a veiled warning against looking to secular rulers for protection and recommend instead that Jews learn and make use of the nuances of papal theory.

Stow's 1984 publication received a fair amount of pushback, but its redating of the "1007 Anonymous" was persuasive. Strong arguments included the facts that the descriptions of the martyrdoms are clearly influenced by the Hebrew chronicles narrating the 1096 Rhineland massacres; the wording of the declaration issued by the pope repeats practically verbatim the wording of the papal bull *Sicut Judaeis*, which dates to ca. 1120; the term *Lotharingia* would not have been used before the thirteenth century to describe the region including Rouen, as it is in the text; the term *apiphior*, used of the pope, belongs to the thirteenth century; and although the text declares that its Jewish hero and his family went to settle in Flanders, there is no evidence for any Jewish settlements in Flanders before the thirteenth century. Moreover, as Stow argued, the handful of early eleventh-century Latin texts describing various anti-Jewish episodes do little to confirm the historicity of the "1007 Anonymous"—they are either not truly analogous to the alleged 1007 martyrdoms or are of dubious historicity themselves. More fundamentally, in his 1984 work Stow rightly noted that in the early eleventh century popes were far too weak to exercise the kind of power depicted in the text and that there is no record of royal hostility toward Jews in the eleventh century. Less compelling was a rather convoluted argument regarding the currency of R. Jacob's bribe. And it goes too far to call this disjoint fantasy of Jewish suffering and salvation, presumably written to console Jews in uncertain times, "the maturation of a long-developing operative strategy" (48).

Levi's Vindication reiterates and in some cases elaborates or modifies the earlier assertions about the anachronistic or ahistorical aspects of the text, pushes back against various critics of the 1984 publication, and offers an entirely new argument based on literary criteria. Specifically, the new book highlights several passages apparently borrowed from *La Quête du Graal*, a work composed at some point after 1220, and suggests that the Hebrew narrative was powerfully influenced by this vernacular romance.

The turn to literary analysis, and to reading the text in light of the broader cultural milieu, is eminently sensible and potentially fruitful. The echoes of romance in the narrative do indeed support a compositional date in the mid-to-late twelfth or thirteenth century. Unfortunately, the argument is not pursued in a systematic way. Little of the rich scholarly literature on textual analysis, narrative technique, or chronicle structure

and strategy is drawn upon (though Brian Stock is cited). The parallels with the *Quête du Graal* (and thus the post-1220 dating) are not quite so tight as claimed. The discussion of the magical sword that turns on its wielder would have profited from further reading—there are many magical swords in medieval literature (to cite just a few, a tale called *Le Chevalier à l'Épée* features a magical sword that leaps off the wall to wound Gauvain when he tries to approach a maiden, thereby saving Gauvain from a trap set by the girl's father; Heinrich von dem Türlin's *Diu Crône* likewise features a magical sword; and of course there's a magical sword-hilt in *Beowulf*). It is surprising to see such a confident assertion that no Hebrew text earlier than the twelfth century would employ direct discourse (38), given the prevalence of direct discourse in Hebrew scripture. A survey of the currencies cited in twelfth- or thirteenth-century romance would perhaps have been more enlightening than the extended reconsideration of actual practice (which, in any case, neglects the ample twelfth- and thirteenth-century documentary evidence for coinage use). The argument is not helped by the book's loose organization and considerable repetitions; the confusing writing, sometimes to the point of opacity; and the unnecessarily contentious tone. The book would have been stronger, more useful, and more persuasive had the author spent less time refuting every dissenting opinion ever articulated by other historians, and more time clearly presenting and analyzing the text and locating it in its social and cultural context.

In sum, *Levi's Vindication* offers an interesting new approach to a fascinating text. And although it does not fully realize the promise of that approach, it does suggest exciting new avenues for further research.

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Women, Art and Observant Franciscan Piety: Caterina Vigri and the Poor Clares in Early Modern Ferrara. Kathleen G. Arthur.

Visual and Material Culture, 1300–1700. Amsterdam: Amsterdam University Press, 2018. 244 pp. + 8 color pls. €95.

Influenced by the innovative methodologies of Jeffrey Hamburger and Vera Fortunati, scholars of the last two decades have reassessed and reinterpreted the artistic production of mystic saint, writer, and nun-artist Caterina Vigri (1413–63) within the context of the experience of the sacred in the female cloister. Kathleen G. Arthur's book aims to develop this mode of analysis by integrating Vigri's principal works, *Sette Armi Spirituali* and her *Breviary*, into the spiritual and visual culture of the Observant Franciscan Poor Clares' convent of Corpus Christi in Ferrara, where Vigri was spiritually formed and where she wrote and produced visual images. Arthur's volume expands beyond a consideration of Vigri's well-known works to engage in a broader contextual study that