

loved is portrayed as a more passive character. Finally, selections by Sor Marcela, Lope de Vega's illegitimate daughter, offer an excellent example of Golden Age convent theater. The longest of the five pieces, *Spiritual Coloquio of Mindless Zeal*, is a one-act allegorical play, which was performed for and by the nuns to celebrate a novice's profession of final vows. A *coloquio* was usually preceded by a *loa*, a brief introductory piece, often of a comic nature. The four *loas* included in this volume highlight Sor Marcela's extraordinary wit and linguistic talent.

Erdman's excellent translations of the texts in this anthology convey the rhythm and style of the original, as does his other work with Spanish theater. Erdman finds creative equivalents for jokes, allusions, and linguistic games, only reverting to footnotes when absolutely necessary to explain certain expressions and puns that escape English translation. The footnotes, which also identify the Spanish source for each text and elucidate the many literary, mythical, biblical, and linguistic references, will be of great use to a reader unfamiliar with Spanish early modern literature. While directed at a general English-speaking audience, this volume will also make an excellent textbook for courses on Golden Age literature or Hispanic women taught in American universities. Its format and clear presentation make it easy to use in a classroom setting. More importantly, the anthology prepared by Romero-Díaz, Vollendorf, and Erdman greatly expands the Spanish classical theater canon by bringing to light the many alternative ways in which female writers were able to engage with the themes, perspectives, and stylistic tendencies employed by their male counterparts.

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Outsiders: The Humanity and Inhumanity of Giants in Medieval French Prose Romance. Sylvia Huot.

The Conway Lectures in Medieval Studies. Notre Dame: University of Notre Dame Press, 2016. x + 348 pp. \$40.

Sylvia Huot's work is a timely and important investigation of giant figures in medieval French literature. There have been other explorations of nonhuman and mythological entities, like Isabel Habicht's monograph on medieval French and German dwarfs (2012). French giants, however, have not had quite such an in-depth discussion. It is, therefore, a pleasure to receive this excellent study on the topic.

Huot's introduction lays down the painstaking methodological framework in which she discusses the human, nonhuman, monstrous, and othered statuses of the giants and giantesses of French narratives. While her focus is predominantly on Arthurian works, her interpretations range from religious aspects—giants as converts or non-Christian opponents—to gender. The methodology is wonderfully precise and comprehensive.

The theoretical discourse is especially useful for academics in expanding the notions of monstrosity and humanity within medieval and early modern literature. Using Jeffrey Cohen's book *On Giants* as an inspiration in chapter 1, Huot meticulously examines the giant's nonhuman and human status. While chapter 1 continues to define the giant's human and inhuman nature within medieval narrative, chapter 2 homes in on the intersection of race, class, and culture. Chapter 3 presents the homosocial bonds between knights and giants within the nexus of violence. Inextricably linked with each other, the combat between humans and giants serves different purposes. Huot divides this chapter very aptly into various violent, combative encounters: as a show of masculine virility, as a battleground of erotic and courtly love, and, inversely, the desire of giants for human love, including the comic possibilities of giant encounters in the *Conte du Papageau*. This division opens the discussion for questions of sexuality, normative and nonnormative gender identities, miscegenation, and courtly love.

Chapters 4 through 6 are concerned with the giant's status within the human world and his ability to control his actions and the world around him. Huot analyzes the existence of giants, in the prose *Tristan* and other works, as analogies "with medieval European perceptions of the rival culture of Islam" (155). She argues that the confluence of courtly and religious ideals shows the ideological backdrop in which giants are used. Here she weaves an elaborate picture of giant desire for humanity and the same desire of humans for their gigantic opponents. Her argument that this falls along gendered lines is an astute observation. The giant is not part of the human cultural sphere. However, the giantess can be shaped within its confines.

In chapter 5, as before, Huot takes considerable care to differentiate between different types of religious identities that giants inhabit. Her analysis of Galehot, Palamedes, and Saladin show the various uses of religious outsiders. The giant's interactions with the human world are one of extremes. Huot touches upon the problematic of isolation and assimilation. Chapter 6 is concerned with the objectification of the giant's figure along colonial and racial discourses. Based on Derrida and Lacan, Huot argues for a "fatal attraction" (240) between knight and giant, at once other and same. However, her analysis is more far reaching, and she traces the changing interpretations of the giants' mythological and demonic origin from Augustine to French romances. I especially admire her inclusion and discussion of giantesses. The elevated status of giants within most narratives does not come as a surprise, but Huot argues for a complexity that the giantess lends to the story—at once seductress, opponent, heathen, penitent convert, and monster. The giantess evades classification and instead shows the diverse strands of political, religious, and racial discourses of the narratives.

This work situates the humanity and inhumanity of the giant in the larger academic discussion on monstrous entities in medieval literature. Although Huot focuses very precisely on French romance, her interpretations and extrapolations have wider ranging impact. Her discussion of race, gender, and class, specifically, can be applied

not only across genres, but placed within a medieval and early modern European context. It is a well-timed work, a pleasure to read, and will expand the discussion on giants and other monsters of medieval literature.

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La muse s'amuse: Figures insolites de la Muse à la Renaissance. Perrine Galand and Anne-Pascale Pouey-Mounou, eds.

Cahiers d'Humanisme et Renaissance 130. Geneva: Droz, 2016. 472 pp. \$86.40.

The figures of the Muses are frequently considered a symbol of poetic fixedness or even schematic monotony and stagnation. This is especially true in a period whose lyrical production was known to oscillate between pragmatism, craft, and persuasiveness, linked to rhetorical categories, on the one hand, and inspiration, aesthetics, and inventiveness, attributes of (lyrical) poetry, on the other. This impressive collection of eighteen articles is very successful in its attempt to tip the scale in favor of the latter, presenting the Muses as fundamental agents of poetic experimentation, risk taking, and reinvention. It is in this way, it seems, that they contribute to the varied and complex representation of Mount Parnassus via their carnal presence, their strategies of appropriation, and their force of incarnation in space and time, as Anne-Pascale Pouey-Mounou states in her detailed introduction (13).

The first section (four essays) is dedicated to Neo-Latin Muses, touching on such diverse aspects as the traditional dream topos and divine intervention (Virginie Leroux), Pontano's infringement on traditional codes of invocation via an eroticized and desirable Muse (Mélanie Bost-Fievet), an examination of two models of Muses ("Musa facilis, fusca musa") as illustrated by the Neapolitan poet Giano Anisio (John Nassichuk), and the multiple and fragmented Muse in Nicolas Bourbon's *Nugae* (Silvie Laigneau-Fontaine). This essay provides a neat transition to part 2, "Muses macaroniques," comprised of two articles, the first one being a very general overview touching on the presence of notions such as "the dynamic opening of discourse" in Ariosto, Rabelais, and, especially, Folengo (Ivano Paccagnella). These sketches are then developed with more depth in a study of the "nourishing Muses," countermodel to the conventional incarnations, in Folengo's *Baldus*, illustrating key concepts such as the creative force of originality, macaronic aesthetic, and *serioludere* (Alice Vintenon). The following section (three essays) turns to French Muses, from the Grands Rhétoriqueurs to the Pléiade, starting with Saint Gelais, Lemaire, and Bouchet, to insist yet again on the binary nature of the phenomenon, in this case establishing the dichotomies "serious/seductive" and "reason/passion" (Nathalie Dauvois). The famous quarrel between Clément Marot and François Sagon provides the background for an investigation of the role of the Muses in the tran-