

portrayal, as the champion of anachronism. Why, in the aftermath of the debate on lyric genres between Thomas Sébillot and Joachim Du Bellay, did Denisot choose the *cantique* over the ode? Why did he opt for Christian lyricism, in line with Du Bellay's momentary lapse of 1552, instead of following the classicizing impulse of vernacular humanism? Why did he cultivate the misguided experiment of *vers mesurés* and neglect the triumphant sonnet? Was anyone more hopelessly out of sync with the currents of his time?

Speziari makes the most he can with the material at his disposal. The chapter on the commemorative works in honor of Marguerite de Navarre, of which Denisot was rather editor and translator than author, includes a very useful summary of the genre of the poetic tomb, drawing liberally on Amaury Flégès's unpublished doctoral thesis. The chapter on the *Cantiques* offers some interesting reflections on the relation of the sacred and the profane in midcentury lyric, and the preliminary biographical sketch, which supersedes previous efforts, draws up an invaluable tabulation of the poetic tributes that Denisot exchanged with his contemporaries. We even learn about the relation of maps and espionage in Renaissance diplomacy. But there is only so much you can do with context in the absence of text. We cannot appreciate a poet without reading his poems. Perhaps this new study will prepare the way for an edition of Denisot's verse, but in the meantime, we are left with the least interesting legacy of a writer, *l'homme sans l'oeuvre*.

Eric MacPhail, *Indiana University*

Dictionnaire de Pierre de Ronsard. François Rouget, ed.

Dictionnaires & Références 38. Paris: Honoré Champion, 2015. 720 pp. €98.

The *Dictionnaire de Pierre de Ronsard*, edited by François Rouget, is undoubtedly a rich and essential resource for the study of Ronsard's poetry. This book, which is the product of a workshop involving about fifty scholars, is aimed at specialists of early modern literature but also at graduate and undergraduate students and every person who might be interested in early modern French culture.

In a short introduction of four pages, Rouget reminds us that Ronsard stands out as the greatest poet of the second half of the sixteenth century. After describing the different steps of Ronsard's poetic career, he finally points out that abundance (*copia*) and variety (*varietas*) are the main principles of his way of composing verses. Such abundance and variety can be found again in this dictionary: there are, indeed, more than 500 entries, written by specialists who represent a great variety of disciplines, including poetry, music, religion, history, linguistics, and Renaissance sciences. The entries, which are not exhaustive, concern every aspect of Ronsard's life, career, and works. Each entry is accompanied by a short reference bibliography, which is a way for its

author to refresh existing approaches on the subject dealt with. Furthermore, the reader can find at the end of every note many suggestions for other entries in the dictionary that can usefully complete the first search made. Most of these notes are short but a few ones are longer, especially when they concern important concepts such as “love,” “poetic genres,” or “women.”

Despite the great number of contributors and the considerable work of Rouget, I sometimes noticed little discrepancies, especially on the little-known festive poetry of Ronsard. If Jean Braybook writes that Ronsard’s *Bergerie*, composed in 1564, “must never have been performed (according to the opinion of Paul Laumonier)” (76), Margaret McGowan considers that this masquerade has been performed during the Carnival of Fontainebleau, at the beginning of the royal “tour de France” of Charles IX, in the place called “la Vacherie” (249). I regret that this masquerade is qualified as “a kind of masquerade-pastorale or eclogue-ballet” (76), without any precision. Indeed, the term *ballet* was not used by Ronsard before 1581 (“Cartel pour le combat à cheval, en forme de balet”), and it is really questionable to speak about *ballets* while the poet himself chooses to insert his *Bergerie* in a collection entitled *Elégies, Mascarades et Bergerie* (1565). These critical remarks, however, do not in any way question the value of those two brilliant contributions or the interest of the whole book, which is both scholarly and accessible. On many subjects, this dictionary can be used as a real companion to Pierre de Ronsard: it is complete and definitely well grounded in the historical and critical materials.

Adeline Lionetto, *Université Paris-Sorbonne*

Nowhere in the Middle Ages. Karma Lochrie.

The Middle Ages Series. Philadelphia: University of Pennsylvania Press, 2016. 270 pp. \$65.

Histories of the utopian genre tend either to begin with Thomas More’s *Utopia* (1516), or start with Thales and Plato and the classical city, and then turn in short order to More. Both ways effectively accept More’s implicit claim as to his work’s novelty, its break with medieval-clerical language and tradition: the pun in its title, depending on knowledge of Greek, pretends to divide humanist from Scholastic readers, letting only the former in on the joke concerning Utopia’s fictive status. Karma Lochrie allows that *Utopia* establishes a new literary genre. But she is concerned to show that the three centuries before More were rich in utopian traditions both discursive and generic, and to argue that More was working within and upon them when he composed *Utopia*. For Lochrie, More’s antimedievalism goes only language deep; otherwise, he should be understood as developing medieval society’s complex discursive legacy concerning other worlds.