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humanists were incredibly mobile across Italy, and many drew their identity not from geographical locations but from participation in a republic of letters (which he compares to scholars interacting on Twitter today), Celenza's analysis of Renaissance intellectuals as participants in a wider civic life could have been strengthened by closer analysis of the idiosyncrasies of the Renaissance civic and/or institutional spaces that created and fostered these intellectuals outside of Florence.

Celenza has accomplished an impressive feat with this book. Most of his sources are easily and widely accessible (and, thankfully, in footnote format!), and he very helpfully leads the reader through the workings of Renaissance Latin with his translations in the text itself, introducing the machinations of Latin to the reader. His many asides of "quick parentheses," found throughout the work, are useful and explanatory for understanding the influence of ancient and medieval philosophy that the humanists drew on, and he presents the latest research of the field in a very succinct format. In linking his episodic chapters with the wider question of Latin versus Italian, Celenza presents a rich analysis and narrative of what it meant to participate in Renaissance Italian intellectual life. I recommend his book—either as a whole, or individual chapters as essays—to undergraduates studying intellectual life during the Florentine Renaissance, or to graduate students and early researchers, as a robust and very clear introduction to Renaissance intellectual life and Renaissance humanism.

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Champier, Symphorien.

The Ship of Virtuous Ladies. Ed. and trans. Todd W. Reeser.

The Other Voice in Early Modern Europe: The Toronto Series 61 / Medieval and Renaissance Texts and Studies 528. Toronto: Iter Press / Tempe: Arizona Center for Medieval and Renaissance Studies, 2018. Pp. xiii, 161. ISBN 978-0-86698-585-7 (paperback) US\$39.95.

In the first part of Symphorien Champier's *The Ship of Virtuous Ladies*, the author declaims, "I would be very happy and would feel worthy of the honor bestowed upon me, O chaste ladies, if I had required enough rhetorical skill

to explain the high praise of which you are worthy and that you have merited through your virtues” (43). Rhetorical modesty notwithstanding, Champier uses his considerable rhetorical skills to praise and advise women in the tradition of the *querelle des femmes*. In this first English translation of an important and understudied work in the vein of Christine di Pizan’s *The Book of the City of Ladies*, Boccaccio’s *On Famous Women*, and Lucrezia Marinella’s *The Nobility and Excellence of Women and the Defects and Vices of Men*, Todd W. Reeser provides another welcome addition to The Other Voice in Early Modern Europe series of accessible books by and about women.

Champier was born in Lyons circa 1470, a hub of commerce and intellectual activity encouraged by a thriving print market. A model humanist, he received his degree in medicine, married the noblewoman Marguerite de Terrail, and was appointed the personal physician of Antoine, Duke of Lorraine. Over the course of his lifetime, he was the author and editor of forty-five books on diverse subjects including logic, the occult, and medicine. *The Ship of Virtuous Ladies* is his most well-known work and was printed in multiple editions; Reeser’s translation is based on the 1503 edition.

Dedicated to Anne of France (1461–1522), daughter of Louis XI, sister to Charles VIII, and Duchess of Bourbon, as a bid for her patronage, he also addresses part of the book to her daughter, Suzanne of Bourbon. As Reeser points out in his introduction, this bid was unsuccessful, perhaps because Anne herself was writing her own advice manual, *Lessons for my Daughter*, or because Anne had recently become de facto regent of the Duchy of Bourbon during her daughter’s minority.

The book is organized into four parts: book 1, “Praise, Flowers, and Defense of Women”; book 2, “Rules for Marriage”; book 3, “The Prophecies and Oracles of the Sibyls,” which is not included in the translation; book 4, “The Book of True Love.” The first book, dedicated to Anne of France, Duchess of Bourbon and Auvergne, begins with a discussion of the reputed evils of women, which Champier lays at the feet of men as “women are like sheep before the wolf” (40). He exhorts men to follow a biblical example and honour their wives. As is common to the genre, he next provides a list of exemplary and famous women. Their number include women from classical mythology, such as Minerva and the Sibyls, and women from classical literature, such as Cassandra, Penelope, and Dido. He follows with biblical exempla, such as Leah,

Miriam, saintly women, and the Virgin Mary, and illustrious women such as Joan of Arc and Joanna of Sicily.

Dedicated to Princess Suzanne of Bourbon, the second book, “Rules for Marriage,” gives advice on the marital state. He enumerates the philosophical and biblical foundations of marriage—how a woman should choose a husband, how to live in marital harmony—and, more unusually, provides a lengthy medical discussion of childbearing and advice, in anatomical detail, on how to conceive. This fascinating discursion deserves more in-depth study as one wonders how Suzanne and her mother would have received such explicit advice. Not surprisingly, this is followed by a long exposition on how to choose a household physician, no doubt to recommend to himself to the princess as the man for the position.

The final book, “The Book of True Love,” also dedicated to Anne of France, discusses the nature of love as distinguished by the desires of the flesh. Highly influenced by Ficino’s Neoplatonic thought, Champier illustrates virtuous love with a series of stories. One story relates the love of a wife for her husband, one of a husband’s love for his wife, and one of the love of a man for a man. After an extensive Neoplatonic discussion, Champier ends the book with “please forgive me if anything I have written in the book is not catholic” (136), an ending as syncretic and idiosyncratic as his book as a whole.

Champier’s text is a pleasurable and interesting read, and Reeser’s translation does it justice. Reeser’s introduction, however, is a bit confusing and omits details that would provide the requisite context for a non-specialist audience, including a sense of Champier’s body of work. While reading the introduction, I found myself wishing for more discussion of the poetic dedication and prologue, Champier’s poems summarizing the first book, and the “Ballad for Everyone: Marriage is the Foundation of Everything,” which is sandwiched between books 1 and 2. More puzzling was the failure to put this work into its full context of a rich tradition of the *querelle des femmes*—Christine di Pizan is mentioned only in the respect that Champier could not have known of her work. Reeser is right, however, in pointing out that “The Ship of Virtuous Ladies should be thought of as a complex and fragmented text addressing multiple audiences—both male and female—and each textual detail could be considered in its relation to gendered readership and gender control in a broader sense” (24). The *querelle des femmes* still resonates today;

it is hoped that this text will encourage and promote further research and discussion.

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Coleman, James K. and Andrea Moudarres, eds.

Luigi Pulci in Renaissance Florence and Beyond. New Perspectives on his Poetry and Influence.

Turnhout : Brepols, 2017. vi, 239 p. ISBN 978-2-503-57439-4 (relié) 75 €.

Ce recueil d'études présente une relecture du personnage de Luigi Pulci, de son temps, et de l'influence que l'auteur a exercé sur sa postérité, avec une rigueur philologique généralisée, liée à une perspective pluridisciplinaire et à une bibliographie scientifique actualisée.

L'agencement des interventions est bien structuré : le lecteur qui avance pas à pas dans le recueil est plongé dans un parcours d'immersion progressive et en profondeur, dans le temps, l'œuvre et le personnage de Luigi Pulci. Suite à une introduction brève mais riche, dans laquelle les éditeurs orientent le lecteur vers une première lecture de l'auteur, ils soulignent à partir des articles suivants l'image « vulgata » de Pulci. Les essayistes, pour leur part, restituent un portrait complet de l'insolent protégé du Magnifique, à partir d'abord d'épisodes et d'œuvres plus secondaires et peu connus, tel que les *Confessioni* (Villoresi), puis des œuvres de l'apogée de la production de Pulci, telles que le récit de la mort d'Orlando dans *Morgante* (Carrai). Enfin, en guise de générique, deux interventions se penchent sur l'influence majeure et inattendue que Pulci a exercé sur la postérité, non seulement dans la sphère littéraire, mais aussi sur l'imaginaire populaire et collectif (Carrol, Cavallo).

Marco Villoresi s'inspire des *Confessioni* pour parcourir les étapes majeures rythmant la carrière de Pulci. Les traits d'hétérodoxie et d'irrévérence laissent place à une nouvelle piété pour pénétrer à l'intérieur du monde culturel florentin et satisfaire le marché éditorial. Pulci a dû s'adapter à la nouvelle religion régnante, au temps de Savonarole, et renier les positions situées au centre de sa production de jeunesse.