

addition that shows the extent to which Pulci's writing is indebted to the thematic and expressive forms used in the medieval poetics and rhetoric of *vituperium*. To this purpose, Decaria convincingly identifies several categories that address the various forms of insults in Pulci's multivalent style.

Also centered on the *Morgante* is Maria Cristina Cabani's examination of the poem's rhetorical use of simile. Cabani shows that Pulci does not share the rhetorical function of simile that Boiardo incorporated in his poem (and which Ariosto and Tasso refined), as an instrument to enrich the epic narrative discourse. Pulci, instead, uses simile as a quick comic and hyperbolic instrument with subversive effects more linked to the *cantare* and to the comic-realistic traditions. This anticlassical posture displays a polemical Pulci against the humanists in Lorenzo's circle.

The profound Christological symbolism of Orlando's death in the *Morgante* is the center of Stefano Carrai's article. The author analyzes the interwoven sources of the episode, demonstrating that Pulci creates an original account where the sword Durlindana, planted in the earth, becomes the figure of the cross, while the paladin's body is the figure of the crucified Christ. Linda Carroll's contribution seeks to identify a strand of irreverence between Pulci and Ruzante. Jo Ann Cavallo's essay concentrates on the Roncevaux episode by focusing on Rinaldo's character and his fortune in popular culture, namely the Sicilian Puppet Theater, still alive today. Cavallo shows that Giusto Lo Dico's *Storia dei paladini di Francia* (1858–60), the main Sicilian puppeteers' source, was much indebted to the *Morgante* for the characterization of Rinaldo as the savior and of Charlemagne as a political failure. It should be noted that the majority of the contributors do not challenge the traditional idea of a Pulci in trouble with Lorenzo and forced to leave Florence. In reality, as shown in recent studies, this is a crisis that did not actually happen. It will, therefore, be important for future research to rethink the relationship between Pulci's reexamined biography and his literary texts.

The volume represents an important collection of studies and makes clear (as is rightly declared by the editors in the exemplary introduction) how, in Pulci, the interplay between biography and writing is remarkably strong.

Alessandro Polcri, *Fordham University*
doi:10.1017/rqx.2019.345

Carmina: Livre II. Michel de L'Hospital.

Ed. David Amherdt, Laure Chappuis Sandoz, Perrine Galand, and Loris Petris. With Christian Guerra and Ruth Stawarz-Luginbühl. *Travaux d'Humanisme et Renaissance* 580. Geneva: Droz, 2017. 376 pp. \$106.80.

This is the second volume in a new series of editions of the Latin verses of Michel de L'Hospital (ca. 1505–73). The first volume, published in 2014, consisted of fifteen

epistles written between 1543 and 1556. The current volume contains twenty epistles composed between 1546 and 1560. The recipients include King Henry II, the king's sister Marguerite de France, Cardinal Jean Du Bellay, Cardinal Charles de Lorraine, his brother Duke François de Guise, Chancellor François Olivier, poet Jean Salmon Macrin, Conseiller au Grand Conseil Pierre de Mondoré, Bishop and Ambassador Lancelot de Carles, Conseiller of the Parlement de Paris Pierre Grassin, Président aux Enquêtes Jacques Du Faur, and the archbishop of Vienne Charles de Marillac. During the years covered in this volume, L'Hospital served as a judge at the Parlement de Paris (1537–47), ambassador to the Council of Trent (sitting at Bologna, 1547–48), chancellor of Berry (1550–60), *maître des requêtes* (1553–55), and president of the Chambre des comptes (1555–60), before becoming chancellor of France (1560–68) under Charles IX and Catherine de Medici.

L'Hospital's Neo-Latin literary practice belongs to the genre of the Horatian epistolary conversation. Erasmusian humanism and Neo-Stoicism underlie his verses, which touch on various ethical, spiritual, and literary topics. L'Hospital reflects on the ideal sovereign and power, and provides philosophical and paradoxical eulogies of illness, war, and death. These epistles also shed important light on his life journey, witnessing his ambitions, frustrations, and anticipations for a political career, as he struggled to overcome the fate of being an exile's son (his father had been banished by Francis I). Poems dedicated to powerful individuals—his patron the cardinal of Lorraine, for example—prompted criticism from detractors. Theodore Beza, never L'Hospital's fan, called him a skillful courtesan. Yet these hexameters amply reveal the virtue and vision of one of the most celebrated humanist statesmen in history.

L'Hospital's background as a judge allowed him deep insight into the law and justice of his times. In this volume, readers find trenchant satires and observations about the perils of rampant litigation and moral corruption of the legal profession. In an epistle to Jacques Du Faur, L'Hospital points out that a party may come out of a lawsuit either victorious or vanquished, but never with what he or she had hoped for. He deplores that “we turn the laws, created to come to the aid of mortals, into dreadful and fateful ruins of good people, and we separate law from equity” (112–15). “I affirm such monstrosities do not exist in the laws of the Romans or ours,” but the laws are manipulated by those at the Palais for their financial gains. There are too many lawyers who are “depraved, lazy, ignorant, rapacious, hypocritical, [and] avaricious” (134–35).

L'Hospital compares the court of law to hell, as he invites Charles de Marillac to accompany him to “descend” to the tribunal where “there is nothing joyous, gentle, or pleasant that could lighten your eternal pains” (322–23). His frustration with the morass of legal procedures foreshadows his determination, once he became the chancellor, to undertake reforms of judicial administration. Many of these poems presage spiritual and poetic inspirations for his policies during the Wars of Religion. An encounter with L'Hospital the poet helps better understand L'Hospital the statesman.

As in the first volume, here each of the epistles is presented with the Latin text with French translation. A “Presentation” provides the chronology and the historical context of each poem, biographical notices on the intended recipient, followed by a paragraph-by-paragraph summary of the contents. An “Analysis” places its content and theme in its cultural, political, and historical contexts. A “Commentary” provides notes on terms and references. Comprehensive indexes of names, places, and topics enhance the value of the collection. This is the definite edition of L’Hospital’s poems. Scholars will be immensely aided in research, and general readers will benefit from the wisdom of this remarkable figure in sixteenth-century France.

Marie Seong-Hak Kim, *St. Cloud State University*
doi:10.1017/rqx.2019.346

The Ship of Virtuous Ladies. Symphorien Champier.

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. xiii + 162 pp. \$39.95.

First published in Lyons in 1503, and republished in Paris in 1515 and 1531, Symphorien Champier’s *Ship of Virtuous Ladies*, dedicated to Anne of France and her daughter, Suzanne of Bourbon, consists of a verse prologue and four separate books, all ostensibly written in defense of women. Anne of France, also known as Anne of Beaujeu, was the most powerful woman in late fifteenth-century France, ruling alongside her husband, Pierre of Bourbon, as a de facto regent from 1483 to 1491, during the minority of her brother Charles VIII. She has attracted critical attention in scholarship in French in recent years, most notably Aubrée David-Chapy’s *Anne de France, Louise de Savoie, inventions d’un pouvoir au féminin* (2016). Her own *Lessons for My Daughter*, written for Suzanne, appeared around the same time as Champier’s *Ship of Virtuous Ladies* and has been translated into English by Sharon L. Jenson (2004). In 1503, the year of her father’s death, Suzanne was contemplating marriage; 1515 marks the first regency of another powerful woman, Louise of Savoy. Todd W. Reeser’s translation into English of Champier’s text follows Judy Kem’s critical edition in French (2007).

Champier, who had studied medicine in Montpellier (like François Rabelais a few decades later) and has been called a medical humanist, was no doubt seeking Anne’s patronage. In his prologue, he relates that Lady Prudence appeared to him in a vision, calling upon him to record women’s “worthy deeds” (32) and “to praise the habits, the key virtues, and the character that a lady should have in order to live nobly” (35). This work is, therefore, designed both to celebrate and to instruct. In book 1, Champier offers a catalogue of exemplary women, from classical antiquity through biblical and