Olga Anna Duhl (ed.)


In the last decade, a century after the impressive bibliography of the humanist Josse Bade *alias* Jodocus Badius (1462–1535) by Philippe Renouard (1908), a new scholarly interest in Bade’s poetical and editorial work has arisen as is apparent from recent studies by Anne-Marie De Gendt, Olga Anna Duhl, Anne-Laure Metzger-Rambach, Yona Pinson, and Paul White. In 1979 Bade’s *Stultiferae naues* was edited by Charles Béné and now its translation and amplification *La Nef*, composed by Jehan Drouyn ca. 1498, is available in a critical edition by Olga Anna Duhl.

Duhl’s edition includes an introduction to the originators of the book, Josse Bade, who wrote the Latin original, and Jehan Drouyn, who translated it into French and amplified it considerably (15–76); a survey of the textual tradition (77–88); a conservatively normalized edition with annotations and six illustrations copied from the *editio princeps* (89–245); an *apparatus criticus* (247–257); an appendix presenting an additional chapter (259–262); a glossary (263–283); a bibliography; and three indexes of names (persons, authors, places) appearing in the edited text.

In her excellent introduction Duhl presents a richly documented and well-articulated survey of the historical and poetical context in which Bade’s *Stultiferae naues* and subsequently Drouyn’s *La Nef* must be seen and valued. The humanist world had gained access to Brant’s *Narrenschyff* (1494) through Jakob Locher’s Latin adaptation, entitled *Stultifera Nauis*. In 1498 the Ship of Fools literature was enriched with Bade’s *additamentum* or continuation, presenting the five senses biblically personified as the Five Foolish Virgins, each piloting a ship which gathers those who commit sins induced by the sense at issue.

Duhl convincingly argues (19–26) that the most important innovation of Bade’s *Stultiferae naues* is that it offers a new perspective on foolishness by linking its sources directly to the temptations of the five senses and by relating their allurements to Eve’s fatal deed in Paradise, where she was seduced to eat from the tempting apple (vision, taste) by the devil’s enticing words (hearing). Her flaw designated Eve to be the natural leader of the Five Senses. Duhl elucidates how the senses became feminized in the Late Middle Ages and how both Epicurean philosophy and Lorenzo Valla’s *De voluptate* (a work edited by Bade in 1512) influenced Bade’s view of sensorial knowledge (22). Although the idea that Eve is responsible for original sin leads to the idea that women are cognitively and morally inferior to men (24), Maria, free from the stain of
original sin as the mother of the Redeemer, figures in *Stultiferae naues* as Eve’s counterpart (24–25). The importance of Maria’s role is in consonance with the *Devotio Moderna*, in whose spirit Bade was educated (17–19, 23–25).

Bade wrote *Stultiferae naues* in order to be translated into French, though he allowed his friend Enguilbert de Marnef to print it in Latin, preferably in an amended version (36, n. 3), as he writes in the *peroratio*, in which Bade also admits borrowing passages from other authors. Duhl insightfully explains Bade’s recycling of fragments of others from a medieval perspective (29). It is, as she argues, in conformity with the *varietas* esthetics of that time. Apparently, Bade was content with the status of being a compiler. Indeed, while his unpretentious attitude shows “a sharp contrast with that of his contemporary and countryman, Erasmus,” Bade may have followed the example of the *Imitatio Christi* by Thomas of Kempen, whose book is also a compilation. Bade highly valued Thomas and his work as is apparent from the fact that he wrote his *vita* and edited his work (1523).

Duhl’s vision of Bade’s authorial ambition could explain why he decided to publish in 1505 a variant of Brant’s *Das Narrenschyff* and Brant & Locher’s *Stultifera Nauis*, entitled: *Nauis stultifera a domino Sebastiano Brant Primum edificata et lepidissimis teutonice lingue rithmis decorata: Deinde ab Jacobo Lochero philomuso: latinitate donata: et demum ab Jodoco Badio Ascensio vario carminum genere non sine eorum familiaris explanatione illustrata* (Paris: Josse Bade, Enguilbert and Geoffroy de Marnef). By respectfully mentioning Brant and Locher, Bade does justice to both of them, and actually more than that in view of the fact that his version differs in many respects from theirs. Its alterity must have been noticed and valued by Nicolaus Lamparter, probably the successor of Johann Bergmann von Olpe in Basel, the publisher of both Brant’s and Brant & Locher’s bestsellers, because within a year he himself published Bade’s work (1506) and illustrated it with the same woodcuts as can be found in their books. This fact and the publication date of Lamparter’s reprint of Bade’s book (hardly half a year later, in 1507) indicate that a literary work that consists merely of variations on a well known theme was not generally rejected by the elite Latin readership around 1500. What is more, Locher himself prepared an abridged version of the *Stultifera Nauis* as we know from the research of the nineteenth-century scholar Anton Ruland (*Serapeum* 15 [1854] and 16 [1855]). This abridgment was not published during his lifetime, possibly due to the fact that his version is rather less of the same, while Bade’s variant is clearly some-