

angevine. Le second, qui voit son portrait se construire en filigrane tout au long du texte, devra assumer les responsabilités qu'il lui confère, continuer l'histoire glorieuse des rois de Sicile, se montrer enfin maître digne de sa *seigneurie*. Les qualités auxquelles Jean d'Anjou, duc de Lorraine, duc de Calabre, *primogeniti* d'Aragon, aspirera tout au long de sa vie.

A Courtly Education? The Reading Experience Afforded by a 15th-Century Miscellany Manuscript, Poitiers 215¹

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Vous qui devez ne vous doutez
Car ceulx mourront a qui vous devez
S'ilz ne meurent si mourrez vous
En ce point vous acquierez vous. (fol. 38v)

This is the sort of useful advice imparted to its ideal reader by a French manuscript now located in Poitiers's Bibliothèque Municipale. The codex (see appendix) contains a wealth of disparate material: exemplary pseudo-historical texts and accounts of recent historical events; translated extracts from classical philosophers; two lists of Arthurian Knights;³ "factual" information, including dates and measurements; biblical chronology and genealogy; arrangements for the coronation of emperors, kings, dukes and so on; religious poetry; apocryphal letters on Christ's life and passion; epitaphs and eulogies; witty pieces on wine and women; satire on doctors, lawyers and judges; and lengthy selections from the *Roman de la Rose*. The manuscript seems to have been written by one scribe and then rubricated and decorated throughout by a single illuminator. There are a few very small gaps between the different items, but only at the end of folio 91v (in a codex of 149 folios) do we find a substantial blank space of half a page. The texts prior to this point have been mostly in prose, interspersed with

1. I am using the term miscellany fairly neutrally as a synonym for text collection. Some might conclude from the analysis below that Poitiers 215 is, however, a deliberately planned anthology.

2. See "Arthurian Material in a Late-Medieval French Miscellany: Poitiers, Bibliothèque Municipale, MS 215," in Catherine M. Jones and Logan E. Whalen (eds), *The premodern way? Essays in Honor of Keith Busby*. Amsterdam and New York: Rodopi, forthcoming, for a fuller description of this manuscript and the Arthurian material it contains.

the occasional verse item. They are copied in one column, the shorter lines of the verse having been completed with decorative fillers. However, verse predominates in the second part of the manuscript, which is copied in two columns. It is possible that the miscellany was bought or commissioned in two parts, but the similar decoration throughout suggests the contrary. It is more likely that the compilation was planned as a whole, the scribe simply marking the change from prose to verse by beginning a new folio. In support of deliberate planning is the fact that both parts of the manuscript contain texts attributed to Pierre d'Anché and Jean de Meun, and there is a certain unity of voice and theme throughout.³

The presence of a letter dated 18th November 1477 on the death of the Duke of Milan (fol. 64r-67v), of an epitaph (fol. 36r) for Jean V de Buëil, admiral of France and plague of the English, who died in 1478, and of an account of the 1480 siege of Rhodes by the Turks (fol. 67v-70r) suggests that the codex dates from the end of the 15th century. I have suggested two theories as to its original owner: one is that it was intended for an unidentified young aristocrat from the Poitou/Touraine regions, since some of the texts are by local authors (Pierre d'Anché from a village near Poitiers and Vaillant de Tours)⁴ or have local associations.⁵ The second theory is that, as the monogram AM appearing in its decorated borders suggests, it may have belonged to Aymon de Monfalcon, Bishop of Lausanne (1491-1517). These initials are accompanied by the Old French *devise* in banderoles *Je n'en voy nul jusques au trespas*, painted over an earlier Italian motto *Diu* [possibly *Piu*] *no vole*. Unfortunately, neither motto was used by the bishop, who presided over literary courts and was an author in his own right. The overwriting of the motto suggests either that the book was owned by two successive people with different *devises*, or by one who changed his motto at some point in his life. It may be significant that the overwritten motto is in Italian and that other items in the manuscript have Italian associations,⁶ but an Italian connection does not necessarily point to ownership by a cosmopolitan Swiss bishop.⁷

3. The short moral poem copied twice in this codex appears on both occasions in the first part, folios 29v and 54v, and therefore cannot be used as evidence for the independent production of the two halves.

4. See *Les Œuvres de Pierre Chastellain et de Vaillant, poètes du XV^e siècle*, ed. Robert Deschaux, Geneva, Droz, 1982, p. 13.

5. Such as the reference to an inscription in the castle at Angers.

6. The names in the longer of two lists of Knights of the Round Table bear some similarities with those in Rustichello of Pisa's Arthurian compilation and there are references to the Duke of Milan, the church of St George in Rome (fol. 22r) and the will of Surgot of Florence (fol. 51v-52r).

7. It is interesting to note, however, that the death of the Duke of Milan is also mentioned in a work dedicated to Aymon de Monfalcon by a certain Tritus; see Alfred Plaget, "Aymon

The production and function of medieval miscellany manuscripts are matters for debate. They may represent libraries of heterogeneous material, copied together in a haphazard manner when items became available to the scribe and then read in fragmentary fashion. Or they could have been carefully planned with a particular kind of reading experience in mind, the items intended to be read in context. In some cases these manuscripts may even have been read from cover to cover as whole books. Of course, the intentions of a commissioner or compiler are difficult to ascertain, although thematic or generic grouping of items may suggest deliberate planning, either throughout a manuscript or locally. It is also the case that the types of reception outlined above are not mutually exclusive, for these miscellanies are susceptible to both continuous and discontinuous reading. Bearing these caveats in mind, this article aims to study the effect of reading Poitiers 215 as a whole book. The unity of scribal hand, decoration and *mise en page* suggest that this collection was deliberately organised for a particular purpose, unless of course it was simply copied from an unplanned, heterogeneous exemplar. Whatever the conditions of its production, though, I shall argue that the effect of the selection and placement of its items is to provide moral instruction, along with courtly entertainment, but above all to encourage reflection on difficult moral matters, and the acquisition of discernment in its ideal reader: a young nobleman. Moreover, such text collections functioned both as conservative tools for the perpetuation of traditional ideas and as dynamic vehicles for cultural change.

Much of the material found in Poitiers 215 represents traditional wisdom and is reminiscent of the moral instruction found in contemporary Mirrors for Princes. Classical and pseudo-historical texts are mined for their exemplary value, whilst the ancient philosophers supply useful moral aphorisms. Recurring themes which bind the collection together are death, chivalry, love, women, friendship and the role of fortune in men's lives. Many items are on the *memento mori* and *vanitas vanitatum* themes, encouraging the reader to take care of his soul in preference to his body,⁸ and promoting patience in adversity, in imitation of Christ's passion. Several extracts also emphasise the importance of relying on one's own deeds and morality, and not on the inherited virtues of one's ancestors.⁹ Clerical virtues such as wisdom, knowledge and eloquence are promoted, and there is an emphasis on taking good advice and choosing one's councillors carefully. In the

de Monfalcon et sa cour littéraire," in *Mélanges de linguistique et de littérature offerts à M. Alfred Jeanroy par ses élèves et ses amis*, Geneva, Droz, 1928, p. 447-467, here p. 462.

8. See Jaquetin's wise words: "Je m'ismertveille de ceulx qui font abstinence des viandes nuyans au corps Et ne font pas abstinence des pechiez nuyans a l'ame" (fol. 38v).

9. For an example, see folio 56v.

compilation's hierarchy of values, age is preferred over youth, men over women and wisdom over strength. Thus Plato is quoted as saying that you should not rely on strength alone in battle, but also on reason, for you can sometimes conquer your enemy using reason and no force, but you can never be victorious using force without reason (48v). Yet, despite its clerical bias, the collection is clearly designed for lay people, hence the numerous items dealing with warfare, chivalry and proper conduct in battle. The lists of Knights of the Round Table and laws governing their activities may well have provided the reader (and perhaps a herald) with practical information for Arthurian re-enactments, theatrical *pas d'armes* popular amongst the nobility at the time.

Equally traditional is the misogynistic content of the collection. The main sources of authoritative advice and wisdom here are male, the only exceptions being Alexander the Great's mother (75r) and the wife of Hiero of Syracuse (97v). Apart from the one example of female excellence supplied by Pierre d'Anché's poem in praise of Anne of France, women are referred to in the third person as objects to be avoided or sources of annoyance – an example being the poem on fol. 92v clearly targeted at a young male aristocratic readership:

De femme qui demande
de varlet qui commande
de cheval qui recule
de viel chien qui hule
de dame qui s'en yvre
fait bon estre delivre

However, although this codex is clearly a vehicle for the transmission of European cultural inheritance in the form of shared traditional ideas and masculine values, the contemporary material on the Turks introduces new concepts to its reader. In a text describing the extent of Turkish conquests (52), we are given a 15th-century version of *translatio*. The Turks are treated as the latest in a line of empire builders, now in charge of the Greek-speaking world. Although their failure to capture Rhodes (69r) is attributed to God's intervention on the Christian side, the prayer attributed to the Turks (53v) is remarkably like a Christian prayer, except that it refers to Mohammed as messenger of God. As with some of the exemplary pagan figures, who are treated in this miscellany as if they were Christian rulers "avant la lettre,"¹⁰ the "otherness" of the Turks is played down, which is surprising given the obvious threat the Moslem foe represented to European Christians at the time.

The didactic impact of the manuscript is reinforced by the numerous texts which either consist of or contain first-person utterances addressed to some kind of "destinataire." These include poems proffering advice to an (often younger) person addressed as "tu," letters such as that written by Pilate to Tiberius, blaming the Jews for the death of Christ, the first-person apologiae of the Three Greats and speeches made by dying heroes within historical narratives, such as Julius Caesar on folio 28v. The effect is that the reader feels directly involved, moved and perhaps even convinced by the arguments expressed. For instance, the letter sent by Robert on the death of the Duke of Milan preserves in direct speech a certain Jerome's forceful defence of tyrannicide in the service of *le bien public* (66v-67r), which is rendered more effective because the reader directly receives what sounds like a first-hand, eyewitness account of events.

A similar effect is achieved by the compiler's presentation of lengthy extracts from the *Roman de la Rose*, which cover the last 33 folios of the codex. Through a process more akin to *abbreviatio* than to selective citation, any reference to narrative context or action has been suppressed, thus rendering the quoted speeches more authoritative than they were in their original context. So, whereas in the *Rose*, *Ami* is explicitly critical of the *jaloux*, whom he cites to illustrate the irrational jealousy of a married man in his desire to control his wife, in the Poitiers manuscript this speech is presented as excellent advice for all men, as the introductory rubric claims: *Le jaloux parlant à sa femme, en dormant ung très bon enseignement à tous hommes* (13iv). The reader of this compilation thus feels directly interpellated by the *jaloux*, receiving his misogynistic outpourings as truths, further guaranteed by the authority of this manuscript's most rubricated *auctor* Jean de Meun, to whom even material from Guillaume de Lorris's section of the *Rose* is attributed (100r).

Although the manuscript could clearly serve as a pedagogical tool for the unquesting transmission of learning, its organisation of items seems to encourage the reader actively to compare and contrast, and to draw his own lessons from ancient history. The organisational principle of *translatio* is clearly at work in Mamrot's *Trois Grands*, but also constitutes a thread running throughout the manuscript, as we have seen in the case of the Turks' imperial ventures. In the *Trois Grands*, Alexander the Great claims that he deserved this epithet not only because of his excellent prowess, but also because of his eloquence, knowledge and *science* (10r). Moreover, during his reign, philosophers like Plato and Aristotle flourished. Yet, despite educating his people in virtues which were later viewed as Christian, such as the benefits of marriage and of looking after one's mother and father, Alexander's achievements were eclipsed by Pompey's, who claims he did

10. For example, Alexander the Great on folio 10r.

not have the advantage of a royal father. Moreover, he denigrates his predecessor's achievements by arguing that some of Alexander's conquests were repeated by "Semy et amyis," i.e. Semiramis, a mere woman. According to Pompey, he too encouraged philosophers and writers, and the wars he fought were just, designed to preserve the "liberty" of the Romans. This is an argument used later in the manuscript (fols. 14-21) to prove Pompey's superiority over Julius Caesar. However, it is Charlemagne who wins Mamerot's battle of the Greats, for he presents himself as a Christian hero, received enthusiastically in Constantinople and Jerusalem – two locations he never actually visited.¹¹ His superiority is confirmed by his piety, his "sapience" and his fanciful claim that he founded the University of Paris (14r). Clearly in Mamerot's view, *translatio studii* is more important than *translatio imperii*, and this hierarchy of values is reflected in the choice of items elsewhere in the manuscript.

Another heuristic tool employed by the miscellany is the juxtaposition of texts in order to encourage comparison and moral reflection. The most obvious example is found on folios 14-21, where the deaths of two knights, one fighting for Pompey and the other for Caesar, are described. Donnitus is presented as a positive *exemplum* because he was helping Rome to fight against a foreign foe; Caesar's soldier Seva, involved in a civil war, provides the negative side of the coin. The narratives owe something to the epic genre in their depiction of heroic last stands and fighting talk on the battlefield. And here again the direct speech of the protagonist enables the moral and chivalric messages to impact directly on the reader. Later in the compilation, contrasts are drawn between Cato the philosopher and Julius Caesar the warrior and ruler (29r), and between the Romans and Alexander the Great (86v-91v). The compilation resembles at times an *ars moriendi* as eulogies and epitaphs join historical narratives to allow the reader to compare and contrast the deaths of classical figures such as Anthony and Cleopatra (32r), Julius Caesar (24r), Alexander the Great (79v) with the contemporary heroes Jean de Buell and Captain Sallezart (35r-36r). Both works on these 15th-century knights compare them favourably to classical models of chivalry, again invoking the concept of *translatio*.

Late-medieval miscellanies are often characterised by their inclusion of shockingly disparate, seemingly incongruous material. In Poitiers 215 poems on folly are juxtaposed with items conveying classical wisdom, religious devotional texts are placed next to bawdy comic ditties, and elevated language mingles with the obscene. Thus a partially alliterative, anaphoric item

entitled *Troys manways folz: Fol qui fert. Fol qui foui. Fol qui demande* is followed immediately on folio 39r by the rubric: *Troys choses selon saint gregoyre a cognoistre se on est en lanour de dieu*. The Poitiers manuscript offers a good example of the dialectical arrangement which Séverine Abiker identifies in her review article "En quête de cohérence."¹² She argues that medieval text collections were compiled according to the rules of composition of the Latin *artes poeticae* taught in medieval schools. Aristotelian dialectic was studied as part of the Trivium, and encouraged a quest for the truth via the examination of opposites. Thus medieval thinkers could marshal disparate material for a common purpose, truths being proved from the negative as well as the positive. Consequently, some of the Poitiers compilation's shocking juxtapositions may well have been designed to challenge the reader, encouraging deeper reflection on moral questions.

However, some of the comic bawdy material can only be explained by a desire to entertain readers and to retain their attention. There is a proliferation of humorous advice given in the form of lists, which may well have facilitated memorisation. In a pot-pourri of *sententiae* on folio 39v the alphabet is used as an organising device when the male reader is told that the four most important things in the world start with *D*: they are *Dieu* *déable* *dame* *denare*. After another list of four, the compiler cites six things that are of no use to one: a brave priest, a cowardly knight, a nagging wife, a smelly barber, a powerful lawyer and a mangy baker. The next item lists three things that one should not put up with: a horse that feeds in a ford, a servant who speaks at table and a daughter who snores in bed. It is noticeable that almost always women feature in these lists. A non-sexist list, though, which combines mathematical and linguistic virtuosity, is included on folio 93r, in a poem which sings the praises of wine as a superior beverage to beer. The author claims that there are 15 letters (*en ce vin cy a .xv. lettres*) 3 *bs* 3 *cs*, 3 *ns*, 3 *vs*, but then the maths disintegrates as he adds 4 *ss* and concludes with 10 *fs*. To provide a taster, the three *bs* are "bel, bon, beuveable"! This humorous piece though is followed by the proverbial "friend in need is a friend indeed" quoted from Jean de Meun. Perhaps serious advice was made more palatable when accompanied by humorous items.

A poem on folios 37-38¹³ entitled *Quant les quatre anges corneront* further illustrates how medieval readers were not shocked by a combination of wit and piety. The trumps in question are those that will sound at the

11. See Mathew Gabriele and Jace Stuckey (eds), *The Legend Of Charlemagne in the Middle Ages: Power, Faith, and Crusade*, New York, Palgrave Macmillan, 2008.

12. Séverine Abiker, "En quête de cohérence: *La Mise en recueil des textes médiévaux*," *Acta Fabula*, covers collectifs, URL: <http://www.fabula.org/revue/document470.php>.

13. Called a "rondeau" by the rubricator and left unattributed, though actually by Jehan Vaillant. I am grateful to Helena Koyen for much helpful information on Vaillant.

last judgement, but rather than concentrate on man's salvation, the poet enjoys punning on all aspects of the sound [krɔʃ]. There are references to cuckoldry (being "cornu") and stupidity ("cornardie"), as well as the body ("corps"), God's "misericors," "discords" and crows ("cornelles"), etc. The poem ends with an exhortation more reminiscent of the *carpe diem* than the *memento mori*:

Soit de france ou de cornouaille
Lors chante dance corne ou aille
Car moult de biens aura en cor (fol. 38v)

The foregoing items illustrate a sort of linguistic over-exuberance verging on nonsense which Olivier Collet noted when studying the famous compilatory codex BNF fr. 837.¹⁴ He found that several texts are grouped according to their formal characteristics (as indeed are the lists in Poitiers 215), and that throughout the collection there is a predilection for citation, enumeration, accumulation and repetition. Collet wonders if an aesthetic of "éclatement" (p. 185), dilation, dissolution, rupture and disorder paradoxically provides BNF, fr. 837 with its unifying characteristic and he suggests that this manuscript may represent a 13th-century rebellion against a 12th-century desire for order. Whilst it would be rash to make such claims for the humble Poitiers manuscript, it is interesting to note that it too contains texts which convey, to quote Collet quoting Paul Zumthor, "moins un message qu'une certaine audibilité [...] la construction compte davantage que la communication."¹⁵ The Poitiers manuscript definitely exhibits a love of all kinds of knowledge for its own sake, finding its most extreme expression in the listing of facts and figures in a playful, almost geeky way (dare one suggest that this might also have appealed to a male reader?). Although the ideas expressed are often morally and politically instructive, some of the items seem to be linked at the level of language rather than idea. Thus the term *justice*, mentioned in the last and first lines of successive items on folio 51v, connects lists of four things which evil tyrants do and four things that confound tyrants with a brief satirical item on mistrule. Similarly, on folio 34v an item on Octavian Caesar, which ends with a list of six of the philosophers and poets of his time whose advice he heeded leads into an item about what six masters of theology had to say about God, the number six and term *maistres* linking the two. Is it too far-fetched to suggest that the Cornish connection between the two items explains why

the poem on the last judgement quoted above is followed shortly afterwards on folio 38v by the list of Knights of the Round Table ending with the name of my Lord Tristan, nephew of King Mark of Cornwall? Indeed, did the Poitiers compiler adapt the ending of Vaillant's "La Cornemie de anges de paradis" in order to make this connection – Poitiers 215 being the only one of five manuscripts to present this rather playful, secular last stanza with its reference to Cornwall?¹⁶

This technique of linking through keywords is similar to that employed by the 15th-century poet François Villon in order to confer some degree of cohesion on the collection of poems published together as his mock will and testament. Not only are individual strophes linked through theme and content, but also through language, words generating further words, hence new subject-matter. Moreover, the Poitiers manuscript's use of citation is not unlike the compilatory process employed by Christine de Pizan, whose *Corps de policie*, for example, consists of 62% citation.¹⁷ So, the composition of manuscript miscellanies and literary works had much in common.¹⁸ It is therefore likely that 15th-century readers would have approached these books in a similar way. Ready to be entertained and instructed, susceptible to influence by an authoritative male-sounding voice, happy to learn lessons from history by comparing and contrasting, keen to meditate on Christian truths, to memorise and repeat received ideas, but also willing to be challenged by new concepts, the ideal reader of this codex would have found everything he needed in it for an excellent aristocratic education.¹⁹

14. See the edition by Robert Deschaux cited above, p. 163. The standard ending of the poem contains a prayer, whereas the new final strophic forms a nice transition in the Poitiers manuscript between items about death (35r-36v) and the more light-hearted material on 38v.

17. See the introduction to Christine de Pizan, *Le Livre du corps de policie*, ed. Angus J. Kennedy, Paris, Honoré Champion, 1998.

18. A further example of a late medieval compilation which shares features with the Poitiers anthology, including a mixture of didacticism and entertainment, is Antoine de la Sale's *Salade*, studied in this volume by Helena Kogen.

19. This publication has resulted from the project "The Dynamics of the Medieval Manuscript: Text Collections from a European Perspective" (www.dynamicsofthemediaevalmanuscript.eu), which is financially supported by the HERA Joint Research Programme (www.heranet.info) and the European Community H7-2007-2013.

14. Olivier Collet, "Encore pert il bien aus tés quels il pos fir" (*Le Jeu d'Adam*, v. 11): le manuscrit Bnf: f. fr. 837 et le laboratoire poétique du XIII^e siècle", in Milena Mikhailova (ed.), *Monnaies et jointures: du manuscrit au texte médiéval*, Orléans, Paradigme, 2005, p. 173-192.

15. *Ibid.*, p. 187.

APPENDIX

Poitiers 215 (179) contents (based on catalogue entry, rubrics or incipits are in quotation marks)

Beginning missing.

Fol 1r: *Chronique de France* (1270-1383).

8r: Foundation of Paris by Trojans; 9 Worthies; astronomical notes.

9v: *Les Trois Grands* attributed to Sebastian Mamerot: first-person speeches by Alexander, Pompey and Charlemagne.

14v: "Sensuit la mort d'ung chevalier de la partie de Pompée, qui mourut en la bataille de Thessalle," based on Lucan?

17v: "Sensuit la mort d'un chevalier de la partie César, qui fut tué à Duras."

21v: extracts from Philo and the Bible on Noah's descendants; dates, genealogy.

22r: Inscription from Saint George's Church, Rome = number of men available to fight in Roman Empire; "La plainte de l'amoureux" = short, antifeminist, comic poem.

22v: French version of the apocryphal Letter of Lentulus; Pilate's sentence of Jesus, and his letter to Tiberius = all address reader directly.

24r: Suetonius on Julius Caesar = his death, behaviour, epitaph in Latin and French.

25v: Short history of France up to 1474, "Japhet, tiers filz de Noé..."

28r: Caesar's birth; etymology of his name; Sallust's comparison between him and Cato.

29v: "A quoy vertus est nécessaire" short moral poem repeated on fol. 54v.

29v: "Des faiz Octovien César" including story of Anthony and Cleopatra. A verse curse against the Bishop of Troyes has been copied on 29v and seems out of place.

34v: 6 masters of theology on the subject of God.

35f: "Epytaphie du bon cappitaine Sallezart, faict par Pierre d'Anche" in verse.

36r: "Epitaphie de monseigneur de Bueil" died 1478; epitaph on his heart taken to Vaujours.

37v: "Rondeau," "Quant les quatre anges corneront..." a punning poem by Jean Vaillant.

38v: Poem on debt; 6 Knights of Round Table; poems on folly, sententiae expressed by Boethius, Seneca, Boccaccio's Theseus, Florus, Lucan, Socrates and Orosius; comic lists.

41r: The length of the siege of Troy, etc.

42r: "Les loix de la table ronde"; an anti-war poem; names of 50 Knights of Round Table; moral aphorisms, a short inscription from the Château d'Angers; Boccaccio on women.

44v: verses in the voice of God and a range of Christians on suffering for God; 4 mendicants; the villain's complaint; personifications of England and Burgundy in dialogue with the King.

47v: Extracts on chivalry and warfare from Lucan, Cato.

48f: "Maistre Allain Chartier dit ou livre de Juvenel" = Jean de Bueil quoting Chartier: "Prouesse faict aux nobles assavoir..."

48v: On the coronation of an emperor, a king, a duke, a marquis, etc.
50v: Humorous and serious advice in lists, including Surgot of Florence's advice to his sons.

52r: Extracts from Valerius-Maximus; the extent of Turkish conquests 13th-15th century.

53f: Lists in three; aphorism by "Longmon" = Lokman (Eastern writer of fables); prayer attributed to Moslem Turks; Socrates on 6 types of unhappy man; pieces againt vainglory and lechery; extracts from the *Testament* of Jean de Meun.

55v: "La doctrine que le sage donne aux humains"; items on chivalry, nobility and lechery.

58r: Extracts from Livy on war between the Romans and Gauls.

64r: Poem on death of Duke of Milan, followed by a letter dated 18th November 1477 from Robert, comte de Cayace and addressed to the King of France describing it in detail.

67v: On the siege of Rhodes by the Turks in 1480.

70r: Translations of apocryphal correspondence between Alexander the Great and his mother, followed by a narrative of his life.

86r: Praise of Lucius Papirius Cursor; Silius's comparison between Romans and Alexander the Great favourable to Romans.

92r: Poem on charity: "Charité et [sic] mère de vertuz / Celle qui revest les gens nuz..."; sayings in verse and prose; extracts from Jean de Meun's *Rose*; satirical and comic poems.

94v: "Benedicite dominus faict par Pierre d'Anche," poem cursing different nationalities (cf. 35f).

95r: Extracts from Caesar, Sidonius, Virgil, Orosius and Aristotle.

97r-v: "Louange faicte par Pierre d'Anche à la exultation de madame Anne de France, duchesse de Bourbonnoys et d'Auvergne"; "Quant la beauté de la chaste Lucesse..."

97v: More witticisms, even by the wife of Hiero of Syracuse. Advice from father to son. Girl compared to a vine.

99v: Extracts from Jean de Meun and the *Dits des philosophes*.

112r: Advice given by Longmon/Lokman to his son.

113r: "Les meurs d'un fol" and "Les meurs du sage."

116v: Lengthy extracts from the *Roman de la Rose*, including (fol. 13r-35) "Le jaloux parlant à sa femme, en donnant ung très bon ensaignement à tous hommes"; "Ha, se Theocrates creusse..."

149r: A poem on death added in the 16th century: "Hélas, yl faut mourir, c'est une loy fatale..."

Catalogue description

Fin du XV^e siècle (après 1480). Parchemin. 149 feuillets en partie à 2 col. Jolie écriture. Vignettes marginales souvent assez jolies, avec la devise: «Je n'en voy nul jusques au trespas» et les initiales A. M. Rel. moderne. – (Antien 273; Fleury, 173.)

Cultures courtoises en mouvement

Sous la direction de
Isabelle Arseneau et Francis Gingras

2611