



# Annotating, Copying and Cutting Medieval Manuscripts in the 17th Century The Case of Hubert Gallaup de Chasteuil

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***Annotating, Copying and Cutting Medieval Manuscripts in the 17th Century***  
***The Case of Hubert Gallaup de Chasteuil***

Sébastien Douchet - Aix-Marseille Université - France

Symposium

*Uses of the Past: Cultural Memory in and of the Middle Ages*  
 Indiana University Bloomington - 2-3 March 2017

The turn of the 17th and 18th centuries marks the «rediscovery of the troubadours» among the Parisian intellectual and social circles. The «gallant troubadours» and their poems were in favour in conversations and debates, but also correspondences, gazette articles, as well as scientific and fictional works.

More specifically, in the gallant circles, the link between Middle Ages and the present time has been abundantly commented upon, especially concerning the role of the medieval love courts: the active participation of women in poetic creation and their function as secular judges in matters of love morality in these courts seem to have heralded and justified the active role of women and their salons in the establishment of civility and amiability — two core characteristics of gallantry.

The troubadours were seen as pioneering ancestors of gallantry — a modern, aristocratic, and feminine movement. In 1702, in her *Apotheosis of Mademoiselle de Scudéry*, **[SEE IMAGE BELOW]** Marie-Jeanne L'Héritier de Villandon placed the troubadours in the parade of poets celebrating Scudéry's apotheosis, in other words the writer's arrival on the Parnassus. **[SEE IMAGE BELOW]**

Tibullus and Propertius are amongst the first ones, crowned with shiny laurels and blooming myrtle. Agreeably, the gallant troubadours of Provence were part of the cortège. Those who appeared with most distinction amongst the Poets were Jaufréd de Rudel, who died from his love for a foreign princess for whom he sailed across the sea after learning about her charms; GA, who died from the same passion as Jaufréd for the fair and wise Comtesse de Die. Ellis de Barjols, Knight, lover of the fair Princess of Forcalquier, and Boniface de Castellane, passionate lover of the comely Belliere. The remembrance of the Poets' delicate loves and beautiful works drew much attention to them at first...

In the description of the procession, the troubadours Jaufréd Rudel, Guilhem Adhemar, Elyas de Barjols, Boniface de Castellane follow the likes of Tibullus and Propertius in a cortège that also includes 16th and 17th century poets. This description poetically mimics the movement of Literary History conceived as an uninterrupted continuum characterized by aesthetic progress.

**[SEE IMAGE BELOW]** Indeed, in 1696, in her *Letter to Mademoiselle de G.*, MJL'HdeV said that the novel was invented by the troubadours and that the irresistible movement of History brought this literary genre to a state of absolute perfection thanks to the gallant novelist Mademoiselle de Scudéry:

The gallant troubadours pre-empted that their works would be developed upon. Before them, novels were unknown. Then some were written. For centuries, this type of production became increasingly beautiful, and they finally reached the perfection up to which Mademoiselle de Scudéry raised them.

However, this continuous embellishment of the novel genre would not be simply linear, and MJ dwells on the reasons why: the troubadours' tales were first transmitted orally to children through governesses and grandmothers «in order to shape their minds with a hatred for vice and a love for virtue». Through the centuries, because of this oral transmission, the novels «degenerated» and «lost part of their beauty».

The decadence of these novels caused their waning favour, it thus seemed wise to trace them back to their sources, which triggered the revival of the troubadour tale.

It is easy for the reader to assume that MJL rhetorically hides behind the convenient indefinite phrasing of «it seemed wise» (an impersonal 'on' in French). She presents herself as one of the pioneers of that return to the sources. **[SEE IMAGE BELOW]** In 1706, she states that she read a genuine medieval manuscript in order to write her collection of so-called English tales entitled *The Dark Tower and the Bright Days*. She declares that she borrowed her matter and some lyrics that she inserted in her tales from it. However, scholars, like Marine Roussillon or Alicia Montaya, consider the troubadour sources of the gallant milieux predominantly secondary printed sources, essentially Jean and César de Notredame. According to such studies, the access to genuine manuscripts would have been marginal. Is the found manuscript *topos* or reality? MJH gives details about this manuscript in her *Preface*:

A learned man with an insatiable curiosity for anything related to Gaulish Antiquity had in his possession the manuscript that I just mentioned. He agreed to share the very rare document with me. It is from that manuscript that I drew the Tales of King Richard [the Lionheart] that I am giving to the public today.

Is it possible to identify this manuscript, if it ever existed? In a 1703 letter, MJL lengthily explains what medieval love courts are. She praises the «Provençal gentleman full of profound knowledge», Mr de Chasteuil, author of a *Discourse* in which she found what she knows about the love courts. We can assume that this Mr de Chasteuil is the aforementioned «learned man» of the *Preface*. **[SEE IMAGE BELOW]** Indeed, MJL read Pierre's *Discourse of the Triumphal Arches*, which was published in 1701. Pierre declares that he learned about the existence of the love courts through the copy of a medieval manuscript commissioned by his brother. **[SEE IMAGE BELOW]**

And it's only upon reading the manuscript copied for my brother HGC, Crown prosecutor at the parliament, that I found the origin and foundation of this Love Parliament, which is the theme that I expose [here].

L'Héritier quotes PG who in turn quotes HG, who owned the copy of a genuine manuscript. Such a blurring of sources confronts the reader to potential literary forgery from Marie-Jeanne L'Héritier.

However, I have found the initial source. **[SEE IMAGE BELOW]** It is kept today in Béziers Public Library and it consist in the copy of a medieval song book now kept in the BnF. I have established that Hubert didn't commission it but copied it himself. I also could ascertain through philological evidence that MJH didn't consult the original medieval manuscript, but consulted Hubert's copy of it. The *Preface* to the *Dark Tower* actually refers to a fictitious manuscript, supposedly composed by Richard the Lionheart himself, but its content indirectly derives from a real manuscript through Hubert's copy. The manuscript of Richard the Lionheart never existed, but the fictional figure of the scholar lending his manuscripts to the author derives from a real activity: namely the circulation of copied medieval manuscripts in the gallant high society.

Hubert owned a rich library and many medieval manuscripts which he endeavored by manipulating and transforming them. This work of Gallap features increasing connections between medieval manuscripts and modern thought. Let's have a look to three of these manuscripts.

**[SEE IMAGE BELOW]** The Béziers manuscript is divided into several sections. Like the original manuscript, each section opens on a troubadour's name, then is followed by a *vida* (a biography of the troubadour), then poems, and it ends with a series of remarks in Modern French by Hubert, comparing the text from the manuscript he's copying to what the printed sources say about it, especially Jean de Notredame. When necessary, Hubert corrects the printed sources. Therefore, Hubert's copy is a sort of critical edition of the medieval manuscript. **[SEE IMAGE BELOW]** Some sections have been illustrated with painted engravings and watercolors from the 17th century, representing both troubadours and *trobairitz*, the female counterparts of troubadours.

The 17th-century writing, the use of paper, the scholarly comments and images: such aspects turn the collection into a modernized version of the medieval book which conceptualises the link between its author and the Middle Ages. Hubert's comments create a critical distance from the figure of authority embodied by Jean de Notredame since 1575. **[SEE IMAGE BELOW]** Hubert also modernizes the image of the troubadours by updating their iconography (engravings representing knights, **[SEE IMAGE BELOW]** Azalaïs de Porcairagues as an aristocrat wearing the ruff-collared dress typical of 1580-1620s fashion) and by exploiting images referring to bygone days (**[SEE IMAGE BELOW]** with



Bertrand del Pojet as a knight from the late Middle Ages, **[SEE IMAGE BELOW]** and the Countess of Die dressed in Antiquity-style garments).

The representation of the poets of the past places them in a continuum that spans from the Antiquity to the 17th century. The « of Old » conceptualised as a disconnected time by Jean de Notredame, becomes an « of Late » with Hubert, as he produces the image of an uninterrupted history infusing present times. In other words, this handwritten re-creation of the medieval sources exemplifies a type of relation to the Middle Ages that is very close to the one designed 30 years later by MJL in her *Letter to Mademoiselle de G.* or in her *Apotheosis*.

However, the link uniting Hubert to the Middle Ages is not simply intellectual. It also has biographical aspects that are particularly interesting, as they show a personal commitment to medieval manuscripts. Some of his manipulations show a complex staging of Hubert's own self, his public persona but also his intimate self.

**[SEE IMAGE BELOW]** In manuscript 405 from the Carpentras Public Library, **[SEE IMAGE BELOW]** Hubert bound an authentic manuscript of the *Chanson de Beuves de Hanton* (*Bevis of Hampton*) **[SEE IMAGE BELOW]** together with a copy of verse excerpts from an Old French translation of Boethius *Consolation of Philosophy*. **[SEE IMAGE BELOW]** He also cut manuscript pages to ornament a title page in his own way, **[SEE IMAGE BELOW]** and wrote an original preface. **[SEE IMAGE BELOW]** He made a table of contents and re-used engravings from the 17th century including one that he would use as postiche frontispiece for the *Bevis*.

**[SEE IMAGE BELOW]** The engraving is an etching from the 1639 edition of *Ariane*, a novel by Jean Desmarets de Saint-Sorlin, which takes place under the reign of Nero and tells the adventures of Ariane between Rome, Greece and Sicily. **[SEE IMAGE BELOW]** It represents Ariane accompanied by her uncle Dicéarque welcoming Mélinte, followed by Palamède outside the gates of Syracuse. The text boxes of the original engraving have been cut out. It was then pasted onto a sheet of paper and Hubert inscribed the following text: **[SEE IMAGES BELOW]** « Le Romant de Beves & Josienne » (« the novel of Bevis and Josienne »). **[SEE IMAGE BELOW]** He also added the names of the heroes of the *Bevis* next to all the characters on the picture, including the hero's horse, **[SEE IMAGES BELOW]** Arondel. Ariane then becomes Josienne, Melinte Bevis, Dicéarque Hermin and Palamède Thierry.

The effect of temporal discrepancy is rather striking. The altered engraving represents the young protagonists of a medieval « novel », wearing 17th century garments and facing Greeks wearing peplos and oriental clothes. Here, the various temporal elements of the iconographic cycle presented in the Béziers manuscript (antiquity, middle ages, 17th century) come together. Through the choice of Desmarets's novel, which features a feminine heroine, the position of women is also highlighted. The formal composition of the engraving matches the narrative framework of the *Bevis of Hampton* and

illustrates it easily: the oriental outfit works well with the character of Hermin, king of Armenia, and Bevis receives his weapons and his horse from Josienne's hands. The iconographic structure of a 1639 engraving is thus adaptable to the narrative structure of a medieval story, which once more hints at a continuity between the concerns of old novels and contemporary ones.

What's the hidden agenda of this work? **[SEE IMAGE BELOW]** In his *Preface*, Hubert wrote that the *Bevis* manuscript he reused was located « in one of the oldest libraries of Reims in Champagne ». And he would not have read it « if the long and strenuous idleness that [his] misfortune brought to [him] hadn't led [him] to that tiresome read ».

I thus tried to understand the meaning of the allusion to his « misfortune » and the mention of the city of Reims. In order to do so, one has to go back to Hubert's biography. **[SEE IMAGE BELOW]** He was one of the most prominent figures of Saint Valentine's day, February 14th 1659, which marks, in the city of Aix, the beginning of an insurrection against the representative of royal power. For his revolt, Hubert was sentenced to exile and the confiscation of all his property. Archives show that he has been kept at the Bastille in 1670 before being exiled to Reims, which clarifies the argument of the *Preface*.

**[SEE IMAGE BELOW]** The quote that closes the *Preface*, as well as his Table of Contents, **[SEE IMAGE BELOW]** « *Deus nobis hec otia fecit* » (« God provided us with idle time and leisure »), is enlightening. It's the 6th line from the first eclogue in Virgil's *Bucolics* in which Melibeus, expelled by Augustus, needs to leave his land. The collection is thus placed under the patronage of a political exile, which creates a mise en abyme of the situation Hubert found himself caught in.

The city of Reims, where Hubert was relegated, is mentioned two other times in the collection, more particularly at the end of the copy of the *Consolation* **[SEE IMAGE BELOW]**

End of the verse by Jean de Meun containing in its translation of the *Comfort of Philosophy* by Boethius, whose prose he also translated. Those lines were taken from the ancient manuscript by the aforementioned author, kept in the library of the Notre Dame church in Reims.

During his relegation in Reims between 1671 and 1672, Hubert dismantled, cut and copied several medieval manuscripts that he bound together. The choice of the texts is clear: the *Consolation* is a philosophical text aiming at bringing comfort to Boethius facing adversity and death penalty in Theodoric's gaol; *Bevis* tells the story of the protagonist's exile, after he is ousted from his land by his own mother. The 405 is thus a manuscript of exile and misfortune converted into something positive. **[SEE IMAGE BELOW]** Hubert's motto, *adversante fortuna* (« facing misfortune »), tells the same story and is attached to all the books he bought during and after his exile.

Moreover, according to Hubert himself, the novel can be read like a *roman à clef*. Indeed, in his *Preface*, Hubert explains that Bevis is Henry the Liberal, the sponsor who commissioned the work, as Bevis becomes king of Jerusalem, exactly like Henry really did: **[SEE IMAGE BELOW]**

It is conspicuous that the troubadour concealed in most of the adventures he tells in his romance // those that happened to the contemporary princes and maybe even those of the Earl of Champagne, like Duke Bevis, who died in Jerusalem.

This reading mode was common for readers of 17th century novels, and it shows the ability of Hubert to project reality into fiction and to intermingle them. This leads us to read the manuscript 405 as a « *manuscrit à clef* », dealing with Hubert himself and his trouble with royal power. In that case, the montage of medieval manuscripts is in direct correlation with the most immediate present, that is to say the author's topical problems.

Using medieval manuscripts to narrate the misfortunes of the public self is a testament to the strong projective value Hubert gives them. But if in manuscript 405 the reflection of an exiled self is based on cryptic and fictional allusions, there is another one in which medieval manuscript and intimate self merge into each other.

The manuscript 379 from the Carpentras Public Library contains, by Hubert's hand, a free copy of the *Lives of the troubadours* by Jean de Nostredame. **[SEE IMAGES BELOW]** To bind them together, Hubert fabricated a cover made from rearranged and pasted medieval manuscripts.

**[SEE IMAGE BELOW]** On the inside, on the coverboard, Hubert pasted the table of contents of the *Origin of the French Language* by Fauchet in its 1610 edition. **[SEE IMAGE BELOW]** On the endpaper, the reader can see fragments of texts that are as many autobiographical bits that tell the story of the early stages of the exile and the stay at the Bastille:

- I left the city of Aix today 4th of May 1668
- Today 18th of May I reached Paris
- 14th of May arrested in the Bastille

The style of these brief notes is merely factual, and Hubert often removes the « I »; **[SEE IMAGE BELOW]**. Sometimes he only writes vague dates. Sometimes his bookbinding work hides parts of his minuscule log « I am... ». The « I », sometimes blurred or even removed, tells with modesty a minimalistic and fragmentary personal story.

**[SEE IMAGE BELOW]** On the external side of the cover, Hubert continues talking about him, indirectly, with the same reserve, and resorts to latin citations through which he evokes his misfortune:

« *Disiectus meus murus est* ». Literally, « my wall has been destroyed ». And we understand: « what protects me has been destroyed ». The quote tacitly reveals the fragility, the weakening and the sufferings of Hubert's self. **[SEE IMAGE BELOW]** But in spite of his bad luck, many other quotes display Hubert's forcefulness and resilience, and show that time and patience will be his allies:

- God will bring this suffering to an end
- Bear with, and keep yourselves, for the happy outcome of the events.
- After the clouds, sunshine

The phrase *murus disiectus* as an allusion to the public disgrace that strikes the Gallaup family and to the social ruin of which exile is the instrument. **[SEE IMAGE BELOW]** The *Aeneas esto*, present in another margin of the medieval manuscript, is the family's motto. It's an extract from the first epistle from Horatio to Mecenas: « *Hic murus aeneus esto, nil conscire tibi, nulla pallescere culpa* », « May it be for you a cast iron wall not to have a single thing to reproach yourself for, not to be embarrassed by a single fault ». This motto recalls that moral integrity is the cardinal family virtue amongst the Gallaups. **[SEE IMAGE BELOW]** It is the fortress that protects their honour, and it's displayed on their coat of arms. **[SEE IMAGE BELOW]**. Interestingly, Hubert affixed on both sides of the cover two wax seals representing this coat of arms. Quotes, family mottos and seals infuse Hubert with a feeling of moral integrity and the firm belief not to have betrayed the king during the Saint Valentine's Day events.

The medieval manuscript, which keeps the textual memory of the literary forefathers, also holds the memory of more recent fathers of his family. By filling in the blanks of the manuscripts, Hubert rehabilitates his own dignity and links the present time to a Middle Ages that would be the warrant of moral nobility. The medieval manuscript, turned into a receptacle for personal memory, is symbolically a cast iron wall that protects against adversity.

**[SEE IMAGE BELOW]** At the centre of the book, as I said, Hubert placed a copy of the lives of the troubadours, which resonate with the fragments of his own life, as if his own existence was taking the form of a *vida*. It would be easy to read in this biographical manuscript the discreet temptation of auto-fiction, medieval life stories giving a new form to the intimate self. **[SEE IMAGE BELOW]** Through this log, through this travel companion, Hubert brings these stories with him, but also the raw matter that would thwart the exile. This book is a phantasmatic space that enables him to stay close to the Provençal space that he was forced to leave behind.

The text contained by this book establishes that the noble troubadours were the creators of the love courts, these parliaments, these « plenary courts », as Hubert, in his quality of lawyer, calls them, where poets were jurists in love cases, in which law serves love. And it's particularly relevant for him after he was stricken by the king's disaffection. Here, the political joins the intimate, and it's specifically the Middle Ages that enable the connection.

Thus, such manuscript manipulations do not merely show a scholar's interest for the Middle Ages. They are clearly, in Gallaup's case, an instrument of poetic recreation, which graft motifs from ancient times onto contemporary topics. Such topics can be either political (the exclusion of part of the nobility from the State apparatus at the instigation of Louis XIV), social (women and their place in society) or literary (the claim that there is a filiation between medieval and modern literatures). The past is a living matter that can irrigate and infuse modern reflection.

If we go back to the beginning of my paper, and particularly to the topos of the found manuscript, it seems that it covers a complex, intricate reality. Obviously, it is undeniable that the *topos* really is a *topos* as far as MJ's work is concerned. But in any case it's not just a literary expedient. It consists in a double movement of real contact with the manuscripts and their fictionalization — to the point that their manipulations and truncation of the sources caused disbelief among scholars. My point is not to state that one should believe every author's allegations when they mention a found medieval manuscript. But the example given by the Gallaups show us that the 17th century did more than simply read books from ancient times. Hubert's work in itself is rather spectacular, and modern annotations in medieval manuscripts remain generally more discreet and modest, even though they can be enlightening and worthy of interest too. That's why my argument here is not to draw any general conclusion from this very specific example. I only wanted to display a few stakes that a study on the concrete reception of the Middle Ages can open a window onto.



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## *Annotating, Copying and Cutting Medieval Manuscripts in the 17th Century*

### *The Case of Hubert Gallaup de Chasteuil*

Symposium

*Uses of the Past:*

*Cultural Memory in and of the Middle Ages*

2-3 March 2017



INDIANA UNIVERSITY BLOOMINGTON





**Marie-Jeanne L'Héritier de Villandon**  
**1664-1734**

Author of :

- *Letter to Mademoiselle de G.* (1696)
- *Apotheosis of Mademoiselle de Scudéry* (1702)
- *The Dark Tower or the Bright Days* (1706)

Marie-Jeanne L'HÉRITIÉR  
reine de l'Académie de Toulouse en 1701.  
et de celle de l'Académie des Sciences, fille de M.  
l'abbé de Villandon, Historiographe du Roy, et à Paris.

Gravé par M. Bouchard, rue du Foin, près la rue St. Jacques.

C'est l'héritière des Neuf Sœurs  
Par sa Plume elle veut être charmée les Coeurs  
Et Minerve avec son front dans sa mémoire  
Tous les traits de la Fable et ceux de l'histoire.

Tibullus and Propertius are amongst the first ones, crowned with shiny laurels and blooming myrtle. Agreeably, the gallant troubadours of Provence were part of the cortège. Those who appeared with most distinction amongst the Poets were Jaufred de Rudel, who died from his love for a foreign princess for whom he sailed across the sea after learning about her charms; Guilhem Adhemar, who died from the same passion as Jaufred for the fair and wise Comtesse de Die. Elyas de Barjols, Knight, lover of the fair Princess of Forcalquier, and Boniface de Castellane, passionate lover of the comely Belliere. The remembrance of the Poets' delicate loves and beautiful works drew much attention to them at first.

*Mademoiselle L'H..., The Apotheosis of Mademoiselle de Scudéry, 1702.*

Tibule & Properce y paroisoient des premiers couronnez de Lauriers brillans & de Mirthes fleuris. On remarquoit dans cette troupe avec plaisir les galans Troubadours de Provence. Ceux qui paroisoient avec le plus de distinction parmi ces Poètes étoient, Jaufred de Rudel, mort d'amour pour une princesse étrangere qu'il avoit été chercher au travers des mers sur le seul récit de ses charmes ; Guilhem Adhemar, mort de la même passion que Jaufred pour la belle et sçavante Comtesse de Die. Elyas de Barjols, Chevalier, Chevalier de la belle Princesse de Forcalquier, & Boniface de Castellane, amant passionné de la charmante Belliere. Le souvenir des délicates amours & des beaux ouvrages de ces Poètes, les faisoit regarder d'abord avec attention.

Marie-Jeanne L'Héritier de Villandon, *L'Apothéose de Mademoiselle de Scudéry*,  
Paris, Jean Moreau, 1702, p. 27-28.



The gallant troubadours pre-empted that their works would be developed upon. Before them, novels were unknown. Then some were written. For centuries, this type of production became increasingly beautiful, and they finally reached the perfection up to which Mademoiselle de Scudéry raised them [...]

The decadence of these novels caused their waning favour, it thus seemed wise to trace them back to their sources, which triggered the revival of the troubadour tale.

Marie-Jeanne L'Héritier de Villandon,  
« Lettre à Mademoiselle de G. », 1696.

[...] ces galans troubadours virent beaucoup enrichir sur leurs projets. Avant eux, on n'avait point entendu parler de Romans : on en fit : de siecle en siecle ces sortes de productions s'embellirent, & elles sont venuës enfin à ce comble de perfection où l'illustre Mademoiselle de Scudéry les a porté [...]

Cette décadence des romans en ayant fait prendre du dégoût, on s'est avisé de remonter à leur source, et l'on a remis en regne les Contes du stile des Troubadours

Marie-Jeanne L'Héritier de Villandon,  
*Bigarures ingénieuses*, « Lettre à Mademoiselle de G. », Paris, Jean Guignard, 1696, p. 234.

L A  
TOUR TENEBREUSE,  
ET LES  
JOURS LUMINEUX  
CONTES  
ANGLOIS,

*Accompagnez d'Historiettes, & tirez d'une  
ancienne Chronique composée par  
RICHARD, surnommé CŒUR DE  
LION, Roy d'Angleterre.*

Avec le Récit de diverses Aventures de ce  
Roy.



A A M S T E R D A M.

Chez J A Q U E S D E S B O R D E S  
Marchand Libraire, vis-à-vis la Grand'  
Porte de la Bourse.

M. DCCVI.



A learned man with an insatiable curiosity for anything concerning Gaulish Antiquity had in his possession the manuscript that I just mentioned. He agreed to share the very rare document with me. It is from that manuscript that I drew the Tales of King Richard [the Lionheart] that I am giving to the public today.

Marie-Jeanne L'Héritier de Villandon,  
*The Dark Tower or the Bright Days*, 1706 (Preface).

Un sçavant homme qui a une curiosité sans bornes pour tout ce qui regarde l'Antiquité Gauloise, avoit en sa possession le manuscrit dont je viens de parler, & voulut bien me faire part de ce rare Ouvrage, qu'on ne trouve qu'avec difficulté. C'est de ce Manuscrit que j'ay tiré les Contes du Roy Richard que je donne aujourd'huy au Public.

Marie-Jeanne L'Héritier de Villandon,  
*La Tour ténébreuse ou les jours lumineux*, Amsterdam, Jacques Desbordes, 1706, Préface.

DISCOURS  
SUR LES ARCS  
TRIOMPHAUX

DRESSÉS  
EN LA VILLE D'AIX,

*A l'honorable arrivée de Monseigneur le Duc de  
BOURGOGNE, & de Monseigneur le Duc  
de BERRY.*



A AIX;

Chez JEAN ADIBERT, Imprimeur du Roy;  
proche le Palais.

M. D C C. I.

*Ms. H. 19 83*

Pierre Gallaup de Chasteuil,  
*Discours sur les arcs  
triomphaux, 1701.*





And it's only upon reading the manuscript copied for my brother HGC, Crown prosecutor at the Parliament, [...] that I found the origin and foundation of this Love Parliament, which is the theme that I expose [here].

Pierre Gallaup de Chasteuil,  
*Discours sur les arcs triomphaux*,  
1701.

Et ce n'est qu'à la lecture d'un Manuscrit, qu'Hubert de Gallaup Avocat general en ce Parlement mon frere, [...] que je découvre l'origine et l'établissement de ce Parlement d'Amour, qui est le sujet que j'expose [ici].

Pierre Gallaup de Chasteuil,  
*Discours sur les arcs triomphaux*, Aix, Jean  
Adibert, 1701.



**BEZIERS**



Agui son escrih Las Denos  
 quan trobadas Los trobadores  
 de Proensa

Den sauaxie de mauleon  
 et en gausellins faidits  
 et en nugo de la bacalaria

Gausellins tres iocs en amor, atz  
 parrets auos et an rgon  
 e chascun prendets lo plus bon  
 et laissats mi cal queus voillats  
 quana donna tres preiadors  
 e destreing la tan lox amors  
 que quant tuit trei lison denar  
 a chascun fai damor semblan  
 Lun esgarda amorosamen  
 a l'autre estreing l'aman dousamen  
 al ters chasi el pe risen  
 digats al qual pois aissi es  
 fai maior amor de tot tres  
 Gausellins

Den sauaxie de mauleon. et en Gausellins fa  
 iditz. et en nugo de la bacalaria. 1.



Gausellins tres iocs en amora  
 r. Parrets auos et amigon.  
 Chascun prendets lo plus  
 bon. Glaiats mi cal queus  
 voillats. Cuna donna tres  
 preiadors. Destreing la tan  
 lox amors. Que quant tuit trei  
 lison denar. A chascun fai da  
 mor semblan. Lun esgard amorosamen.  
 A l'autre estreing l'aman dousamen.  
 Al ters chazial per  
 ren. Digats al qual pois aissi es. fai maior amor  
 de tot tres.

Cor a 44 dia romera  
 cello qui me xeren abra  
 et ella de qui me abra  
 mas de la bella garcia  
 on may plus en volera  
 non en que e que me abra mai  
 mas nos son del romer me fui  
 cp. 8

don pre e santa maria  
 on qua na beatra sia  
 de naxbna quill dome Dai  
 cell crepa son pres uxar

Guillem de Capetaing 923



Guillem de Capetaing si fo un  
 Cavalier de la contrada de Ro  
 villon qui confinava con Barcelona  
 e con Naxbna, molt fo amador  
 de prestas d'armas, e de servir e de  
 festa, e avia en la sua enconra  
 da una donna que avia nom ma  
 donna Permonda mulla del Rey  
 mond del castel de Ro villon. Quera  
 molt rica, e gentil, e brava, e molt  
 e aguillos e guillem de Capetaing  
 si amava la donna per amor e  
 cantava delis los cantos d'ella e fo  
 donna quera. Totes a gentils e bella  
 e plavens de volia li fo mas que  
 a se del mon, e fo dih a Raymond  
 del castel de Ro villon, e el com hom ric  
 e gilol, en quesi lo facis, e sap que  
 ulla era, e fo fort guardat la mulla  
 e vent un dia quel del castel  
 de Ro villon fo en passant guillem  
 sens usars, compaignia e avia lo  
 a trobar li lo cor del cor e fo lo  
 prestas e se esculcar a son albene  
 e fo lo xerir e far poudada e fo  
 lo don a manar a la mulla.



La Corte de dia si fo mouiller  
 de prestas bella donna  
 pernamoures de den Ramon  
 fets de lui mantas bonas



curieu piron del domme d'arj  
L L L L



Guidusel 22.

Guidusel si fo de Limosin gentil castelan  
e el e seil fraires, e son cousin Elias e von seignors

9 Guillen de Capetaing 928.



Capetaing si fo uns

Béziers Songbook, p. 116.

Béziers Songbook, p. 106.

*Nasalais de Porcaxage*

Béziers Songbook, p. 171.



*de porcaxage si fo*



Louise of Lorraine, Queen of France, c. 1583, Jean Rabel, Louvre Museum.



Ann of Austria by Rubens, 1622, Prado Museum, Madrid.





Betrars del quist si fo un gentil  
castellans de presenç valens cavaliers  
e loas e bns guerriers e fets bonas  
caros e bns s'averes  
Nostredamus, na pas exist la vie de ce  
dout la maison est encor en l'uphe en qd  
Baron de saint maxe, et meheurs de barbert

Chanson en dialogue

Bona donna dura ves que u deman  
me digatz ves segon voste semblan  
puy voste filz amary vos ama tan  
causa ves vos non xafina ni plan  
me digatz segon voste veraxia  
Amies Betrars  
Que ame calui  
et amies l'oca  
fins e s'itely u  
ni trop paxel  
mas de bon pax  
caisi començ

Densauarice de manlleon. et en Gauselline fa  
idit. et en nugo de la bacalaria. 1.



Auselme nres iors en amora  
r. Partie avec et amigon.  
Echafue prender lo plus  
bon. Clauilaz mical queus  
uoillaz. Cuna donna nres  
piadors. Edestreing la tim  
lor amors. Que quan tuit nei  
li son denan. Achafsam fin da  
mor semblan. Un esgard amorsamen. Alant  
streing l'aman dousamen. Al rez chanzial per  
zen. Digatz alqual poie aussi es. fin maior amor  
de tot nres.







**CARPENTRAS**



Carpentras Public Library, ms. 405, 1670s.



BOECE  
DV CONFORT  
*Dela Philosophie.*  
Par Maistre Iean de Meun.



De 405 au Catalogue  
L'ancien

199.

LE ROMANT  
DE BEVVES D'ANTHONE,  
ET DE IOSIENNE  
Princesse d'Armenie.

Composé par un Jonglere  
Champenois du Règne de Louis  
le Jeune Roy de France,  
et de Henry le Large  
Comte de Champagne.

CHAMPAGNE  
DE  
BIBLIOTHEQUE

12000 p.  
147 f. 132 l.



(2)  
Le seface

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1670s.

Le est si peu de personnes qui se  
laisent de voir dans les anciennes  
poesies de nos exoumeux ou jongleurs  
parons, ce qui nous aeste de plus utile  
du langage de nos ancestres, que tout ans  
jeux de serours entremises perdus dans  
les tenebres de l'oubly, si des savaus roms  
qui nous ont enrichis nostre histoire  
d'auteurs vrais qui layns mieux expliquent  
ou qui ayent plus agreablement esclaircy  
ce qui y est de plus obscure, que de ceux  
qu'ils ont empruntez de ces vains roms  
vains, ne les eussent retiens pour un si  
bon usage de la pousse de ses grandes  
Bibliotèques ou ils estoient dequies un si  
long temps ensevelis. Tel avoit esté le  
port de ce roman pour Conhert les amours  
et les adventures de Beucas due d'anthone  
et de Tostueve poinselle d'axmarie, et l'ame  
des plus anciennes librairies de la ville de  
Reims en champaigne ou il estoit si peu  
comen, par la difficulté qu'il y a de  
decrypter le caractere que ceux qui y

# TABLE

## DES MATIERES.

Le temps a tellement effacé la première page de ce roman qu'on ne peut rien lire de ce qui nous est, possible la connaissance du non du trouva ou d'onglon quilas com pte qui vray semblablement y deussent être. I

La duchesse L'échenie femme de Guyon duc d'antone, a de l'ambition pour son mary d'être auant en cage et de voir espendre amoureusement de l'or de Mayana quelle sollicite par ses lettres d'assassiner le duc Guyon. . . 2.3.

Doon de Mayana de com les ducs de la duchesse avec grande satisfaction, buvant les quells il assemble des amis et se rend avec eux au tour assigné a monseigneur pour aller Guyon qui deuoit venir a la chaste en la d'ice la fonder. . . 3.4.

La duchesse s'ennuie malade et prie le duc Guyon son mary de vouloir aller a la forest intention de pour y prendre un cerf, dont la com foute chassé la pourroit seulement guérir de son mal. Guyon qui d'armois fonde monseigneur avec ses parents pour la satisfaction de sa femme de se faire un plaisir a





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Jean Desmarets de Saint-Sorlin, *Ariane*, 1639 ed, etching by Abraham Bosse.





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Jean Desmarets de Saint-Sorlin, *Ariane*, 1639 ed, etching by Abraham Bosse.





Carpentras Public Library, ms. 405, 1670s.

Jean Desmarets de Saint-Sorlin, *Ariane*,  
1639 ed, etching by Abraham Bosse.





DICEARQUE

PALAMEDE

MELINTE

ARIANE

Beuves & Iosienne



REIMS







*Deus nobis hec otia fecit.*

Virgil, *Bucolics*, I

(God provided us with idle time and leisure).

men coxomus, en ont oste toutes les  
graces et cause la rente de la plus  
grande partie de leurs ouvrages, ni  
ne nous reverrions jamais entre les  
mains des ne nous sont rendus par  
des coups d'hasard semblables à ceux  
qui vien de nous donner ce roman  
de Beuves, pour l'intelligence duquel  
il estoit necessaire d'adjoindre la table  
des matieres que j'ay mise a la fin du  
Livre 8

*Deus nobis hec otia  
fecit*

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1670s.

donc sachiez que moult de gens  
se li mater au ciel sequestre  
ce li corps sabaile vers fere  
cax ces chose desordonne  
se corps d'au au corbe fente

Fin des vers de Jean de Meun contenu en  
sa translation du livre de confort de  
philosophie, de Boece, dont il a ausy  
traduit la prose & lesusdu vers ou que pris  
de l'ancien manuscrit dudit autheur conserve  
en la bibliotheque de l'eglise Notre Dame de  
Reims J B



End of the verse by Jean de Meun containing in its translation of the *Comfort of Philosophy* by Boethius, whose prose he also translated. Those lines were taken from the ancient manuscript by the aforementioned author, kept in the library of the Notre Dame church in Reims.

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Fin des vers de Jean de Meun contenant en sa translation du livre de confort de philosophie, de Boece, dont il a ausy traduit la prose. Lesquels dit vers ont esté pris de l'ancien manuscrit dudit autheur conservé en la bibliotheque de l'eglise Nostre Dame de Reims.

*Adversaria fortuna*

Dialogue de la Vie et de

La Mort, Composé en Vers par  
Maître Jacques Bonguen  
Sieur de Baulengren.

Reuueu & corrigé par Jehan  
Laurier Recteur de Chastillon de Saumur.



A Lyon

Et L'Imprimerie de Robert Coste  
M.D.C. LXX.







379

te fecit. dicitur  
n. et uirare. q. i.  
sit hominem. f.  
o gallus cantant  
cordatus est p.  
ihū quod r.  
gallus can  
gabiet et o  
ficut am  
fco. conal  
omnes pu  
tum r. seu  
fuit ihū. uer  
tandem. f. f.  
adluxerunt o  
diderunt tum.  
amo p. l. m. f.  
uidas qui eun  
quod dampnar. sell  
x. tentia d. m. s. r.  
lit. f. x. angu  
ap. b. sacerdo

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1670s.**

9190



Je suis parti de ceste  
ville daix ce Jourduy 4<sup>m</sup> may  
1668 &

Le 7<sup>me</sup> Jourduy 1<sup>er</sup> May 1668  
suis arive' a Paris de 14<sup>m</sup>

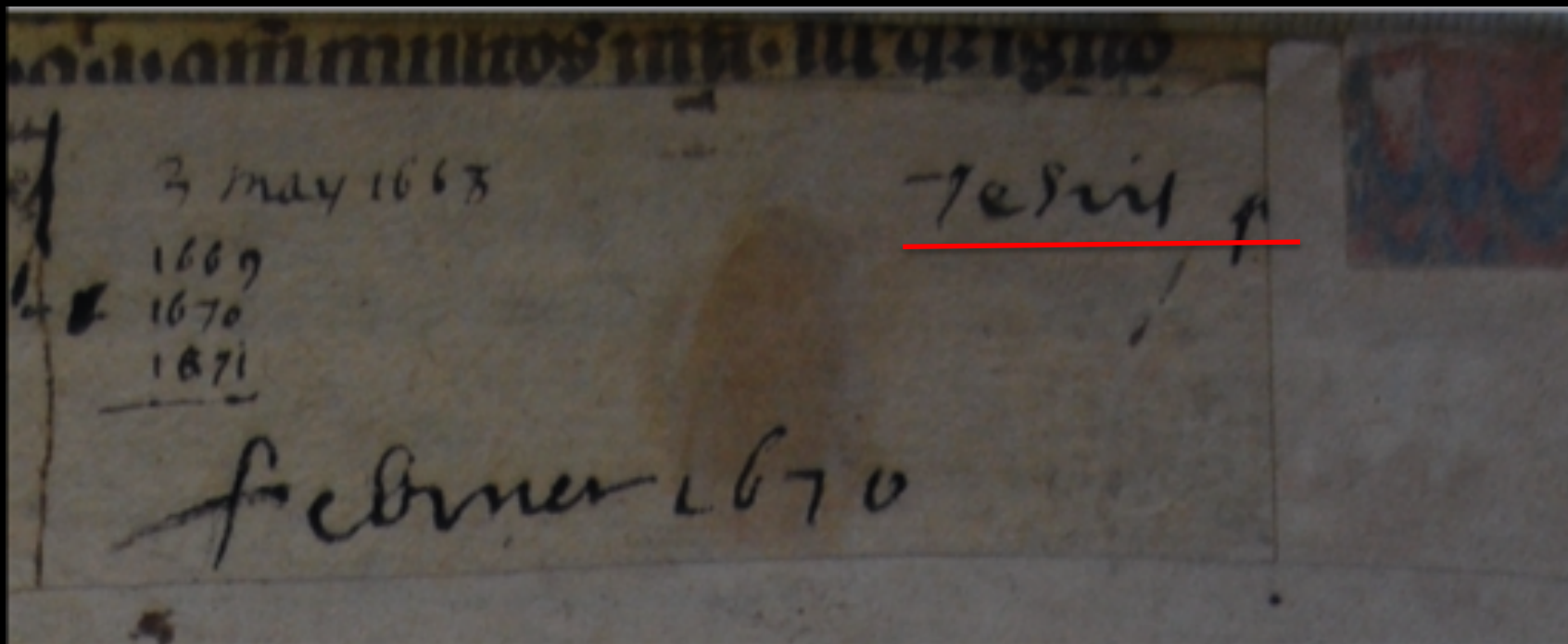
le 1669.  
avec  
a la bas  
tile  
Le 17<sup>me</sup> Jan  
1670

2

ens d'Aniou.  
duens de Bretaigne

576.b





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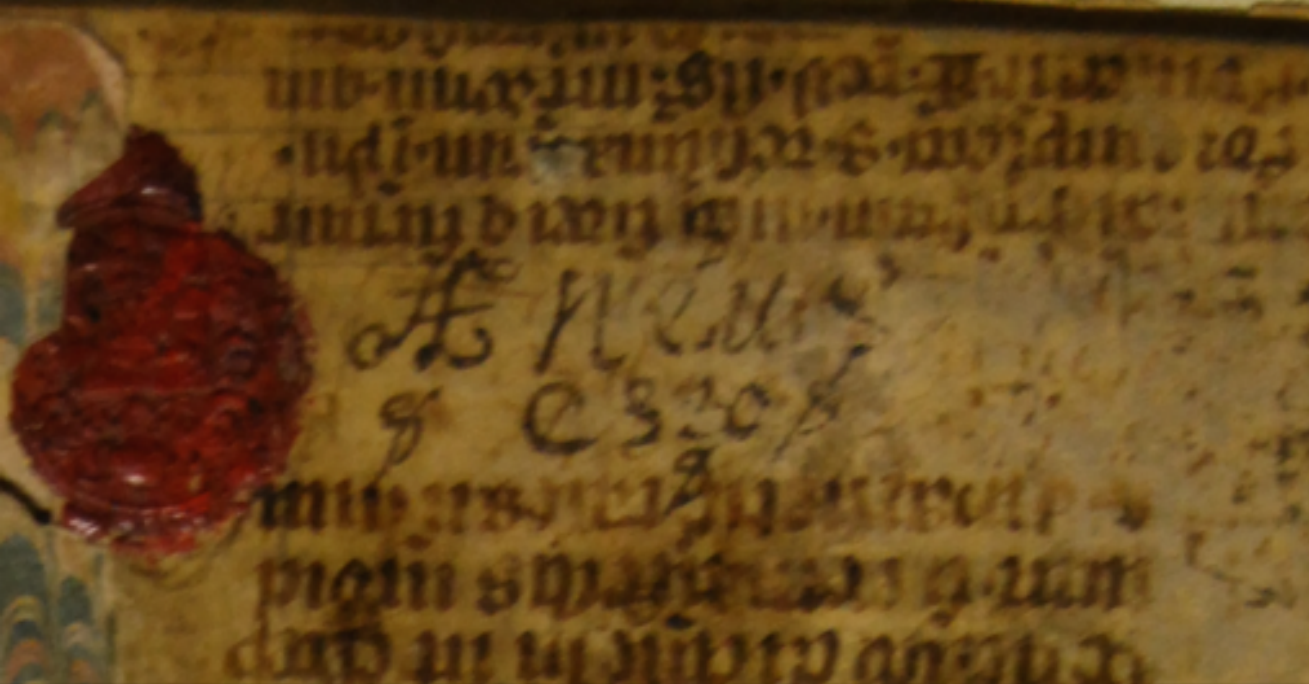
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ms. 17.

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*Hic murus aeneus esto, nil conscire tibi, nulla pallescere culpa.*

Horatio, *Epistle to Mecenas*



(May it be for you a cast iron wall not to have a single thing to reproach yourself for, not to be embarrassed by a single fault).



Carpentras Public Library, ms. 17.









duens. Procurat  
sanguinem miter  
illi dicitur et. Qui  
nos. Tu uidens. Et  
tis argentis i apl

laq  
ipsa  
pis a  
nt. N  
m co  
um la  
natio  
cer m

rum figula i sepul  
an pignorum. P  
uonatus est ille a  
del demach de e agi  
magatus: usq m l  
teum dian. Time  
scum e. q. l. e. p. d  
nam ppham dian  
em. Et accipit igni

Handwritten notes and scribbles at the bottom left of the page.

BIBLIOTHEQUE  
de  
CARPENTRAS

Main body of text in a Gothic script, showing significant wear and a large circular stain in the center.

Text on the right side of the page, partially obscured by the binding and showing some marginalia.





## E vergier dōneur nownellement

improu a paris. De sentierquise z voyage de nappes. Aiqueles  
comproumoumēt le roy Charles huitiesme de ce nō a banpere des  
ploysse passa et rapassa de iourner en iourner depuis. Lyon iusqu'en  
a. Nappes. z de nappes iusques a lyon. Ensamble plusieurs ault  
tres choses faictes z composees Par reueres pere en dieu monsieur  
Detonay de saint. Celais chascun dangoulesme. et par. Masire  
sodre de la lignie serantier de la. Roine et de monsieur le due de la  
type ault autres.





*le Roy de France et de Navarre  
par son conseil et de son conseil  
par son conseil et de son conseil  
par son conseil et de son conseil  
par son conseil et de son conseil*

# Les loups ravissans

Cesuy livre  
Du autrement doctrinal moral  
Intitule est: qui desuure  
Dont chapitres en general  
Du chascun se vante et rural  
N'est par trop il pourra congnoistre  
Comment eviter vice et mal  
On doit et tres vertueux estre.





































