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Bibl. Nat. ms. fr. 379: A study in word and image. (Volumes I and II)

Frazier, Adelaide Stuart, Ph.D.
The Louisiana State University and Agricultural and Mechanical Col., 1992
BIBL. NAT. MS. FR. 379: A STUDY IN WORD AND IMAGE

VOLUME I

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy

in

The Department of French and Italian

by

Adelaide Stuart Frazier
B.A., Northeast Louisiana University, 1971
M.A., Louisiana State University, 1975
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ABSTRACT

The Bibl. Nat. ms. fr. 379 offers a religious, social, literary and artistic comment on the implications of the early sixteenth-century world. The cult of the Virgin is considered as it supported and directed the poetry contests or puy at Rouen and Dieppe in their particular emphases on the Immaculate Conception and the Assumption of the Virgin, both ideas more dogmatic than scriptural. The conduct of the puy controlled the literary and artistic expressions on the subject. A detailed discussion submits the evidence that the poets reflected the secular world in their poems and the artists' illustrations often rejected the traditional iconography of the faith and substituted tangential ideas, related sometimes obliquely to the content of the poems. The major thesis of the dissertation is that Bibl. Nat. ms. fr. 379 makes a contribution to make toward illuminating the age and expanding the notion of text.

In considering the cult, chapter two presents background of devotions to the virgin goddess in early Greek and Eastern cultures, and scholastic speculations and theories about how the cult reached its zenith in twelfth century.
The French celebratory penchant for festival is explored in chapter three. Reflections of the popular and religious festivals as manifested in Bibl. Nat. ms. fr. 379 are examined.

The poems, previously untranslated and, for the most part, unpublished are considered in chapter four. The poets, working according to the rigid pattern of the puy, show originality in their choices of metaphor, mixing the traditional Biblical intertext with the specificity of the vineyard, cultivation, exploration, business and manufacturing. The result gives a new dimension to liturgical poetry.

The miniatures are discussed in chapter five in relation to their poetic counterparts as they transpose, interpret or depart from the text. The result determines a mixture of traditional and specific iconography.

Bibl. Nat. ms. fr. 379 is the work of artists and poets known and unknown who directed their creativity toward making a moment of devotion an aesthetic pleasure as well through the blending of the sacred and secular worlds.
CHAPTER 1: INTRODUCTION

To approach such a project as discussion of a document not previously subjected to critical examination is to admit that one is undirected by expertise of the past. Such a document is Bibl. Nat. ms. fr. 379, offering a multiplicity of possible approaches to one who would attempt an insightful opening to understanding and appreciation. The cult of the Virgin, of course, has been examined by scholars in widely varying disciplines. Additionally, the festivals of France, both religious and secular, have occasioned considerable critical attention. Manuscripts and Books of Hours have been and are centerpieces of understanding the Middle Ages. However, a manuscript which represents these several elements and which is almost singular in form and focus offers a unique opportunity.

One of the many manifestations of the Virgin's cult in the late Middle Ages and Renaissance was the puy or poetry contests held in northern France each year. The puy often constituted part of a larger, popular celebration honoring one of the festivals of the Virgin. Begun as pious exercises by religious brotherhoods, the puy eventually evolved into literary academies which lasted until the Revolution (Newcomer, 211). Unfortunately, preservation of these manuscripts has not been consistent,
and general scholarship has not concentrated on some of the preserved documents. Indeed, some of the existing poems are only in manuscript form (Britnell, 23).

In the Bibliothèque Nationale in Paris, ms. fr. 379, described as follows: "Ms. gr. in-fol. sur vélin de 49ff" contains an example of puy literature in a collection of poems (Picot, 74). The manuscript comprises poems of different genres in honor of the Virgin Mary, as indicated by its complete title: Chants royaux, ballades et rondeaux prononcés en l’honneur de la Sainte-Vierge au pui de Rouen-La chasse d’un cerf privé (Paris, 257). In fact, the manuscript consists of four distinct texts: three separate collections in which each of the represented genres comprises an anthology, followed by a final, narrative poem. The inclusion at the end of the manuscript of the narrative poem, both longer than and unlike the other presentations, could be the result of a later addition, as it shares no apparent relation to the puy.

Dating the manuscript has been somewhat problematic. Critics give dates ranging from 1528 to 1544. According to Emile Picot who has devoted an entire volume to Jacques LeLieur, Notice sur Jacques LeLieur échevin de Rouen et sur ses Heures Manuscrites, the first three collections would date from 1528, with the final narrative poem coming as a later addition, about 1543-44 (74). Another critic, Paulin Paris, in Les manuscrits françois de la
Bibliothèque du Roy, gives 1536-37 as the date, basing his information on LeLieur's letters (265). Sylvie Béguin, in Le XVIe siècle européen, concurs with critics who attribute the later date, 1544, to the manuscript (281). In any case, the manuscript postdates composition of the chants royaux which were entered in the puy over a period of some twenty years, between 1515-1535.

The group of chants royaux is of particular interest because each poem is enriched by the presence of an accompanying miniature. These poems evidently elicited attention, more so than either the ballades or the rondeaux which are not amplified in this manner. The existence of an iconographic extension of the text sets up a binary poetic/pictorial pair for each of the sixty-five poems in the collection. Examination of these dual texts offers a means of approach not previously explored.

The miniatures offer the most distinctive feature of the collection; however, other elements support the theory that, within the manuscript, the collection of chants royaux has privileged status not accorded the ballades and rondeaux, the other two anthologies. Each poetic collection in the manuscript includes the work of Jacques LeLieur whom Blum and Lauer believe commissioned the manuscript (89). The patron's work is most predominantly represented by inclusion of nine poems in the collection of chants royaux, the first text in the manuscript, and, most notably, in the first poem in the collection. Primary
position in the manuscript could suggest high regard. Like the other two anthologies, the *chants royaux* are embellished by illuminated letters, which are placed at the beginning of each poem, and which recur in some of the longer poems, those containing several letters. These letters are a further decorative element added to the poetic text.

Given their presumed privileged status in the manuscript, the *chants royaux* in Bibl. Nat. ms. fr. 379 are suitable choices for careful attention. The binary nature of the text offers the possibility of a double reading, as well as an investigation into the relationship of text and image. Mary Ann Caws has pointed out some options for reading double texts in *The Art of Interference: Stressed Readings in Verbal and Visual Texts*:

They can be read in terms of insertion and framing, of centering and decentering, of edging and junctures, from left to right, background to foreground, and on a slant. It is up to the critic as reader of double texts, visual and verbal, to learn how to see, to design, to tether, and to interpret the forms and functions of such parallel readings, illuminating the double images given or chosen, as they shape reading itself, perhaps on its way to sight (193).

The dissertation focuses on four major divisions: Virgin, *puy*, text and miniature. In the interest of placing the *chants royaux* appropriately in a setting which to an extent both directed and shaped the subject, chapter two discusses the Cult of the Virgin as it came to be
understood in the time of the **puy**. As a second point of reference, the **puy** or contest and festival which occasioned the poems is described in a third chapter. This chapter focuses on the festival, both historically and as manifested in both poems and miniatures. The expanded theory that two festivals are represented in the collection is supported through identification of poems as representative of either the Immaculate Conception, typical of Rouen, or the Assumption, typical of Dieppe.

The fourth chapter addresses the texts of the sixty-five **chants royaux**. The grouping of certain poems based on framing techniques which share some similarities with Paul Zumthor's notion of **types-cadres** offers convenient labels for considering some poems together (**EPM**, 92). In each instance, one poem is discussed at length and other similar poems are mentioned in pertinent detail. The narrative stance, the supplication, the debate and the purely metaphorical are arbitrarily grouped for the purpose of discovery by means of classification. The fifth chapter considers the illustrations as they relate to, extend or depart from the poetic text. The variety appearing in these offerings is clearly suggestive of multiple sources. The discussion attempts to relate artists' responses to what was essentially a poetic direction, the illustrations being considered ten to twenty years removed from composition of the poems. The conclusion includes an assessment of the value of the
poems as literary art forms and the illustrations as an iconographical rewriting of the text. The major conjecture is that these works represent highly original responses to regulations which could have stifled less gifted artists. It should be a cherished memento of a passing and transitional age.

A brief consideration of the facts pertinent to the discussion of this text is indicated to clarify later comments. The manuscript is contemporary with, and resembles, printed books which were appearing at that time. Considering the manuscript as a book also allows for analysis of the thematics of reading, which is a distinctive characteristic of this collection, being a detailed reading extracted from biography of Mary, popular history, and iconography, derived and/or contrived.

Terence Cave has written on the increasing importance of reading as an activity in the sixteenth century through the paradigm of the reader as consumer in his discussion of the mimesis of reading in the Renaissance ("Mimesis," 160). Accordingly, the text becomes an object to be appraised and judged ("Mimesis," 164).

The book represents a transposition of oral to written text, or as Sylvia Huot states in From song to book: The Poetics of Writing in Old French and Lyrical Narrative Poetry, from a more performative to a more writerly poetics (1). Huot's work combines poetic, iconographic, and codicological analyses to describe the relationship
between poetics and manuscript format (5). Huot also argues that the proliferation of vernacular manuscripts indicates "a growing literacy rate and an increasing demand for books that are more than mere repositories of texts to be read aloud" (7).

Although the poems originally were presented orally in the puy, the manuscript has transformed them from a verbal to a visual text. In fact, despite the original predominance of the word in the contest, the manuscript unites two visual phenomena. The visual text, as it exists in the book, omits or ignores a striking feature of sixteenth-century life. What Tom Conley calls "the graphics of silence" has muffled the sounds associated with the oral text:

> The sixteenth century celebrates aural worlds, yet its clamor comes to us in utter silence. Captured in libraries, its books show how its enterprises were fissured from within. No sooner than writers consigned voice to print was logos changed (5).

The aural world of the puy was complicated by the elements of festival, contest, procession, pageant drama. This manuscript, silent though it now is, suggests a world beyond the text, for which it is admittedly a muted and incomplete imitation.

Unseen participants, copyists, miniaturists, and compilers, as well as poet composers, were responsible for producing the book. Huot concentrates on the combined effort of the participants in the production, as facts concerning the patron, readers and owners are often scarce
or nonexistent (7). Drawing support both from textual analysis and critical comment, the conjecture confirms that reader, patron and artist worked in conjunction to make meaning.

As a commissioned work, the manuscript fulfilled the role of the commodity, in this case the highly prized object of devotion. The manuscript, as object of devotion composed of poems and miniatures, assumes not merely a reader, but an aristocratic one who could sit in contemplative meditation. In this way, the use of the manuscript bears a resemblance to the presumed uses of popular Books of Hours. It functions as a luxury object to be appreciated, if not judged. Furthermore, at least one critic has noted the similarity between the miniatures in the manuscript and those included in the *Heures d’Anne de Bretagne* (Picot, 74). Given the costs of such manuscripts, the rarity is also attested by the prominence given to such books in collections and museums. The limited availability, both at that time and certainly at present, confirms the value and the possession only by individuals who had literacy and leisure.

Some of Paul Zumthor's comments on the origins of the book pertain to this manuscript. Zumthor suggests that books dating from the Carolingian era were fashioned, rather than written (*LTE*, 14). With its elaborate miniatures and decorative frames, the manuscript shares characteristics with those earliest books. The
miniaturists who illustrated the poems doubtless spent innumerable hours completing the task, a sedentary activity which Zumthor contrasts with the previous activities of a mobile society (LTE, 14). The shift has relevance for the production as well as consumption of the manuscript.

Zumthor has also commented on the semiotics of the physical components of the book. The binding, which often included expensive components of ivory, wood or bronze, moves the reader from the exterior world to the interior world of the book. "L'envoioppe du livre, la reliure participe à son sens et à ses figures" (LTE, 18).

The manuscript page represents the union of text and image, "un tout et un fragment à la fois" (LTE, 17). Traditionally, the book was a source of instruction and the illuminations expanded the content of the written text. As Zumthor has said:

L'enluminure a pour fonction primordiale d'expliciter la richesse latente du texte; les "livres carolins", recueil de la correspondance diplomatique et ministérielle de Charlemagne, évoquent ce problème: le rôle de l'image est d'enseigner par les yeux ce que le texte apprend sans intermédiaire à l'intelligence (LTE, 16).

The collection of chants royaux in the manuscript offers a rich combination of text and image on the manuscript page. With respect to the book, or at the object level:

L'enluminure figurative, le dessin, naissent avec le texte, plutôt que de lui. Leurs lignes structurales, leur perspective sont
Placing the book within its context involves ideological concerns which extend beyond its role as a commissioned work whose patron may have had an interest in seeing his own poems included. The poems and illustrations included in the collection of *chants royaux* also show the prevailing religious ideology. As pious exercises of religious devotion, the combination of word and image is an example of art in the service of dogma, both poetically and pictorially. The literary and artistic depictions represent religious doctrine and belief with respect to the Virgin’s Assumption and Immaculate Conception.

The book is composed of both poems and miniatures which contribute to its semantic value. In his article on the relation of word and image, A. Kibédi-Varga links the notions of place and ideology.

The place is related to meaning; the location has a semantic value. It has long been recognized that the more the place is ideologically fixed, the less the meaning of the object has to be strictly stated, and vice versa ("Criteria," 35).

The poems as examples of *puy* literature affirm to a degree the religious ideology as espoused by the brotherhoods. Thus one is unsurprised to find in such a volume repeated affirmations or arguments in favor of the Virgin’s Immaculate Conception or Assumption.
Aspects of the contest, despite the celebratory nature of the event, carry a traditional theological overview which informs the poetic response. The supplication to the Virgin of penitent sinners is ultimately the stance of the poet. Rhetorical prescriptions for poetic technique may be considered a metalinguistic ideology that guided the poet who fashioned his composition and whose goal was to write the prizewinning poem. To this extent, the book is organically controlled, but flexible within those restraints.

This book, which conjoins figure and text, is of interest because it dates from the period which Alison Saunders calls "the golden age of French illustrated painting" (628). As such it is contemporary with other illustrated books, emblem books and Books of Hours. Inclusion of the illustrations attests to a desire for visual pleasure. As Saunders notes, "Certainly for a printer with an eye to the market, the combination of figure plus text was a good one" (628).

The cult of the mother goddess, which is discussed in chapter two, precursor of the cult of the Virgin, is far older than the Biblical data which gave rise to the cult as we know it. In fertility cults and resurrection myths of the East, the consciousness of the female deity represented an accumulation of stories and legends, folkloric and formulaic, related by parallels to Asteroth, Eve, Pandora, Diana, in all their variations. The story
of the Virgin, originating in the gospels of Matthew and Luke, is meager, at best. She is mostly in the background after the birth stories, and remains there during the narratives of the public ministry of Jesus of Nazareth, her son and the Son of God, according to theological premises. Her Divine maternity and her virginity are clearly articulated in two of the four gospels, and such also the church has proclaimed since the fourth century, and perhaps earlier if we are to accept that the catacombs present sketches that are emblematic of Mary and her advocates. Early on, her honor and place in the hierarchy of heaven far surpassed other saints. In particular, the concept of her Immaculate Conception and Assumption became the occasion of festivals of local commemoration in the West. The theories of the Immaculate Conception, ultimately defined by Pius IX in 1854, and the Assumption, defined by Pius XII in 1950, existed in popular faith much earlier. The cathedrals and the altars, the chapels and the prayer books, the Marian devotions of the medieval monasteries, as well as the popular devotions of the laity, attest to the growth of this cult of the Virgin. Literary evidence, manifested in legends of miracles and fantastic epiphanies, recur in popular culture of the Middle Ages and, indeed, into the present century. The tracing of this growing devotional preoccupation with Mary directs an investigation of the religious background of the puy and, in part, explains the existence of such a
strong focus on Mary as the "mediatrix," or intercessor which position she is accorded by the poems of the puy, as I develop in chapter two.

The understanding of the concept of the puy is germane to the consideration of the poems and the miniatures. To begin with a discussion of the puy as emblematic of the Middle Ages, a presentation of research in chapter three of this study alludes to much that is understood as descriptive of festival and celebration in the period, this in spite of the fact that the document discussed later is theoretically placed in the Renaissance era, being dated as late as 1544. The origin with the religious brotherhood, la Confrérie de l’Immaculée Conception of Rouen (and presumably the Puy de l’Assomption in Dieppe) and holding the papal imprimatur, confirms a totally religious purpose, at least initially (Montier, 128). The gradual accommodation to popular taste is not singular in this regard as the age witnessed continually the changes due to time and circumstance. The puy evolved from a religious devotional activity to an adjunct to the much beloved festival and processional atmosphere of the community. Originally the prizes were limited to the obvious symbols of the litany; in later years additions proliferated. This degeneration is the subject of considerable commentary, many of the critics, including those of the nineteenth century, considering the puy to have evolved into a decadence of Medieval Art and
pitiful poetry examples which mark the end of the Middle Ages. Linked by custom to the legends, the miracle and mystery plays and other theater, the puy finally became a literary arts festival, bereft of the original high religious purpose and the purity of form that had once been so clearly prescribed as to form, subject matter, and palinodial refrain. This eroding secularism, of course, is symptomatic of the social milieu. It is nevertheless true that these *chants royaux* in a sense repudiate the critics who considered them worth dismissing. Working in fixed forms, and using images often stylized to the point of triteness, these poets brought sufficient creativity to bear on the matter that their poems are deserving of preservation and celebration as a monument not only to the patrons who supported and participated, but also to the occasion and the poems generated. Despite the changing and modifying rules and the relaxing of standards, the puy is one tradition bearer from an age growing dim. Some critics do express appreciation for their eloquence. Lists of the yearly winners were preserved and catalogued (Lafond, 9); it is regrettable that more of the manuscripts are not still available. Our sense of the age is much enriched by what we have. We are able to speculate on what more might be and probably was also inherent in the puy.

Consideration of the text, which constitutes a fourth chapter, is organized according to poetic contexts which,
of course, are highly varied and cannot ultimately be rigidly grouped, although many recall Zumthor's types-cadres. More involved than other sections, the focus here is to distinguish among poems which are thematically highly repetitive and overlapping. Nonetheless, they represent the creative originality of the poets in celebration of a limited and circumscribed subject matter and format. Admittedly not perfectly fitted into distinct divisions, the poems are suitably grouped for ease of discussion. The groups appear appropriate, expanding and dividing the sixty-five poems into manageable units for analysis.

The poems are analyzed according to the various types of texts contained in the collection. Although the theme and the form were imposed, the poems offer responses within the fixed form. There are supplications and descriptive praise poems, often resembling prayers of devotion, and offering a litany to Mary. There are narrative poems of at least five types: fabrication myths, heroic narratives, voyages or quests, romances, and the remaining miscellaneous narratives which do not conform to any defined group. Other poems are purely descriptive, sometimes metaphorical, where Mary is invoked as a material element. Still other poems are ideological and discursive, presenting an argument, dialogue or affirmation in favor of the Conception or Assumption. Finally, several poems are classified as love lyrics,
interesting for the way in which they present the Virgin who speaks in the first person.

The analysis of the poems also develops the thematics of reading as it reveals a gloss on the Biblical intertext. There is constant reference to the Bible in the form of allusion as well as an appeal to authority. It is without question that these poems abound in Biblical references and often are generated by the poet's obvious knowledge of the scriptures.

The miniatures, as a basis for expanding oral and written texts, are the concern addressed in chapter five. These images are described minutely, and pertinent similarities to traditional iconographical interpretations are noted. This section includes identification of iconographical themes contained in the miniatures with respect to the conventional representations of the Virgin's festivals. Investigation of the miniatures will draw upon critical discussions of standard iconography by such scholars as Emile Mâle, Louis Réau, Mirella Levi d'Ancona and André Grabar.

Identification of iconographical themes constitutes a first step in analysis of the illustrations. Such an analysis marks Norman Bryson's study of the semantic qualities of the visual text in *Vision and Painting*. He cites iconography as an example of the denotative aspects of the picture, one whose meaning is explicit and univocal. Bryson's distinctions between denotation and
connotation offer a possibility for analysis which avoids problems arising from a rigid, formalistic approach. According to Bryson, "denotation belongs to an internal order of the image, and its codes need not necessarily operate anywhere beyond the four sides of the canvas" (68). An example of the denotative qualities are those miniatures which are identifiable according to iconographic types such as the Nativity, the Annunciation, or the Assumption.

While identification of the explicit and univocal qualities of the miniatures involves the semantic value of the representation, such formalism ignores the connotative aspects. The connotative codes, "the codes of the face and body in movement (pathognomics), the codes of the face at rest (physiognomics), and the codes of fashion or dress come through social formation" (68). The codes of connotation are subject to fluctuation and, contrasting with the codes of iconography, are non-explicit and polysemic (71).

Bryson sees the semantics of the visual image as the interaction of painting with the social formation, as a variable term fluctuating according to the fluctuation of discourse.

If the image is inherently polysemic, this is not by excess of a meaning already possessed by the image, as hagiography would have it, but by default, as a consequence of the image's dependence on interaction with discourse for its production of meaning for its recognition (85).
The image is not autonomous. Its frequently confusing composition must be considered an enhancement and an addition, not an explanation of the text.

As illustrations, the miniatures transpose the text from a verbal to a visual medium. A. Kibédi-Varga has written on this type of interartistic transposition in an article entitled "L’interprétation impossible," dividing his discussion of the process into three parts: translation, interpretation and inspiration (16). According to him, "toute transposition nécessite une part d’interprétation personnelle" (17). He questions the possibility of translation when interartistic relations are involved. And the practice of inspiration results in an entirely new object from the original one (18). It is rather in the realm of interpretation that transposition corresponds. "Toute transposition est interprétation, dans la mesure où l’artiste ne peut pas ne pas supprimer ou ajouter quelque chose lorsqu’il transpose une image dans un texte ou un texte dans une image" (19).

The discussion of the miniatures in chapter five attempts to resolve the role of subjectivity in the interpretive process. In the manuscript the poems represent the Virgin, depicting her in varied fashion, but always in support of the religious concept. The miniature, however, is not the image of the Virgin, although she frequently appears. It is rather the image of the poem. As the representation of the poem, the
miniature is not a mimetic image. Kibédi-Varga specifically addresses what he calls the secondary relation of illustration to text:

...illustrations and ekphrasis—in fact all manifestations of subsequent, secondary relations—are just different modes of interpretation. The interpreter is never an exact translator; he selects and judges. And this, precisely, happens whenever a poet speaks of a painting or a painter illustrates a poem ("Criteria," 44).

Huot's comment that the literary consciousness of the scribes and artists was of little concern to the patron who commissioned the work or even the workshop master who supervised them brings into question the possibility of the subjectivity of the miniature (6). At times, the miniaturists freely added their own interpretations of the text to be illustrated, and scribes even miscopied texts.

Analysis of the miniatures also allows for discussion of the thematics of reading on the level of the visual text. An attempt to prove that the miniatures present their own reading of the poetic text shows how the illustrations include intertextual and intercultural elements. The discussion examines the notions of the gloss and the interpolative gap between text and miniature. The miniature becomes the place of resistance to meaning, diverging from the idea that the miniature simply transposes the written text to a visual counterpart.

Any examination of the visual text must include consideration of its physical aspects, or the disposition
of the miniature on the manuscript page. Huot alludes to the "architectonics" of the manuscript and the poetics of the visual text, which include poem, rubrics, miniatures and other decorative elements (5). Assuming that the book as object would include bindings, decoration of frontispiece and other such valuable components as sometimes adorned the exterior, the format refers only to the manuscript page.

Each illustration is set within a decorative frame which delineates the space of the image and forms its own thematic component of the visual text. The spatial element has ties to the theatrical and spectacular qualities of the image. Sylvia Huot alludes to the analogy between theater and the illuminated manuscript. Indeed, the manuscript image is frequently formed as a proscenium. In her discussion of the theatrical qualities of the illuminated manuscript she states, "it does not merely describe events but, rather stages them" (3). As the proscenium arch contains and limits the theater stage, the frame here projects and encloses, thereby somewhat prescribing interpretation.

In a sense the miniatures link the poems in an unbroken chain, where the notions of beginning and end lose their distinctions within the frame that mixes the envoy of the preceding poem with the illustration of the next.
Analysis of the miniatures must examine the visual image to see how it is constituted by the different elements of landscape, interior, and figure. Descriptive miniatures will be distinguished from those that are more narrative. The manuscript combines illustration and text in convenient relation as defined by Foucault in *Les mots et les choses*: "les choses qui, approchant l’une de l’autre, viennent à se jouer, elles se touchent du bord, leurs franges se mêlent, l’extrémité de l’une désigne le début de l’autre" (33).

Stylistic analysis of the miniatures determines that different artists contributed to the volume. While exact identification of the artists who painted the miniatures may not be possible, the variations in style can at least establish the existence of different artists.

In some cases, the iconographic "moment" does not reflect the tension of the poem. It rather reveals the choice of the illustrator as he expands and transposes the material, adding or deleting elements which give specificity and depth that does not parallel the text, but resides in the realm of connotation, thus enriching the text. As Kibédi-Varga points out, "the painter must invent many details (the color of a dress, the size of a rock, the species of a plant) that the writer did not care about" ("Criteria," 44).

The fifth chapter suggests that the response to Bibl. Nat. ms. fr. 379 is formulated by the relation of text and
terence Cave, the notion of reading and the reader gained importance in the sixteenth century ("Mimesis," 149). The shift that Cave outlines is one from mimetic to a generative model of reading. Cave notes a change from the Ciceronian ideal of reading, that of "the repetition of a perfect or near perfect discourse [where] the reader should, as it were, disappear or efface himself in favor of the paradigm text" ("Mimesis," 155), to the Erasmian position which

extends virtually ad infinitum the range of texts to be read and stresses, not universal nature, but the individual nature of the reader as the agent by which this assemblage of materials is gathered, selected, and given meaning ("Mimesis," 155).

In this new form of reading, "the reader as an independent subject is beginning to impose himself and his own discourse as primary...the gloss has swollen to the point where it has visibly engulfed the master text" ("Mimesis," 156). Two manifestations of this occur: in one case, the poet is the agent who reads scripture and produces a text combining Biblical, cultural, and mythical elements with epic, romance, argument and supplication as so many ways to interpret belief; in the other case, the artist or miniaturist filters the text and transposes it to a visual image combining references, both textual and non-textual, which result in the illustration. The conclusion is that consideration of the collection of chants royaux in Bibl.
Nat. ms. fr. 379 allows for the same thematics of reading as outlined by Cave, but not limited in any sense to a singular focus. The purpose, finally, of the puy was to honor the Virgin; the purpose of this work is to know and thereby honor those who responded to that challenge.
CHAPTER 2: ORIGINS AND DEVELOPMENT OF THE CULT OF THE VIRGIN

To define and explain the cult of the Virgin as it informs the puy of Rouen is to set oneself a task which involves the consideration of mythology, scripture, religious dogma, hearsay evidence and, one eventually decides, fiction. Clearly, some restrictions must obtain to allow the focus of the work to address the more appropriate intention of discussion of Bibl. Nat. ms. fr. 379 which reflects the puy at Rouen. It seems suitable, then, to present a generalized review of the existing literature as it expands the history and development of the cult, recognizing as it does that a definitive history of the cult of the Virgin lies beyond the intention of this document. The earliest concepts of the Goddess-Fertility myth are buried deep and far from the Edenic myth of Eve. The cult of Mary, despite devotional insistence to the contrary, was obviously unknown or unimportant to St. Paul as so prolific a writer as he would surely have mentioned it. With the development of the organized church, the redactors isolated references which affirmed the doctrine in the Old Testament; these prefigurations from scripture supported their views of the New Testament kerygma (Ashe, 35). The Middle Ages compounded and solidified the information. Nineteenth- and twentieth-century scholars continued to elaborate and
redefine. What is central to the understanding of the puy is that no one authority, no single scholar, no individual creed or congregation has settled the matter. This document proposes to explain some of the theories which have, in terms of literature and some dogma, found most closely an identity and acceptance among scholars.

The origins of the cult of the Virgin, as E.O. James suggests, are much older than Christianity and are grounded in the ancient practice of the worship of female deities. The Cult of the Mother Goddess, in which James surveys the various forms of Goddess worship, suggests the beginning with matriarchal agricultural societies of the early Stone Age, around 10,000 B.C. James asserts that the earliest forms of female worship involved female figurines or "Venuses," symbols of fertility and motherhood, which were cult objects of hunting or gathering tribes in Western Asia, later spreading to the agricultural societies of Europe and the Middle East. Carved in bone, ivory or stone, these figurines often had exaggerated features or excessive corpulence suggesting pregnancy (13).

The shift from paleolithic or food gathering to neolithic or food production societies coincided with the further development of a strong fascination with the Mother Goddess or female and fertility principle which, being soon personified, grew into a cult. The association
of the mysterious process of birth with Woman as life producer and mother of the race increased with the realization of her essential role in that process. The dominant maternal principle was the clear, life-giving force, since the male principle, at least in the beginning, was less certain and not completely understood (James, 22).

Geoffrey Ashe borrows a phrase from Goethe in The Virgin, calling the dominant female force the "Ewig-Weibliche or Eternal Womanly" (10). This world matriarch, an all-powerful bestower of life and fertility with its counterpart in all Mediterranean cultures, eventually formed the basis of a Goddess-centered religion in which myth and ritual combined to portray woman in her many-faceted roles. Being all powerful, she could assume animal or human form, appearing as matriarch of immeasurable age, wife, mistress, mother, maiden (11). At times her different aspects were represented by distinct goddesses that could overlap or fuse (10-11).

Manifestations of the Goddess are cross-cultural. In Sumeria she was Nin-Khursag or Nintu, the life giver, mother of all, queen of the gods. In Babylon she was Ishtar, "the great mother goddess, the embodiment of the reproductive energies of nature" (Frazer, 379). For Canaanites she was all-mother Asherah. In Syria she was called Ashtoreth or Astarte. Frazer calls Astarte the "Semitic counterpart" of Aphrodite (381). In Egypt she
was Neith or Isis. Frazer points out similarities between Isis and the Virgin Mary.

The serene figure of Isis with her spiritual calm, her gracious promise of immortality, should have roused in their breasts a rapture of devotion not unlike that which was paid in the Middle Ages to the Virgin Mary. Certainly in art the figure of Isis suckling the infant Horus is so like that of the Madonna and child that it has sometimes received the adoration of ignorant Christians (445).

In Asia Minor the goddess was Cybele or Artemis, depending on geographical location. The Romans called her Diana. The Greek mainland called her Earth, mother of all beings. She was also Rhea, the chief Titaness. Often she was associated with the sea, as Aphrodite or Venus, protecting seafarers and inspiring poets (Ashe, 11).

As the origin of all, she could be virgin and mother, ideas not incompatible in a deity not subject to incest taboos. Many legends recount her impregnation by strange means. According to Ashe, sex without pregnancy had a logical counterpart in pregnancy without sex. Stories tell of the Goddess's swallowing a blade of grass, standing against the wind, or being showered with gold which results in pregnancy (12). Romulus and Remus, sons of the god Mars, are one example of the motif of the virgin impregnated by a god and giving birth to the hero (Carroll, 6). Neith gives birth to the Sun-God Ra by her own power (Newmann, 55). Other myths tell how a male element of the Goddess split off and became her partner.
Still others depict her as having an active sex-life yet retaining her maidenhead (Ashe, 13).

In summary, one might consider the statement of Frazer's conclusions in the *Golden Bough*:

If we survey the whole of the evidence on this subject,...we may conclude that a great Mother Goddess, the personification of all the reproductive energies of nature, was worshipped under different names but with a substantial similarity of myth and ritual by many peoples of Western Asia; that associated with her was a lover, or rather series of lovers, divine yet mortal, with whom she mated year by year, their commerce being deemed essential to the propagation of animals and plants, each in their several kind; and further, that the fabulous union of the divine pair was simulated and, as it were, multiplied on earth by the real, though temporary, union of the human sexes at the sanctuary of the goddess for the sake of thereby ensuring the fruitfulness of the ground and the increase of man and beast (385).

The predominance of female deities lasted until the second millennium B.C. when that importance was eclipsed by male gods. Ashe cites several reasons for this change, partly through the ever-strengthening institution of kingship, partly through changes in relations between the sexes, partly through war and conquest. There was a rough correlation with progress in astronomy and the precision of time-reckoning. The Female was lunar, the Male solar. The moon's natural connection with women, through monthly periodicity, had fitted well into a social milieu where it governed the calendar....In remoter Middle Eastern antiquity it was preferred to the sun. It was easier to watch, and its phases marked the passage of time. Over most, perhaps all, of the Goddess's ancient territory the original calendar was fittingly lunar. Observation of the sun, however, led to greater accuracy, and the new calendars corresponded to the advance of the Male (15).
The ascendancy of male-dominated societies coincided with the dismantling and fragmentation of the Goddess; her powers were distributed among many different goddesses. In the Greco-Roman world, she survived through myths and local cults. Although Apollo had emerged as the god of poetry, the Muses existed as nine facets of the Goddess (Ashe, 19).

One component of the supremacy of the male gods was the vilification of what had preceded. For example, the female and femininity were transformed in Israelite society. Eve's role changed from the life giving force to that of the trouble-maker; she was attacked through the myth of Pandora's box and became responsible for the world's evils. Ashe cites the nature of the Hebrew God Yahweh and his intolerance to idols to explain the anathematization of the Eternal Womanly (Ashe, 16-17).

Another transformation is also evident in the role of the serpent, which demonstrates the shift from a benign to an evil association. In *The Masks of God: Occidental Mythology*, Joseph Campbell points out that in Sumeria, the Goddess appeared seated with a consort beside a tree or staff entwined with snakes (14). Originally the reptile signified triumph over death and rebirth through the shedding of old skin and growth of a new one. The moon, waxing and waning, represented this same process in the heavens (Campbell, 9). However, when associated with Eve, the serpent became a symbol of the Fall, the loss of
Paradise through temptation and the death of innocence as recounted in Genesis 1-3. Furthermore, the idea of survival or afterlife was supplanted by the finality of death; the prospect of rebirth was effectively eliminated (Ashe, 18).

In Asia Minor during the Graeco-Roman era, many cults existed which celebrated the Goddess and her triumph over death. Fertility festivals echoed the natural order as manifested in the seasons and the eternal process of renewal. The component of ecstatic emotional worship, often a part of the fertility rites, eventually was regarded with disdain in Hellenic circles (James, 165).

Recently an interesting and challenging theory has been proposed to explain the evolution of the Mary cult. Scholars had already warned that relating the cult of the Virgin Mary directly to that of the ancient Goddess oversimplified a much more complex problem (James, 202). In The Cult of the Virgin Mary; Psychological Origins, Michael Carroll questions many of these popular and widely accepted explanations of the cult. He systematically examines virtually all aspects of the traditional views concluding that they are insufficient to adequately account for the cult’s development.

According to Carroll, several persistent problems remain unresolved. No previous work successfully shows why the cult suddenly appeared in the fifth century. A second problem for Carroll concerns Mary’s status as
Carroll also warns against assimilating Mary with the mother goddess because "Mary is quite different from almost all earlier mother goddesses in at least one very important way: she is completely disassociated from sexuality" (5). Whereas various goddesses were known as virgins or mothers, Carroll says no single goddess combines both characteristics, with the possible exception of Cybele (10). Finally, Carroll distinguishes between the Orthodox and the Roman Catholic Marian cults and asserts that southern Italy and Spain are the only European countries that did not witness a strong anti-Marian movement during the Middle Ages and the Reformation (16).

One by one, Carroll refutes many of the earlier explanations of the cult. Accordingly, he finds no basis to support the theory of the paleolithic mother goddess in earliest societies, or even that of a matriarchal structure in those societies. Carroll asserts that "continuing social practice must be explained in terms of some ongoing social or psychological practice" (37). In fact, of all the prehistoric "venuses," Carroll notes that merely one-fourth depict a pregnant female, while others portray both young and old females. The conclusion is that they represent a cross section of a typical population (38), rather than any objects of worship denoting the existence of a cult.
Concerning the goddess worship, Carroll states that upper Paleolithic art is parietal rather than portable and evidence of goddess worship should exist in such form. On the contrary, analysis of cave paintings shows 2,058 animals and a preponderance of male figures in the 106 human representations (38). Carroll conjectures that if ancient religion possessed a feminine emphasis, there would be traces of this in parietal art (39).

Another popular element which Carroll rejects is the supposedly ignorance of the male role in reproduction. Carroll attributes this error to the patriarchal nature of nineteenth-century anthropologists, as a reflection of the Victorian denial of the link between sex and reproduction (29).

Despite Carroll's rejection of many aspects of existing explanations of the Mary cult, he does assert and subscribe to two elements mentioned by previous scholars. The notion of patronage, he accepts, typically found in a society where power is concentrated in the hands of small groups and where an immense gap exists between rulers and ruled (28). "[A] religious world view that encourages prayers to Mary asking her to intervene with God is easily seen as a structural reflection of a society in which clients ask their patrons to intervene on their behalf with higher powers" (30). The second element that Carroll admits is that heavy reliance on agriculture fostered
devotion to female deities because of the female’s perceived fertility (48).

To be sure, Carroll offers his own explanation of the Mary cult, one that hinges on psychoanalysis and the Freudian theories of repressed desire. He describes socio-economic changes that produced an absent or business oriented father of a family in which the mother is an authority figure. This situation results in an early identification with the feminine and the son develops a strong sexual desire for his mother which is also strongly repressed (51). Carroll sees devotion to the Mary cult as a practice that acceptably diffuses sexual energy built up by desire for the mother (56). The early Church incorporated the new rural or urban proletariat who found Mary very appealing because the males were characterized by a strong but strongly repressed desire for the mother (86). It was this absorption of new elements into the Church that produced the seemingly sudden appearance of the Mary cult in the fifth century.

The system outlined by Carroll corresponds to the theory that sons of proletariat in fourth-century Rome, in making the transition from agricultural to urban society, carried into the new culture the admiration and veneration of the fertility goddess. It was this receptive group which readily accepted the veneration of the Virgin as a replacement of the fertility rites which they were relinquishing (81).
The true origins of the Mary cult will most certainly remain open to discussion and debate. Yet the strength of the female principle is undeniable. From the Goddess of many names, Wisdom and the Church as the bride of Yahweh in the Hebrew tradition, Mary the individual eventually assumed the role initially held for the community of Israel, the daughter of Zion. James has noted this confusion:

Thus, for example, in Armenia even the title Theotokos in the first instance was applied to the Virgin Mother and immaculate Bride the Church, and not until much later to the physical mother of Christ, after her cultus had become established in the twelfth and thirteenth centuries. The assumption of the Virgin, again, was transformed from the exaltation of the Church by the risen and ascended Christ to that of Mary as the Queen of Heaven. This process of transmitting attributes of the Church to the Madonna was responsible for a good deal of the confusion of the one with the other, and gave Mary certain aspects which she inherited from the Bride Church rather than directly from the Mother-goddess...It was only a question of time, therefore, before the Madonna as a living personality of unique status in the divine revelation was apostrophized as not only the mother but also as the bride of Christ with all that this involved in the subsequent developments of Marian thought and piety (203).

As population drifted toward the west, either through border crossings or political shiftings, the shift from East to West marked another stage in the development of the cult of the Virgin. The Greeks were responsible for the transition and the beginning of the popular tradition which grew up around the mother of Christ. In the early stages of Christianity, the Greek Christians of the
Orthodox church celebrated the festival of the Conception of Saint Anne which placed emphasis on Mary’s parents, Joachim and Anne, an elderly couple miraculously blessed with the birth of a child. The source for the story of Mary’s conception and other information concerning her life was the Apocryphal protoevangelium James dating from the second century A.D. (The Apocryphal New Testament, 40). An early reference to the festival in a hymn written by St. Andrew of Crete attests to its popularity in the Orient in the late seventh century (Pohle and Preuss, 54). In the West, Ireland celebrated the festival of the Immaculate Conception in the ninth century. It appeared in the ninth century in Italy, and was observed in England before the Norman Conquest (Pohle and Preuss, 54).

As remnants of the Greek celebration spread to the West, the emphasis shifted and the festival changed focus. Eventually it celebrated the Immaculate Conception of Mary. The new festival was founded on the belief which proclaimed the Virgin free of any trace of original sin. When the Greeks began the celebration, however, the idea of original sin was not addressed. As an idea, Mary’s immaculacy was immensely popular for centuries before its official recognition by the church (Carroll, 5).

The popularity of the festival is evident from the proliferation of celebrations instituted in northern France where devotion to Mary was particularly strong. Principally a local affair, the celebration of the
Immaculate Conception was often connected with some monastic order (d'Ancona, 11). Eugène de Robillard de Beaurepaire noted the popularity of belief in the Immaculate Conception:

La Normandie se distingue entre toutes les provinces dès le début, par son ardeur à soutenir la Conception Immaculée; et la fit figurer de bonne heure au nombre de ses fêtes liturgiques, et pendant une longue suite de siècles, des manifestations nombreuses et éclatantes vinrent attester son inviolable fidélité à ce sentiment (Puys, 8).

Ultimately, the history and development of the dogma of the Immaculate Conception of the Virgin Mary is the union of theology and popular belief. Warner, in Alone of All Her Sex, calls it a "curious hybrid" (238) with no basis in scripture, yet because of its popularity and acceptance, theologians worked to formulate a doctrine which avoided heretical pitfalls. As the mother of Christ, Mary was judged to be totally pure and exempt from sin, not only actual but original sin as well. This meant that she was not subject to the heritage which all men received from Adam. But she was also human. Her triumph over sin and evil was made possible by a special privilege of grace from God (Pohle and Preuss, 40-41).

The earliest writings concerning the Immaculate Conception did not elaborate a doctrine. Rather they mention attributes of the Holy Virgin which later became common themes in the belief and the iconography associated with the idea. Early religious texts also contain references and ideas which later were incorporated into
her image. By the second century she was compared to and
contrasted with Eve, the Hebrew Pandora who was
responsible for original sin (Graef, 18). Justin Martyr
emphasized the common virginity of the two women both
addressed by a superior being. However, he contrasted
Mary's obedience to God with Eve's disobedience. The idea
that the Virgin came as the second Eve was important in
the Redemption. Just as Christ redeemed the sin of Adam,
Mary was responsible for the redemption of Eve's sin.

By her association with Eve, Mary's role in the
Redemption came into focus. In a particularly scholarly
fashion, Ashe sketches the thematic variations which
patriarchs from the first century offered as addenda to
the scriptures. Irenaeus, early on the first Christian
theologian, saw Mary as a secondary source of salvation.
St. Bernard deemed Mary the Mother of Mercy, whose
particular relationship to her son allowed and vouchsafed
her petitions to Him (Graef, 17). The deep human emphasis
on this idea was appealing and enduring, as it reflected
much of the existential experience of the classes who most
needed an advocate and redeemer to make life endurable.
Mary was the way to Christ, the means to salvation.
Eventually her power grew until it equalled or even
surpassed her son's. She was considered a Co-Savior, Co-
Redeemer who could oppose the realm of Mercy to that of
Justice and get her way. She had a mother's authority
over her son who never refused any request (Ashe, 221).
D'Ancona traces the writings of early church fathers contained in Migne's *Patrologia cursus completus*. She cites St. Maxim of Turin who referred to Mary as a "worthy receptacle by Original grace" (qtd. in d'Ancona, 6). St. Peter Chrysologus stated that Mary was betrothed to God from her Mother's womb (qtd. in d'Ancona, 6). In the eighth century Ambrosius Autpert called her "spotless, an enclosed garden full of flowers" (qtd. in d'Ancona, 7). Paul Winfrid spoke of her as "the Tree of Jesse which is totally exempt from the knots of sin" (qtd. in d'Ancona, 7). So appealing and enduring were these images that they recur repeatedly in the *chants royaux* studied here.

The Annunciation is important in the development of the doctrine of the Immaculate Conception because it played a role in the theory of sanctification which was proposed in the ninth century by Paschasius Radbert (d'Ancona, 7). His theory offered three possible moments when Mary's soul was cleansed of original sin: at the Incarnation or Annunciation, in the womb of Anne, after conception but before the Nativity, or finally at the moment of creation. The sanctification theory emphasized the distinction between body and soul. Some theologians who rejected the Immaculate Conception supported either the purification or the sanctification of Mary's soul (d'Ancona, 5).

Between the eleventh and the fourteenth centuries, the doctrine of the Immaculate Conception gradually took form
as theologians supported it or offered alternative theories. St. Anselm of Aosta, Bishop of Canterbury, opposed the Immaculate Conception but believed in Mary's purification through sanctification (Graef, 47). His nephew, Anselm of Edmunsbury, supported the Immaculate Conception, making a distinction between carnal or beginning and personal conception or consummation (Warner, 241). Eadmer of Clare distinguished between active and passive conception. The generative act of Mary's parents, or active conception, was subject to the laws of original sin; but the fruit of the generation, Mary, or passive conception, was preserved from sin by sanctifying grace (Warner, 241). Osbert of Clare said that Mary was entitled to a greater privilege than the mother of John the Baptist whose child was sanctified in her womb by Mary's pure presence (d'Ancona, 8). Consequently, she was pure from the time of the conception. Other theories proposed that Mary received her human nature from Adam, but not his sin. Bernard of Clairvaux, despite his devotion to the Virgin, rejected the idea of the Immaculate Conception and, in a letter to the canons of the Lyon cathedral, chastized them for celebrating a feast which he said was tantamount to celebrating the act of copulation (Warner, 240). In his Summa Theologica, Aquinas pointed out an important difficulty for the doctrine. Mary could not be exempt from original sin since no one could be redeemed before
the Passion and death of Christ; Mary's immaculacy would impinge upon the universality of the Redemption.

If the soul of the Blessed Virgin had never been defiled by original sin, this would derogate from the dignity of Christ as the Redeemer of all mankind. It may be said, therefore, that under Christ, who as the universal Savior needed not to be saved Himself, the Blessed Virgin enjoyed the measure of purity. For Christ in no wise contracted original sin, but was holy in His very conception.... The Blessed Virgin, however, did contract original sin, but was cleansed therefore from before her birth (qtd. in Pohle and Preuss, 70).

Both Aquinas and St. Bernard supported the theory of Sanctification in the womb.

The argument used to resolve all these contradictions is a Medieval sleight of mind first proposed by Eadmer of Clare and later by William of Ware who taught at the Franciscan house of studies at Oxford (Graef, 49). It is a "fittingness" argument and parallels the one in favor of the Assumption of the Virgin. Potuit, decuit, ergo fecit are the touchstones of this argument. The reasoning was as follows: "it was becoming that the Mother of the Redeemer should be free from the power of sin and Satan from the first moment of her existence; it was in God's power to give her this privilege; therefore he gave it" (Pohle and Preuss, 60).

Duns Scotus refashioned this argument into its final form. Mary was preserved from sin from the time of her conception until the Redemption when she was saved. This was more perfect than freeing her from original sin after
her conception through sanctifying grace. Thus, Mary was
pre-redeemed and this was exercised only once (Warner,
242).

This preservation of Mary from original sin
was not a natural gift but was granted to her
in consequence of the merits of Christ because
she was to become His mother.... The theory
that Mary was preserved from original sin not
by her nature but through the merits of Christ
is the basis of all later discussions on the
Immaculate Conception and is ultimately the
ground upon which the dogma was promulgated
(qtd. in d'Ancona, 10).

Within the church the Maculist-Immaculist controversy
raged since, as d'Ancona has stated it:

One can believe in the doctrine of the
Immaculate Conception, or not believe in it;
there is no middle way. Those who believed in
the doctrine were called Immaculists. Their
liturgical books contain special prayers to
the Virgin Immaculate, an Office or Mass for
the feast of the Immaculate Conception, and
usually include the feast of the Conception in
the calendar at the beginning of the book.
Those who opposed the doctrine of the
Immaculate Conception were called Maculists.
They did not include the Office or Mass for
the Conception in their liturgy, or, if they
did so, they specified that they meant by the
term 'conception' the sanctification of Mary
in the womb of her mother. Their prayers bear
no invocation to Mary Immaculate, and they do
not include the feast of the Conception in the
Calendar (16).

The Carmelites and the Franciscans were the most
fervent orders devoted to the Immaculate Conception while
the Dominicans opposed it. In the fifteenth century Jean
Gerson made its adherence mandatory at the University of
Paris. In 1439, at the Council of Basle, the Immaculate
Conception was declared an official belief. In 1476, Pope
Sixtus IV forbade accusations of heresy by either side and
instituted the Office of the Conception officially in 1480, thus establishing its supremacy which was reinforced in the mid-sixteenth century at the Council of Trent which exempted Mary from the decree of universal original sin (Warner, 245). In 1616 Pope Paul V forbade any further discussion of the matter. But it was not until 1854, when proclaimed in the Bull *Ineffabilis Deus* by Pope Pius IX, that the Immaculate Conception became church dogma (Pohle and Preuss, 60-64).

The fact that the Immaculate Conception had no basis in scripture did not prevent Mary's supporters from citing Biblical passages to prove the veracity of their belief. These references were used in support of the Virgin as the "recipient of some extraordinary spiritual favor—a favor which cannot be fully explained by anything short of the dogma of her Immaculate Conception" (Pohle and Preuss, 43).

The Protoevangelium containing God's curse of the serpent in the Garden of Eden after the Fall is one such passage: "and I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel" (Genesis 3.15). Despite certain difficulties of meaning and ambiguities as to whether the pronouns refer to the Virgin or her seed (Pohle and Preuss, 43), the passage was important for two reasons: it foretold of the savior to come and also presented an image of inherent female superiority and
strength as Mary, through her Immaculate Conception, triumphed over original sin and its consequences, corruption and death. Indeed, the image of the Virgin crushing the serpent's head has become an iconographical cliché.

The Canticle or Song of Solomon is another important text for the cult of the Virgin and the Immaculate Conception. It has been variously interpreted as a drama, a group of wedding songs, a fertility-cult liturgy or merely an anthology of separate love songs (Dentan, 324-5). The notion of a fertility-cult liturgy is interesting for its celebration of the sexual union between a god and a goddess. After its acceptance into the Canon, "its contents were allegorized; and it was understood to be an account of the relation between God, the husband and lover of Israel, his people, who were the bride" (Dentan, 324-5). The metaphor of Mary the individual as the bride of God or the Church has already been mentioned. Additionally, the book contains a reference which was used by the Immaculists in support of their belief. The passage describing the Sulamite bride was taken to mean that Mary was spared all stain of original sin. "Thou art all fair, my love; there is no spot in thee" (Song of Songs 4.7).

The Marian interpretation of the Canticle gained wide acceptance and popularity during the Middle Ages. In fact, the entire courtly tradition is at least partly
analogous to the Virgin’s cult as manifested in the reverential treatment of and devotion to the female. Warner has pointed out that it was during the twelfth century that feudal title of Our Lady or Notre Dame was first applied to the Virgin (153), which century was also the time of the golden age of courtly love. The allegiance which knights owed to their ladies parallels closely the Christian’s sentiments towards the Mother, sister, bride of Christ.

The growing ascendancy of woman which created the climate for the expansion of the cult of the Virgin can be seen in the influence of three powerful medieval figures. Eleanor of Aquitaine in the twelfth century, credited with instituting the courts of love, proved herself an apt and able ruler who never lost the popular support of her subjects. The next century saw another formidable female, Blanche of Castille, mother of St. Louis (Ashe, 218). The city of Rouen had its own heroine, Joan of Arc, who led armies against the English during the Hundred Years’ War.

Another element present in the Song of Songs which found expression in the popular manifestations of the Virgin’s cult is an ambiguity permeating the entire text which colors the wedding song with sensuality and sexual overtones (Song of Songs 5.1-5). A similar ambiguity was often exploited in the popular festivals. Symbolic sexual references include the deflowering of the vines, and the finding of the cave or gate and the sacred mountain. In
popular manifestations, tableaux included ambiguous word play having sexual, even farcical implications.

The angel Gabriel's words in the Annunciation scene also supported the case for Mary's immaculacy. "And the angel came in unto her, and said, Hail, thou that art highly favored [full of grace], the Lord is with thee: blessed art thou among women" (Luke 1.28). The Immaculists cited Mary's fullness of grace as proof that she was entirely exempt from sin from the first instant of her existence (Pohle and Preuss, 45-46).

A final passage deserves mention in the discussion of the Immaculate Conception, although not for doctrinal or dogmatic content, but rather for its iconographic importance. The Revelation to St. John the Divine contains the image of the Apocalyptic woman. "And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars" (Revelation 12.1). By the time the iconography had reached its definitive form, the description in this passage formed the iconographic standard in religious paintings depicting the Immaculate Conception (d'Ancona, 15). However, there is some question as to whether the image of the queen of heaven was a reference to the Virgin at all. S. M. Gilmour states in his commentary on this passage, "The woman is not Mary but a sun goddess, with the moon under her feet and the twelve constellations of the zodiac as her crown,
symbolizing her power over the destinies of mankind" (959). What further complicates matters is the fact that this same image also represented the Assumption of the Virgin with the subtle difference that Mary's eyes looked upward to heaven for the Assumption and downward to earth if the image represented the Immaculate Conception. As d'Ancona points out, representations of the Immaculate Conception and the Assumption were often fused (15).

The earliest iconography of the Immaculate Conception took its inspiration from the original Greek festival from Constantinople celebrating the conception of Anne and based on the apocryphal Protoevangelium. The moment of Mary's conception was depicted in the embrace of Mary's parents before the Golden Gate of Jerusalem (d'Ancona, 6). It formed the standard iconography associated with the Immaculate Conception until the Renaissance when it was fixed by Baroque Spanish artists Velasquez, Ribera and Murillo (d'Ancona, 72). In fact, by 1677, the image of the embrace before the gate was obsolete because it focused attention on the physical circumstances of Mary's conception and was banned by Pope Innocent XI (Warner, 248).

The importance of the Virgin's cult is perhaps best exemplified architecturally and through cathedral imagery where it received its most perfect expression. Edifices dedicated to the mother of Christ were built all over northern France and were more splendid than any earthly
palaces. Surprisingly enough, the definitive discussion of the French cathedral impulse is by an American, Henry Adams:

Nearly every great church of the twelfth and thirteenth centuries belonged to Mary, until in France one asks for the church of Notre Dame as though it meant cathedral; but, not satisfied with this, she contracted the habit of requiring in all churches a chapel of her own, called in English the "Lady Chapel," which was apt to be as large as the church but was always meant to be handsomer; and there, behind the high altar, in her own private apartment, Mary sat, receiving her innumerable suppliants, and ready at any moment to step up upon the high altar itself to support the tottering authority of the local saint. Expenditure like this rests invariably on an economic idea. Just as the French of the nineteenth century invested their surplus capital in a railway system in the belief that they would make money by it in this life, in the thirteenth they trusted their money to the Queen of Heaven because of their belief in her power to repay it with interest in the life to come. The investment was based on the power of Mary as Queen rather than on any orthodox Church conception of the Virgin's legitimate station (1489).

The imagery of the Queen of heaven enthroned is also evident in both stained glass and tympana art.

The Virgin liked to dwell in colour and light and ample space, and some cathedrals had an air of being designed for her rather than the public. It was against a background of Marian architecture, Marian art, Marian craftsmanship, and Marian financial investment, that theologians disputed over doctrine. Within a few decades the vested interest in the cult was enormous, and it was not the interest of a static and docile institution but of a strongly developing one (Ashe, 217).

Marian devotion is apparent, as well, in both sacred and popular literature. Sacred literature includes
liturgical texts, the rosary, and the Marian antiphons or prayers requesting her intercession which developed in the eleventh and twelfth centuries, but earlier affirmations had clearly indicated the direction in which the Marian cult was moving (Graef, 55). Other devotional texts include Litanies which invoked Mary under a series of different titles (Graef, 57). These texts were based on the Litanies of the Saints. Liturgical texts include special offices for the occasions of her festivals. The Immaculate Conception originally used the office of the Nativity with the substitution of the words "Immaculate Conception" for "Nativity." Prayers that asked for Mary's intercession were included in special masses (Graef, 55). Some texts were descriptive, giving a physical, sensuous description of Mary's features. An example of this type of text was from Ethiopia called Salutations to the Members of the Body of the Blessed Virgin Mary. It consisted of forty-two paragraphs which praise different parts of the body "feature by feature, right down to her toenails. The implied portrait is a frontal and standing nude, and very little that would be seen is left unpraised..."(Ashe, 212). Richard de St. Laurent continued in a similar fashion, praising the physical beauty of the Virgin in his work, On the praises of Holy Mary, written in 1245. Perhaps the most widely accepted Medieval text was the Mariale, a handbook which portrayed
the Virgin as the culmination of all human perfection (Ashe, 212-13).

While scholars and theologians scoured the scripture and the writings of Church fathers for possible support to lend authority to their arguments, and the sacred literature emerged, the popular culture had its own traditions of devotion to the Virgin based on legends recounting miracles attributed to her (Ashe, 219). Indeed, the growth of her cult parallels those of the saints despite the fact that any similarities between Mary and other saints were completely lacking. She was neither a martyr, nor had she left any bodily relics to be collected and revered, and the miracles attributed to her had no basis in scripture. The momentum of desire, however, urged devotees of Mary to persist in reinforcing her stature and significance. Undeterred by belief in her Assumption, they instituted a great search for secondary relics. Articles of her clothing served in good stead and pilgrimages were made to shrines containing her slippers and her veil.

Scholars agree that Mary's reputed miracles all stem from a pre-medieval source which existed in Greece before 600 (Ashe, 219; Graef, 60; Warner, 323-24). The legend tells the story of Theophilus, who, having sold his soul, prayed to the Virgin who delivered him; later it became known in various versions as the Faust tale. Generally, the miracles of the Virgin are of two types; she saves
people from either natural or spiritual dangers. One particular legend recounting a miracle of the Virgin is important for its role in the development of one of the many popular northern French festivals in Normandy and the poetic, literary efforts which the festival spawned. This legend traces the fête aux Normands to the time of William the Conqueror when Helsin, an Abbot of Ramsgate who was one of William’s ambassadors, was returning to England from Denmark. His ship caught in a storm, Helsin prayed to the Virgin Mary to save him. St. Peter appeared in pontifical robes saying that he had been sent by the Virgin Mary to save Helsin if he would promise to celebrate the feast of the Conception (d’Ancona, 12). The legend is recounted in a twelfth-century work attributed to St. Anselm, Miraculum de Conceptione Sanctae Mariae, establishing the origin of the festival as 1074 (E. de Beaurepaire, Puys, 11-12). The same event was recounted in the poem, "L’Etablissement de la fête de la conception de Notre Dame" by the Anglo-Norman poet Robert Wace who, according to Beaurepaire, probably used St. Anselm as his source (11-12).

Whatever the truth of the origins of the festival, documents would seem to indicate that the feast was popular in England before it moved to France. It may have been brought to France by Anselm of Edunsbury who made several trips to Rome and would have had occasion to introduce the festival there. The oldest liturgical books
containing references to the feast of the Immaculate Conception are from Lyon and Rouen where Anselm is known to have stayed on his journeys (d'Ancona, 12).

Tradition and legend also share in the development of the dogma of the Assumption, which was only declared an article of faith in 1950, nearly a century after the Immaculate Conception achieved similar status (Ashe, 209). James notes that in the sixth century, "the Nestorian controversy had brought veneration of Theotokos into such prominence that her corporeal assumption became a widespread 'pious belief'" (215). Closely aligned with the dormition or falling asleep, the Assumption was celebrated on August 15th under the Emperor Maurice (James, 214). Different locations, however, observed the practice on other dates; "[i]n Egypt and Arabia it was celebrated in January, and in the sixth century in the Gallican Liturgy it was observed by the monks in Gaul on January 18th until the Roman rite was introduced" (James, 214).

The date and place of Mary's falling asleep is not from scripture, but from legend. James comments as follows:

Thus, according to a Gnostic and Collyridian legend the body of Mary was wafted on a cloud to Jerusalem at the time of her death, and in the presence of the apostles her soul was taken from her body to Paradise by Gabriel. But when they proceeded to lay her mortal remains in a tomb in the valley of Jehosopha, Christ himself appeared and reunited them with her soul, which had been brought back from Paradise by Michael and an angelic host (214).
Another legend, a fifth-century Greek narrative, Ashe notes as ascribed, absurdly to John:

Essentially it tells how Mary spent her last years in Jerusalem, often praying at her Son's tomb that she might be re-united with him. One day an angel appeared to her and announced that her prayer was granted. She asked Jesus to let her see his apostles again before she died. They were scattered around the world—John in Ephesus, Peter in Rome, Thomas in India—but the Holy Spirit lifted them up in clouds, and brought them, including Paul, to Jerusalem. Mary, now on her death-bed, roused herself and spoke with them. Angels appeared around the house. Sick people recovered. Presently Christ himself came to summon his mother; her soul passed visibly into his hands. The apostles took up her lifeless body for burial. Jews menaced the funeral procession, but their assaults were miraculously repelled and conversions resulted. Though the body was laid in a tomb in the usual way, the apostles soon afterwards discovered it to be gone (208).

Ashe further states that this legend is so clearly fiction that the Church never required the faithful to believe it. Rather it was composed to encourage and promote belief in Mary's position as an intercessor in heaven (209).

It is interesting that the same 'fittingness' argument used to prove the Immaculate Conception resurfaces in conjunction with the Assumption. Indeed, authoritative texts could do little to prove Mary's Assumption, although a few examples were cited in support of the idea. Mary must have died; she could not be spared the universality which even the Son of God was made to suffer (Pohle and Preuss, 115). Subsequent to death, however, a question arose concerning the fate of the Virgin's body. Was the Mother of God subject to bodily decomposition in the
grave, and if so, how then could she be re-united with her son after death?

A sixth-century bishop named Theoteknos first formulated the argument:

It was fitting, he maintained, that Mary should be assumed into heaven body and soul. Christ, after all, took his own flesh from her, and he would not have allowed hers to suffer corruption any more than his own did. Since he prepared places in heaven for his apostles, he must have prepared a more honourable place for his mother. Since Elijah ascended in the body, so much the more must Mary have ascended, and to a more exalted level (Ashe, 210).

According to Ashe, this argument rests on citing other cases and then inferring that the Mother of God must have had an even superior fate (210).

One may argue that the culmination and synthesis of the many aspects of the cult of Mary occur as the literary product of the annual poetry contests or puy, which were held in more than a dozen northern French cities, and which constitute an enduring literary institution spanning several centuries from the late Middle Ages until the Revolution. Important contests were held in Rouen and Caen, while similar events occurred in Abbeville, Amiens, Arras, Beauvais, Bethune, Cambrai, Dieppe, Douai, Evreux, Lille, Tournai, and Valenciennes (Newcomer, 228). Established by religious brotherhoods or confréries, most of the puy coincided with much older festivals of the Virgin and the Passion of Christ. Rouen celebrated the Immaculate Conception, Dieppe, the Assumption, Amiens, the
Purification of Mary. Begun as pious exercises to promulgate accepted belief, the puy evolved into secular literary academies keeping only the mere allusion to the Virgin by the time of the Revolution. These contests, conducted by an elected Prince, encouraged poetry, and crowned victors (Newcomer, 211).

As a literary artifact, Bibl. Nat. ms. fr. 379 provides an excellent example of the fusion of all aspects of the Virgin's cult. The collection of poems, presented at the contests in Rouen and Dieppe roughly between 1515 and 1530, demonstrates a religious conviction in its attempt to present, affirm, convince, and uphold popular belief, if not accepted dogma, pertaining to the Immaculate Conception and the Assumption.

By the time of the Reformation, the cult of the Virgin had declined and she was again relegated to human status. The Protestants refused the Catholic devotion to the Immaculate Conception because they could find nothing in scripture to justify either the Immaculate Conception or the Assumption or other Marian feasts.

There have been periods of resurgence since the Renaissance and the Reformation which have occurred all over the world in conjunction with apparitions of the Virgin (Ashe, 226). More recently, the 20th century has been called a new Marian age, with a Marian year declared in 1954 on the occasion of the centennial of the declaration of the dogma of the Immaculate Conception.
It is within this framework of tradition—a mixture of faith and festival—that the puy of Rouen is situated. Reflections of all of these notions come to the surface of the poems and the manuscript illustrations, there being almost no concept or thought that has not captured the imaginative effort of some poet. Their selections depend less on the literal or historical than on the imaginative conceit that marked the literary period. For reasons of understanding and appreciation, the background of the cult is a necessity.
CHAPTER 3: THE PUY—ELEMENTS OF SPECTACLE AND FESTIVAL

The annual puy, or palinods, celebrated in Northern France over several centuries, occurred in conjunction with various religious holidays. A discussion of the history and description of these contests, the events appertaining thereto, and the significance of these events has been developed and elaborated in Lucie Brind'Amour's unpublished dissertation entitled, Il était une voix: La poétique de Jean Parmentier (Université de Montréal: 1977). My own summary of these historical events is based on the sources she compiled and her discussion of their significance. Her recognition of the importance of the puy has led to the literary evaluation and categorizing of the poems in Bibl. Nat. ms. fr. 379. It is her work which consequently inspired my own efforts to address the relationships among poems, poets, artists and miniatures. The following chapter constitutes a summary of the history of the puy using Brind'Amour's sources and her discussion as references.

Different confréries or guilds originated the contests as far back as the eleventh century. The puy of Dieppe on August 15th commemorated both an historic event and the religious festival of the Assumption of the Virgin. An account of the nine-month siege of Dieppe by the English and the subsequent delivery in March 1443 may be found in
Les Antiquitez et Chroniques de la ville de Dieppe
(Asseline, 158 ff) and in Brind’Amour (Voix, 255-258).
Additional information is contained in Les Palinods et les
poètes Dieppoisy; Etude sur les Confréries religieuses et
littéraires des Puys de Dieppe et sur les poètes de la
région depuis le Moyen Age jusqu’à nos jours (Lebas, 10
ff).

The contest in Rouen, coinciding each year with the
feast of the Immaculate Conception, evolved into an
occasion of more literary importance. Begun as strictly
pious exercises, the contests eventually became literary
institutions. A significant change in the contest at Rouen
occurred in the late fifteenth century when Pierre Dare,
Prince of the Puy in 1486, transformed the Confrérie de
l’Immaculée Conception into a literary Academy (Guéry, 11;
Brind’Amour, Voix, 265). As a result, the period of the
eyearly sixteenth century marks the emergence of the
literary institution. The addition of literary concerns,
expanding the mere repetition of doctrine to include
anecdote, description, narrative, dream and vision as well
as poetic inspiration and content is reflected in Bibl.
Nat. ms. fr. 379. The Confrérie de l’Immaculée Conception
as a literary academy lasted until the time of the
Revolution (Newcomer, 212; Brind’Amour, Voix, 253). The
contest at Rouen is discussed in Palinods ou Puys de
Poésie en Normandie (Guéry, 11 ff), in Les Puys de
Palinods de Rouen et de Caen: Ouvrage posthume de Eugène
Charles de Robillard de Beaurepaire published his work (45 ff), and also by Brind'Amour (Voix, 260-69). Further information about the puy is contained throughout Les Trois siècles palinodiques ou Histoire Générale des Palinods de Rouen, Dieppe by Joseph-André Guiot. His work has particular interest as it includes a compilation of the names of participating poets. Another work, Pierre Vidoue's Palinods présentés au Puy de Rouen précédé d'une Introduction par E. de Robillard de Beaurepaire, published in Rouen in 1897, lists yearly prizewinners in the various puy. Both Guiot and Vidoue document that the chants royaux contained in Bibl. Nat. ms. fr. 379 include a number of prizewinners, awarded either first or second place in the contest, called respectively couronné or débattu.

Guiot cites Ménage in his examination of the etymology of the two terms puy and palinod and notes that puy evolved from the Latin podium and Greek Ποδίον designating a lieu élevé ("Académie," 117-118; Brind'Amour, Voix, 252). Charles B. Newcomer gives instances of the use of puy in Old French, including the Chanson de Roland. Adam de la Halle was the first, according to Newcomer, to use the word puy in the sense of a literary contest (211). Charles Guéry discusses the puys d'amour, from times as early as the sixth century, and the courts d'amour sponsoring poetry recitations (2-3). Similar activities are associated with Eleanor of
Aquitaine and her daughter Marie de Champagne, who judged cases which they heard in their own courts of love.

Yet another suggested connotation of podium is implied in the theatrical presentation of the poems, which were recited or sung from a stage. Edward Montier notes this in his article, "Le Puy de Palinod à Rouen:"

Puy...vient du grec podion, qui signifie estrade, tréteau, par amplification même dans la langue du moyen âge, jubé. Ce puy c'est donc là scène, le théâtre, l'échafaud, comme on disait encore, sur lequel il se passe ou se chante quelque chose (125).

Eugène de Robillard de Beaurepaire also mentions the same idea in his introduction to Pierre Vidoue’s book on the puy de Rouen, "Pierre Daré ajouta un concours poétique nommé Puy parce que les poésies étaient lues sur une estrade ou puy ...(vii)"

In addition to the literary and theatrical implications, Newcomer notes an interesting judicial side to this poetic practice. He points out that a possible source for the puy as literary court derived from the custom, dating to the Franks, Kelts and Druids, of calling the individual accused of a crime to the summit of a hill to plead and be judged (212).

In a sense, the miniatures in Bibl. Nat. ms. fr. 379 have a theatrical quality because they present the visual staging of the poems. Often there is an architectural structure set within a landscape scene, which artificially prescribes the space of the miniature. Eugène de Robillard de Beaurepaire notes a similarity between the theatre and
the miniature illustrating D'ung poyre ver triumphante vesture (P5):

Comme les pièces de théâtre de l'époque, elle se subdivise en deux establies. Dans la première, qui occupe la partie supérieure, le miniaturiste a représenté au centre Dieu le Père, couronné en tête, soutenant une sorte de tente abritant sainte Anne dans le sein de laquelle on aperçoit le corps nu de celle qui sera plus tard la Vierge Marie. À droite et à gauche se tiennent Adam et Eve, et, un peu plus bas, en dehors de la tente, deux femmes: l'une file, l'autre passe un vêtement à un enfant. Le milieu de l'étage inférieur est occupé par un pommier autour duquel s'enroule un serpent. À travers le feuillage voltige un papillon aux ailes éclatantes qui touche au fruit défendu et tombe aussitôt frappé de mort, ce que le peintre nous indique d'une façon naïve en nous montrant sur le sol, d'un côté, le corps de l'insecte, et, de l'autre, ses deux ailes. Pour compléter son oeuvre, l'artiste a placé, à droite, une femme nue laissant tomber des fleurs dans des corbeilles, et, à gauche, trois hommes qui emplissent des sacs de fruits (Puys, 167-68).

Bibl. Nat. ms. fr. 379 also contains pictorial references to the theatrical aspect of the puy in those miniatures which depict the events of the poetic text occurring in an enclosed chamber, which mimics the contest. Four miniatures depict such an enclosed space illustrating the following poems: Pure en concept outre loy de nature (P2), La noble court rendante à tous justice (P9), De la grand loy Marie est exemptée (P30), and Nom substantif rendant suppost au verbe (P13). The presence of an elevated platform within the chamber, always associated with authority and wisdom, could be used to suggest the physical space of the contest. One critic mentions that
the miniature accompanying P9 shows the interior of the court of Rouen (Guiot, I, 71).

The term Palinod is problematic because of confusion concerning its etymology. Cited variously as the first type of poetry awarded prizes, a chant répété, chant à refrain and also as a nouveau chant or chant contraire, palinod was taken by some critics to indicate a sort of protest by Roman Catholics against the Huguenots who challenged the emerging doctrine of the Immaculacy of the Virgin Mary (Brind’Amour, Voix, 252). Montier points out that the word palinod was composed of two words palin and ode and signified a chant à répétition (125; also qtd. in Brind’Amour, Voix, 252). Eventually, the term was used to refer to the last line in each of the five stanzas of the fixed form of the chant royal. The Puy in Rouen came to be called the Puy des palinods, and later, simply the Palinods de Rouen. Bibl. Nat. ms. fr. 379 gives evidence that palinoder had been accepted to mean "to compose verses" in the envoi of Sans lesion a passé par les picques (P19):

Sus, Rouennoys, que chacun estudie
Palinoder, et que partout on die
Ces faulx souldarts avoir parolles vaine
En soustanant que Notre Dame oult paine
De vil peché; et pour toutes replicques
Chantez ce dict en voix doulce et seraine
Sans lesion a passé par les picques

The contest or puy encompasses the notions of both festival and spectacle, being only one element of the popular, religious celebration but carrying an identity at
once separate and a part of the entire event. The puy occurred within and formed a part of this larger context. Covering nearly one-fourth of the year's days in larger cities, as noted by Bakhtin, the medieval festival permeated and directed life (13).

The poetic contest itself took only as long as necessary for the poems to be read and immediately judged. The larger context of the festival was substantially longer, lasting two weeks. Nevertheless, the poetic activity, brief as it was in the larger context, has outlasted the frantic activity of the festival and now stands within the manuscript as a memorial to both.

Because the puy was controlled and administered by religious brotherhoods, any derivative relationship to the folk or popular manifestation, as described in Bakhtin and exemplified by Rabelais, is much less evident than in medieval comic theater. The poems themselves, as representative of pious devotion to the Virgin, demonstrate little, if any, of the robust, Rabelaisian laughter which typifies the carnival atmosphere (15). One critic, however, discusses an element which amounts to a parody of the contest at Rouen:

Les fêtes palinodiques, bien que consacrées à célébrer L'Immaculée Conception de la Vierge, et ayant, par conséquent, un but exclusivement religieux, admettaient cependant dans une certaine mesure des divertissements très profanes, qui ne nous paraissent pas jusqu'ici avoir été mis en lumière. On a bien signalé pour les Mitouries de Dieppe le rôle irrévérencieux du farceur Grippe sur Lais; mais aucune révélation de ce genre n'a été
faite sur le Puy de Rouen; et pourtant, il est certain que là aussi, et sous une forme peut-être plus originale, une ample satisfaction était donnée aux goûts et aux instincts de la foule. Ce fait, que certaines délibérations du chapitre de la cathédrale de Rouen pouvaient déjà faire supposer, est aujourd'hui hors de contestation, et de nombreux documents établissent que, dès les premiers temps, on vit se produire, en dehors du concours et parmi les pièces offertes au Prince du Puy, des compositions bouffonnes et souvent grossières dont le ton contrastait et avec le but de la fête et avec la gravité lourde et sententieuse des pièces couronnées. Ces œuvres singulières étaient lues solennellement sur le Puy à l’issue de la cérémonie, et elles provoquaient d’inexprimables transports dans l’assistance.

Le banquet qui venait ensuite était l’occasion de nouvelles folies, et une boîte d’anis ou une bouteille offerte par le Prince devenaient le prix de sonnets bachiques, grivois ou licencieux (E. de Beaurepaire, Puys, 200-201).

In contrast to the poems in Bibl. Nat. ms. fr. 379, this element of the celebration in Rouen conforms to the notion of the popular festival.

Furthermore, the banquet which Beaurepaire mentions, an enormous feast of Gargantuan proportions, announces the grotesque excesses found in Rabelais. Guéry describes the banquet which occurred in 1515, the year Jacques des Hommets was Prince:

Outre les apprets et l’issue du banquet il y eut trois services. Le premier se composait de 32 entrées: ragoûts, jambons, hors-d’œuvre, fricassées, patés chauds, salades et gelées de viande; le deuxième, le plus brillant et le plus confortable, comptait 43 mets: dix-sept rôtis cuits à la broche et neuf sur le gril, sept patés différents, hors-d’œuvre, etc. Enfin le troisième service, le dessert, débute par 8 espèces de mets: tourtes aux oranges, aux dattes, aux coings, aux nèfles, etc.; puis viennent 16 autres plats, tartes, gâteaux au vin, au lait, aux fruits, aux herbes, pommes,
poires, avelines, amandes, grenades, citrons, etc. Le tout agrémenté, à chaque service, par la musique et, au dessert, par un entremets, c'est-à-dire par une grande pantomime à machines (12; also qtd. in Brind'Amour, Voix, 267).

The similarity here to passages from Rabelais has not escaped the author's notice, and we are constrained to draw the same conclusion: "Gargantua et son père Grandgousier auraient été ravis d'assister à pareil repas" (12; qtd. in Brind'Amour, Voix, 267). An echo of this or other banquets may be found in Bibl. Nat. ms. fr. 379 in references which evoke the act of eating in the envois of three poems: the admonition faictes chere joyeuse (P34, 1. 56; P39, 1. 57), and another in the line Prince laissez le boire et le menger (P23, 1. 61).

The festival atmosphere is occasionally present in the text of the poems. While the announced subject is pious and devotional, a slippage sometimes occurs within the given context where the language of the poem becomes ambiguous. For example, one of the popular manifestations was a multiplication of Mary's roles as she becomes mother/bride/sister/lover of Christ. One example occurs in Bibl. Nat. ms. fr. 379 in the first poem, Sans vice aucun toute belle concue. The lines wherein Mary describes a meeting with her amy demonstrate the ambiguity:

Cestuy parler plain de dilection
Souspirs regretz et amoureuse plaincte
Tyra mon coeur par telle affection
Vers mon amy beau en perfection
Que me tourner devers luy fuz astraincte
Lors doucement me pria dung baiser
Pour noz amours bouche a bouche appaiser
Dessoubz le chef de moy sa chamberiere
Sa main senestre adonc fut estendue
Et de sa destre en quoy le ciel tempere
Il me embracha par ainsy ie prosperé
Sans vice aucun toute belle conceue
(ll. 37-48).

Such erotic allusions are brief and rarely sustained.
Inevitably the text returns to its purpose, but these ambiguous departures signal the popular aspect and the duality of the medieval festival as examined by Bakhtin (Brind’Amour, Voix, 186-7; 203-4).

Some poems mention the festival of the Assumption specifically in either the text or the introduction, confirming the conjecture that Bibl. Nat. ms. fr. 379 contains poems from two different festivals. Some examples will suffice:

Chant royal de l’assumption (P50, intro.)
Le iour sacre de son assumption (P62, intro.)
Ce iour de son assumption (P64, l. 18)
Ce sacre iour de son assumption (P65, l. 37)
En luy donnant gloire et felicite
Agilite en son assumption (P52, ll. 51-52)

Other poems leave little doubt that they celebrate the festival of the Immaculate Conception:

Chant royal de devotion
Des cinq festes de nostre dame
La prouvant en conception
Pure et necte de corps et dame (P15, intro.)

Additionally, Mary’s other festivals, the Annunciation, the Nativity, the Purification, are also mentioned in the
poems. And there are references to unspecified festivals: *ceste feste, feste solemnelle, en sa festivite*.

Strangely enough, despite the virtual absence of the broad grotesque in the manuscript, the subject of the Virgin's conception, assumption and power was transformed in the hands of those working in the carnival spirit into subjects for ridicule, spoof, and satire. Undeniable remnants of folk humour exist in the larger context of the religious festival in the form of the miracle and mystery plays. The sacred parody achieved the highest form of humor, according to Bakhtin, who cites Erasmus' *In (sic) Praise of Folly* as the quintessential example (14). "But it is the medieval comic theater which is most intimately related to carnival...The miracle and morality plays acquired to a certain extent a carnivalesque nature. Laughter penetrated the mystery plays" (15).

One critic has identified as "burlesque" the message of the text plus illustration of *Nom substantif rendant suppost au verbe* (P13):

*On voit un maître d'école instruisant ses élèves. A sa droite, Eve nue, le cou enroulé d'un serpent; à sa gauche, Marie, les mains jointes et les regards baissés. Un petit être (le Verbe divin) descend vers elle....La pièce est ridicule. On y voit partout l'athos et le pathos. Elle ne rime qu'avec des positif, substantif, superlatif, comparatif, impératif, admiratif, affirmatif, passif, inflectif. Et puis tout le personnel de cet étrange pensionnat est décrit et nommé, et cela en latin et de la façon la plus burlesque (Hurel, XXII, 341).*
The Theophilus legend, a favorite subject of the mystery plays, offers a convincing link between the festival tradition and the Immaculate Conception (Brind'Amour, Voix, 262–3). Emile Mâle comments on the immense popularity of this story and its frequent theatrical representation in his work, Religious Art in France; The Late Middle Ages: A Study of Medieval Iconography and Its Sources. "This dramatic story, the inner struggle between good and evil symbolized by the Virgin and Satan, was a subject closely akin to the medieval spirit" (192). The persistent popularity of this legend is shown by the numerous performances of Mystery plays which spanned several centuries. Between the thirteenth and the sixteenth centuries, according to Mâle, a Theophilus play toured all of France (192).

Represented at first in the popular celebrations, the Theophilus legend eventually gained enough importance to form the subject of sacred art; it was represented in stained-glass windows. Mâle mentions examples of windows in the church of St. Nizier at Troyes, at Montangon and Le Grand-Andely. He also notes a rather curious detail showing Theophilus attached to the devil by a rope and surmises that this was how he was represented in the theater (192).

Another popular legend, similar to that of Theophilus because it recounted a miracle performed by the Virgin, concerned Helsin, William the Conqueror's ambassador
Brind'Amour, Voix, 261-2). The story of Helsin is of particular importance for the puy at Rouen, as well as for Bibl. Nat. ms. fr. 379, since several poems represent a similar theme. It is, as well, at the heart of the festival of the Immaculate Conception which was begun as a means of giving thanks when the Virgin saved Helsin's ship from a storm. As instructed, Helsin initiated the festival of the Immaculate Conception, patterned on the existing model of the nativity. Bibl. Nat. ms. fr. 379 includes poems by the navigator poets, Pierre Crignon and Jean and Raoul Parmentier, which recount a nautical theme of a ship guided safely into port or saved from some peril at sea.

More than one brotherhood existed in Rouen that was devoted to the Virgin Mary; in the origins and practices of these communities, scholars have tried to pinpoint the origins of the Puy des palinods. Brind'Amour gives an account of the different associations established in Rouen (264). Newcomer notes a certain disagreement among scholars as to the origin of the puy at Rouen (214-216). These societies incorporated into their celebrations elements which we recognize as tied to the festival. The Confrérie de Notre Dame, dating from 1329, whose zeal and importance are noted by de E. de Robillard de Beaurepaire, included a procession in its festivities (30). Concerning the procession, A.G. Ballin gives the following account in Notice Historique sur l'Académie des Palinods:
la confrérie tenait rang dans les processions des Rogations, où elle accompagnait la chasse de Notre Dame, et son chapelain portait sur son bras une image de la Vierge en argent doré. Elle était précédée de joueurs d'instruments et de la représentation d'un serpent, placé sous les pieds de la sainte Vierge (8; also cited in Brind'Amour, Voix, 264).

Although the popular image of Mary who treads on the serpent does not figure in the iconography of Bibl. Nat. ms. fr. 379, there are two poetic descriptions of the event:

C'est la vierge mere du redempteur  
Son plasmateur damour preordonnee  
Qui a froisse la teste venefique  
En demonstrant son saient concept pudique  
(P20, ll. 51-54)

Si que poincture ou mal ton pied ne sente  
Dessoubz lequel dame tresinnocente  
Serpens dragons seront tous subvertys  
(P23, ll. 40-42)

The procession was often an important event in the festival as represented by the royal entries (Brind'Amour, "Fanfares," 24-26). The Mitouries in Dieppe included processions through the town, dramatic tableaux, and the buffoon character named Grimpsulais (Brind'Amour, Voix, 183-185). Bibl. Nat. ms. fr. 379 includes examples of the procession in the description of Le chariot du fort geant celeste (P4) and also in Triumphe et bruyt sur tout ordre angelique (P57). The latter poem also includes auditory elements in the poetic text, and it is unfortunate that these elements, which evoke the popular celebration, have been relegated to silent testimony.
Activities in Dieppe culminated in a reenactment of the Assumption via mechanical spectacle occurring in the town cathedral (Brind'Amour, Voix, 185). References to the vision of the assumption in Bibl. Nat. ms. fr. 379 occur in both text and illustration. Descriptions of Mary in her heavenly glory recall the mechanical spectacle of the Virgin's Assumption which occurred in the Cathedral in Dieppe (Asseline, 182). Several poems recount the vision of the Virgin's Assumption. The magnificent spectacle of the Virgin's ascent certainly could have inspired the poets responsible.

The statutes governing the brotherhoods and later the contests themselves were recorded; however, most of these documents were lost in the wake of the tumultuous religious wars in the sixteenth century. Newcomer cites an anonymous volume, written after 1520, when a papal bull insured prosperity of the puy and granted privileges and indulgences to members, and protected the puy from opposing clergy. The Approbation et confirmation par le pape Léon X des statuts et privilèges de la confrérie de l'Immaculée Conception dite Académie des Palinods, instituée à Rouen, indicates the prestige and dominance the Church accorded Mary's defenders (218-19; Brind'Amour, Voix, 267). In 1615, Alphonse de Bretteville reedited and extended the volume under a new title, Le Puy de la conception de Notre Dame (E. de Beaurepaire, Puys, 65).
The text of the papal bull shows the privileged status enjoyed by the brotherhood:

Nostre Saint-Père le Pape, y est-il écrit, considérant l'honnêteté et singularité de la dicte confraternité, voulant icelle décorer de beaux privilèges, a déclaré qu'il veut, entend et ordonne de l'autorité que dessus, icelle confraternité comme la plus noble être avancée, exaltée et préférée à toutes les autres confraternités de la dicte ville et cité de Rouen et même de toute la province de Normandie, et que, tant en honneurs que autres dignités et prééminences quelconques, icelle confraternité précédera et tiendra la plus honorable et principale, bien au devant de toutes les autres confraternités de toute la dicte province sans que y puisse être donné par quelque personne que ce soit aucun destourbir ou empêchement (Montier, 128).

One of the statutes of the puy ordered that record be kept in the form of catalogues of all poems, authors and dates entered in the contests. Jean Lafond suggests, in his article, "A Travers les manuscrits des Palinods de Rouen 'Puy d'Amours' et 'Puy de Risée' au XVIe siècle," that this informal copyright system prevented the same poems from being resubmitted in different years. Two sets of manuscripts resulted: one containing all poems entered in the puy, another listing only the prizewinners, or pièces couronnées (11). While most of these books were destroyed by the Calvinists in 1562, certain manuscripts still exist:

Parmi ces manuscrits, les plus importants sont assurément ceux qui comprennent uniquement des pièces présentées aux concours de Rouen et de Dieppe. Ils étaient le plus souvent commandés par un prince du Puy pour être offerts à ses amis ou à quelque personnage illustre. Ce sont donc pour la plupart des livres de luxe écrit sur vélin et
During the nineteenth century scholars judged puy literature very harshly (Brind'Amour, *Voix*, 20). Critics who wrote about the literary contests made cursory evaluations, dismissing the poems as having little or no value. These opinions reveal more about the sensibilities of the critics than the work under consideration.

Brind'Amour, among others, has called to attention the cursory dismissal by earlier critics concerning the literary ineptitudes of the puy poems (*Voix*, 20 ff). Tougard, in the preface to Guiot's work states:

> il nous faut aujourd'hui examiner quel phénomène mental a réduit nos pères à se creuser assez l'imagination en arrière du bon sens pour en extraire par motif religieux, des élucubrations aussi pitoyables (12; also qtd. in Brind'Amour, *Voix*, 22).

Hurel severely judges not only the poems themselves, but the poets and the miniatures as well. His estimation of Jacques LeLieur is that of a "poète médiocre, mais imaginatif" (XXII, 334). Concerning Jean Parmentier's poem, *La terre neuve en tous biens fructueuse* (P35), he asks forebearance on the reader's part: "Nous demandons grâce au lecteur pour ce qui va suivre maintenant. C'est du plus mauvais goût; mais nous croyons devoir donner un échantillon de tous les genres" (XXII, 341). He further calls Jacques le Pele's chant royal, *Nom substantif rendant suppost au verbe* (P13), ridiculous and adds, "Le malheur est que le jury trouva cela beau et couronna
Jacques le Pele" (XXII, 342). Another poet, Nicolle Lescarre, is judged by E. de Robillard de Beaurepaire, in his introduction to Vidoue's work, as one of the best:

This stated admiration is less than wholehearted.

Concerning the miniatures Hurel's judgment is equally harsh: "Toutes ces peintures portent assurément le cachet de la regrettable décadence dans l'art religieux qui signale la fin du moyen âge" (XXII, 347). He does admit, however, that certain of the miniaturists showed a real talent, and could have produced worthy compositions if only they were not text-bound, if they could be "libre du mauvais goût de son temps et peut-être moins géné par le texte qu'il avait la tâche de reproduire" (XXII, 347). It is logical that such would be the judgment of the process of pictorial reproduction of a text deemed mediocre, ridiculous, having little or no value.

Eugène de Robillard de Beaurepaire, admits at least some originality in the palinodic poetry composed in the sixteenth century, but his judgments are not favorable (Puys, 104). Concerning the ideas contained in the poems:

Ce mélange de raisonnements subtils et d'expressions barbares tue l'inspiration et fait le plus souvent, des pièces couronnées,
les compositions les plus prétentieuses, les plus bizarres et les plus ridicules. La poésie, dans le sens vrai du mot n’a rien à voir (Puys, 105).

One wonders what the true sense of the word is, as Beaurepaire neglects to define it. He characterizes as bizarre the miniatures which accompany the poems: "ce que nous voulons relever tout spécialement, c’est la bizarrerie extrême avec laquelle le peintre a rendu les poésies auxquelles il s’est attaqué" (Puys, 160).

As an institution, the puy lasted until the Revolution, although it had evolved by that time to a mere vestige of its original dogmatic and theological purpose. Ultimately, the mere reference to the Virgin was stronger than the statement of theological significance. It is possible to read the development and change of details and procedure in the contest as eroding secularism in which the engrossing medieval focus on eternity shifted, pointed—even exclusively—to the finite life.

Such a shift is evident in the evolution of the prizes awarded in the contest. Guiot, among other critics, notes the evolution of the forms and values of the prizes ("Académie," 119; Brind’Amour, Voix, 34). In the early period, the prizes had a symbolic value which was closely aligned to the Virgin’s attributes relative to the particular festival which sponsored the contest. Brind’Amour offers a list of prizes and comments as follows:
Cette valeur symbolique est lisible sur plus d'un plan. L'objet offert au poëte rend hommage à l'excellence de son poème; il est signé tangible de sa victoire. De plus, l'objet en lui-même concrétise une métaphore de la Vierge, signifie une de ses qualités: pure comme le lis, la plus pure, celle qui, écrasant le serpent, remporta la palme (Voix, 35).

For the contest in Rouen honoring the Immaculate Conception, the prizes at first were represented by the palm and the lily, symbols of Mary's purity and preservation from original sin in spite of her human parents and her victory over sin. Concerning the significance of the palme, Eugène de Beaurepaire comments,

Que celuy qui aura faict le meilleur champ royal, en signe de victoire par luy obtenu et aussi que la glorieuse Vierge Marie a obtenu la palme de victoire sur tous pechez tant originel que aultres sera premié de la palme...(Puys, 74; also qtd in Brind'Amour, Voix, 35).

A reference to the palme, symbolizing Mary's victory over original sin, figures in Bibl. Nat. ms. fr. 379 in P60, Palme en la main comme tiltre de victoire.

Prizes were redeemable for a sum of money; the author of the best chant royal received 100 sols tournois, the author of the runner up received 60 sols tournois (E. de Beaurepaire, Puys, 74; also cited in Brind'Amour, Voix, 34). The redeemable tokens were used year after year and their value was fixed in statutes of the Academy (Newcomer, 226). Asseline names the prizes and their value for the contest at Dieppe (188; also cited in Brind'Amour, Voix, 33).
Montier cites later modifications in the prizes in his article on the *puy* at Rouen (130). Gradually, prizes proliferated as additional types of poems were included in the contests. The author of the stance, the ode and the Latin allegory were all awarded prizes in the late sixteenth and seventeenth centuries. And a prize for eloquence came into existence in 1699. According to Newcomer, additional prizes were an attempt to revitalize the *puy* in later years when its popularity began to wane (224). He further mentions institution of the *prix des princes*:

Besides the regular prizes mention is made in the early and in the late history of the society of extraordinary prizes called 'prix des princes'. These were of considerable importance (228).

During the late seventeenth century prizes took the form of tokens bearing the image of the Immaculate Conception: "les prix, véritables bijoux d'art, furent même remplacés par des jetons portant d'ailleurs la figure de L'Immaculée Conception" (Montier, 130). Guiot also mentions "jetons frappés au coin de la Vierge" ("Académie," 119). One cannot help but see a prefiguration of this late development in Bibl. Nat. ms. fr. 379 in *Le salut d'or emprainct du coing de grace* (P40), which describes a golden coin bearing the image of the Virgin:

    Au salut dor qui le monde resioye
    On feit la vierge en ymage eriger
    Et gabriel luyannonceant montioye
    Y fut pourtraict pour divin messager
    Le saint espirit descend pour se umbrager
    Dessus la vierge en venerable arroy
Alentour est escript le nom du roy
Lequel mettra hors de captivite
Le povre adam et tous ceulx de sa race
Puis que marie est en nativite
Le salut dor emprainct du coing de grace (11. 45-55)

The description of the Annunciation in this poem is intended to illustrate the Immaculate Conception.

Montier also mentions a most surprising change which occurred at the final observance of the contest in 1787, just prior to its dissolution at the time of the Revolution. On the final occasion of the puy, praises were made to Joan of Arc, rather than to the Virgin (130). History determined that the ramifications of this change would forever be speculative.

Severe judgments have been applied to the entire body of puy literature, a massive amount of material spanning several centuries. Brind'Amour mentions and concurs in the hypothesis that, with few exceptions, puy literature has been prejudicially evaluated. She cites previous works by Eugène and Charles de Robillard de Beaurepaire, Guéry, Montier, Tougard, among others, as having generated pejorative commentary on puy poems (Voix, 20-24). She also states that further evaluation of these earlier judgments is not germane to the appropriate commentary on the works (Voix, 27). It does not seem particularly interesting or worthwhile to argue for or against the case which the critics present since their comments fall more into the category of sweeping generalizations.
In his introduction to Vidouë's work, Eugène de Beaurepaire offers the idea that the sixteenth-century puy were the most worthwhile. "Et pourtant, malgré tous ces défauts que nous ne songeons ni à nier ni même à atténuer, ce sont encore ces poésies du début, ces poésies du XVIe siècle qui sont les plus curieuses et les plus utiles à consulter" (xii).

The resplendent image of the Virgin forms the nucleus of each poem, "la chose importante est que la Vierge ressorte resplendissante...la figure de la Vierge sans tache" (Hurel XXII, 333). Whether written in honor of the feast of the Immaculate Conception or the Assumption, all poems show a common theme. This theme represents the culmination of the cult of the Virgin. She may be alternately queen of heaven, bride, mother, sister, lover of Christ. She encompasses the all-powerful eternal Womanly, but is also a corporeal being with physical attributes.

Bibl. Nat. ms. fr. 379 informs our present impressions of the Virgin, the contest, the festival, indeed, the sixteenth-century world with textual and pictorial details which recall the popular manifestations of the religious celebrations. The staging of the poems by the artists who created the miniatures relates to the theatrical notion of spectacle. Descriptions of the vision of the Assumption in the poetic text and subsequent pictorial depictions recall the festival in Dieppe culminating in the
mechanical spectacle. References to the poetic contest in both poem and illustration evoke the particular festival, as well as the treasured prize. These details enrich our impression of a time more relevant to our own than we might first imagine. The theology is suspect; the clarity of division between good and evil is vividly established; the artful simplicity of the miniatures is almost comic; the versification is pedestrian. Nonetheless, Bibl. Nat. ms. fr. 379 and the puy are testimony to the creativity beyond form and the possible reaches of the human spirit reassured by a specific and secure faith.
CHAPTER 4: ANALYSIS OF THE POEMS

If it is true as many assume that the word "poet" and the vocation to which it refers imply an otherworldly philosophical stance, it must be accepted as paradoxical that to give poets both subject and pattern is, at once, to call forth a creativity that defies analysis in the usual manner and to admit a dimension of license that might not be tolerated in a less controlled atmosphere. Although no longer a popular form, the chant royal in praise of the Virgin was a central genre practiced by the rhétoriqueur poets who participated in the Puy at Rouen, and in other cities as well (Britnell, 24).

Pierre Fabri, a prince of the puy of Rouen, codified the form and the rules of composition of the chant royal in Le Grand et vrai art de pleine rhétorique which was published in 1541:

Champ royal donq se fait de dix ou vnze lignes autant que contient de syllables le pallinod, a celle fin qu’il soit carré, combien que l’en en treuue de bons qui sont de douze lignes et plus, mais ilz ne sont point si magistraux que les carrez. Et doibt avoir les quatre premieres lignes et les deux dernières croisees, qui ne veult doubler les deux premieres, et puis la cinquiesme et sixiesme lignes leonines et d’aultre rithme des quatre premieres, et le demoutant leonine ou croisé a la volonté du facteur, excepté les deux dernières qui doibuent estre croisees, comme il est dict deuant; et en icil differe a la taille de ballade qui faict la deuxiesme, quattresiesme et cinquiesme lignes de vne lysiere, mais tout facteur peult layer ballades, etc. (Poétique, 99).
Additional information on the structure of the poetic form and possible variations is contained in Chatelain's *Recherches sur le vers français*.

For all the pretensions of the *puy*, the poets to whom it appealed reveal, in their responses, an almost naive wish for clarity of message and ease of comprehension. Of metaphysical conceits or strained grotesque symbols, there are few. These narratives are simple, straightforward, lacking artifice or irony. Their choices demonstrate that their presumed audience was appreciative of variety and creativity. The stories are drawn from the foundry, the wine press, or the meadow. Related as they are necessarily to spiritual concepts, the appeal is less to the identification with the transubstantiation and the miracle than to the leading of an army or the knowledge that the butterfly was once a worm. Life situations that are easily identifiable and comprehended, whether experienced or not, are the substance of these images and narratives. It seems obvious that the intention of these poems is to make the everyday experience transparent to the eternal. Brind'Amour notes the importance of intertextual elements in the poems:

> Le répertoire métaphorique et allégorique par lequel s'exprime le donné initial, appartient à la sphère de l'intertextualité. Images bibliques, folkloriques, mythologiques plus ou moins traditionnelles, images nouvelles tirées des découvertes, de l'imprimerie, circulent chez la plupart des auteurs. Des paradigmes d'équivalence sont créés, dont on pourrait éventuellement retrouver la grammaire (*Voix*, 97).
These poems offer a medium for a comprehensive frame of reference and for an enriching of the intertextual suggestiveness.

To approach a scholarly discussion of sixty-five poems is made less difficult when one considers the illuminating work of Paul Zumthor, who defines different framing mechanisms which he designates as types-cadres. Originally outlined in his Essai de poétique médiévale and further discussed in Le masque et la lumière, the type-cadre provides a framework into which the poem is fitted. The prototype of the type-cadre is the rencontre, an evolution of a lyric tradition, whose popular appeal is attested by the Roman de la Rose (ML, 148). In addition to the rencontre, Zumthor lists other types-cadres which will be retained for discussion:

- type de la vision, provoquant un effet du même ordre, libérant à la fois la parole et les fantasmes individuels ou collectifs.... Type du pèlerinage, projetant la narration dans un espace indéfini, récursif, désidéral. ...Type de la rencontre, le plus fortement stylisé et d’usage universel....Type enfin du débat (ML, 86).

The chants royaux in Bibl. Nat. ms. fr. 379 are divided into groups which resemble, but do not perfectly replicate, the type-cadre frame. Some poems are indeed approached by analysis and discussion of frames, recognized by formulaic openings and settings which direct the reader from within the text. Others are revealed by unlocking the controlling metaphor. Although some of these explanations are drawn from Zumthor’s forms, others are
more obvious analyses of the figurative nature of the
text. As with the *types-cadres* a determination of content
is what marks the system:

> le type, ne possédant pas de marque verbale
tout à fait stable, n'existe quère que comme
forme de contenu, abstraite et d'un assez haut
niveau de généralité. Sa réalisation est donc
un passage de l'abstraction au concret, du
général au particulier... (EPM, 92).

In consideration of this material, it has seemed suitable
to divide these poems into groups which, although the idea
comes from Zumthor, are actually used as labels to
introduce discussion of the poems to be studied. Short of
discussion of each poem, certain groups have been assigned
according to analyses of their content, their narrative
responses to the subject matter of the *puy*, their
concentration of references within figurative language of
metaphor and analogy, the purely formulaic religious and
liturgical poems and the rhetorical poems (dialogue,
debate, argument, testimony). While these groups are not
identical to those outlined by Zumthor, they are not
inconsistent with his manner of categorizing works and
they are appropriately designated.

Since the unity of these *chants royaux* lies solely in
the form and focus of the *puy*, any further organizing
principle within that unity will ultimately be arbitrary
and subject to review. Admittedly cross references cause
shifting foci in the poems. Narratives are also
descriptive and metaphoric; dream visions may include
minuscule truncated narratives or dialogues; debates may
turn descriptive or liturgical at the whim of the interpreter. This effort is directed toward developing sufficient distinction among the poems to support the thesis of a genuine creativity expressed in poetic form and miniature interpretation to refute the idea that past neglect of Bibl. Nat. ms. fr. 379 suggests that it lacks significance.

The narrative poems form the largest group in the collection, comprising thirty-three of the sixty-five *chants royaux*. As narratives, these poems all share the basic elements of story, setting, character, plot, but, of course, no one is exclusively narrative without image or metaphor.

The narrative has the appeal of simplicity here. In almost every instance, the situation is set forth in such a manner as to raise a question in the mind of the reader. What will be the end here? A mild suspense is the best element to insure attention. The characters are, for the most part, stereotypes rather than prototypes. The settings, not too exotic for belief, reveal the life situation that is an element of verisimilitude. The plot thus set forth unfolds predictably according to religious teachings, but the elements which hold it are never entirely spiritual.

Of several different types of narratives in the manuscript, heroic narratives in which Mary's role is that of the chivalric heroine who leads a victorious army
against the enemies of Adam, as in P41, *La forte femme au cler harnoys de grace*, are featured. In this poem the Edenic setting directs the reader. The emotional knowledge of Adam’s fall immediately controls the reader’s response. His relationship to Eve, ever the cause of his downfall, opens the movement towards disaster. The fall from grace and subsequent exile of Adam is curiously described in the poem, a consequence of misplaced priorities. Carelessness on Adam’s part causes him to neglect his realm (*laissa cheoir son royaume en desroy*) (1. 3) and he foolishly squanders his time (*son temps employoit en folye*) (1. 5). There is a suggestion of the sin of uxoriousness (*Voulant complaire a sa dame iolye*) (1. 4). The attack comes from enemies identified variously as the *prince denvie* (1. 13), *Sathan* (1. 42), and *Mauldicterreur* (1. 45). Hope for redemption appears as the strong woman in shining armor of grace. Military terms proliferate in the third stanza which describes Mary’s army, led by Charite. The Virgin is recognizable by her armarie bearing the symbol of the *fleurs de lis* (1. 24). Her soldiers carry *estendartz* and proclaim her identity. This Mary, paradoxically now leading a cavalry of virtues, slays enemies, successful because she is quick enough to confuse Satan and defeat him, the power and strength attributed to her purity. Mary is here, surprisingly, anything but the meek maiden; she is the prototype of the heroic knight. The question is answered as we expected.
The woman in shining armor, decorated by lilies and enveloped appropriately in purity of a divine mission, fulfills the expectations posited by the depraved Adam corrupted by love for Eve. The narrative is complete.

Another heroic narrative, *Pure en concept outltre loy de nature* (P2), recounts the joust of two knights who quarrel over Mary’s immaculacy. In contrast to Mary as active heroine, this poem features her as the subject of the debate and subsequent quarrel. In the poem, *Noble Cueur* champions Mary’s cause against *Male Bouche*, who voices his opposition to belief in the Virgin’s purity, citing Biblical authority, *car sainct pol dict ces termes* (1. 17). In this narrative, Mary is absent, but our concern over whether she is vindicated overpowers the plot. Again the setting is expressed fully, as a royal environment, not Eden but Basle, making the atmosphere suited to heroic events. This city in Switzerland links the poem to controversy concerning Mary’s Immaculate Conception. Emile Mâle notes that the Synod of Basle supported the belief in 1439. Some years later, in 1476, Pope Sixtus IV approved it. Finally, in 1496, the Sorbonne accepted the Immaculate Conception as dogma (198). In the poem the black knight directs our sympathy as successfully as the shining armor. The universal connotations are strong elements in these works. *Noble Cueur* defends his mistress’s honor, as the reader notices all elements, the joust, powerful horses, golden and azure insignia, silver
lances. Victory is not a surprise; it is a resolution for which the narrator prepares us.

The first half of the poem is essentially a debate between Noble cueur and the chevalier errant, ironically designated. The debate occupies twenty-one of the first thirty lines. This debate comes to a close when Noble cueur issues the challenge: son gant gecte (l. 30). The second half of the poem, which is devoted to the joust ordered by the emperor, reverses the structure of the first half, and contains more narration than dialogue. The inverted structure concerns the relationship of words and deeds and their motivation and power struggle within the lieu of the text as well as the lieu of the court. And just as the words in the first half of the poem incite the characters to action, the actions in the second half incite the characters to words, as the challenger concedes:

Disant mon dieu ie congnois par droicture
Que ta mere est sans que peche lentame (ll. 58–59)

The poet Jean Marot establishes a tension between the dictz and faictz which balances the two halves of the poem as the narrative moves between words and deeds.

Le chariot du fort geant celeste (P4) relates the battle between good and evil. The fusion of Biblical allusion with fantasy and exoticism in the form of animals leading the chariot forms a curious mixture. This poem is both descriptive and narrative and contains allusions to
myth, classical and Roman times, Biblical, literary and contemporary allusions. Despite references to a battle between good and evil, heaven and earth, between the fort géant céleste and the roy pervers, this battle is symbolic, more an affirmation than a story. The poem describes the triumph of good over evil and the miniature shows the procession of the chariot led by exotic animals.

Two similes in the opening scene describe the fort géant céleste charging from the heavens in a chariot like feu brulat (1. 2) and foudre et tempeste (1. 3). This chariot is reminiscent of the myth of Apollo whose trajectory across the sky marked the passage of time. The adjective bellique (1. 1) suggests a struggle and the phrases deploya son estandart (1. 5) and donner assault (1. 8) set a war-like tone.

References to the evil king as roy égiprien (1. 8) and pharaon (1. 9) present a more familiar context. There is a fusion of Biblical stories with allusions to the enfans disrael (1. 18) and moyse (1. 30) when the evil ones are drowned en la mer rouge (1. 29). Later other Biblical characters iosue (1. 42) and david (1. 43) are mentioned. These characters oppose the folle erreur antique (1. 23) and help build the case of authoritative proof.

The third stanza tells of the assault on the chariot by evil characters folle erreur antique (1. 23), peche honteux (1. 25) and vice humain (1. 27). Again the Biblical story of Moses and the Red Sea is mentioned. The
fourth stanza contains a number of elements depicted in the miniature accompanying this poem. The chariot is actually represented more than once; it appears descending from and departing to the heavens and also, more elaborately, on earth as a triumphant procession, en arroy magnificique (1. 34). The chariot is led with great pomp and ceremony by exotic animals, a unicorn and an elephant (1. 35) who follow a panther (1. 36-7). Triumph carries the banner announcing the chariot in the tradition of Roman celebratory entrances of the victor rendant l’honneur cesarien (1. 41). The Biblical characters Joshua and David are also included in the procession. The Exodus allusion is the hallmark of redemption myths; the procession reference is topical, and the participants in the procession are exotic, otherworldly characters suggesting the mystical nature of Mary’s influence in this life.

The Virgin is not present as a character in the poem and there is no mention of the Immaculate Conception. However, the poem is noteworthy for the abundance of allusions. The Virgin’s appearance on earth was said to have been prefigured by the appearance of Old Testament characters sent by God to prepare the way for her. This poem mentions the esprit prophetique (1. 45).

A modification of the victorious heroine is Sans lesion a passé par les picques (P19), in which Mary is attacked but emerges from the battle unscathed. This poem
opens with a lengthy description of the redoutable barbarian army amassed on the battlefield. Several comparisons are contained in this initial description. The barbarians are described:

Rebarbatifs comme canariens
Plus obstinez que le grand fierabras
(ll. 3-4).

Their intention is clear:

Pensans greuer la pucelle marie
Et la picquer de façon inhumaine
(ll. 7-8).

Despite the power and experience of this army, Mary is untouched: Ce neantmoins elle est entree en plaine (l. 19), Et malgre eulx de toute force plaine (l. 21). Further attacks are equally futile since the army is guided by Presumption and Erreur. Mary, on the other hand, is led by her Son who brings her safely through the battlefield. It is clear in the poem that Mary prevails because she receives help from Jesus. Arriving reinforcements continue the assault against Mary. These include disparate elements unable to communicate among themselves:

Tant divers sont quilz ne sentendent pas
En leur parler (ll. 38-9).

In the final stanza, the army realizes its fate and Arabs, Turks and Nestorians sound their defeat. Lempereur de puissance infinie (l. 51) declares Mary victorious over Satan en corps et ame saine (l. 54).

The prevalence of military themes is indicative of one preoccupation of the age. Le lys croissant en triomphe et victoire (P20) recounts an attempt by Satan’s army to
capture the lily, a symbol of the Virgin. Satan operates par art dyabolique (1. 5) and hopes for victory par armes ou par sors (1. 10). He assembles an army du gouffre plutonique (1. 6). All preparations are accomplished before the attack is launched. Satan unfurls his guidon basilique (1. 18) and he sounds ses trompes et ses cors (1. 19), although these give off estranges accordz (1. 20). Satan's army is defeated and the lily is conserved by the roy des roys (1. 25). Satan has lost the battle and most of his men, la plus part de tous ses soiudartz mors (1. 32).

The fourth and fifth stanzas contain an explanation of the figures and characters in the poem. Satan is lesprit tentateur (1. 37) which caused Adam and Eve's fall from grace and its implication for all mankind. Car le seul mors du fruict arromatique/Nous priva tous de repos pacifique (11. 41-42). God sent the Virgin pour reparer ce mordz (1. 44). The lily is, of course, a symbol of the Virgin and her role in salvation. She was preordained by the plasmateur (1. 52) and crushes the head of the serpent as a way of showing son sainct concept pudique (1. 54). Despite her vilification by tous faulx heretiques (1. 55), she is the source of man's salvation. Reference is also made to her role as the vessel; she is le sainct reclinatoire (1. 57). The stanza ends with a directive to proclaim her aux champs villes et portz (1. 59) as the triumphant lily. The envoi, addressed to the Prince des
cieulx, is a supplication on behalf of the earthly king for peace and prosperity and a plea for reunification with the Virgin through God's mercy.

Another battlefield epic is *Passa les montz en triumpe et en gloire* (P49). In this poem, the attack against Mary is designed to cut off any possible escape route through the mountains. The attempt is foiled through help which Mary receives from her Son, not unlike the Greek *deus ex machina*. The opening summary of the poem summarizes the narrative of Mary's victory over *la bende noire* who attempts to block her passage through the mountains.

*Chant royal de la noire bende*
*Qui contre la vierge se bende*
*A tout picques dardz et canons*
*Mais malgre eulx passe les montz*
*Pour avoir celeste prebende* (intro., ll. 1-5)

The context is chivaleric and militaristic. Mary's victory represents her triumph over death and permits her Assumption into heaven where she receives the golden crown.

The earthly and heavenly realms are contrasted by the use of *paradis* and *infernaux umbrages*; as the action takes place on the battlefield, Mary's victory occurs through divine assistance. Jesus, identified early as the king *qui vint du hault mont de syon* (l. 8), is not mentioned by name until the last stanza. Once Mary's victory is assured, celebrations take place in both domains. On earth, tangible and audible rejoicing occur; symbols of
victory are raised, les estandartz/Ou les vertus sont painctes en ymages (ll. 36–7), while the battle cry montioye resounds. In heaven, Jesus brings his mother to him where she is crowned queen. The description of the battle is richly detailed with a catalogue of weaponry including canons lances picques et dardz (ll. 3) and characterization of the enemy, an allegorical death figure,

Ung canonnier plus fier que les leopardz
Noir comme ung more arme de peaulx sauvages
Appelle mort tira dedans les parcz
(ll. 12–14).

This poem celebrates the Assumption of the Virgin rather than her Immaculate Conception. Mary’s triumph is twofold: she emerges from the battlefield unscathed:

Lors le bon roy par sa chevalerie
La releva en si grande union
Dame et de corps que elle obtint la victoire
Et sans souffrir aucune lesion (ll. 18–21);

and her body and soul are never separated or subjected to decay:

De par le roy et malgre leur envie
La noble vierge ame et corps toute en vie
Sans que sa chaire souffrist consumption
Apres le coup de la mort transistoire
Pour estre reyne en son assumption
(ll. 29–32).

La forte armee en triumphe de gloire (P50) also tells of an attack by the roy dorgueil upon the roy de paix who is victorious because of the assistance of Mary’s army. The introductory line of this poem announces that it is dedicated to the festival of the Assumption:
Chant royal de l'assumption
Dont sainte eglise chanta.

The king of pride is characterized as **comte de guerre et de dissention** who acts **contre raison par sa grande insolence** (ll. 2-3). His opponent is the antithesis, **puissant et magnanime** (l. 6). He calls to his assistance the **forte armée** and admonishes them to **faire beaulx faictz darmes** (l. 10). Allegorical characters leading the army include **Virginité, Perseverance, Esperance, Foy** and **Puissance**. **Humilité** gains final victory over the evil king, **plein de presumption** (l. 24), and celebrates **la forte armée en son assumption** (l. 26) which is joined by the inhabitants of Zion.

**Les dons de grace et les grands biens de gloire** (P55) contains the story of Mary's quest as the chivalric heroine who goes in search of adventure. She successfully fends off the assaults against her. This poem contains a striking contrast in the juxtaposition of Mary's military exploits and the love lyric which mix in the poem. The poem begins with a variation of the chivalric knight who sets out on a quest. Although the vocabulary is epic, the knight has been replaced by **la forte femme**. She is characterized as a **grande advanturiere** who **sest mise en queste... pour conquester par faictz chevalereux** (l. 4). She is in search of the place where she will encounter **la tresbonne advanture** (l. 6). She carries a shield given by her **amy** that will protect her, exterminate vice and win victory on the field:
Although successful in her quest against vice and evil, 

Vaincu sathan prince des orgueilleux (l. 15), the woman
regrets her friend who has withdrawn from her:

Mais son amy sa doulce nourriture
Se absenta delle (ll. 18-19).

Inconsolable, she longs to be reunited with him. The
woman experiences death, described as a blow from a dagger

Passant le pas de la mort coustumiere
Elle eut ung coup de son dard oulfrageux
(ll. 23-4).

She endures death but is protected from its effects
because she has received glorieuse armature (l. 29) in the
form of special prerogatives. The exaltation of the
Virgin is described and also the lover’s desire which
manifests itself in a kiss,

Son amy vint dung desir amoureux
Qui leembrassa comme sa familiere (ll. 35-36).

This exaltation corresponds to the Assumption of the
Virgin who is reunited in heaven with her Son and reigns
as queen. As treasurer of grace her position in paradise
is assured at the right hand of God, and she receives the
sceptre as a symbol of her victory over sin.

The narrative occurring in La fille adam pelerine de
grace (P3) modifies Mary’s role from that of chivalric
heroine to pilgrimage heroine. Along the way she must
resist attack by Satan whose relentless pursuit is
ineffective. The narrative unfolds in this story as a journey, taking Mary from Asia to Compostella via Italy.

The narrative form does not here preclude other poetic devices grounded firmly in what is believable. These plots demonstrate originality in conception, and the result is amusement as the poet places Mary outside the traditional Virgin Mother, casting her as army general or the feminine beloved who laments her lost lover. The preoccupation with traditional narration allows more freedom of diction than in plot. Mary never surprises us, Satan never wins, and the shining glory is always redemptive. The pilgrimage carries with it the implicit destination. The presumed arrival of the pilgrim unscathed is reinforced by the repeated assertions that Mary sans lesion remains untouched by the repulsive, obstinate Barbarians (P55). Armies and hoards are powerless against her fragile invulnerability.

Situated firmly within the narrative tradition and highly derivative from Biblical tradition, the dream vision is a variation which offers the writer a detached position, apologetic, even, from which to deliver his message. What is gained by this framework is the protection of the speaker who is here a witness to a witness, demonstrated particularly in Sur tous les cielz en gloire pardurable (P44). Because the affirmation is debatable, perhaps not a concept the poet would admit, Mary’s ultimate Assumption is settled by a conversation
among the four recognized elements. Earth makes the practical argument: it is observable that worms eat flesh. The poet, of course, says nothing as he only reports the dream.

The typical vision witnesses a debate concerning abstraction of theological postulates. The form of the vision is a suitable choice; it offers variety from the purely rhetorical stance of debate or argument or the simple narrative by embedding forms, and covers the poetic message with an aura of divine sanction, dreams being widely considered to be God's word in disguise.

The dream frame holds the poetic imagery—auditory and visual—stable, but it does not confine or inhibit the message. Actually, the dream vision offers more opportunity for enlargement than might first be recognized; it adds a dimension of the highly imaginative to what might be otherwise pedestrian reiteration of figures made trite by overuse and familiarity. At times the poet fails to reappear in order to close the dream, leaving an open-ended ambiguity.

The dream or vision provides the frame for seven poems in the collection. The content of the dreams varies greatly, from an emphasis on action and narration as in La fille adam pelerine de grace (P3), to the witnessing of a dialogue or declaration made by the four elements concerning the Virgin's body after death in Sur tous les cielz en gloire pardurable (P44), to the contemplative
vision of the symbolic lily in Sur champ dasur fleur de lis couronnee (P65).

Four of the dream vision poems cast the poet in the role of witness to a dialogue, debate, argument or declaration which serves to affirm religious belief, a highly conventionalized form. The Parmentier brothers and Crignon composed several of these poems: Raoul Parmentier wrote Sur tous les cielz en gloirepardurable (P44) and Throsne sacre par dessus tous les anges (P45), Jean Parmentier wrote Sur tous fors dieu la plus hault exalte (P47). Crignon sets his poem up as the narration of a dream in which Earth and Sky argue over the body of the Virgin in P57, Triumphe et bruyt sur toute ordre angelique. A second example by Crignon, P54, En ame et corps par dessus les haultz cieulx, recounts the poet’s search for inspiration for his own poems.

In the poems in this group the poet carries out the practice of frame manipulation, whereby he sets up his narration within the context of dream or vision. One recent critic, Theo D’haen, has written on the practice in postmodern fiction in his article, "Frames and Boundaries," although he also observes that the practice, "both in fiction and in painting, is not confined to any particular period or society" (431). D’haen outlines the standard practice:

In the standard situation, a reader is required to cross the boundary from nonkeyed to keyed activity, that is, from straight reality to fiction and vice versa only twice:
at the beginning and at the end of the fiction. In between these two external boundaries the reader is customarily expected to retain the same stance toward what he or she is experiencing: a willing suspension of disbelief (432).

Passage from keyed to nonkeyed activity in the poems takes form as the poet narrates that he was overtaken by fatigue, falls asleep or simply daydreams his vision.

F57, *Triumphe et bruyt sur toute ordre angelique*, begins with a manipulation of the frame as the poet speaks of his inability to create and his lack of inspiration:

> Ung iour pensant que mon sens par foiblesse Ne suffisoit pour descrire ou comprendre De cestuy iour le triumphe et noblesse Ma povre main nosoit la plume prendre (ll. 1-4).

The vision results from the poet’s inability to create. Lacking inspiration, the poet falls asleep and narrates the resulting dream and vision. The poem does not include the second external boundary as Crignon never returns to the subject of his poetic endeavor. Rather, there is the artificial boundary of the *envoi* which concludes the fixed form as well as the mention of the conclusion of the argument between Earth and Sky. It is only the cross-over from the auditory to the visual realm that concludes the dream and one is not exactly sure whether the *Alors ie vey* is a part of the dream or waking experience. This confusion of the boundary between dream and consciousness is a variation of frame manipulation.

Dreams as omens and messengers predate recorded literature, and the trance-like poetic stance has
traditionally been the climate for producing speculative pronouncements. The poet's description of this state shows the value of the literary device when ambiguity is desired or is desirable.

This particular vision involves a discussion between Earth and Sky concerning the body of the Virgin Mary. The poem culminates with the poet's witnessing the Assumption of the Virgin. The majority of the verses, however, narrate the dialogue which becomes an auditory dream. Sky entreats Earth to relinquish the body of the Virgin so that Christ can grant her dominion over all the angels in heaven. Earth responds saying that it is entitled to keep the body, since it produced the body, and is honored to have such a distinguished relic. Moreover, it should be sufficient that Sky is in possession of the Virgin's soul. Sky responds accusing Earth of misunderstanding since Earth should be honored that God is extending his hand to preserve the Virgin's body. Earth could ask nothing better than the union of body and soul in heaven. Moreover, Sky continues, Earth has no suitable place to keep such a precious body, the place that served to house Jesus, since earth harbors sin which only destroys the soul. Because Mary never sinned, her body and soul should be reunited so that she may gain paradise and to reflect the perfect harmony of her life. Earth relents and at this moment the poet witnesses the Assumption of the
Virgin where God meets her and leads her to a magnificent throne to reign in heaven.

Both poems by Crignon recount the poet’s vision of the Assumption subsequent to a dream sequence; however, the content of the dreams differs. As just explained, *Triumphant et bruyant sur toute ordre angelique* (P57) recounts a dialogue between Earth and Sky concerning the body of the Virgin. *En ame et corps par dessus les hauts cieux* (P54) contains a series of songs and narratives within the frame narrating the creative process, a sort of piling up of evidence, celebrating the Assumption as fact.

Crignon’s poems are marked by a fusion of sight and sound. The graphics of silence which emerges from the book prevents our appreciation of this aspect of festival whose remnants blend the cacophony of procession and spectacle (Conley, 5). Both poems emphasize, in addition to the visual, the auditory qualities of the dream; they contain repeated references to the auditory experience. In the Earth and Sky dialogue, the dream and the poet’s narration structure the poem. The end of the argument gives way to the vision of the poet as witness of the Virgin’s Assumption and includes a description of her arrival and coronation in heaven. The recounting of the dream through the auditory experience is another example of the confusion of boundaries, this time between the senses.

In the *envoi* the poet equates salvation with the visual experience of seeing Mary’s dominion over the angels. The Palinodial line including the auditory
element is further testimony to Mary's importance, *bruyt* including the idea of fame. *En ame et corps par dessus les hautz cieux* (P54) by Crignon shares characteristics with his other poem in the poet's manipulation of the dream frame and in the fusion of sights and sounds in the poet's vision. The external frame contains the rather boldly stated artifice of the writer's craft and the poet's search for inspiration to write about the Virgin's Assumption. The poetic vision reveals a poet who admits his inadequacy to describe such material. The poet recounts the process of a potential text which creates itself and the experience of that process:

\[
\begin{align*}
\text{Cherchant un jour par speculation} \\
\text{Invention pour parler de Marie} \\
\text{Qui reigne en cieuls en jubilation} \\
\text{Pres son enfant qui sur tous seigneurie} \\
\text{Mon faible esprit qui de leger ne varie} \\
\text{Neust sceu comment si haute oeuvre ordonner} \\
\text{Mais iescoutay les neuf muses sonner} \\
\text{Douix instrumentz en la haute contree} \\
\text{Chantzantz comment le souverain des dieux} \\
\text{Veult translater ce jour la vierge astree} \\
\text{En ame et corps par dessus les hautz cieux (ll. 1-11).}
\end{align*}
\]

The external frame is completed in the first lines of the *envoi*:

\[
\begin{align*}
\text{Prince du puy icay sans sejourner} \\
\text{Ma vision en ce point faconner (ll. 56-57).}
\end{align*}
\]

Not only does the poet tell of the anguish he feels at his lack of inspiration, but at the end of the poem the poet again mentions the creative process in the *envoi*.

The poem also contains a fusion of sight and sound in the poet's sensory experience. What begins as an auditory
hallucination rapidly expands to the visual realm. Because the poet is inspired by the Muses, references to their musical abilities and songs are evident (ll. 7-8; 1. 9; 1. 13). In addition to their musical attributes, the Muses also narrate the Virgin's exploits:

De les ouyr ieuz admiration
Car en leurs chantz pleins de doulce harmonie
En motz plaisantz faisoient narration
Comment la vierge aux dieux sestoit unye
En militant contre la felonnie
Des fiers geantz voulantz sur tous regner (ll. 12-17).

The auditory experience is fused with the poet's visual imagination through description of the chariot of the gods. Enumerating in detail all elements of the chariot, the poet's description occurs much like the procession before an imaginary witness:

Lors ie advisay sur le mont de Sion
En chariot orne dorfaverie
Le dieu phoebus, et la convention
De la celeste et haulte seigneurie
Les herocz pleins de chevalerie (ll. 23-27).

Auditory elements also play a role in the spectacle:

Dieux demydieux ont faict lair resonner
Muses chantoient tousiours de myeulx en myeulx
(ll. 29, 31).

The fusion of sight and sound has a counterpart in the fusion or grafting of classical mythology, chivalric, and Biblical traditions.

Sight is also an important element in the vision of the Assumption witnessed by the poet. In a brief exchange between Mary and God which the poet recounts, God speaks to Mary, and his words carry the message of proof revealed
in a vision as he entreats the Virgin to look upon her heavenly throne:

Vien tu veoirras de tes corporelz yeulx
La chaire dor pour te asseoir preparee
(ll. 42-43).

He uses the sensory data to convince Mary of her role as queen of heaven by showing her the throne that has been prepared for her.

Crignon's two poems are similar; each recounts a dream or vision which forms the basis of the poetic composition. In both poems the poet manipulates the frame. One could even exchange the refrains and imagine a better suitability. Both refrains affirm the Assumption of the Virgin, but given the debate concerning the material aspects of body and soul of Mary, En ame et corps par dessus les haultz cieulx would seem a more suitable refrain for that poem. Likewise, the emphasis on the sounds in Crignon's other poem would make Triumphe et bruyt sur toute ordre angelique a more suitable refrain.

In Sur tous fors dieu la plus hault exalte (P47), Jean Parmentier manipulates the frame of the poem by announcing in the first stanza that he is relating a vision:

En speculant comme le corps solaire
Tout illustre de clarte eminente
Entre ce iour par cours orbiculaire
En la maison de la vierge excellente
Tout soubdain vey sur lherbe redolente
(ll. 1-5),

in this case, more a reverie than a dream, the outgrowth of his reflection on the order of the universe.
Parmentier presents his poem as a discussion or dialogue between the two allegorical characters, Theologie and Astrologie. But, rather than any real interchange or dialogue, four internal stanzas merely contain Astrologie’s declaration. Astrologie constructs an elaborate argument in support of the Virgin’s Assumption. The poet’s narration returns in the envoy, addressed to the Prince, which closes the text:

Prince du puy quand el fut bien ouye
Theologie en fut tant resiouye
Quel leembracha: disant de cœur ioyeux
Ta theorique est si bien presente
Que conclurrons par tes dictz gracieux
Que marie est malgre tous envieux
Sur tous fors dieu la plus hault exaltee
(ll. 56-62).

Thus, the poet’s vision is recounted as the lengthy quotation by Astrologie and the poet narrates the event which takes the form of language.

In another dream vision, Raoul Parmentier manipulates the frame of Sur tous les cielz en gloire pardurable (P44) by announcing that sleep overtook him while he was resting, Lors en dormant vey en songes divers (l. 5). The poet’s dream concerns the four elements in their search for the body of the Virgin whose disappearance after her death has caused great consternation for the elements:

Menant grand bruyt causant grandz tremblements
Cherchans entre eulx soubz bon tîltre de foy
Le corps sacre de la vierge honnorable (ll. 7-9).

The elements are personified as characters in the poem who debate the possible whereabouts of the Virgin’s body.
Earth argues that all humans are subject to destruction by worms after burial:

La terre feit pour lors des propos maintz
En alleguant en proses et beaux vers
Que delle estoient yssus tous les humains
Et apres mort subiectz aux puantz vers
(ll. 12-15).

She asks the other elements if they were party to any special favors granted to the Virgin since her body has clearly not been found: *Il estoit hors par ung fait admirable* (l. 20). Air states that it has seen the body of the Virgin pass *en glorieux arroy* (l. 30). Fire finally solves the mystery saying that it was unable to burn or torture the body since the heavens opened to welcome it just after the Virgin's death:

Leur declarant quen glorieux arroy
Le veit passer par honneur venerable
(ll. 30-31).

Thus Mary's soul and body have been reunited in heaven and sit triumphantly on the heavenly throne. The poet closes his text by completing the frame manipulation with the statement by the *ciel* affirming Mary as queen:

Incontinent sur ces debatz soubdains
Ie vey le ciel dung fin azure pers
Qui pronunca que horns des lieux mondains
Marie estoit avec les sainctz expertz
Sans que le corps et lame soient dispers
Mais decorez de divins ornementz
En leur faisant expres commandementz
De eulx retirer sans quelque aultre renvoy
Certifiant que en ioye inenarrable
Et fut menee en triumphant arroy
Sur tous les cielz en gloire pardurable
(ll. 45-55).

The poem closes as the four elements withdraw. The closure of the dream and the disappearance of the
elements open the activities of the festival of the Assumption, whose validity has been affirmed by the text. In fact, the act of seeing opens and closes the text,  
*vey en songes divers* (l. 5), and *Vey tout a coup* (l. 58), and the arrival and departure of the elements whose description balances the poem’s beginning and end also serve as textual framing.

In *Throsne sacré par dessus tous les anges* (P45), Raoul Parmentier begins his poem by manipulating the frame as he sets up a dream or vision which he experiences while resting in a field,

*Sur ung beau champ ou gerbes sont a tas*
*En reposant ma debile nature* (ll. 1-2).

There is a slight ambivalence on the poet’s part, *Advis me fut que ie vey deux estatz* (l. 3), as if he could doubt the veracity of his own vision. The poet recounts a dream which appeared to him as a vision in which allegorical characters *Labeur* and *Noblesse* hold a debate concerning the Virgin’s role as heavenly queen. While the focus of the preceding poem was Mary’s death and Assumption as contrary to the laws of nature, this poem is more concerned with the burden of proof and explanation of Mary’s role. Both characters believe Mary is the queen of heaven, although they differ as to why she has been granted those special favors. In the debate *Labeur* speaks first and the poet notes that the arguments take place *sans user dadvocatz* (l. 12), indicating a contemporary
judicial interest. However, Labeur's proof is scriptural rather than legal:

Ainsi disant en remonstrant le cas
Par plusieurs poinctz de la saincte escripture (11. 14-15).

Mary is the saintly vessel in which the son of God rested (1. 16) and it is through her son's power that she ascended to heaven without any trouble from Satan:

Sans que sathan luy ayt faict quelque effroy (1. 19).

Additionally, Mary is the source of divine sustenance which enables man to rise above the earthly burden of sin and receive salvation:

Avoit porte en sa saincte closture
Le bon fourment de paix et nourriture
En concluant par maint dict avere
Que son sainct corps sur tous sainctz revere
Par labourer en ce mondain terroy
Est exalte et hors des basses fanges (ll. 26-31).

Nobility answers saying that Labor is remiss in his words since Mary convinces her enemies through faith and for that reason she sits enthroned in heaven.

The poet then introduces a third character:

Incontinent ie vey sur ces debatz
Venir leglise en papalle stature (ll. 45-46),

who resolves the debate, functioning as an arbiter who tells the other two characters to cease their squabbling since the Virgin's glory amid saints and angels transcends their arguments. The poet's interjection closes the boundary of frame manipulation which opened the poem.
The throne is the place where Mary resides as queen of heaven and at the same time the tangible object that she receives as a recompense from God. The palinodial line refers to this symbol of Mary's dominion over the angels. The throne is as well the representation of political and earthly authority. Thus there is a fusion of heaven and earth with the qualification of the sacred.

Parmentier affirms his text as vision three times with the words *ie vey* (ll. 3, 13, 45). He is however not the only one who speaks in the first person. The Church resolves the argument affirming the notion of belief, *mes freres parlez bas/ Et escoutez ma tressaincte lecture* (ll. 47-48). The poet relates the argument through a mixture of direct and indirect discourse, *Ainsi disant en remonstrant le cas* (l. 14), *Lors declara mot a mot* (l. 23).

In *Sur champ d'asur fleur de lis couronnee* (P65), Charles de Lestre begins his text by manipulating the frame; he sets up the narration of a vision, if not a dream, which occurs in a flowering garden:

En ung verger de plaisir flourissant
Envers gisant par contemplation (ll. 1-2).

What he sees is first given at face value by a brief description of the life of a flower. However, the poet then offers his own gloss on the text by interpreting each element of the vision:

La fleur de lis gracieux et plaisant
Au cuer donnant toute refecion
Cest marie ce beau corps reluisant
He explains also the symbolic meaning of the azure field of the palinod, Le champ dasur cest le ciel triumphant (l. 34). The gloss, of course, supports the Assumption of the Virgin. Interestingly, the poem contains text and commentary concerning an event or belief which defies text and commentary, a fact which has not escaped the poet’s attention. He assumes the role of narrator and commentator concerning the Assumption, although he is conscious of the impossibility of such an event:

Ou est la mere es bras de son enfant  
Ce sacre iour de son assumption  
Cela passa le texte et le comment  
(ll. 38-40).

The poet here assumes an extended role; he is visionary, poetic and apologetic successively, breaking the detachment of the persona who is not responsible for his vision. After he has recounted and commented on his vision, he offers in the envoi a supplication to the Virgin, addressed as Reyne des cielz, for peace and victory. His address to the Virgin is a variation on the address to the prince and is displaced to the second line of the envoi.

The text of Ou le thresor est mis avec le cueur (P64) by Hughes de Lozay differs from other poems in the group.
Elsewhere the poet narrates the story of his vision or dream. While P64 lacks a similar framework, it nevertheless reflects a dislocated speaker, one who speaks the text but remains outside. As such, the poem offers a variation on the debate or dialogue used to prove the Assumption. The lack of frame manipulation makes the poem didactic rather than narrative.

The narrative in *La fille adam pelerine de grace* (P3) combines elements from different types of poems. This example shows Mary as the active heroine, although it lacks the military element of poems discussed earlier. Additionally, the poem is a dream vision recounted by the poet. Finally, the content of the dream is a journey narrative, a pilgrimage drama wherein Mary is beset by evil enemies but triumphs over all adversity. Jacques LeLieur opens and closes his narration with a traditional frame manipulation. He sets forth his text as the narration of a dream,

Lors que sommeil par les membres sespart  
Durant la nuict umbrageuse et obscure  
Pour reposer mestoys tyre a part  
De mes esprits regevant soing et cure  
Alors le dieu qui vision procure  
Va presenter devant ma fantasie  
(11. 1-6),

and he awakens before the end of the text to close the frame and interpret the meaning:

Desir de veoir ce triumpe nendure  
Que a mon dormyr plus longuement ie dure  
Et lors raison que estimoys endormye  
Me va disant Se dieu sa chere amye  
Nous envoya et feist tant renommer  
Que a tous humains grace vers luy porchassee
Tu la peulx bien et descrire et nommer
La fille adam pelerine de grace
(11. 56-63).

The narratives of the dream visions, although proportionately minor in Bibl. Nat. ms. fr. 379, nonetheless expand one's appreciation for the work because they represent an imposition of a form dating from antiquity upon the fixed form of the *puy*. As little as can be specifically conjectured by this, these visions are testimony both to the artistry and literary experiences of the contestants. In so fixed a form, any variation is the substance which makes the poem memorable.

Almost as ubiquitous as the dream vision, the voyage metaphor has sustained many a narrative from Homer to James Joyce. At least as old as the journey of Abraham, the journey undertaken as spiritual adventure into the unknown is a hallmark of religious literature as well as secular adventure. The suitability of the pilgrimage to the *puy* is an allusion, ultimately to the life journey that is a familiar experience to all. The Virgin, unrecognized at first, is sometimes voyager and sometimes savior. The prototype journey is one in which divine intervention protects and delivers the traveler from perils known and unknown. The strong narrative movement offers the framework for either an event or a series of events which threaten but never overcome the protagonists. The interest in the outcome may overshadow the details of spiritual revelation, but the confidence in the ultimate
efficacy of the Virgin's pure power denies the suspense which might occur in the typical travel adventurer who rides out in search or escape.

*La fille adam pelerine de grace* (P3) could appropriately be classified as vision narrative or journey narrative, having characteristics of both forms equally. The poet introduces his poem by speaking in the first person and telling of his withdrawal in order to rest. This separation or rupture is emphasized by the words *sespart* (1. 1), *tyre a part* (1. 3) and *regeant* (1. 4); it is an altered state suggested by the words *vision* and *fantasie*. The dream state contrasts with reason which returns in the last stanza when the poet has awakened, *raison que estimoyens endormye* (1. 58).

The character in the dream is exotic: *une pucelle et grand dame de asie* (1. 7). The identity of the woman is revealed to the poet in the first stanza *Puis la nommoit* (1. 10). But this is revelation, information which only the poet is privy to. We are told that nature *myst grand effort* (1. 9) to form *la fille adam pelerine de grace* (1. 11).

The articles of feminine clothing the description of which comprises the entire second stanza give a hint as to the woman's identity and indicate her preparedness for the journey. She wears *ung manteau blanc* (1. 13) of purity and her dress is extraordinary *virginite pour robe sans fracture* (1. 14). Her head is protected by a hat which
shields her contre la gresle et tempeste denuye (l. 17). For nourishment she carries manne et fruict de vie (l. 18) in her scarf. On her pilgrimage she will be protected by her bourdon de divine efficace (l. 19). These elements are accurately rendered in the miniature.

From the exposition and the description, the poem moves to narration where the pilgrim sets out dasye sen part (l. 23), then travels par devant romme et gennes (l. 29) across the water iusque au destroict et puis par la grand mer (l. 30) and later to Compostella. This pilgrimage is rather curious; the well-known route to Compostella begins in Asia and ends in Normandy. The pilgrimage is transformed into a journey of exploration and discovery. Throughout her journey, the pilgrim is pursued by ung pyratte et ord villain (l. 24) who has sworn to harm her (luy fera injure l. 27) and to chase her relentlessly (tant quil ayt asseruie l. 28). The pilgrim ayant dieu de sa part (l. 34) is able to navigate without peril through all the dangerous phases of her journey where many others have been lost at sea (par mort et triste sepulture l. 37). However, she has, thus far, survived only her test at sea; another follows once she lands en normendie (l. 39). Indeed, this medieval notion of the quest is suggested in the poem by the word avanture (l. 38) as well as by the framework of the pilgrimage. When the pilgrim reaches port in Normandy she is imprisoned in a leper colony by ung lepreux infect de
maladie (l. 40). Immediately, leprosy becomes a metaphor for original sin in a brief argument which explains the motivation for the treatment of the pilgrim as a leper. Leprosy is declared as hereditary--

\[
\text{homme lepreux impart} \\
\text{lepre a tous ceulx de sa progeniture (ll. 45-46)}--
\]

and universal:

\[
\text{et que a ce mal heredital ont part} \\
\text{tous les suppostz de lhumaine nature (ll. 47-48).}
\]

The bishop recognizes Mary by her symbolic signs, her armarie (l. 50), and proclaims the pilgrim as Mary, alla iuger la dame estre marie (l. 51). Once again Mary is put to the test, espreuve en feist (l. 52), and the day is called iour solemnel (l. 53) whereby all the evilsayers are vanquished.

The envoi contains the awakening of the poet, when reason explains that God sent Mary to bring grace to mankind. It also contains two verbs, descrire and nommer (l. 62), which summarize the poem which has as its subject the description and the naming of the Virgin through the poet's dream.

The notion of seeing pervades the poem. The poet sees through his dream. Indeed, the whole dream is a vision procured by the gods. Mary is judged as a result of seeing her armarie. The envoi also contains a reference to seeing: desir de veoir.
La terre neufve en tous biens fructueuse (P35)
contains the framework of the journey which, in this case,
mixes with dialogue in the form of the mariners' song
shouted back and forth as land suddenly becomes visible to
sailors who have been at sea. The immediacy of the
dialogue form supports the emotional excitement among
weary travelers. The poem reflects the knowledge and
expertise of the seafaring poet. A series of images,
Biblical and Christian, including Mary as the metaphor of
the new world, the promised land, the land of milk and
honey, the lamb of peace, all serve as part of the
statement. The poem interposes dialogue within the
nautical journey. It is not narrative but rather
descriptive of the moment of the sighting and the sense of
anticipation and the promise of new life. The poem
mentions Mary's birth rather than her conception. This
poem equates the Virgin Mary's birth with discovery and
arrival in the new world; the scene is set on a boat which
approaches land as sailors and crew prepare to drop
anchor. The voyage draws to an end at early dawn of a new
day as the fog lifts and clarte radieuse (l. 20) replaces
brume obscure (l. 19). The new day which becomes a
metaphor for the reign of peace on earth ushers in an
existence reminiscent of the promised land where God
provides laict et miel (l. 31). The image of the lamb of
peace grazing in the meadow (ll. 48-49) is evoked as the
ship nears the port. The language reflects maritime
vocabulary as the captain shouts orders to his crew: thiebort et babort (l. 6), and in the ensuing dialog between them. The questions and answers occur in rapid fire and are in direct discourse.

Near the end of the fifth stanza the relation to Mary is explained:

Et contemplez de plus en plus fort
Ses divins lieux ses fleurs et sa verdure
Car c'est marie en sa naissance heureuse
Que dieu benit et nomme par figure...
(11. 51-54).

The envoi entreats us to unite to share in the wealth of Mary's immense mercy; we must thank the one who enables us to gain this new life, la vierge nette et pure (l. 60).

Religious significance attached to the journey motif is traditional; the vulnerable pilgrim at the mercy of evils imagined and seen. Given the knowledge of geography and the interest in exploration that the age embraced, the journey theme was especially popular among the navigator poets who called their known skills into play in these poems.

In Au grand proffit de tout le bien publique (P38) Mary plays the role of the heroine who leads the pilgrims to safety. The poem recounts a voyage to the orient, here synonymous with the fall from grace, undertaken in search of riches at the instigation of hautain vouloir de ardante affection (l. 5), who convinces the pilgrims by means of subtil langage (l. 6) to leave their lieu de paix et de dilection (l. 2). The poem mixes geographical references
of a factual journey with allegorical and mythological characters who are responsible for sin and evil. The pilgrims set out for the orient but are blown off course by the vent dorgueil (1. 17), heading instead trop loing de dieu vers le pole antartique (1. 20). Once on land their ranks are decimated by Fiere Atropos (1. 24) who kills and contaminates them En maculant de son infection (1. 27). Later in the journey the vent denvie (1. 35) sends the ship to the Cape of Good Hope where the pilgrims suddenly encounter clear skies and look towards the horizon where lastre polaire aux rayons lumineux (1. 43) appears. Mary assures the pilgrims they will soon land in France where they will partake of pain de vie (1. 50) and vin damour (1. 52). The envoi addressed to the prince praises Mary who preserves the endangered pilgrims and brings them to salvation. Through the miraculous appearance of the Virgin to guide the ship to safety, the content of the poem is tied to the popular Helsin legend that originated the institution of the feast of the Immaculate Conception, as previously noted.

Au parfaict port de salut et de joie (P46) and Lisle ou la terre est plus hault que les cieulx (P56) add a dimension to the travel metaphor—the safe harbor. The place to which the ship (i.e. Mary) is led is the heaven of Revelation; gold and jewels adorn the festival celebration, not unlike the cosmic drama in the new Jerusalem. The practical earthly ties, however, remind us
of the human concerns of the poets who understood the perilous voyage over uncharted seas—the astrolabe and the compass are foils to the sweet wind of grace (P56, l. 39).

*Au parfaict port de salut et de ioye* (P46) recounts the safe arrival of the boat, a figure which personifies Mary, in the port of salvation and joy and draws a parallel between the passage of the Virgin from her earthly life to her triumph as the queen of heaven. This equation of Mary with the boat figures in the *envoi* (ll. 58-59) where she is crowned and identified. Jesus figures as the divine captain who leads the boat to safety, aided by a *vent de grace* (l. 26), despite a threatened attack on the open seas by the fierce Atropos.

The introduction of *Lisle ou la terre est plus hault que les cieulx* (P56) establishes the identity of three elements of this poem:

```
Ceste terre que ie veulx dire
Plus hault que les cielz gens desprit
Cest lhumanite iesus christ
Triumphant sur le ciel empire
Marie est le plaisant navire
Qui fait son voyage en ce lieu
Le patron dicelle cest dieu
(intro., ll. 1-4).
```

The gloss on the text occurs in series of metaphors which explain the key elements of the poem.

The poem recounts the voyage of a ship to safe harbor on an island. From the introduction we know that Mary is the ship which can lead us to eternal life in Jesus according to God’s plan for humanity. The master plan is set out in the first stanza. The *patron* God considers the
perils of the sea and equips his ship accordingly, spiritually fortifying its sacred sides with glory and eternal virtue,

Le grand patron et pilote tressage
Qui composa la grand cosmographie
Considerant maint peril et passage
Qui sont en mer sa grand nef fortifie
Ses bortz sacrez renforce et vivifie
(ll. 1-5).

He promises to lead it to the island that is higher than the skies (ll. 10-11).

Descriptions of the island and the ship are elaborate with an entire stanza devoted to each. The island is idyllic, a utopia with exotic balm and spices, gold and precious stones. The island is the country where eternal power reigns in human body. While Mary is often represented as a place, it is rare for Jesus to be represented in this manner. The ship has saintly agility in its sails and is surrounded by other divine ships which lead it out of any envious port. An abundance of light surrounds the ship Dorée dor de clarte infinie (l. 27).

From the descriptions of the ship and the island, the poem moves to the voyage itself. Vocabulary includes nautical terms which contrast with spiritual elements that overlay the narrative. The mix is curious; on the one hand the crew of angels and saints sail to glorious eternity guided by the doux vent de grace (l. 39), while a conscious attempt is made by the poet to ground his poem in reality through the use of technical vocabulary. One
wonders what need God would have of an astrolabe or a compass.

Once the ship arrives, a celebration occurs:

On oyt clerons buciner de courage
Pour saluer en lieu dartillerie
La toute belle et plaisante marie
(ll. 47-49).

Mary is named and crowned on her ship's high mast as admiral and queen of the heavens. The *envoi* urges all who hear to enter the ship as a way of passage through the sea of earthly life and the means to eternal grace.

This group of sea journeys and/or arrivals containing the specificity of geography and navigation leaves the "Our Lady Star of the Sea" title unambivalent and reassuring. The composer's skill is more reflected in the practical realism that becomes poetic than a superimposed artifice familiar to the homily or the sacred lyric.

Seven poems narrate the fabrication myth or the etiological story of some material element bearing a relation to the Virgin. As do others in Bibl. Nat. ms. fr. 379, these poems often mix narration with metaphor, description, dialogue or affirmation. The overriding metaphor of God as the master worker, the maker of objects representative of Mary's divine attributes, is divided into small etiological tales of gold and purple cloth, bell and book, all representative of the handiwork of God in Mary, who calls, rewards, gives and saves through objects transformed to become metonymies of grace.
The narrative in *Le beau donnait de l'elegance parfaicte* (P14) recounts the composition of a book, in this case the making of a new grammar book. Both form and content are addressed as the rules of grammar put into orderly fashion for the purpose of instruction, and the actual printing of the book occurs. The double focus of this poem appeals particularly to the scholar and the awed innocent who regards book making as an esoteric art. Elements of grammar are personified and the book itself becomes a participant in the drama of making and being. The poem recounts the composition of a grammar book for the instruction of Latin. An introduction even tells that the poem will teach us Latin. The word play of *don, donner* of this poem recalls the Latin grammar, *L'Ars grammatica* by Aelius Donatus.

Zumthor discusses the allusions to Donatus:

Certains poètes réfèrent spécialement à la théorie des figures. Mais celle des cas nominaux, qui revendique l'auioritas du Donat ou d'Alexandre de Villedieu, sert le plus souvent de base au système; en partie, je le présume, par suite de l'ambiguïté du mot *cas*, désignant en argot les organes génitaux de l'un ou l'autre sexe, en même temps que, dans l'usage du Palais, une cause judiciaire, d'où une possibilité presque illimitée d'ironie (ML, 169),

and comments on the connotation of the cases as they are called out one by one in the poem:

Des "types" ironiques se constituent: accusatif et datif, évoquant accusation, chicane, et don intéressé, caractérisent les mœurs viciées de la cour...; génitif renvoie à l'acte générateur; ablatif, à quelque ablation
(castration ou vol); nominatif, à la stabilité du nom; vocatif à la voix et au langage. (ML, 169).

The introduction to the poem is a list of correspondences between the elements of grammar as characters and their spiritual counterparts, which prompts an entirely different reading of the poem. In this case the poet has given his own series of explanations, but the ironic connotations could mix with the unambiguous gloss. The grammar book speaks, giving its exceptional nature:

\begin{verbatim}
Je suis donnait bien guerdonne
Le plus beau qui fut iamais faict
Après le maistre qui ma faict
C'est dieu qui ma ce don donne
\end{verbatim}
(intro., ll. 5-8).

The master teacher makes a grammar book containing all parts necessary for correct speaking for the instruction of his students. But substituting the correspondences in the introduction suggests that God the father created the blessed Virgin to redeem mankind, as the book might redeem and clarify the scholar. The master's composition of the grammar book describes God's gift of grace to Mary, stated as not permitting the interjection of any barbarous word. As the rules of grammar limit and define, so the grace of Mary directs the recipient. The printing of the book is carefully delineated, so that il fut garde dimpression infecte. The vocabulary here has changed from that of grammatical forms to that of printing. The last stanza recounts how the book has been interpreted and revealed to the grandz clercz who are Biblical personages, David and
Solomon. The *envoi* gives a brief synopsis of Mary’s redemptive role. It is here that certain translations appear for the first time, the *erreur* which is *peccatum originale*.

Two poems in this group contain the metaphor of the vineyard and recount the narrative of wine making. In *La france grappe ou le doulx raisin creust* (P34), Mary is the grape and Jesus is the raisin. Noah is the vinekeeper and the workers are the twelve apostles. The wine is the blood of Jesus which redeems humanity. This poem is an allegory which is apparently built around cultivation of the vineyard, the harvest, and the process of winemaking. However, on another level, the poem combines references to the incarnation, Mary as the vessel, the faith of the apostles and the gospels, transubstantiation and the sacrament of communion whereby man receives new life and redemption of his sins.

The poem begins after the Fall with Noah who assumes the dominant role on earth previously enjoyed by Adam and reinforced by the word *succession* (1. 5). Noah is *iuste en faictz et en dictz* (1. 3) and entrusted with the *biens de dieu*. Noah’s covenant with God here takes the form of cultivating the vine:

```
Il cultiva la vigne plantureuse
Et en sourdit une grappe amoureuse
Dont le raisin rempli damenite
En sa douceur si parfaictement pleust
Quil la nomma pour sa suavite
La france grappe ou le doulx raisin creust
(11. 6-11).
```
The name which Noah gives the vine because of its sweetness forms the palinodial line. Twelve workers, *ouvriers bien instruictz*, build twelve barrels to hold the wine. At the proper time, Noah harvests the grapes and places them in a proper vessel.

The gloss on the text is offered in a series of metaphors which explain the preceding stanzas of the poem. *La france grappe*...*Cest marie*, *Et le raisin cest iesus son cher filz*, *Le vin...Cest son pur sang*. Further explanation identifies the four *chartiers* as the four evangelists, and the twelve wine barrels as the Apostles. As for Noah, the poet speaks in the first person concerning his identity: *Noe cest dieu pour mon invention* (1. 38).

Finally, through the miracle of transubstantiation the wine becomes the blood of Christ,

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Le vin si tost que les motz y sont dictz
Est fait vray sang en sa perception
(11. 47-48).
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This miracle occurs when the word becomes deed.

The *envoi*, addressed to the Prince of the *puy*, entreats him to rejoice and shout praises over the new wine which brings redemption.

*La belle grappe apporquant nouveau moust* (P22) tells of the miraculous grape that survives despite a horrible wind that ruins the harvest. This poem begins with an introduction which tells in very general terms that the
subject of the poem concerns *vignes faillyes* that are ruined but later recovered.

The poem narrates the story of a fierce desert wind which freezes the grapevines and threatens to destroy the entire harvest. Later, however, close inspection reveals a single vine bearing grapes. The grapes are placed in a basket of perfect love for safekeeping and left to ferment. We are told that nothing threatens the grapes there; they are kept *pure et parfaite* because they are protected and preserved by *vouloir divin*. Degustation of the wine is made in which the generous lord freely offers to his wine growers. All who taste approve heartily and affirm that the wine is superior; indeed all of nature becomes drunk with it. The wine is used to rescue prisoners who are held by the *duc dorqueil* when *bon espoir* brings them a sample of the wine. When the prisoners drink they are liberated and realize that the existence of the wine was foretold *selon promesse deue*. The poem refers to the *chantz royaulx et dictz de grands renoms* (l. 40), which proclaim salvation through the wine. The vine withstands *erreur* and *le faulx serpent* who are powerless to do it any harm. Paradise rejoices and hell trembles. God absolves criminals and gives grace to all through the vine.

The *envoi* is not addressed to any Prince; it contains an explanation of elements in the poem which makes the
allegory explicit. The vine is Saint Anne, le vin nouveau represents grace, and Mary is the grape.

Another fabrication myth occurs in Cloche sonnant le salut des humains (P11) which explains the making of the bell named Mary whose purpose is to call mankind to prayer and salvation. It is a strained comparison which combines metal from the seed of Adam, the mold from Nazareth, the clapper from the tower of virginity and the wood from the forest of ardent charity. The making of the bell is analogous to Mary's Immaculate Conception. In this poem the Virgin is represented through the metaphor of the bell proclaiming salvation, a parallel existing between the conception of the Virgin and the fabrication of the bell.

Man's separation from God is caused by malivolence of le faulx serpent. In his mercy, God wants to give mankind another chance and orders that a bell be cast par art (l. 7). The relation to Mary is clearly established at the outset: quon nommeroit marie de syon (l. 8), and again in the stanza Cest la vierge dicte en conception (l. 11). The bell is to be used to call humanity au lieu de paix (l. 10) every morning and evening.

The material used for molding the bell refers to Mary's heredity and Immaculate Conception. The metal is flawless, sans immundicite (l. 14), and the bell Formee fut sans imperfection (l. 20). A parallel between the bell and Mary is established with the mention of Adam and
Joachim. The Virgin's exceptional status is unquestionable,

Car selle euste en aucune infection
Du vil peche de adam et ses germains
Pas neust este dicte en perfection
Cloche sonnant le salut des humains
(ll. 21-24).

The bell is installed in its location, described as une tour dicte virginite (l. 28). In keeping with the idea of fabrication, God has the role of an artisan or ung grand ouvrier (l. 25). Virtue and grace support the bell and its decorative aspects are curiously described in militaristic terms which reflect the attack on Mary's immaculacy:

En son armoy pour decoration
Porte les cu de preservation
(ll. 33-34).

Even more surprising, two angels bear her shield. The stanza ends with the affirmation that the lieu of the bell is firmly established Et estoit la sans vacillation (l. 35).

The Virgin's redemptive power is established through the sounding of the bell which redeems mankind and returns lost grace. Mary's power is universal, not limited to Christians. At the sound of the bell, the whole world is called to salvation, Grecz et hebreux arabes et rommains (l. 46). Mary's Immaculate Conception, likened to the material image of the fire made from perfect wood De la forest de ardante charite (l. 50), contains no impurities. Mary's preordination as the mother of Christ is evident in
the words *preueue* and *preelection*. Reference to the Fall occurs again with the mention of Eve.

The *envoi* is not addressed to the Prince, but concerns the inscription engraved on the bell including a reminder of the purpose: *Faicte ie fuz pour la redemption* (l. 64).

*Le salut dor emprainct du coing de grace* (P40) is an allegorical narrative about the minting of a gold coin, the *salut dor*. In the introduction the poet offers a gloss on the poem, an explanation of the true identity of the characters.

> Pour declarer comme iay entrepris
> Mon chant royal sur monnoyeurs compris
> Dieu est le maistre et seigneur souverain
> Le monnoyeur cest adam pere humain
> Et Sathan est le souffleur inhumain
> Le bon forgeur figure Joachin
> Lessayeur est le sainct esprit divin
> Et Marie est par bonne congnoissance
> Le salut dor en sa pure naissance

(intro., ll. 1-9).

The poet mentions Mary’s birth, rather than her immaculate conception.

Vocabulary concerning fabrication of money, as well as metallurgy, indicates an interest in contemporary industry and the emerging middle class. Drawing from the familiar to illustrate the eternal is the traditional device of metaphor. The fall from grace figures in the narrative as alchemy performed by Satan in the person of the *souffleur estranger*, after which the *monnoyeur* or Adam is imprisoned for the crime of counterfeiting. Joachim’s role in the narrative, as the *bon forgeur* who refashions the coin in pure gold, emphasizes Mary’s birth as
mentioned in the introduction. He buys back Adam's transgression, the idea of redeemer being implicit in the concept of sin. Justice sends four guards to judge the worth of the coin. Faith declares it free of soudeure ou quelque impurite (l. 41), the result of its having been divinely struck in the fire of charity. Finally the poem contains a detailed description of the coin which depicts the Virgin's image in addition to a portrait of Gabriel in an annunciation scene.

The envoi addressed to the Prince renames Mary dicte et nommee as the salut dor. She is sans faulx alloy de vice ou pravite (l. 57), and also la vierge pure. Additionally, Mary, reified in this poem as the coin, becomes the literal and tangible currency of salvation. The salut d'or strangely prefigures an eventual modification of the puy when prizes were given in the form of coins bearing the image of the Virgin.

Given the great value of woven cloth, Pourpre excellent pour vestir le grand roy (P18) is another appealing fabrication myth. The story of cloth making is an allegory showing mankind capable of making his own fabric but this oddly achieved allegory includes vocabulary from the draper's actual work. The cloth, like the coin, is put to the test and given the king's seal of approval. The Virgin does not figure as a character in the poem; here the relation is metaphorical. As a prize
winner in 1519 in Rouen this complex poem by Crignon merits special attention.

While there is no question but that the Virgin is the *pourpre excellent* referred to in the title, she is never mentioned specifically. Mary’s role as the Mother of Christ, the one who nurtures, is evident in the verb *vestir*. A transposition of a fertility image into one grounded in reality is rendered more concrete through technical vocabulary concerning the profession of clothmaker and his two assistants. In a first reading of the poem, one sees the draper who wants to make cloth worthy to dress the king. His two workers are assigned to do the task. The first worker botches the job, but the second worker manages to rectify the error, with the result that the cloth is judged fit for the king’s robes. Crignon’s narration includes trade references and vocabulary from the textile guild industry. *Drappier, ouvrier, layne, bastir, taindyst, fil, filler, bouras, draps,* all serve to render the story concrete. Underlying the events, however, is the meaning of the poem, determined in the introduction even before the beginning of the text. The four introductory lines clarify the characters for the listeners/readers: *drappier dict gerre humain, deux ouvriers, lung est dyable et lautre est dieu.* The juxtaposition *dyable/dieu* sets up the binary pair *bien/mal*. This is borne out in the structure of the poem, since the first two stanzas tell of the error (Fall)
committed by the first worker (dyable) and contain a series of supporting negative words: faulce nature (l. 4), noir denfer (l. 5), malice (l. 12), forfaicture (l. 15), desconfiture (l. 16). The description of the cloth as mal tainctz taches et gras recalls the challenge to Mary’s immaculate status. When the second worker (dieu) sets out to undo the damage of his predecessor, the tone of the poem changes and the next two stanzas balance the previous ones. The action of this second worker, characterized by raison and droicture, is one of reparation. Again the tailor’s trade is evident. Two imperatives are issued to humaine creature: Cesse tes pleurs ne crye plus helas (l. 28). The second worker will give joie future and soulas. Reparation consists of refashioning the cloth so that it will be suitable for the desired purpose. La chaudiere plaine/ De divin pourpre (ll. 36-37) serves to dye the cloth. Grace, paix, amour and misericorde (ll. 38-41) all share in the production of the finished product. The poem moves to the judgment; the cloth is found to be without tache or fracture (ll. 47-48) and the implication of the immaculacy of the Virgin is clarified. The king places his seal on the cloth as a mark of approval. The reification of the Virgin in the poem is achieved by proliferation of images and vocabulary while the meaning of the Virgin and Christ as the second chance given to humanity after the Fall is implicit.
Pour triumpher dessus le ciel empire (P52) recounts the process of Mary's election as mistress of the world. Related to the origin or fabrication myth, this poem celebrates the Assumption rather than the Immaculate Conception. In the story God appoints electors to choose the perfect mistress. The poem contains their declarations which serve as testimony concerning Mary. The successive declarations affirm Mary's qualities mixing narrative with argument or affirmation as the electors testify in Mary's behalf.

God as le plasmateur appoints four electors and calls for the selection of the queen of heaven (ll. 8-9). A suggestion of fairness and legality is implied by the words depute, esli re, droict, loix, equite which characterize the process. However, this is undermined by the words pre election and recalls the idea that Mary was chosen in her role as the mother of God.

The electors are allegorical characters who present their arguments for the Virgin. The very names of the electors suggest Mary's qualifications for her role. Iuste regard chooses Mary as a result of observation because she is exempt from any taint of sin or infection and immune from putrefaction after death. Droict maternal stresses Mary's protection from decay or inhumanity as a result of Jesus' debt to his mother. Amour parfaict speaks of Mary's three crowns with which she will be adorned. Made of iron, silver and gold, the crowns
symbolize truth and strength, purity and perfection. The final elector, Povoir divin, declares Mary as winner and hastens to the crowning ceremony which takes place on the mount of Zion.

The envoi is a supplication to God on behalf of the French king for peace and salvation in his realm. The tone is one of earthly concerns, more political than spiritual, as evident in l. 58. The Virgin is not mentioned in the envoi.

The romance narrative is adaptable to all situations because it represents not life as it can be but as a reader would wish it to be. Romantic love not erotic love, delicious love without dishonor, and true love which is never impossible characterize certain of the poems.

In Le bien d'amour et le moyen de grace (P10), the poet lover, the essence of romance, is enamoured of a flawed, but excellent lady; nothing can surprise the experienced reader here. The flawed lady, in this case, not Mary, but a figure representing humanity, is ultimately redeemed by exile to an Edenic garden where she becomes the recipient of a chappeau, the means of love and grace proffered by the saint of saints, God the perfect lover. The sweetness of the lover, the healing power of nature's garden, represented in the flowered chappeau, the efficacy of love to overcome obstacles, the love gift, and the destruction of the dragon are elements of romance suggestive also of grace. The poet, Jean Parmentier,
shows his familiarity with the type, of course, and, given the popularity of the romance, it is not surprising that he chose it.

The transgression is the fault of the woman, el faillyt tant par dictz que par faictz (1. 1). As a result she is banished to the val de plainctz (1. 6). The lover is described as le plus parfaict des vrays amans parfaictz (1. 1). The woman soon repents and asks to be forgiven. Her repentance is evident from her pain and contrite heart (11. 14-16). She asks intercession of dame pitie (1. 19) to soften her lover's heart.

The lover pardons the lady and gives her as a token of his love ung chappelet faict de ses propres mains (1. 28). He asks her to accept the token en vray signe d'accord (1. 30). Imagery of the enflamed heart is contained in the lines vraye amour qui tout franc cœur eflame (1. 24) and pour montrer son amoureuse flame (1. 26). The token is described in detail and its power over evil and sin explained. It is filled with flowers, and it renders the serpent and other threatening forces powerless.

Imagery of the garden begins with les champs (1. 36), la verdure (1. 37) and, of course, le serpent (1. 36). The garden imagery identifies the perfect garden as the place where the lover found the flowers. In the garden the lovers can live in peace and harmony sans dangereux rapport (1. 52). The perfection of the garden is not only
affirmed by the lover, but also by others, *chacun le dye et le proclame* (l. 49).

The *envoi* contains the gloss which identifies the characters in the poem.

Prince du puy cest amand que ie faingz
Cest nostre dieu leternel saint des saintz
La bonne dame ou maint deuil eust ressort
Moralement figure humaine race
Et le chappeau dont tout bien nous ressort
Cest lhumble vierge ou peche na prins sort
Le bien damour et le moyen de grace
(ll. 56-62).

P48, *Oultre les montz au royaume de gloire*, with its pastoral setting and narrative about the lord who protects a dove from an eagle, is an allegory about the Virgin’s Assumption. The poem celebrates Mary’s victory over death through preservation of her body from decay. An analogy between the Assumption and the turtle dove that flies to the realm of glory is established. The pastoral is here a device for literary inversion, a means of making the complex into the simple. The turtle dove, characterized as *chaste* and *blance* is later identified as *lhumble vierge* in the last stanza. The eagle, described as *imparfaict*, represents a threat as a bird of prey *abplant oyseaulx grandz et petitz* (l. 15) that is later revealed as *designant mort*. The pelican shelters and protects other birds. Additionally, there are non-specified birds, *les oyseaulx du ciel* (l. 27), who follow the turtle dove into the *forest nouvelle*. Other animals of prey have bird-like qualities. The *faulx serpentz et les griffons pervers* (l. 23) fly and have *cruelz appetitz* (l. 24). In the *envoi*
they are identified as the ennemys remplis dorgueil infect. Just as Mary has triumphed over and defeated death, she is victorious over those who doubt or defile her. Given the pastoral setting, birds are more easily understood than the theological obscurity of the Assumption. Le vaillant sieur protects the turtle dove by shooting an arrow at the eagle; thereby the implication is that the Virgin is protected from the ravages of death. His identity is revealed in the last stanza as the god of love (l. 46).

Le grand tresor de grace et de salut (P21) is romantic principally because the thief who picks the lock receives his just punishment suitable to the one who steals the great treasure of grace and salvation. The good is rewarded; evil punished. The poor duped guardian is subsequently restored to his former position. It is an irony that stupidity and avarice become means of the statement, again testimony to the skill of the poet who sees the ordinary as extraordinary.

The all-knowing king qui voit le faict devant quon le commence (l. 2) gives to his subject ung tresor sumptueux (l. 3). Although the king admonishes him to take care, the subject is duped by ung crocheteur mauldict (l. 8) and loses the treasure. Just so, humanity lost Eden. The subject is called fol et defectueux (l. 13) because he listened to the thief. The escrin containing the king's gift is broken open en rompist la serrure (l. 18). The
result of this action is banishment from the king's court since the king knows all, *le grand roy qui tout voit et regarde* (1. 19). Instead of a place *ou tout honneur et gloire resplendit* (1. 21), the subject is sent away *en lieu d'horreur pollut* (1. 22) where he spends his time crying.

The king takes pity on the subject and gives him a *cabinet* for safekeeping into which has been placed, *et par fait et par dict*, Adam's wealth. The cabinet is described as containing *grand magnificence* (1. 38), *triumphe glorieux* (1. 39), and *trespure innocence* (1. 40), all made possible *par le vouloir de la divine essence* (1. 41).

The gloss contains the explanation of the meaning of the cabinet: *Cest le sacraire ou dieu print corpulence* (1. 53). As for the thief, he escapes to burn in the fires of hell (1. 56). The episode is typically concluded by redemption.

Taking his pattern from the Edenic romance, in *Le noble cueur commencement de vie* (P7), Jacques LeLieur shows his mastery of mixing standard references to Biblical texts by transforming the serpent into the scorpion, the sinful and vulnerable man into a new life, and introduces the metaphor of the noble heart of Mary as a means of averting tragedy. Man immediately feels the effects of the bite, first in the head, then all over the body, and finally in his breast. The venom turns the body
cold and robs it of blood and spirit so that toute beaulte fut des membres rauye (1. 20). Noble heart is the only place that resists the ravages of evil, exempt du mal pernicieux (1. 21). Noble heart’s role in restoring health and new life to mankind has support from Biblical authority as well as common belief. By means of the power of noble heart, man regains his esprit vital and chaleur which froid adversaire had temporarily subverted. The narrative which began the poem resurfaces in the words preservant de venin rigoureux (1. 54). The envoi draws the equation between Mary and le cueur glorieux (1. 56). She is exempt from Adam’s sin and is the means to man’s salvation.

En vraye amour il nest riens impossible (P32) echoes the courtly romance tradition with the mention of the god of love, dieu damour, and his lady. Although she quickly falls into an estat douloureux the lover still seeks a way Pour luy donner salut de corps et ame (1. 7). His solution is to return comme un estranger (1. 8) and bring new life. God searches for a new friend, but finding one qui neust quelque ifame is a difficult task. Love suggests one through whom God’s nature will bring solace to mankind. Nature fashions this being, ung chef dooeuvre ou neust riens vicieux (1. 25), the Virgin Mary clothed as a simple shepherdess. Eve, celle la qui commyst la follye (1. 35), is unable to touch or defame Mary who, of course, Ne porte honte ou nom injurieux (1. 36). Through her
immense love, the Virgin brings hope to mankind and redeems Eve's sin.

The virtuosity of the poetic artists is well demonstrated in these romantic elements. Certainly there is little to surprise or to cause the reader to linger long in the landscape, but the rewards of seeing the juxtaposition of easily comprehensible romantic narratives and the explication of spiritual truths defying logic are worthy of careful examination.

Some poetic statements are clarified when the narrative content becomes subservient to a controlling metaphor or analogy. Although narrative may serve the metaphor, some striking figurative statements command the attention of the reader by their dramatic specificity and suitability. It goes without saying that metaphor and analogy are the essence of poetry, the attempt always being made to illuminate and to point beyond any literal meaning to an emotional and connotative value which expands the message. In confirmation of the metaphorical richness, it seems appropriate to examine several pieces in detail, one poem in particular.

Certain poems in the collection are characterized by controlling metaphor, although multilayered texts occur throughout the manuscript shifting from one type to another within stanzas. In *Dung povre ver triumphante vesture* (P5), by a series of contiguous elements, the poem moves from the metaphor of Eden and the Fall to the
narrative of silkmaking to the purity of the silk and thus Mary's immaculate status. The poem offers an intricate density by overlaying the metaphor of the butterfly with the narrative of the silkworm. A parallel is set forth between the flawless silk and Mary's immaculacy. God formed Mary from Adam; the butterfly results from the lowly worm. Additionally there is a play on the words ver / vers with the implication of rhetoric playing the role of the triumphant clothing of the poet's lowly verses. The story of the silkworm is a metaphor for the Fall and redemption of man, including Mary's role in that process. The idea of the Fall is supported in the text by two reversals and a play between opposites. The poem shares some similarities with those poems discussed as fabrication myths, namely in the story of the silk made by the worm:

Ce petit ver tous ses instrumens dresse
Par art subtilz aux humains yeulx couvers
A bien filler nature les adresse
Par haultz secrets au seul dieu descouvers
Dont pour ayder que honneurs soyent recouvers
Au papillon Et son meschef venger
Sa soye fille et ses filz scayt renger
Si proprement et par art tant parfaict
Que imperceptible est a tous sa tisture
Dieu prevoyant pour luy qui tout parfaict
Dung povre ver triumphante vesture
(11. 23-33).

Later, the silk is judged perfect:

Icelle soye ordonnee a noblesse
Bien regardee en droict et en travers
Est toute belle (11. 45-47).

The poem begins with a four-line description of a garden, inhabited by a butterfly en plaisir et leesse (1.
The setting is idyllic, reminiscent of Eden. After eating from a poison apple tree, however, the butterfly suffers a reversal—tost change au revers (l. 5). But we also learn that, despite such evil, good will result—advint bonne advanture (l. 9)—due to a secret effect (l. 10). As the poison, ce dur menger (l. 12), takes effect le rue au bas (l. 15) on the butterfly, the poet interjects the impossibility of telling his story en huit ny en dix vers (l. 16). A second reversal occurs when God decides to changer dueil en ioye (l. 18). He can form a beautiful body from impure seed (11. 20-21) and show par dict et par faict (l. 19) how a lowly worm can make beautiful clothing. The worm spins its silk par hault secrets (l. 26), known only to God. The silk is perfect—imperceptible est a tous sa tixture (l. 31). This mysterious process is performed by art subtilz (l. 24). Although the social implications of the poet’s choice reveal his interest in commerce and industry of an expanding nation, the purity of the religious statement belies the increasing intellectual sophistication of the literary world.

The papillon, a metaphor of endless possibilities—volatile, beautiful, evanescent, fluttering, colorful, unexpected—raises expectation filled with promise. In plaisir and leesse, the papillon inhabited the verger, the green life-giving place presided over by Flora, goddess of beautiful treasures, by which we assume flowers offering
nectar and sustenance. Is this then setting the reader's expectation for analogy to Mary, who is suitably described in the same terms? The technique of the poem, it appears, is to set forth an Edenic paradise which holds no threat, surely an appropriate landscape for Mary. However, in 1. 5 the shocking change au revers surprises and fills the reader with at least temporary anxiety. Nor is the reader comforted when the butterfly choisit ung pomyer, echoes, of course, of Eden and Eve, traditional although not Biblical. Unlike Eden, fortunately, de ce mal advint bonne avanture. The greater reverse comes to the reader as God, par dict et par faict, is able to form from impurity perfection. Leaving details vague and somewhat outside of biological reality, and admitting that dire on ne peult en huict ny en dix vers, an obvious appeal to verisimilitude, the poet gives details of turning the activity of the povre ver to triumphant vesture. This secret weaving by the butterfly turned worm, certainly causing fear and admiration, produces the perfection of silk. That the poet does not mention Mary in three stanzas creates expectation within the reader who puzzles over the destruction of the beautiful innocent in Eden, and for the moment, finds no hope for the very symbol of resurrection. Mary appears and she demonstrates in the metaphor of the production of perfection from the tainted Adam the same way that the worm produces silk without flaw. The butterfly is delivered from le mal long et
divers (l. 37), a daily miracle which God uses to show his secrets. The poet clearly inhabits a universe moving from the mind-set of acceptance of the miraculous to the anticipatory and controlling stance that mankind moves toward as it comprehends its world. What is paradoxical is that he does not appear to apply this scientific mind-set to his faith. The reversal in this poem suggests the poet's concern with diction, form and ambivalence, which create a tension within the poem.

Preoccupation with judgment and retribution is inherent with concern about Mary the redemptress. The courts of law and the courts controlling entry into New Jerusalem were subjects of intense interest. The courts, heavenly or otherwise, seem a strong theme with the poets of the puy. Given the mind-set of the populace, it was undoubtedly well understood and appreciated, and several poems are set in the courts.

La noble court rendante a tous justice (P9) opens with an introduction which announces a description of three courts, two of which are characterized as vituperable and the third as honorable. The information in the brief introduction is immediately amplified in the text. The first council perdirent la lumyere de verite (ll. 3-4). The second, although elegantly spoken, furent aussi par erreur mys hors (l. 7). The third, souveraine en police (l. 9), is la noble court rendante a tous justice (l. 11). The officers of the court are personified in the poem as
the virtues, attributes of the Virgin. Grace, Truth, Purity, Virginity, Humility, Mercy, and Love all have a function. The first two councils are shown their errors. The second council is called into court and grace singuliere (l. 25) issues an arrest warrant for humanity. The triumph of the third council is described in the last stanza. The souverain (l. 46) presides and plants his own banner against error. The third court is harmonious and just.

De la grand loy marie est exemptee (P30) includes a summary of the poem in the introduction which sets the scene within the court where Mary is attacked by Belyal. There is little suspense, as we are told from the outset that Mary wins her case. The poem recounts the trial of the Immaculate Conception. Despite opposition by Belyal, Mary's advocate is Jesus who effectively pleads her case. Juridical vocabulary pertaining to the court renders concrete the metaphorical realm. The attack against Mary concerns her immaculacy; Belyal, procureur infernal (l. 1), charges that she is tainted by original sin. Cueur filial offers loyal counsel which Belyal rejects and the adversary must respond to proof of the Virgin's exemption. The facts offered on behalf of the Virgin include written and moral truths. Inquest is made by desir ardent (l. 29) into the fact which God created but which goes against natural law. The royal seal is applied and Jesus brings the trial to a close. Four benefits are offered: grace,
honor, faith, and succor, after which comes the pronouncement of judgment. Allegorical characters Amour and Erreur give reports and Mary is declared without sin, full of grace. An image of triumphant procession closes the poem.

In P51, Reyne des cieulz sacree en corps et ame, the metaphor of the court, in this case heavenly, shows Mary crowned like an earthly queen. In honor of the Assumption, the scene and the event described is rather the coronation. Twelve peers, characters drawn from the Old Testament, assist with the Virgin's coronation. Mentioned are Abraham, Melchizedek, Isaac, Jacob, Aaron, David, Josuha, Gideon, Tobias, Job, Sadoch, and Simeon (ll. 23-33). Mary bears a symbolic shield of three fleurs de lys, symbolizing her humility, virginity and charity. Twice referred to as bride (ll. 4, 47), Mary is exempt from decay or vilification. Insistence on the unity of body and soul permits her reign as heavenly queen.

Sans estre assise en la chaire de peste (P29) emphasizes Mary's exceptional status, the only one who escapes the penalty of sin because she is manifest in virtue (l. 9). The poem begins with a brief description reminiscent of other poems containing fabrication myths. In this case, the throne, orde chaire, a metaphor for plague and sin where all descendants of Adam are forced to sit, is constructed by the menuysiere de amere pestilence (l. 2). The focus is not fabrication but the malevolent
forces and Mary's escape from such a fate that comes through her preservation by a don celeste (l. 20). Biblical authority is evoked in the introduction with the mention of David. This poem shows the throne which can be read as metaphor for sin, where none is spared and all reside temporarily. Literally, the throne is a metonymy for Mary's majestic position in the hierarchy of heaven. Moreover, the chair also suggests the authority and power, not of evil (as here) but of the reverse, of the nominal custodian of human destiny. From such a throne Mary has been alternately proclaimed and challenged. The high seat of judgment carries multiple metaphoric connotations.

Natural, astronomical and geographical phenomena are non-traditional material for metaphor, especially when they occur in poems drawing on a traditional frame of reference. En corps humain purite angelique (P27) compares the hierarchy of heaven to that of earth. The introduction states that the poem is composed from the nine orders of angels, showing the Virgin to encompass both humanity and angelic purity. The stratification of mankind is obviously the model. Reference to the Fall explains why man cannot compare to angels:

Lhomme seroit a lange comparable
Veu sa semblance au hault dieu comparee
Nestoit que grace et beaulte favorable
Fut davec luy par peche separee
(ll. 1-4).

Mary is mistress of the holy spirits and is wholly free from sin. The angels accord homage to the Virgin because
of perfect harmony between body and spirit. Musical terms echo the harmonious theme in ll. 12-14. The archangel recognizes Mary's power which comes from God.

_Du clerc soleil le moyen mouvement_ (P36) establishes an analogy between the sun's movements in the heavens and Mary's arrival on earth which signals new life for sinners. Mary is the means by which the sun moves nearer the earth and through which the news of the son arrives on earth. She is ever present with her son and her birth allows her to spread the light of grace. The poem contains technical vocabulary reflecting contemporary interest in astronomical theories.

_Le nouveau monde a tousjours pur et monde_ (P39) describes the new world created by God to redeem mankind, a description which also applies to the Virgin. God restores the damage done to his world by fashioning a world _en beaulie qui toute autre precelle_ (l. 10). The new world is _beau sans imperfection_ (l. 12); it is the _hault lieu_ (l. 14) where God remains. Present in the new world are the four elements. Sweet air with no trace of impurities or _bruyne obscure_ (l. 16) abounds. The _soleil de justice eternelle_ (l. 19) casts its light and heat there. Rivers and fountains proliferate, cleansing the earth and mankind of sin and forming a conduit whereby grace and mercy flow freely. Earth, the last element, becomes a new Eden, a garden full of fertile pastures, where cultivation yields abundant nourishment.
Le sainct desert plain de manne angelique (P25) contains the metaphor of Mary as the desert, emphasizing Mary as the place where grace and salvation are assured. Many Biblical allusions combine to form a composite, although anachronistic picture placing Mary in the desert alongside the children of Israel. John the Baptist and water images, manna from heaven, Moses, the Golden calf, Pharaoh, Aaron and Satan are all elements presented in this poem. Mary is the sacred desert, a place preserved from sin which God has chosen for himself. John the Baptist serves as God’s eloquent spokesman whose forte voix peult partout anuncer (1. 2). The announcement concerns the incarnation of God en ung sacre desert (1. 3) for the benefit of those gens qui sont de bonte voluntaire (1. 6). Furthermore, the wind from this desert can overcome the sojourn De aspre discord et de fureur belligique (1. 9). Water images describe the source of salvation present in the desert. God makes fleuves de grace flow, originating in the pierre angulaire. These desert rivers transform leau de contradiction/En large estang deau doulce et pacifique (11. 19-20). Finally, another desert is described, the desert de misere couvert (1. 34) where man must suffer the effects of Satan and the serpent. This desert contrasts with the desert sainct (1. 37) which man can recover because of Mary’s Immaculate Conception. The binary opposition between the two deserts points to the Fall and the Redemption.
Nom substantif rendant support au verbe (P13) makes Mary the noun; King Solomon is the master and the development expands the metaphor by reference to the divine infinite, the lack of conjunction, and reiterates Mary as the verb, the strength of grammar. The poem begins with a Latin verse that recalls the power to annoint, although the reference is obscure. The anointing, or activating, force defined Biblical roles and conferred power, as the verb activates the sentence construct and orders the direction. The anointing was divinely directed. The poem opens with an appeal to authority by mentioning Solomon, called maistre et docteur (l. 2) and prince de sapience (l. 1). He will show les accidentz dung beau nom substantif (l. 4) by means of haulte science (l. 3) which establishes the role of rhetoric in the poem. Mary is the Nom compose du pere imperatif (l. 5). This noun is given the name Mary by Saint Luke (l. 7).

Mary's exceptional status is described through use of superlative terms:

\[
\begin{align*}
\text{en qualite et don superlatif} \\
\text{Quen son degre neust onc comparatif} \\
\end{align*}
\]

(11. 16-17).

Her human nature de substance finie (l. 18) contrasts with the divine essence infinie (l. 19) in the following line. Mary's protection from original sin is a lack of coninjunction (l. 20) with Eve. The idea of the immaculacy of Mary is expanded Par la puissance et par la force immense (l. 25) of the verbe, which is also the strength of
grammar. Mary is untouched by sin *causant mort qui vivans mortifie* (l. 30) but rather offers man salvation, *ce nom qui les mors vivifie* (l. 31). The poem shifts from the power of Mary's triumph over sin to other traits. Her *purite* and *saincte innocence* (l. 37) are stressed as she becomes the *pronom de grace* (l. 40). Her redemptive quality as planned by the *verbe de vie* (l. 43) is given authority of proof in the form of *hystoire* and *proverbe* (l. 46). God uses this *humble figure* (l. 42) *Pour mectre es cieulx humaine nation* (l. 45). An enumeration of the cases follows naming God as the *nominatif* (l. 52), Joachim as the *genitif* (l. 53) and also the dative, accusative, ablative, and vocative. The *envoi* sets up an opposition between the *verbe divin* and the *verbe anormal*, the *chef de philosophie* and *veritable sophie*. The poem links form to content in word play that is used to describe the Virgin as the substantive noun, another example of the reification of Mary.

*Pleur en plaisir et douleur en douceur* (P12) poses a dichotomy between two voices, metaphors for Mary and Eve. The focus on Mary's role as the new Eve is a familiar theme in the manuscript. The eternal human question of the reality of evil and the affirmation of good occur throughout the scriptures because of the constant shifting of man's experience of the one and the devout hope of the other. Eve, at the beginning, is the entrapped innocent but by her complicity becomes emblematic of evil and
forever represents it. Mary, on the contrary, answers the evil of the flesh by becoming the ultimate emblem of the eternal innocent. The appeal of either is unceasing and humanity is in the constantly shifting position between the two forces. An elaborate comparison of the two voices, totally opposite and antithetical, is established in the poem. The voices can bring about the reversal of man's fortune, changing tears to pleasure and pain to sweetness. Mary's voice, of course, is the metaphor of the good path to follow as a means of rectifying the erroneous path of Eve. Another possible reading emerges in the envoi, that of the mythical theme of the sirens' voices that misguide the sailors. Whereas the poem sets the scene of contrasting voices in the plains (1. 2) and the mountains (1. 24), as well as in the val profond de désolation (1. 8) with an all encompassing geographic reference en tous lieux tant prochains que loingtains (1. 27), including all nations— et annuncer à toute nation (1. 32)— the envoi frames the reference to the voices in a nautical context by references to the nef (1. 56), la rive (1. 57), and navigation (1. 61). The context is further solidified through the reference to the voix de syrenes (1. 59) and the caveat against their falsity, widely known for tricking sailors and leading them to disaster. The envoi consequently seems to graft the popular image of Mary as the vessel which leads the sinner to grace onto the metaphor of Mary as the new Eve. The nautical imagery in
this poem by Thomas Prevost recalls that of navigator poets who participated in the puy.

Sante au corps et purite en lame (P8) presumes a resemblance between the medical assessment of Mary’s body and the spiritual perfection of her soul and spirit. God is called the plasmateur, the one who gives form just as the poet is the facteur, the maker of the poem. Elsewhere reference occurs to him as ce facteur (1. 9) and celuy qui tout faict (1. 21). What he created is parfaict and exempt from any forfaicture. Mary bears human characteristics despite her creation by God. She is made dhumaine tixture (1. 6), tyssu et faict dessoubz humaine lame (1. 31) and souuza humaine facture (1. 39). Her human parentage is suggested by her geniture (1. 18). References to her body come in the refrain as well as mention of the Incarnation Veu quen ce corps le fils de dieu doibt venir (1. 38). In fact, it is because of her humanity that the heretic questions her ability to remain healthy. His appeal is on behalf of medical knowledge and the law of nature. On ne pourroit ung corps entretenir/qui fut tout sain (ll. 26-27). The heresy concerns God’s ability to create such a creature et quil nest pas au hault dieu de nature/femme creer dung corps si tresparfaict (ll. 29-30). The conflict in this poem suggests the opposition of science and religion or faith. The heretic is not merely one who doubts, but one who knows what is medically possible. Medicine is further suggested by the word for God as
plasmateur. Théologie must convince the heretic en droict convenir (l. 35) by showing vrai apparent signe (l. 36). The incarnation is offered as proof of the heretic's transgression against droict divin (l. 37). Mary is the perfect harmony of body and soul, through God's grace she is untainted. Foy catholique proclaims God as the only possible maker of grace vertu vie (l. 40) and affirms that heresy will not be tolerated.

Metaphors are not always subject to explicit analysis. One of the values of the figurative is that texts are enriched by a drawing out of subliminal knowledge which the reader brings. That these poets use the device creatively within their world offers the serendipity of giving oblique pictures of their perceived universe. One hears their message but one also sees their landscape, their environment, their knowledge and, especially, their unswerving faith.

Creative use of liturgical patterns and repetition of traditional epithets and Latin phrases from the psalter characterize a group of poems which are, by their content, suggestive of praise and prayer. They are appropriately discussed as a group because, while praising the Virgin in supplication or apostrophe, the effort toward metaphor or other figurative speech is secondary to traditional Biblical patterns of repetition and paratatic naming of dogma and patriarchal precedents for such affirmations.
Eleven of the chants royaux in the manuscript contain liturgical elements in the form of Latin fragments often taken from prayers. The insertion of Latin in the poems constitutes an exterior structure that could be extracted from the poem. The Latin lines resemble a litany and have a prayer-like quality. Moreover, these poems exemplify what François Rigolot calls the poème bilingue in *Le texte de la Renaissance* (52). These poems show a duality of paradigmatic and syntagmatic elements. Inclusion of Latin in the poems forms an intertext and reinforces the notions of parallel readings:

Les deux graphies sont les supports matériels de deux lectures: l’une syntagmatique, qui suit le cours du texte dans ses méandres et propose une poésie ‘vulgaire’; l’autre paradigmaticque, qui déchiffre verticalement les vestiges de la prière liturgique. Mais il n’y a pas de dichotomie fondamentale entre ces deux lectures: elles se complètent et se renforcent mutuellement (55).

Paul Zumthor also notes the tendency towards citation as an attempt at variation within a text:

une technique consistant à introduire dans le texte soit littéralement des parties d’un texte préexistant, soit allusivement des marques formelles considérées comme propres à un ensemble déterminé d’autres textes: soit... citation, soit réminiscence (ML, 152).

The appeal to authority that consists in quoting previous texts was a long tradition. Zumthor comments on the source of the practice of the rhétoriqueur poets of incorporating Latin into a text:

Une pratique fréquente chez les poètes de langue latine depuis le haut Moyen Âge: celle des versus cum auctoritate, consistant à
interpoler dans un texte, en l’y liant syntaxiquement, le plus souvent au début ou à la fin d’une strophe, un ou plusieurs vers d’un auteur classique. Ce procédé fut adapté, étendu, refonctionnalisé par les poètes de langue française, dès environ 1200: un texte lyrique ou narratif en vers ou en prose, s’incorpore à titre d’ornement ou de glose, un fragment, généralement bref, d’une chanson préexistante. L’usage des rhétoriqueurs se rapproche du modèle latin (ML, 161).

The insertion of Latin prayer fragments causes a rupture in the continuity of the text and "à son tour y provoque un hiatus, mesure une distance qui engendre un espace dont elle devient la figure" (ML, 161).

An example of the Latin superstructure or external text (hors texte) occurs in *Dung fils tout beau la mere toute belle* (P16), wherein each stanza is headed by one line of the *Ave Maria*. Read paradigmatically, the Latin text forms the first verse of the *Ave Maria*. The *ave* or *salut* organizes this poem both structurally and thematically. In fact, the poem can be read as a paraphrase or commentary on the *Ave Maria*. The Latin text is immediately repeated in French and the stanza elaborates the idea. An interplay between the exterior, Latin structure and the interior, poetic text causes the poetic text to repeat, intensify and expand the Latin. The poet speaks in the first person with *Je te salue* (1. 1) and the greeting is immediately identified as the transposition of *Eva*, the source of evil and suffering, *Eve de douleur mere* (1. 8). The juxtaposition of Mary and Eve brings into focus Mary’s role as the new Eve. The
second Latin quotation poses the idea of Mary’s role in the redemption of Adam and her exceptional status as being free of original sin. Proof of her immaculacy is argued in the conditional sentence

\[
\text{Si quelque temps Sathan sedicieux} \\
\text{Eust mys en toy peche pernicieux} \\
\text{Tu nauroys pas de dieu grace planiere} \\
\text{(ll. 16-18).}
\]

Obviously the grace of Mary proves her purity. A prayer-like, repetitive litany repeats Dominus tecum and the French incantation Le hault seigneur...est [or fut] avec toi three times in the first six lines of the third stanza. Mary finally becomes not only the mother of Christ, the fruit of whose womb unifies divine essence with pure humanity,

\[
\text{Le benoist fruict et la divine essence} \\
\text{Ioincte a ton sang et pure innocence} \\
\text{(ll. 47-48),}
\]

but also the daughter (Ton pere est dieu; 1. 50), mother (Et tu es donc mere; 1. 51) and bride (Espouse aussi prise de dieu le pere 1. 51). Fusion of Mary’s different roles is accomplished by ung secret mistere (1. 54).

In addition to the Latin fragments, the poem announces its purpose in the introduction, which ties the Annunciation to the Immaculate Conception and supports d’Ancona’s assertion of mixing images. “Images, such as the Tree of Jesse, the Assumption and Coronation of the Virgin, the Nativity of Mary, the Virgin of Mercy, the Annunciation, the Apocalyptic Woman, and others were at one time or another applied to the Immaculate Conception
by Immaculist artists" (15). Beginning with an introduction which identifies the Virgin as queen of heaven, the poet suggests the greeting of the Annunciation as sufficient proof of the Immaculate Conception:

Chant royal de devotion
Qui la vierge royne celique
Prouve belle en conception
Par le beau salut angelique.

The envoi also supports the liturgical nature of the poem. Its final lines offer a prayer to the Virgin for intercession and emphasize Mary as mediatrix. The notion of proof is abandoned, however, and the Annunciation theme is replaced by the Incarnation. In the envoi Jesus is addressed rather than the Prince. Allusion to the child as the fruit of Mary's womb in the envoi repeats the theme of the final stanza, and reinforces the final Latin line, Et benidictus fructus ventris tui.

De tout peche exempte et preserve (P15) introduces the festivals of the Virgin as the subject for a litany of the Virgin. The refrain is essentially descriptive, affirming Mary's exceptional status. Each stanza in the poem is devoted to a particular festival and, with a single exception, each segment is preceded by a Latin fragment. The greeting ave which begins each fragment is repeated in the initial line of each stanza with the phrase salut te rendz. The repetition and the use of Latin give the poem a prayer-like quality reminiscent of Dung filz tout beau la mere toute belle with the Ave Maria as organizing principle. The conception of the Virgin is
introduced by the Latin fragment *Ave cuius conceptio*. The uniqueness of Mary, *Seulle en concept ayant perfection* (l. 4), is recognized by man, who also accepts both the natural and supernatural realms. God's purpose in creating Mary is one of *utilite*, to give man hope. The nativity of the Virgin, the only stanza not introduced by a Latin fragment, turns on light and dark imagery. Mary’s birth is announced by *tresclere irradiation* (l. 13), her immaculacy is the triumph of light over obscurity. Following her nativity, beginning with the Latin *Ave pia humilitas*, Mary is addressed as *Fleur dhumilité*. The Annunciation is the festival addressed along with references to the resulting incarnation. The Incarnation is conveyed as a detail about Mary’s life:

Quen ton sainct corps sans virile action  
Dieu immortel prist incarnation (ll. 26-27).

With the Latin *Ave vera virginitas*, the purification of Mary is suggested in the fourth stanza; and by the Latin *Ave preclara omnibus*, the Assumption is established in the fifth stanza. The final proof of Mary’s immaculacy and, coincidentally, the ultimate defeat of Satan is established by the poet as he addresses the spiritual, replacing the mundane earthly body. The *envoi*, addressed to the Virgin, repeats the supplication for her intercession and assurance of salvation.

*Le firmament du soleil de justice* (P17) contains another example of the Latin superstructure wherein each stanza is introduced by one or two lines which invoke the
Virgin under a series of different titles. The first three stanzas address the Virgin as queen of heaven, mistress of the angels, and the holy root of salvation. In addition there is a glorification of the Virgin and finally a line combining the greeting with a supplication to the Virgin to intercede on behalf of the penitent. The Latin lines structure the text as a prayer and contribute to the liturgical tone. The Latin also forms a prayer to the Virgin and reinforces the idea of invocation. Usually, the stanza contains a translation of the Latin line which preceded. The translation may occur in the first line, as in the first stanza where Royne des cieulx follows the Latin Ave regina celorum. Or it may come in the middle of the stanza, as in the third where radix sancta is followed four lines later with saincte racine (1. 28). The second stanza shows a translation of the idea expressed in Latin where ave domina angelorum is rendered Des anges sainctz tu es dame entendue (1. 13). The last stanza is headed by two lines of Latin: Valle valde decora/Et pro nobis semper xpm exora. The first invokes Mary, the second contains a supplication. The French translation of these lines occurs in the stanza, but the lines are separated in the text: Sur tous esleuz la plus belle es tenue (1. 49) and Supply ton filz en ta saincte venue (1. 52).

The deeply personal response of the poets to the subject of the puy is particularly demonstrated in these
poems previously discussed and the others also having Latin inscriptions which suggest the direction of the poem. That the poets felt free to improvise with the Latin liturgical formulas, that they were able to elaborate ad infinitum on the feasts of Mary or the purity of the Virgin, that they were able to find new modes of praise of the Queen of Heaven, the Guardian of the Angels, the Divine light of the world, allows one to speculate that the formula of the puy was not so inhibiting as it was empowering. So long as the poets were able to decorate one subject, the given premise of the validity of the claims for the Blessed Virgin, with whatever appropriate accolade they could devise, the creative urge was directed solely to the subject at hand and did not require them to venture into untried waters of metaphysics or philosophy. To be sure, this puy was of another time and another place, but the security it offered, philosophically, was undoubtedly of more benefit than might first appear. These praise poems, departing from the Latin of the worship, expand the meaning of the puy to poets as well as subsequent readers who encounter their work in later, changed circumstances.

Several poems, in a rare approach for Bibl. Nat. ms. fr. 379, are given as speeches of the persona of Mary herself. It is naive of the poet to assume such a stance, but these lyrics are highly suitable to our imaginings and projections about this greatly contemplated Holy Virgin.
These poems are far removed from the narration of superhuman exploits and show the Virgin from quite a different point of view. They feature Mary’s feminine qualities, emphasizing her human feelings and emotions. Rather than being about Mary, these poems contain Mary’s description of her personal experiences. No more poignant and passionate lyric exists in Bibl. Nat. ms. fr. 379 than the imaginary dialogue between Mary and Jesus in *Pour triompher en gloire pardurable* (P58). So much tenderness is revealed in Mary’s longing for death and the consummation of her external triumph in glory, that the reader immediately sympathizes and identifies.

Comme le cerf desire la fontaine  
Pour raffreschir ses membres douloureux  
Comme la teurtre appelle a voix haultaine  
Son bel amy en souspirs langoureux  
Iay tel desir de veoir mon amoureux  
Mon propre filz ma doulce nourriture  
Que quand cy bas iay de luy coniecture  
Considerant quen sa saincte chappelle  
Il est tant beau tant doux tant honorable  
Damour languy iusque a tant qu'il mappelle  
Pour triompher en gloire pardurable  
(ll. 1-12).

Her faith rests in the reassurance of her Son whom she calls *mon enfant ma vraye pourtraicture*. Responding to her lamentation, he promises her a golden crown and calls her his white dove from Lebanon. There is no scriptural basis for such epithets or for the promises of incorruptible flesh. Nevertheless, such is the skill of the poet Duval that the reader accepts the convention and the conversation. It is the Virgin at her most human and the Son at his most dutiful that affirms the divinity and
humanity united. This poem is a duet in which Mary and Jesus speak to each other concerning death and their subsequent reunion in heaven. The poem begins with an elaborate simile in which Mary compares her desire for death with the deer's thirst in the forest or the call of the turtle dove for its mate. As she prepares to leave her earthly life, she is overcome with joy at the sound of her son's voice. Jesus speaks to his mother and assures her of a place in heaven as queen and mistress where she will surpass the angels. He affirms Mary to be without sin and says any who say otherwise mistake scripture. The anachronism is amusing. Old Testament prophets are invoked to witness Mary's triumph. The envoi addresses Jesus as the immortal prince who can save humans through the grace of Mary and give eternal life or universal peace.

Mary comes to her own defense in Sans vice aucun toute belle conceue (Pl) as she refutes a series of challenges to her immaculacy. The poem juxtaposes heavenly and earthly concerns and presents a human character as Mary acknowledges her authority given by God. This poem molds a Biblical text, the Song of Songs, into Mary's personal statement. Some lines parallel closely the Biblical text:

Si brune suis debvez considerer
Que le soleil ma fait decolorer
Par sa challeur (11. 18-20).

There is a mixture of literal and figurative imagery as Mary denies any stain of sin, but explains her dark
complexion. The poem combines the literal and figurative image of the sun which appears as the astronomical entity to the ultimate divine authority whose light has singled out Mary as uniquely selected. The poem includes ambiguous language as the woman speaks of her lover's visit, with Biblical echoes from the second chapter of Luke. The poem is an argument containing both narration and description to prove that Mary is as the refrain states. Mary addresses the Filles dhonneur and refers to both the city of Jerusalem and the Mount of Zion, located within that city. Mary issues an imperative, to relay a message to le plus beau whom she calls mon amy.

Sur tous les cielz mesleve en corps et ame (P59) is also a song of Mary which closely parallels a Biblical text. The poem recalls the Magnificat from the book of Luke and includes Latin lines which structure the text. Both poems contain references to the Annunciation as Mary recalls the scene of Gabriel's appearance,

Quand gabriel de grace toute pleine Me salua; me dist: de dieu amye Benoiste es tu (11. 23-25);

and also the story of her visit to Elisabeth. Both poems contain a reference to Mary's womb as "place;" the lieu of the Incarnation.

Ce fut alors quil se vint umbrager En lieu secret de mon plaisant verger (P1, 11. 31-32);

Eu vierge enclos de mon plaisant verger (P59, 1. 19).
The theme of the enclosed garden where the lovers can meet in private is present. While Mary pleads her case in *Sans vice aucun toute belle concue*, *Sur tous les cielz mesleve en corps et ame* takes the form of a Praise poem, lacking the erotic coloring seen in *Sans vice aucun toute belle concue*. Mary's tone vacillates in her own description, as she refers to herself as mother, daughter, spouse and sister of God:

Dieu veult ce iour conduire et diriger  
Sa mere; fille; espouse; et seur sans blasme  
(P59, 11. 52-53).

Two poems containing words spoken by Mary derive from a tradition that established the paradigm of the lament of Mary who approached death and longed to be reunited with her son. Poems containing such a declaration are *Pour triumpher en gloire pardurable* (P58) and *Pour vivre en paix en triumpe de gloire* (P43). In fact, both poems contain declarations by Mary and Jesus. Both poems cast the speakers as lovers who long to be together. In *Pour vivre en paix en triumpe de gloire* Mary addresses her son as *mon cher espoux* (1.2) and he answers, calling her *ma chere espouse* (1.46). These poems contain Mary's description of her sadness at the realization of her approaching death and the joy which results when she finally is able to speak to her son:

Ie appercoy bien que mon heure derraine  
Approche fort, ie oz venir des haultz lieux  
Ung doulx confort une voix souveraine  
De quoy mon cueur est si tresfort joyeux  
Que les larmes me sortissent des yeulx  
(P58, 11. 13-17);
Each poem contains a promise of Mary's reward after death as Jesus describes the scene of Mary's coronation. He acknowledges his debt to his mother (P58, 1. 34) and also affirms her uniqueness.

Another poem presents the theme of Mary's lament from a different point of view. *Le souverain des biens deternite* (P53) contains God's answer to Mary's prayer. The introduction establishes the context.

```
Chant royal ou dieu glorieux
Monstre le desir curieux
De marie son amoureuse
Soubz plaisantz termes amoureux
(intro., ll. 1-4).
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God's desire for Mary to return to heaven complements those laments in which Mary longs for death:

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Plusieurs loyaulx et mainte belle femme
Souvent menvoye en ceste haulte place
Par oraison sage et secrete femme
En me pryant que son bon desir face
Et que el languit pour me veoir face a face
(ll. 23-27).
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Here we see the beauty of Mary described by the King. God promises reward of eternal paradise and death without pain. As a means of comforting Mary, God sends Gabriel to her at her deathbed. The scene with the angel becomes the subject of the miniature. God's desire for Mary is couched in lovers' terms as the poem opens with a description of the rendezvous in the bedchamber. Other images of Mary in this poem include the lily among thorns.

The obvious devotional nature of these poems precludes the logical judgment that such references are inappropriate. Whatever is lovely in this life, earthly or
otherwise, is intensified and glorified in Mary who loves more, feels more, sacrifices more and gains more in Heaven.

Poems structured around argument or proof, dialogue or debate are presented in contexts already noted. Such poems may also recount the poet as witness to affirmation of Mary's unique status. The chivalric narrative of the jousting knights who resolve their differences presents the debate in another context. A highly popular convention in the Middle Ages, the debate is a literary device for examining specific topics. Two persons or two objects, frequently allegorical, present evidence and then refer the case to a judge.

Glace en chaleur et chaleur en la glace (42) by Jacques LeLieur poses several obvious oxymorons to prove the impossible. The rhetorical position established that flowers do not bloom in winter (Seroit ce pas une estrange adventure/De veoir en fleur tout arbre au fons dyver; 11. 1-2); that it does not rain without clouds (Seroit ce pas contre droict de nature/De veoir sans nue en la terre plouver; 11. 3-4); that God established such a contradiction purposely in Mary, as He is able to produce fire and ice to cancel each other. As easily as heat and ice alternately produce grace and sin, nothing is impossible to assert God's concern and care for the Virgin, even eternal incorruption.
The dialogue and presentation of evidence in *Impassible, plein de gloire assouvie* (P63) assume an interchange between anthropomorphically created Nature and Reason. Nature, predictably, insists that Mary's body has taken the way of all flesh; Reason knows that the sacred womb remains "full of satisfied glory" (refrain). Nature admits finally that such must be the case.

Another context, less dynamic but no less convincing, casts the poem in a didactic mode where debate or affirmation is used to support belief. The preoccupation concerns the proof of Mary's Conception or Assumption. While the faithful could cite scriptural support, however tenuous, for the Immaculate Conception, belief in the Assumption, lacking any scriptural basis, resulted from a combination of ideas that were assimilated and blended. An example of the assimilation of ideas is the coronation and the Assumption where Mary's reign as queen of heaven blends with the idea of her Assumption, or the Ascension of Christ extended to Mary by analogy.

Proof of Mary's Assumption in the poems often involves her triumph over death. The idea of the Assumption meant that body and soul were not separated at death, nor was the physical body subject to any attack or degradation. Because this principle defied observable reality, it furnished the subject for debate or affirmation in poems. Other poems in this same pattern, dialogue or debate, repeat the theme by presenting evidence inadmissible in
any save a heavenly court. The interesting element is the rhetorical pattern adapted to the context and not the philosophical positions which would never sustain logical analysis.

The poems of the puy of Rouen present a considerable and varied sample of the creative response that certain poets were able to make to a contest in which the subject, the form, the lines, the verse structure, and the *envoi* were according to pattern. Within these restrictions, those who worked produced a variety which demonstrates the possible reaches of the poet’s mind in an atmosphere not normally thought to produce such lyrics. This is not the poetry of the contemplative artist who withdraws from the world to find a vision of the eternal. The poetry represents the response of the poet to the task at hand: to compose a poem in honor of the Immaculate Conception or (in some cases) the Assumption of the Virgin. It was not that her virtue was not accepted nor that her triumph was a secret. The purpose, we may assume, was largely celebratory and worshipful; the result, one may say, surpassed the purpose by offering a collection of responses to a specific subject. The poets were able to summon their inspirational muse, as *En ame et corps par dessus les hautz cieulx* (P54) documents, and to reveal to readers that it was possible to take the highly predictable subject of the Virgin’s life and death and to make of it a new idea related to the existential universe.
which their senses presented to them. To make the butterfly a resurrection symbol, to make the weaving of cloth the clothing of the king, to make the saving presence of the Virgin the pilgrim captain approaching the new world--in short, to take the ordinary and by talent and ingenuity to make it a lesson in eternal values with eternal meaning is the achievement of the poets who created these poems.
CHAPTER 5: ANALYSIS OF THE MINIATURES

To represent the unknowable in words is challenge enough; when, subsequently, one then attempts to replicate the words into visual contexts, as do the miniaturists of Bibl. Nat. ms. fr. 379, the challenge becomes problematical to the artists as renderers and interpreters as well as to the artists as craftspersons. The artist who responds to the text by means of a visual image then becomes the agent who makes the expanded word more vivid and also the interpreter who adds to the poet’s intention in an expanded message combining word and image which at times repeats or diverges from the text of the poet. What results becomes a more detached and altered rendition of an idea, but nevertheless, a creative work of communicative power, one in which the message is the combined effect of text and image.

This thesis does not propose to examine each miniature, but to classify and examine representative specimens to support the idea that the artist makes unpredictable and as equally creative statements as the poet does. The miniatures may be divided according to textual motivation into different response renditions, which name and suggest the directions taken by the artists as they worked with the poems. Some miniaturists adhered strictly to the poet’s poem by depicting a specific line

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or identifiable textual detail mentioned in the poem. In other cases the artists achieved the desired effect by use of a symbolic system to suggest their ideas, a symbolism which had developed over centuries of attaching specific objects to represent concepts. Others depicted the poem in question by means of narrative paintings—sometimes "continuous narratives," which include several phases of a single event upon a page—either showing the poet himself as he apprehends his inspiration or by directly interpreting the statement of the poet by different means. Other artists departed from poems, adding embellishments which either confirmed or expanded their texts to reflect commonly held concepts and legendary addenda to scriptures. Finally, a few of the miniaturists show their own perceived reality by complete departure from received texts.

It goes without saying that the categories are arbitrarily assigned and that others, equally valid, are possible. No special attention has been given to apocryphal symbolism as such, but, without doubt, many artists were influenced by the colorful language. The Madonna, so prevalent in the miniatures, almost always departs from the traditional representation, assuming roles, such as courtly maiden, guiding star, or military heroine, never assigned in scripture, but always intended to present a new pattern of communication transmitting non-traditionally the underlying truth of the poet.
The relation of text and miniature afforded by the existence of the manuscript involves a completely different set of problems from the original one of concern to the poet. The poet composed his text for oral presentation in the contest; his preoccupations focused on the verbal, formal and thematic aspects of the text and the power of the word to triumph and win the treasured prize. On the other hand, the manuscript page brings together word and image and forms the artifact which has translated the poem from a verbal to a visual domain. In fact, despite the original predominance of the word in the contest, the manuscript unites two visual phenomena, the literal text, or graphic characters, on the page and the imagined inference where the text leads the painter who depicts that which he sees in the text.

Several critics have offered systems for analysis of the relation of word and image. In an article on medieval manuscripts, Stephen G. Nichols has challenged the mimetic concept of the visual image, seeing the space of verbal narrative as the place of resistance to meaning (13). Accordingly, a phenomenon of discontinuity rather than "mimetic analogy" operates whereby the miniature maps a process of rupture onto the signifying system of the manuscript (14). This rupture liberates and provides awareness of the image as gloss (20). In this study, the miniature as gloss pertains to those cases which show a departure from the poetic text.
A. Kibédi-Varga’s concerns are taxonomic in his article on word and image relations. He distinguishes between reception and production and their implications. With respect to reception, word and image in the manuscript appear simultaneously. But the fact that the miniatures illustrate poems already in existence concerns the production. As he states:

From the point of view of production, image and text always appear consecutively insofar as they stem from different artists, but from the point of view of reception, there is a great difference between cultural products which offer words and images at the same time and cultural products which clearly belong to one domain only, although they owe their existence to a cultural product previously made in another domain ("Word," 34-35).

Kibédi-Varga relates the notion of meaning to that of place which belongs to the realm of semantics. "It has long been recognized that the more the place is ideologically fixed, the less the meaning of the object has to be strictly stated, and vice versa" ("Word," 35). The association of these two elements is particularly relevant for Bibl. Nat. ms. fr. 379. The presentation of the poems in the manuscript, an outgrowth of the social context of the festival and of the ideological, religious context, confers meaning upon images that would sometimes be incomprehensible without their textual component.

In his study on the iconography of the Immaculate Conception, Maurice Vloberg mentions this same idea. In his discussion of another manuscript from Rouen, Bibl. Nat. ms. fr. 1537, containing prizewinning poems from the
puy exclusively between the years 1519-1528, and which includes some of the same poems as Bibl. Nat. ms. fr. 379, but whose miniatures present totally different representations, Vloberg states:

One of the Chants Royaux of Rouen declares that the Virgin Mary was not "assise en la chaire de peste"—seated on the throne of the plague”—a metaphor for the state of Original Sin. The miniature which illustrates this text (and which would be indecipherable without it) shows Satan, armed with a club, before a group of naked women, whom he is about to compel to sit, one after another, on the black throne of the plague. Eve looks sadly upon these women—her offspring and victims of her fall; but in the sky appears the triumphant Reparatrix, the only one excepted from the lot of fallen mankind (473).

A comparison of the two miniatures in the different manuscripts illustrating the same poem demonstrates that the painter could depart from his poetic text in order to translate/transcribe to the visual context. The amount of freedom afforded the artist was unlimited by any codified iconographic system. The miniature in Bibl. Nat. ms. fr. 379 accompanying Sans estre assise en la chaire de peste (P29) shows a shallow space occupied by five standing figures. Mary, who appears with folded hands, is recognizable by her halo. She is the focus of the illustration as the other figures either look in her direction or turn towards her. There is nothing that specifically relates the poem to this miniature and certainly no replication of the throne of the plague, as in Bibl. Nat. ms. fr. 1537.
Kibédi-Varga's discussion of hierarchy suggests that no single statement can categorize or resolve the question of dominance in word and image relations. According to him:

In the case of single verbal-visual objects, image dominates only in the exceptional cases when the given image is so well known to the beholder that he does not need any words to identify it or to grasp its meaning and message; in all other cases, image is subordinate to the word. In emblems as well as in the image-title relation, the word explains the image; it restricts its possibilities and fixes its meaning ("Word," 42).

Bibl. Nat. ms. fr. 379 contains examples of both types of representation, instantly recognizable miniatures which are not dependent on the text for comprehension because they depict a well-known iconographical theme, such as the annunciation in the miniature accompanying D'ung filz tout beau la mere toute belle (P16), as well as miniatures which include a series of details taken from the poetic text, and which would be indecipherable without it. It is in what Kibédi-Varga defines as secondary relations, or those where word and image appear subsequently, that one finds a particular application for the manuscript: "that part which appears later dominates the original part; it is in every case a statement about and thus a reduction of the older object" (43). In fact, according to Kibédi-Varga's classification, the miniatures in the manuscript, serving as illustrations of the poems, would dominate the word-image relation. This question of dominance is
interesting; however, since the miniatures exist only by virtue of the existence of the word, it is the extension of the poetic text via the illustration which makes the whole of the book greater than the sum of the parts.

In his essay, "Word and Image in Quarles' Emblemes," Ernest B. Gilman focuses rather on the interaction of word and image:

Traditional descriptions of emblematic art assume that the image and the word—the 'body' and 'soul' of the emblem—join to create a total effect richer than that of either component alone, that the two parts are commensurate and reinforcing. Thus a sequence of plates and their appended texts generate two complementary codes running on parallel tracks, each holding the key to deciphering the other...As a form of allegorical image that needed to be interpreted, that is, spoken rather than merely seen, the emblem was understood to embody a language in rebus mutually interchangeable with the language in verbis of the accompanying text (387).

Although not strictly an emblem, the combination of word and image in the manuscript exhibits certain traits observed by Gilman. Consideration of the binary relationship in such terms is particularly pertinent for those miniatures which are symbolic in nature and show Mary as an object, rather than a character from the poetic text.

Analysis of the iconographical representation of the Immaculate Conception has been somewhat problematic for critics in the past. In part, this stems from the fact that, at different times, one or another type of representation has been accepted. Just as the dogma
existed as belief long before its official recognition by papal proclamation, the iconography was transformed and represented in different ways, including both narrative and symbolic representations. The ultimate expression of the Immaculate Conception achieved its final, fixed form in the purisima of the Spanish baroque artists in the 17th century, a modern expression based on Biblical sources. Odile Delenda's comments on the iconographic contribution by the Sevillian school defines this final form as a fusion of two Biblical traditions. "La formule définitivement adoptée par les artistes conjugue avec bonheur la Femme de l'Apocalypse et la Sulamite du Cantique" (242). Along the way, however, and in particular during the sixteenth century, the iconography was fluid, lacking any definitive form.

On the occasion of the centennial of the official recognition of the Immaculate Conception as dogma, Mirella Levi d'Ancona published an iconographical study of the Immaculate Conception. As she points out, "The iconography of the Immaculate Conception deals with the visual representation of a concept, not with a narrative scene, and this concept was stated in different ways through the course of several centuries" (15). D'Ancona concentrates on the period prior to stability of the image; in her elaborate classification of the iconography, she emphasizes the fact that few images are distilled into a pure representation. Rather, they are most often
combined images. After extensive consultation of Immaculist liturgical books, d'Ancona concludes, "The association of text and image was of a peculiar nature. Text and image are always associated because of the identity of ideas they express, but these ideas might be expressed differently by the text and the image which illustrates it" (17). The combination of text and image in Bibl. Nat. ms. fr. 379 also shows an association of ideas. Additionally, the miniature may combine various iconographical themes offering a parallel to the poem that combines the festivals of Mary or assimilates Biblical references which have no apparent connection to the Immaculate Conception.

The Biblical source of the traditional iconography of the Immaculate Conception comes from the book of the Revelation to John (12.1). He describes the woman of the Apocalypse who stands on a crescent moon and who wears a crown of twelve stars. This representation does not appear in Bibl. Nat. ms. fr. 379, of course, as it predates the stabilized or definitive iconography.

Since the festival of the Immaculate Conception was originally grafted onto the existing festival of Anne, the original iconography included the depiction of Mary's parents in the embrace before the Golden Gate of Jerusalem. This image, however, does figure in the manuscript in the miniature accompanying Conception plus divine que humaine (P6). The miniature shows the embrace
of Mary's parents Joachim and Anne which occurs in a shallow space in the foreground and is the only example in the manuscript of the early traditional representation. Behind the embracing couple, a carefully rendered landscape shows a pastoral scene complete with a shepherd who tends a flock of sheep and an angel who hovers above. The presence of the angel suggests the divine proclamation of birth, giving the miniature a narrative content through the depiction of multiple representations of a single event. The apocryphal text tells the story of a dual annunciation to both parents who rejoice at their subsequent reunion. The moment represented by the embrace follows the divine pronouncement and has been represented in manuscripts and altarpieces, as Vloberg points out (Frontispiece and Plates I-IV). In fact, comparison of the miniature in Bibl. Nat. ms. fr. 379 with those in Vloberg leads to the conclusion that the image owes much to its precursors with respect to its spatial arrangement. The narrative miniature does not reduplicate or translate the poetic text, which takes the form of an argument.

Vloberg cites a source of confusion concerning this narrative image used to represent the Immaculate Conception. "Its symbolic value was questionable, because it was liable to be misunderstood: it could lead people to believe that the Blessed Virgin had been conceived by the chaste embrace of her parents at this meeting" (464). In
his study of the iconography of the Virgin, Louis Réau also comments on this notion:

Dans l’église orientale et dans la première version de l’art d’Occident, l’Immaculée Conception de la Vierge est associée à la Rencontre de ses parents Anne et Joachim sous la Porte d’Or de Jérusalem. La Mère de Dieu aurait été conçue non de façon naturelle (ex coitu), mais par un simple baiser sur ses lèvres (ex osculo) (79).

Réau omits the Assumption in his discussion of the Virgin’s iconography, although he notes the reason for its absence:

On s’étonnera peut-être que nous n’ayons pas fait place dans ce chapitre à la Vierge triomphant ou la Vierge en Gloire (Maria in der Herrlichkeit). Mais ni l’Assomption ni le Couronnement de la Vierge ne sont à proprement parler des types iconographiques: ce sont des scènes de caractère narratif qui s’insèrent dans la trame du Nouveau Testament (110-11).

Réau’s assertion seems to reflect his own taxonomy and ignores the many instances of representation of both the Virgin’s Assumption and her Coronation. His view conflicts with d’Ancona’s which recognizes both themes as part of the Virgin’s iconography. The two themes which Réau rejects are included in d’Ancona’s discussion of the Immaculate Conception as proof of Mary’s triumph over Original Sin and Death.

Emile Mâle cites the puy as contributing to the iconography in his analysis of images of the Immaculate Conception. "Images of the Immaculate Conception usually appeared alone. Their numbers increased due to the confraternities of the Virgin which celebrated her
Conception, for these confraternities were numerous, and more than one document mentions them" (204). Mâle notes the importance of the emblem in the popular image of the Virgin with the symbols of the litanies, an image which began with liturgical books.

The liturgists had for a long time been choosing the most beautiful metaphors from the Bible to embellish the Offices of the Virgin. As early as the thirteenth century, the Virgin was called the 'star of the sea', 'the closed garden,' 'the rose without thorns.' All these beautiful biblical phrases were like so many precious stones (201).

Mâle refers to the image of the Tree of Jesse as traditional and notes its pervasive quality. Represented monumentally in stained glass, or in liturgical books for the office of the Conception, "the Tree of Jesse was considered a sort of symbol of the Immaculate Conception" (205).

Another source responsible in part for the iconographic representation was a book of hours of Rouen. The iconographic representation in this case is a symbolic, rather than a narrative one. Several critics have commented on the existence of this book and its importance to the iconography. Three critics in particular, Vloberg's chapter on iconography in The Dogma of the Immaculate Conception, Emile Mâle's study of religious art, as well as Eugène de Beaurepaire's Introduction in Vidoue mention the figure of the Virgin in the book. In 1503, the Heures à l'usage de Rouen was published in Paris by Antoine Vérard. The image it
contained was of the standing Virgin, suspended between heaven and earth, and surrounded by the symbols of the litanies. This illustration of the Immaculate Conception has been called the "first ideal image of the Immaculate Virgin—an image of the highest fittingness, in which theology is rendered plastically intelligible by the use of consecrated signs and symbols" (Vloberg, 476). The representation incorporates both word and image, as God the Father speaks the words *Tota pulchra es anima mea et macula non est in te*, and the symbols of the litanies are each accompanied by a scroll which identifies them. Mâle's comments on this pictorial image are similar to Vloberg's:

> This young Virgin seems to be suspended between heaven and earth. She floats like an unexpressed thought, for she is still only an idea in the divine mind. God appears above her, and seeing her so pure, pronounces the words of the Song of Songs...And to express the beauty and purity of the betrothed chosen by God, the artist chose the most pleasing metaphors of the Bible: around her he placed the closed garden, the tower of David, the fountain, the lily of the valleys, the star, the rose, the spotless mirror (Mâle, 200).

Both Mâle and Vloberg note the importance of liturgy that had used the "most beautiful metaphors from the Bible to embellish the Offices of the Virgin" (Mâle, 201). Vloberg speaks of "hundreds of metaphorical epithets and phrases of the Virgin in the Latin hymnals of the Middle Ages" (Vloberg, 477-78).

It seems appropriate to note that both Vloberg and Mâle comment on the curious notion that a particular book
could have inspired the iconography of the Immaculate Conception. "Thus we have to admit, until there is proof to the contrary, that the engraving in a Book of Hours made this new motif known all over France" (Mâle, 202). Vloberg, stating a similar idea, offers an explanation with particular implications for the book. "Was it in these biblical praises, put into rhyme by a prince of the Palinods, that Vérard received the inspiration for the image in his *Heures de Rouen*?" (480). This representation was simply the ultimate expression of Biblical epithets in the fifteen symbols of the litanies scattered around the figure of the Virgin.

Vloberg also comments on several manuscripts from the *puys*. About one from Amiens, he notes, "the *rhétoriqueurs* of the *puy* of Amiens cultivated a vague symbolism, obscure when not simply trivial; they delighted in puns and witticisms, often at the expense of good taste" (481). The existence of two manuscripts containing some of the same poems, but with different illustrations has already been noted. Vloberg's description of miniatures from Bibl. Nat. ms. fr. 1537, illustrating poems also contained in Bibl. Nat. ms. fr. 379, makes it quite clear that the iconography diverges in the two works.

Vloberg contends that the miniatures in the two mss. of *chants royaux* of the *puy* of Rouen are of more interest than the verses, and that, while Bibl. Nat. ms. fr. 1537 was perhaps executed by a better artist, "its iconography
is not so curious as that of manuscript 379" (481). It is both tantalizing and frustrating to find such cryptic allusions to the particularities of the manuscript in question, without any satisfactory conclusion, devoid of any attempt to answer such a question, once posed. It is, at least, gratifying to find that such ideas have occupied the thoughts of critics, given the prevailing attitudes of those who wrote much earlier, which did little to encourage such investigation. The present thesis will endeavor to show the particularities of the specific iconography as it is manifest in Bibl. Nat. ms. fr. 379 through analysis of the dual text, verbal and visual.

To study the pictorial representation of reality as an outgrowth of the verbal text brings into focus questions concerning transposition from one medium to another. In an article entitled "L'interprétation impossible," Kibédi-Varga has addressed this problem. As he states, "Les mots créent des images, les images créent des textes: qu'est-ce qui s'ajoute, qu'est-ce qui se perd pendant ce processus—ces innombrables processus culturels de transposition" (14).

Transposition is the appropriate term for the miniatures; "j'entends par 'transposition' tous les cas où les limites du medium sont transcendées, c'est-à-dire où un texte se trouve à l'origine d'une image et une image à l'origine d'un texte" (15).
Kibédi-Varga includes three types of interartistic transposition in his article, calling them traduction, interprétation and inspiration (16). In fact, he questions the possibility of interartistic translation: "Il faut vraiment se demander si l'analogie d'une traduction peut être exigée, voir même conçue." As he states, "traduire une image par le mot 'maison' c'est supprimer une infinité de détails, représenter le mot 'maison' par une image, c'est en ajouter autant" (16).

As illustrations, the miniatures should exhibit faithfulness to the original text which they attempt to replicate in another medium:

La fidélité à l'original, c'est-à-dire la soumission au texte semble caractériser l'illustration aussi. Elle fonctionne comme une figure de style de l'amplification: elle répète, elle souligne, elle renforce sans ajouter rien de nouveau...(17).

Even the possibility of an exact correspondence between text and illustration is questioned, since "toute transposition nécessite une part d'interprétation personnelle" (17). Kibédi-Varga offers a possible definition of illustration as "une transposition qui se veut une traduction" (17).

The miniatures in Bibl. Nat. ms. fr. 379 can be divided into categories corresponding roughly to those outlined by Kibédi-Varga, reflecting three different groups. The first and largest group includes those which transpose details in an attempt to translate the text in a literal way. The second group treats those miniatures
which reflect an interpretation of the text which adds or subtracts elements that nearly obscure the text. The final category considers the remaining few cases in which the inspired artist depicts something other than the poetic text.

The movement from verbal to visual text is not always direct. At times the artist takes one single line as a point of departure and embellishes it with unmentioned details not necessarily included in the poem. Other poems depend upon a line in the introduction to make a relationship. When a detail is pictured—for example, a river, it could expand the text and become the signifier which signifies the miracle at the Red Sea, the river Jordan, the rivers of Babylon, the crystal river of the Revelation. These references enrich the text.

I. Direct Transposition from Verbal to Visual Text

The different textual details which spark the artist's imagination, or the textual motivation for the miniatures include those which attempt to translate the text through depiction of a single line in the text. At times this line is the refrain or palinod, although such is not always the case; other lines can also motivate the illustration. At times the artist has used specific information or elements from the poem's introduction, letting the metatext stand for text. Another way in which specific textual details are represented is the depiction of a moment from the poem. This type of miniature can
assemble the characters from the poem, including allegorical characters in a depiction of mood, a setting of the scene, or a direct transposition of an event from poetic to visual realm.

To be sure, interpretation on the part of the artist always plays a role, for specific textual elements depicted are mixed with others stemming from the artist's imagination. He must set the scene within a landscape or a chamber or, often the case, in a shallow space which is delineated either naturally or artificially. The background can reveal details not from text which the artist, for whatever reason, has chosen to include.

A. Miniatures Depicting One Line in the Poem

It is accurate to comment that most of the artists who illustrated Bibl. Nat. ms. fr. 379 were drawing on conventional patterns and were collecting their subject matter directly from lines in the poems. Within this category of translation, the largest group of miniatures, representing 43 of the 65 illustrations, one can make very few general statements that pertain to all miniatures. There are expansive or compressed landscapes, interior scenes or combined indoor-outdoor scenes. Mary is variously depicted as a living, earthly creature, the ethereal queen of heaven, or symbolically reified. Miniatures can be symbolic or narrative in nature, representing both literal as well as allegorical characters of the poem.
Two miniatures show Mary symbolically as a lily, as described in the refrains of each poem. These two miniatures have nothing beyond the lily's presence in common. The miniature illustrating *Le lys croissant en triomphe et victoire* (P20) presents a battlefield scene in horizontal planes with the army represented by multiple raised lances. The shallow front edge of the picture shows soldiers on horseback and those fallen in battle. In the middle of the scene, the triumphant lily represents the Virgin. The battlefield narrative is certainly in evidence in the illustration and contrasts with the contemplative nature of the poet's vision as represented in *Sur champ d'asur fleur de lis couronnée* (P65), where Mary is symbolized as the lily and also as the Queen of Heaven, but the artist decided to use the lily symbol alone to illustrate *Sur champ d'asur fleur de lis couronnée* and it is highly appropriate for his purpose. As the lily (l. 3) draws its sustenance not from the wind or sun but from its hidden roots prepared far in advance of the bloom, so Mary represents divine plan long before the fact. Nor does the lily wither and disappear. Rather its withered leaves, long after the bloom, continue to build into the bulb preparation for return, an appropriate symbol for Mary whose body was spared corruption and whose continued presence is assured. The Queen of heaven would have been the more traditional representation, but the lily is the more encompassing one and reflects the poet's
own gloss as he explains the symbolism of his vision to his readers. The lily must be considered, given its central position in the miniature, more than a decorative detail. The poet shares the space in the illustration which captures the mood of the poem’s first stanza:

En un verger de plaisir flourissant
Envers gisant par contemplation
D’une tige vey une fleur yssant
Raverdissant sur le mont de Sion
Lors regardant par admiration
Ce beau cion croistre si grandement
Ie ouvry les yeulx de mon entendement
Et la ie vy une branche florye
Si tresbien duict et si tresbien menee
Que ie apperceus en forme d’armarie
Sur champ dasur fleur de lis couronnée
(ll. 1-11).

The repeated references to seeing in this stanza prepare us for the vision and have not escaped the artist’s attention as he depicts the poet contemplating the flower.

Another battle scene occurs in the miniature accompanying Sans lesion a passe par les picques (P19), which depicts the palinod and gives a literal representation of Mary as the victorious heroine who emerges without a wound. The central figure of Mary emerges from an indistinct mass of lances, while a shallow frontal plane is occupied by two groups of men who gesture as they face each other. Behind them a single soldier has fallen in battle. A flat, cloudless sky behind the army forms the third plane of the miniature space. This miniature contrasts with the symbolic scene of the lily in the other battlefield epic.
The miniature illustrating *L'isle ou la terre est plus haut que les cieulx* (P56) shows a perspective influenced by the poetic text that describes an island higher than the heavens, the palinodial refrain. In the foreground a landscape is suggested by tiny buildings on a hillside. The center of the miniature space shows a body of water on which the ship sits as it makes its journey. The ship's crew includes God sitting in the stern of the boat and an angel in the bow, partially obscured by the inflated sail. Atop the mast a tiny female figure representing the Virgin holds an infant.

The miniature accompanying *La terre neufve, en tous biens fructueuse* (P35) captures the sailors' impending arrival as their ship is depicted sailing into port. The ship is only partially visible in the miniature which is divided into two vertical halves; the right edge of the miniature obscures the back of the vessel. The crew gestures towards the new world which is flatly represented in the background at the water's edge and in the bottom left of the miniature. In the background along the banks, trees and buildings define the horizon in the distance. The refrain of each stanza is the generating idea.

*Cloche sonnant le salut des humains* (P11) narrates the fabrication of the bell that calls humans to prayer. The illustration pictures the finished product, the bell and its scaffolding, the tower of virginity. Four women hold the corners of the structure. Mary emerges at the top of
the space. The bell has traditionally suggested and pointed beyond itself to a significance of marking the ceremonies of life and death. The death toll, the wedding pealing, the marking of passage of time, the call to prayer, the celebratory festival, even the tinkling of the costumed fool—all have appeared in bells as functions in literature. Now the artist draws the bell to be named Mary (she is above the bell in the illustration) under whose extending salvation all mankind gathers. The bell here then is both a bell to call humanity and an extension of the salvation of God, a widening symbol in the same way that the tolling of the bell reaches far beyond its immediate surroundings.

The miniature that illustrates *Femme qui feist l'impossible possible* (P26) presents a heavenly Virgin in golden robes surrounded by clouds and illuminated by the sun. One assumes that the illustration of Mary refers to the woman of the refrain. In her hands she holds a scale as a symbol of one of the impossibilities, weighing fire, mentioned in the introduction in Latin and repeated again in Latin between stanzas. At the four corners of the scene four tiny heads refer to the four winds. This poem's introduction affirms its subject as the Virgin's conception:

```
Chant royal fait dessus troys impossibles
Que femme a fait a nature possible
Ou nous avons ample perception
Des haultz secretz de la conception.
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The second Latin introduction is also represented much like symbols of the litanies which present a literal translation of the impossibilities alluded to in the text.

The palindrome is the motivating element for the miniature illustrating *La noble court rendante a tous justice* (P9). The poetic text describes three courts; however, only one court is presented by the artist. The scene takes place in an enclosed chamber where *le souverain* is seated and around whom are pictured the eight women, allegorical characters mentioned in ll. 12-22:

```
De ceste court grace est grand chanceliere
Vertus ont lieu de presidens prudens
Verite est premiere conseilliere
Et purite huyssiere la dedens
La greffiere est virginite fecunde
Et la concierge humilite profonde
Pitie procure a vuyder les discordz
Comme advocat amour ayde aux accordz
De geolier vacque le seul office
Ainsy on voit par officiers concordz
La noble court rendante a tous justice
```

In addition to these figures, Adam and Eve kneel in the foreground in front of the secretary who writes at her desk.

In some cases the miniature reflects lines of text, other than the refrain. Several illustrations seem to be motivated by an introductory text. Such is the case for the miniature illustrating *En corps humain purité angelique* (P27), an Assumption scene where Mary appears surrounded by clouds and the nine orders of angels mentioned in the introduction, and elaborated in the poetic text. The illustration shares space with the
poem's introduction, the first line of which announces the subject matter: _Chant royal faict des neuf ordres des anges_. In fact, little else appears in the scene.

The miniature of _Du bon pasteur le sacré tabernacle_ (P23) shows two figures in the foreground. Mary, the shepherdess is led by an angel and we see the tabernacle, partially visible in the right center. In the distance two groups of men are visible, one of which receives golden rays from heaven. The background shows a castle set below a high cliff with rolling hills in the distance. This miniature shows the two characters mentioned in the first three lines of the introduction:

> Chant royal ou divin pouvoir  
> En maniere de bergerie  
> Parle avec l'ame de Marie  
> En suyvant de Moise les dicts  
> Du psaume quatre vingt dix.

The relation of text and image presents an enigma in the collection. While the introduction specifically mentions the 90th Psalm, a group lament for deliverance from national adversity, the illustration is highly reminiscent of Psalm 23 as Divine Power leads Mary. Despite the reference to the 90th Psalm, the text seems to resemble more closely the 91st Psalm. For example, verse 7,  

> A thousand shall fall at thy side,  
> and ten thousand at thy right hand;  
> but it shall not come nigh thee.

seems to be translated almost literally in 11. 31-32 of the poem,

> Cheuz par milliers en maintz lieux departys  
> Sans tapprocher ne ton corps le danger,
so that one must conclude that the illustration was an introspective interpretation of the text of the poet.

In *Pleur en plaisir et douleur en doulceur* (P12), the introduction sets up the antithesis of the two voices described in the text and also serves to motivate the illustration. Specifically the introduction's last two lines,

_Eve est la voix qui l'homme griefve_  
_Marie est voix qui le relieve_,

have sparked the attention of the artist who depicts Mary and Eve in the foreground, behind each of whom is assembled a group. The focus on the opposites of the refrain points to Mary as the new Eve. Natural barriers of trees and vegetation delineate the scene behind which an opening in the foliage reveals a landscape which shows swans on the water before finely rendered buildings. In the extreme distance, winding roads disappear into the mountains. The frame of the miniature also encloses the text of the introduction, which shares space with the miniature.

The introduction of *De tout peché exempt et préservée* (P15) announces the content and also serves as subject matter for the miniature which illustrates the life of Mary in five medallions:

_Chant royal de devotion_  
_Des cinq festes de nostre dame_  
_La prouvant en conception_  
_Pure et necte de corps et dame._
The obvious narrational nature of the five medallions of the Litany of Mary represents the lifetime of Mary, punctuated not by temporal but eternal moments. The miniature echoes the devotional aspect of the text with the five medallions representing the five festivals of the Virgin and recalling the rosary. Réau associates the narrative medallions with the sorrows of the Virgin in addition to the beads of the rosary (121), although these are not common elements of immaculist iconography. The miniature shows five complete and four partial medallions which are cut off by the frame. The incomplete medallions extend the space of the miniature as they open onto expansive although tiny landscapes. They stand in sharp contrast to the other medallions which depict interior scenes. The lower left medallion shows the Virgin in the womb of Anne.

André Grabar mentions the popularity of medallions containing history paintings in the form of scenes from the Gospels in *Les voies de la création en iconographie chrétienne: Antiquité et Moyen Age*. Such objects, worn or used decoratively, reflect the expanding repertoire of subjects for depiction and are discussed with other monuments and objects which played a role in the evolution of Christian iconography (92). Medallions with scenes of the Annunciation, often bearing inscriptions of the word *salut*, had a particular appeal (93).
The illustration accompanying *Sur tous les cielz mesleve en corps et ame* (P59) shows a scene which we recognize as the Visitation, the greeting of Mary and Elizabeth. An introduction which includes both French and Latin lines refers to the song of Mary or the Magnificat (Luke 1.46-55):

Chant royal ou nouveau cantique  
Chante a dieu la vierge pudique  
Canticum marie virginis  
Magnificat anima mea dominum  
Et exultavit sp[irit]us meus in deo salutari meo.

In the miniature the meeting takes place on a terrace outside a doorway to a house which we see only partially on the right. The two women grasp hands as they meet. The action takes place in the foreground, but it captures our attention because there is little else in the miniature. No landscape is visible behind the line of trees which cuts off the shallow space, although we may sense that one lies just behind them. Two angels observe the scene from behind Mary. The figures in this miniature form a traditional representation of what is considered one of the more significant moments in scripture (Luke 1: 41-44), the moment of recognition by the child in Elizabeth's womb, John the Baptist, that the presence of Mary represented the first appearance of the future Messiah. The greeting of the two women is the traditional way of showing the impossible, a metaphysical theophany taking place.
This type of representation which shows an embrace is called an accolade (Grabar, 119). Grabar discusses scenes of the Visitation as an example of how iconographic images were juxtaposed:

Selon moi, la familiarité qu’avaient les artistes avec cette image [la porte d’or de Jérusalem] les a prédisposés à représenter une accolade avant la naissance du Christ. La rencontre de Marie et Elisabeth leur a fourni l’occasion, les paroles d’Elisabeth sur l’Enfant non encore né de Marie leur permettant de considérer l’épisode comme un témoignage de la conception de la Vierge. Mais, comme, selon les Evangiles, c’est l’annonciation qui est le moment effectif de la conception, ils situèrent l’annonciation et la visitation côte à côte, comme deux images parallèles du même thème, le second étant ajouté, conformément à la tradition iconographique courante, pour montrer le premier témoin de la conception du Christ (120).

The introduction also motivates the illustration accompanying Palme en la main pour tiltre de victoire (P60):

Chant royal fait des vertus cardinales
Donnant raisons par sentences finales
Marie avoir es cielz corps glorieux
Malgre la mort aux effects furieux.

The cardinal virtues, Prudence, Justice, Temperance, and Fortitude who give testimony in the text of the poem are represented in the foreground of the miniature, although Temperance appears to lack her conventional attributes and is thus identifiable only by process of elimination.

Another poem whose illustration presents material from the introduction is Oultre la løy, sur nature, et par grace (P61). This illustration shows how the artist has
transformed the poem based on his own reading. The three allegorical characters represented in the miniature, Grace, Humility and Faith, do not figure as textual elements, but are mentioned in the introduction:

Chant royal monstrant que sur loy
Marie a ce iour prelature
Triumphant sur mort et nature
Par grace humilite et foy.

The artist has reinterpreted these elements to signify three women who appear to present the poet’s argument. The poem argues in favor of the Assumption and this is depicted literally by the artist who shows Mary ascending, suspended between heaven and earth. In the sky, a circle of clouds forms a frame around the figure of God or Jesus who waits to declare the Virgin queen of heaven. This illustration of the Assumption in progress is unique in the manuscript, as most of the miniatures having this subject show the eternal, heavenly scene of the coronation. Given that the poetic text acknowledges the lack of proof of the Assumption:

Aussi que nay texte ne commentaire
Disant marie avoir Assumption (ll. 6-7),

the artist’s interpretation is intriguing as it presents a comment on the poet’s declaration in the poem that the Assumption defies both text and commentary.

Some miniatures represent a line in the text although the line occurs in neither the palinod nor the introduction. Such is the case for Les dons de grace et les grandz biens de gloire (P55), which shows a haloed
figure of Christ embracing the Virgin, similarly haloed, an image described in the poetic text. It is interesting and a cause for contemplation that the artist has ignored the readily available defeat of Satan or the investing of the Virgin with the scepter of righteousness, other possible choices mentioned in the text. In this case he has chosen to illustrate 11. 35-36:

Son amy vint dung desir amoureux
Qui leembrassa comme sa familiere.

The miniature shows the Virgin who is embraced by Jesus before he elevates her to the queenship of heaven. The physical embrace between Mary and Jesus pictured here is unique in the manuscript.

B. Textual Moment Depicted

The contention that the artist presents a textual moment but not a completely duplicate text is appropriately applied to certain poems whose miniatures depict scenes or moments from the poem. Several of the poems that recount nautical voyages have illustrations that depict a moment from the poem. The miniature illustrating *Au parfaict port de salut et de joie* (P46) shows the ship coming into port and focuses more on those who wait on land to undertake the voyage as described in the first stanza of the poem:

Sus loccean et grosse mer mondaine
Ou jamais neust quelque asseure repos
Fut jadis mise une barque soubdaine
Legere et belle et bonne a tous propos
Pour voyager en loingtaine contree
Et apporter une belle ventree
Dung riche boys rouge par charite
Au grand proffit de toute humanite
Et puis apres affin quon sen resioye
En venir prendre ung prix de dignite
Au parfaict port de salut et de ioye
(ll. 1-11).

The miniature of *Au grand proffit de tout le bien publique* (P38) shows a similar scene from the poem’s narrative. The ship on the water sails into port as Mary appears in the sky guiding it safely to its destination.

Another poem, similar in content to the nautical journey, *Le nouveau monde, à tousjours pur et munde* (P39), is illustrated by a dual representation, showing two moments, a "before" and "after" representation. Mary as a symbol of the new world is depicted literally in a medallion that shares the miniature space with Adam and Eve as they leave the lost world. The illustrator of this text by Jean Parmentier, one of the navigator poets, departs from the favorite theme of the arriving ship to symbolize the new world. He has here created the Mary medallion to symbolize the same idea. The medallion that shows Mary may be said to represent a sequel to the events of the Fall, the means of grace and new life. This symbolic use of the Mary medallion in the miniature has the effect of a window through which the future appears in contrast to the Fall, a preview of God’s promise of salvation and new life.

Another miniature that presents a moment in the poem accompanies *De la grande loy marie est exemptee* (P30). This illustration shows the Immaculate Conception on trial
as set forth in the poetic text, complete with a series of unnamed characters. A central, elevated figure sits above a secretary who records the proceedings; he is surrounded by men on either side. Mary appears in the scene alongside her son who holds four banners inscribed with the words grace, honor, faith, and succor. Across the room, the opposing advocate shows an exhibit bearing the Latin inscription Des in Adam peccaverunt.

A moment in the narrative is depicted in the miniature accompanying Pure en concept oultre loy de nature (P2), the story of the jousting knights. The illustration shows the interior of the court presided over by the king who listens with his courtiers to the opposing arguments. The king is seated on a golden throne below which a central, seated figure records the proceedings around him. The space is very shallow although rich in color and texture and ornamentation in the elaborate clothing, the dark drapery which forms the background, as well as the elaborately carved desk of the seated figure. Here the focus is more on the verbal aspect; the knights gesture as they argue while the secretary or the poet whose words are visible records the events.

Another miniature depicting a moment in the poem accompanies Le salut d'or emprainct du coing de grace (P40) and shows a shallow, closed interior scene with two men in the foreground. The man on the right extends his palm containing the prized coin towards the second man.
Between the two, an anvil and hammer and scale rest on the floor. A partially obscured female figure is visible behind the two figures. The artist has chosen the moment of extending the prize, perhaps, the ultimate conclusion of the puy which is related only obliquely to the text of the poem. In the poem, the emphasis is the counterfeit and the pure in an allegory of corruption. Overlooking the pictorial possibilities of the guards who confront the caster or the flaming cauldron for minting metal, the artist instead fastens on the presentation of the coin, presumably of perfect minting, to the tester:

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Quand le salut par la droicte voye  
Frappe en coing; Lessayeur vint iuger  
Dung bon esprit disant qui le voye  
Cest tout fin or quon ne doibt callenger  
Il es de poix sans estre trop leger  
Il tient les poinctz de vrays caratz de foy  
(11. 20-25).
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The illustrator of *Throsne sacré par dessus tous les anges* (F45) draws from a moment in the poem: the debate over Mary by Labor, Nobility and the arbitrator, Church. Overhearing the debate as the reclining poet receives it, we respond with interest to the witness who gives verisimilitude to his vision. The miniature shows the poet in the left foreground, reclining at the edge of a detailed and complex landscape scene. The poet shares the foreground space with hay bales piled up in the meadow. This textual detail occurs in the first line of the poem: *Sur ung beau champ ou gerbes sont a tas.* The landscape is bounded on all sides by trees, topographical elevations
and the background hill, which is separated by a body of water from the activity taking place in the illustration. Even the disposition of the poet's body and the bundles of hay serve to restrict the space of the scene. The closed space focuses attention on the center of the miniature where three standing figures appear. They represent the allegorical characters from the poet's dream. The simultaneous appearance of the three emphasizes the resolution of the argument concerning Mary and the role of the Church as peacemaker. The landscape scene shows an attention to detail through the presence of textual and non-textual elements. The bales of hay are translated directly, but not so the small rocks which lie in the road. Nor are the identifying features of the allegorical characters drawn from the text. They are rather chosen by the artist to make the characters more readily identifiable. The miniature also contains a frame within a frame; Mary appears as a tiny, solitary figure within a heavenly circle of clouds.

En ame et corps par dessus les hautz cieulx (P54) is accompanied by a miniature which shows the poet seated in an expansive albeit compressed landscape. The miniature has three distinct regions which divide the space into thirds, artificial divisions representing text, event and idea. At the top of the miniature space, the decorative frame is manipulated by the text. In order to accomodate the entire six lines of the envoi of the preceding poem,
the frame has been displaced or obscured on both sides with a notable displacement on the right side. The miniature presents a frame within a frame in the central section of the image. Oval clouds encircle the nine Muses, some of whom are depicted with their musical instruments. This frame within a frame resembles others in the collection where Mary is pictured in the heavens; however, it differs in that, in this case, the Virgin is absent. The focus is rather on the poet’s creative process as outlined in the first stanza:

Cherchant ung iour par speculation
Invention pour parler de marie
Qui rene es cielz en jubilation
Pres son enfant qui sur tous seigneurie
Mon foible esprit qui de leger ne varie
Neust sceu comment si hault oeuvre ordoner
Mais iescoutay les neuf muses sonner
Doulx instruments en la haute contree
Chantantz comment le souverain des dieux
Veult translater ce iour la vierge astree
En ame et corps par dessus les hautz cieulx (ll. 1-11).

Below the Muses, the poet sits beside a tree which extends into the space occupied by the Muses, thus fusing the two spaces. The poet stares blankly ahead in a state of contemplation or reflection. The landscape lacks much of the detail seen elsewhere in the manuscript. While the viewer can identify a separation of land from water, as well as the vague outline of the buildings in the distance, the boundaries are indistinct. Nothing in the landscape seems particularly near the poet; the space he occupies is isolated from the rest of the landscape. Although seated in the landscape, the poet remains
outside, just as he is outside the text of his poem. Because nothing is fixed in the landscape, focus falls immediately on the poet and his text. The miniature is interesting for the illustrator's implicit choice with respect to the representation. Despite both description and narration in the text, the vision of the Assumption, often represented in other miniatures, does not figure here. Indeed, the emphasis rests on the poet's inspiration and focuses on the creative process through the presence of the Muses. In the poetic text, the inspiration takes the form of song and narration. Here, the moment of inspiration rather than any narrative is the focus. The miniature concentrates on sound rather than the vision experienced by the poet. Although the miniature is linked to the text by the moment of inspiration, nothing in the miniature alone links the poem to either the Virgin or the Assumption.

The content of *Pour traiter paix salutaire aux humains* (P28), in actuality a discussion of the primary question of humanity's consistent rebellion and separation from God, is depicted by the Eden of Adam and Eve, only one of the many Biblical allusions in the poem. The poet might as easily have chosen Noah, Jacob, Gideon, David, Jeremiah, St. John—all of whom might have equally represented points in the discussion. One is led to conjecture that this illustrator is representative of those who chose the "at hand" visual symbols of Adam and
Eve in lieu of creating a visual recreation of the others, equally illustrative of the poem. The recognized image may be seen as a kind of readily available calling forth of humanity’s sin and rebellion which furnished the artist with his topic at hand. Strange to contemplate, the artist has ignored several vivid elements available to him if he had expanded his treatment of the text. The crushing of the serpent by the pure virgin, a recurring illustration of the times, he ignores; in the same manner, he has overlooked the favorite theme of Mary’s parents and their obedience to God and their subsequent blessing by the unanticipated parenthood. In the lower segment in the frame two figures appear face to face, which theoretically represent the debaters in the discussion of the war on earth. In fact, the introduction mentions the dialogue format of the poem:

Chant royal faict en dialogue
Ou devocion interroguer
Verite du faict de la guerre.

The miniature captures a moment from the poem by illustrating the characters who engage in the debate. The allegorical characters are abstractions, in this case Devotion and Truth. Identification of the personnifications depends on the text, as twelve miniatures present allegorical characters either as debating parties or as actors in the poem’s events; these might easily be some other abstractions personified. What one concludes is that the artists made choices in
highlighting the texts according to their perceptions rather than fidelity to the poet’s intention.

The miniature that accompanies *Sur tous, fors Dieu, la plus hault exaltée* (P47) shows how the artist extrapolates a moment from the poem by representing the poet as well as the debating characters from the poet’s vision. The artist has made the poet a participant in the scene rather than a sleeping visionary. In the first stanza the poet describes the circumstances of his vision:

> En speculant come le corps solaire
> Tout illustre de clarte eminente
> Entre ce iour par cours orbiculaire
> En la maison de la Vierge excellente
> Tout soubdain vey sur lherbe redolente
> Au pres de moy saincte theologie
> Qui incitoit subtille astrologie
> A declarer par son art precieux
> Comme marie est es cieulx translatee
> Et que elle assiste en throne specieulx
> *Sur tous fors dieu la plus hault exaltée* (ll. 1-11).

The three characters occupy the foreground of a landscape scene, apparently equal participants in a discussion as they gesture to prove their points of view. In contrast to other miniatures with an Assumption theme, this miniature contains no reference to the Virgin’s Assumption.

Three poems contain prayers of the Virgin as she nears the end of her life and their miniatures depict the solemn nature of the moment. *Pour vivre en paix, en triumphe de gloire* (P43) is a dialogue between Mary and Jesus, but the artist focuses more on Mary, here surrounded by haloed friends as she half reclines on her deathbed. The
enclosed chamber scene takes place in a shallow space. The miniature draws on the iconography of a traditional scene: the Apostles who bid farewell to the Virgin.

Another miniature, this one illustrating *Le souverain des biens d'éternité* (P53), also shows Mary in an enclosed chamber, but one in which the illusion of depth is achieved by multiple framing techniques. We see into the bedchamber through an arched opening or doorway, and again through the partially drawn curtains around the bed where the Virgin reclines. She looks toward Gabriel, whom God has sent to comfort her in death:

Mais iay mande pour responses benignes  
Par gabriel que ses souhaits tant dignes  
Veulx accomplir (11. 28-30),

This poem contains God's declaration of love for the Virgin as set forth in the introduction which remains incomplete in the manuscript:

Chant royal ou dieu glorieux  
Monstre le desiur curieux  
De marie son amoureuse  
Soubz plaisantz termes amoureux  
Et comme sur tous amoureux  
Luy donne.

The artist has ignored the introduction in this case in favor of specific textual details, representing a traditional scene of the Annunciation of the Death of the Virgin.

The illustration of *Pour triumpher en gloire pardurable* (P58) reflects the solitary nature of the Virgin who entreats God for a quick death. The miniature shows Mary kneeling in prayer at the foot of her bed. An
open window is partially visible in the top left corner, but no landscape appears in the distance.

In *Impassible, plein de gloire assouvie* (P63) the poet presents a dialogue between Nature and Reason, personified as they discuss the nature and assumption of the Virgin. The artist shows us his perception of Nature unadorned and Reason clothed in somber robes denoting dignity and authority. Nature is artless; she holds her hands forth, empty and emphatically making her point, but in so doing she leaves herself vulnerable and revealed. She is not the Eve who attempts to cover herself, not the coy temptress of forbidden knowledge. She knows nothing but she still presents her case. Reason, on the contrary, the soul of discretion, points upward toward Heaven and downward toward earth. The suggestion is that the corruption which Nature assumes is under the domination of an uncorrupted heaven is in error, and Reason points to remind Nature that what is true of tainted flesh is not true of Mary. These symbolic figures tell more than words. The simple creature of dust has neither insight nor revelation; the robed Reason with only two hand gestures says far more than Nature can comprehend.

C. Characters or Elements Depicted

*Santé au corps et purité en l’âme* (P8) is illustrated by an accumulation of textual details, in this case, a group of characters from the poem. The interior scene shows a chamber with an open window on the right,
revealing a vague landscape. In contrast to other miniatures which depict a shallow interior space, here we see through a large arched doorway into a deeper chamber on the left side. Scattered around the room over which Le plasmateur (l. 1) presides are the allegorical characters Theologie (l. 34) and foy catholique (l. 45), characters whose task it is in the poem to convince ung heretique (l. 23) that God has fashioned the pure Virgin, who stands to the side with hands folded, the fifth character in the poem. A reference to the book in the envoi does not escape the artist’s attention. As Theologie shows the heretic the error of his argument against Mary, she seems to use the open book on the table to make her case. The envoi states quite clearly the prefiguration from Old Testament scripture:

Prince qui prend la divine escripture  
Hors sens nouveau qui le vieil contrefaict  
Voyt que david delle avoir fait lecture  
Par sapience en la vierge future.

The artist represents the characters from the poem as players in the drama of science against religion.

An accumulation of textual elements also appears in the miniature accompanying La france grappe ou le doulx raisin creust (P34) which reflects several lines of the text. The illustration shows the vineyard and combines an interior and exterior scene separated by a central vertical axis. This poem contains one of the most unusual symbols of the Virgin, as explained in ll. 23–25:
La france grappe en humbles motz pfix
C'est Marie grappe de delection
Et le raisin c'est iesus son cher filz.

The vine and the exaggerated grapes, reminiscent of the traditional tree of Jesse, appear behind Noah who holds a shovel, an example of the artist's interpretation of his new covenant with God mentioned in the poetic text. Noah faces the interior as he looks through another frame into a room where four men, the four evangelists, stand behind the wine barrels posed on the threshold of the room. In the background, vineyards are visible as well as a lake, a small building and some distant hills. In this miniature the artist has proved himself to be a literalist in depicting various textual elements: the four evangelists mentioned in line 34, Marc et Mathieu ioan et luc mes amys, who stand among barrels which represent the apostles of line 36, Douze tonneauaux des apostres, as well as Noah. He does not bother with the highly narrative allusions to the wine harvest and wine making. The miniaturist has carefully illustrated the text and, through a multiplication of details, has tried to translate all parts of the poem.

The miniature of Nom substantif rendant suppost au verbe (P13) shows an interior scene which is doubly framed. The frame around the miniature incorporates a Latin phrase in its decorative top, and the interior scene is depicted as though we are looking into a chamber through arched openings. On the left sits the master, elevated above the robed men who face him. Interjected
into the scene are Mary, dressed in white, prayerfully contemplating the scene, and Eve whose naked form is perched at the limits of the frame. Assembling characters named in the first stanza emphasizes the authority of Solomon and also the traditional dichotomy between Eve and Mary, alternating symbols which become an iconographical cliché in the miniatures. The first stanza almost sets the scene for the miniature:

Roy Salomon prince de Sapience
Maistre et docteur real et positif
Vien nous montrer par ta haute science
Les accidentz dung beau nom substantif
Nom compose du pere imperative
Dieu tout puissant devant mer et prairie
Selon saint Luc c'est le nom de Marie
Qui aux enfers causa confusion
Quand en luy vint par plaine confusion
Le saint esprit comme rouseee en l'herbe
Nom substantif rendant suppost au verbe (ll. 1-12).

The miniature that illustrates En vraye amour il n'est rien impossible (P32) shows the dieu damours and his lady, two characters from the narrative. The illustration that accompanies Le riche don d'amoureuse mercy (P33) also assembles in a landscape scene a number of characters mentioned in the poem. The artist has selected the elements without regard to the narrative content of the poetic text. We see the lady seated in the foreground who looks towards an angelic visitor. Even la nuyct, whose chariot appears in the background, is represented. Not present are malle bouche or bel aceuil, characters well known from the Roman de la Rose, nor do we see the prison
dactente. The illustration could correspond to ll. 26-29, wherein the lady receives the messengers:

Le dieu damours de sa court tres ioyeuse
Les messagers chacun iour destinoit
Lung bien portoit parolle gracieuse
Lautre en iouant de harpe armonieuse.

The textual detail of the harp suggests that these lines may be the source of the artist's inspiration. Several lines later we learn the identity of the character holding the harp; it is the Biblical David (l. 32).

The miniature of *Femme expulsant les tenebres du monde* (P37) depicts four women in a shallow foreground. In the center Mary appears dressed in gold and blue. The women represent Faith, Hope and Charity, and carry the symbols of the burning candle, the spade of hope and the heart. Each of the women gives testimony in the poetic text concerning Mary. Behind the women, a wall of dense trees divides the space. Through an opening in the foliage, the viewer glimpses a partial landscape, a vague building atop a distant hill. The focus here is on the personified titles, Faith, Hope and Charity, as they surround Mary.

**D. Narrative or Multiple Representations**

At times the artist uses a multiple representation to achieve a narrative effect in the illustration. To speak of the narrative mode in literature is to consider setting (cultural, temporal, physical), characters and plot. To speak of narrative pictures is to assume a multifaceted collection of scenes, characters, and places assembled
into some unified whole, to which each element contributes a detail to produce a unity of meaning.

Perhaps the most striking example of the narrative illustration accompanies La fille adam pelerine de grace (P3). The artist achieves his effect by presenting textual details in several scenes arranged in horizontal planes, and corresponding to the events of the story. The poet whose dream is narrated in the poem appears asleep in the left-hand corner of the foreground. Other characters from the dream are also represented: Mary as the pilgrim, the daughter of Adam. She shares the foreground space with the sleeping poet and Jesus, her protector. Mary's garments are described in the poem. She wears un g manteau blanc (l. 13) of purity, and holds her hat to protect her contre la gresle et tempeste denuy (l. 17). The staff, bourdon de divine efficace (l. 19), will protect her along the way. Behind these figures, in another plane, two ships appear on the water and we recognize the pyratte et ord villain (l. 24), a furious devil who gestures as he pursues the pilgrim. In a third plane, and diagonally opposite the sleeping poet of the foreground, a castle appears in the uppermost right corner of the miniature, atop un g mont (l. 41) and barely fitting into the space. The castle represents the final obstacle which Mary overcomes along the way, that of seclusion as a leper after being imprisoned by un g lepreux infect de maladie (l. 40). The careful attention of the artist to the
poem's content has been transposed by a series of scenes where it is also possible to identify specific textual elements.

The highly militaristic *Passa les montz au royaume de gloire* (P49) is exemplary of the way in which narrative is conveyed. In the foreground the dying soldiers are clearly expiring at the battle's end. A column of soldiers marches away from the tidy encampment of tents. Whether they are marching toward the battle ended in the foreground or from the battle, leaving their tents and their dying comrades to the enemy, is uncertain. Indeed, it appears, lower left, that they are leaving the campfires burning. The victory is accomplished, otherwise the three women on the hill above the battlefield would be more tense and anguished than they appear. Mary, recognizable by her halo, has even turned her back on the heavenly illumination emitting the prescribed light beams. She knows the victory is won. What we have is a narrative, seeing at once the beginning, and end, with Mary uninvolved in either scene.

The miniature accompanying *Le Noble cueur, commencement de vie* (P7) shows how the artist has achieved a narrative effect by using a dual representation. The partial landscape we recognize immediately as a reference to Eden, as described in ll. 1-4:

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Soubz ung pommyer au iardin tousiours verd
Prenoit repoz le noble gerre humain
Qui seullement de feuilles fut couvert
Tenant du fruict du pommyer en sa main.
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We see the scorpion whose bite is responsible for poisoning the entire body except for the heart. Sharing the miniature space, another couple appears in the foreground, in this case Mary and her angelic visitor, perhaps a reference to Mary as the heart, a symbol of salvation, sacrament and redemption:

Tousjours ce cueur fut gay entier et sain
Celuy qui seul viande aux anges sert
La substente de l'angelique pain (ll. 24-26).

The presence of the angel recalls the Annunciation, transformed from a reference in the text to the incarnation:

Et si a sceu au dieu damour tant plaire
Que pour lamer a incline ses cieulx
Et descendu en noz terrestres lieux
(ll. 39-41).

The dual representation, which pictures both an Edenic landscape as well as an indoor scene set within a partially enclosed structure, symbolically shows the Fall and redemption wherein Mary's role has surpassed that of her son.

Le bien d'amour et le moyen de grace (P10) is illustrated by another narrative miniature, one that presents more than one scene. The landscape which we glimpse through an open window shows the banished lady described in the first stanza, doomed to wander:

...aux desertz de mysere tous plains
Plaine d'ennuy et de grief desconfort
Cherchant partout le chemin et la trace
Pour recouvrer a son aye de confort
Le bien damour et le moyen de grace
(ll. 7-11).
Within the chamber, which contains a second scene, the lady, now forgiven, kneels at her lover's feet and takes the love-token, a symbol of the Virgin.

Another example of a dual rendering which achieves a narrative effect occurs in the illustration of *Le grand tresor de grace et de salut* (P21). This might be appropriately called the Locksmith poem, the Locksmith mauldict who robs an unsuspecting couple of God's treasured gift. When we see the miniature, we recognize Adam and Eve (not mentioned in the poem) and see behind them their prototypical Fall in Eden, a gloss by the artist unsupported by the poet himself. What these examples suggest is that the artists who responded to the message rather than the text felt free to demonstrate their own particular reading of the poems with whatever means seemed most appropriate to them. Here we see not the theft, but the bereft couple who lost paradise by their simplicity. It is a dual rendering, a response directed from the artist rather than directed by the poetic text.

II. Interpretation—Text Plus or Minus

The second group includes those poems in which the miniaturists have alluded specifically to the text and then in visual replication have subsequently adorned the illustration with special decorations, both naive and original. The dimension of the departure from the text offers interesting possibilities for speculation. Whether
these detached miniatures represent a deliberate departure from the text for some private purpose of the artist is, of course, unknowable. It is also conceivable that these adornments and interpretations are the artist's way of offering, as it were, a creative addendum to the statement or reinterpretation for clarity of ideas which the poet might have had, but did not specify. In some instances the artist has departed from the text by attempting a reduction of the poetic text, eliminating virtually all detail. These cases showing elements either added or subtracted, yield a text "plus" or a text "minus" category. Such miniatures show an interpretation on the part of the artist who has expanded or reduced the poetic text as it is transposed to the visual domain.

The extended moment can include a sequel to events in the poem, such as *La belle grappe apporant nouveau moust* (P22) where the beautiful grape is less prominent in the miniature than the meal which the wine grower sets before his potential customers. The theme of the banquet dates from third-century Christian iconography with ties to the last supper and the Christian ritual of communion (Grabar, 89). This miniature presents a banquet scene which includes a reference to the solemn sacrament in the lower right corner where the damned souls are resuscitated by the new wine. We see the miraculous vine that thrives despite the desert winds and freezing temperatures, but we do not see the emerging Mary so much as we see the
landscapes of successful vineyards and palatial houses. The subject in this case is more a statement about the affluence of the vine keeper than the divine implications of the poetic text.

Le chariot du fort géant céleste (P4) is a collection of symbols—almost a catalogue of the aspects by which good and evil have traditionally been represented. The artist has followed the poet closely in the juxtaposition of light and dark, benevolent earth beneath celestial chariot (l. 4) showing the power of the patriarchs to bless and support those who are within the ordered Garden of God—David (l. 43), Joshua (l. 42) and the peaceable kingdom where the unicorn and elephant (l. 35) live side by side. The heavenly chariot is a symbol suggesting Elijah, Apollo, Joshua, the chariot of transportation to Heaven, and even the burning wheel of Ezekiel. The effect of the miniature is of an accumulation of textual elements, almost a depiction of the poem's third stanza:

Il fut mene en arroy magnifique
Dune licorne et dung fort elephant
Suyvant le pas et louder pacifique
De la panthere a tirer seschauffant
Victoire en palme et laurier triumpant
En luy rendant lhonneur cesarien
Et iosue suyt de charroy honnest
Que tient david fidele historien
Le chariot du fort geant celeste
(ll. 34-44).

The narrative of the battle between good and evil does not enter into the illustration.

The miniature illustrating Dung povre ver triumphante vesture (P5) is arranged to include a traditional
representation mixed with a detailed landscape. In the miniature the foreground is delineated not by an architectural structure but by a half-circle inside which several seated figures appear. God the father holds a protective mantle over the naked figures of Adam and Eve, Mary and Anne. This area occupies nearly one-half of the miniature. The remaining space contains a landscape scene where the activities of the harvest are depicted.

Conception plus divine que humaine \((P6)\) is illustrated by an elaborate landscape in addition to the familiar image of the embrace of Mary’s parents. The artist has depicted an elaborate gate that delineates the shallow foreground space. Beyond the architectural framework an intricate landscape shows a field where shepherds tend a flock while an angel hovers above, a reference to the Annunciation or a prelude to the event depicted in the foreground. In the road that runs alongside the field, travellers approach a fortified city. In the distance a fortress sits atop a prominent mountain, almost reaching into the clouds. While the familiar scene is present, the additions to the miniature in the form of landscape draw the eye of the spectator upward, away from the main event. The large figures are prominent, but the iconographical cliché of the embrace is far less interesting than the activity and detail seen in the landscape which occupies merely one-fourth of the miniature space.
Grabar sees a parallel between the accolade in this scene and "des images qui résument schématiquement la carrière d'un prince" (119). Considered as history-biography paintings, an image which depicted an embrace between the parents of the king and another showing the birth of the king are cited as examples from the Livre des Rois (119). As he notes, "dans l'histoire des parents de la Vierge, elle passe pour le moment de l'Immaculée Conception" (119).

The illustration of Le beau Donnait d'elegance parfaitte (P14) presents the beautiful grammar book of the palinodial line in the miniature's center. Notwithstanding a fairly explicit one-for-one relationship established in the poem, Error as Original sin and the Book as the Blessed Virgin, the Schoolchildren as Humankind, the miniature contains a number of additions to the text. Choosing to ignore a textual reference to Solomon, the artist instead depicts Eve in her naked, sensuous state with a coiled snake around her neck, a descending Christ aimed at Mary who stands aside, observing the scene, an academic God the Father who frowns in one direction and points in another, and a classroom filled with scholars who are either staring at the naked Eve or the vulnerable Mary--no one attentive to the word of God the principal scholar. The allegory of fabrication of a Grammar book--a way of speaking of man and God with Christ the verb and Mary the noun and also the grammar book--is sacrificed in
the miniature to a plethora of strange and indecipherable personages. The naked Eve is accompanied by a black-frocked nun, who seems to be handing a book to her. Is it the book of salvation? Is the nun Holy Mother Church? The detached Mary who faces and stands in contrast to Eve, holds her hands in the attitude of prayer. Is the descending figure above her the Christ, the active verb, or the antecedent, the fullness of grace? What does seem clear is that the artist is presenting his own text and not the poet’s, a demonstration of the contention that some artists at least departed from the text to their own perceived text without concern for the reader who might seek clarification rather than elaboration and invention.

Le firmament du soleil de justice (P17) is a prayer with each stanza introduced by a line of Latin. The illustrator depicted the penitent poet praying in a landscape, an early iconographical theme which originated in the third century (Grabar, 89). He looks toward the heavens where Mary appears within a small frame of clouds as she holds a tiny infant. The landscape contains rolling hills dotted with dense vegetation, a distant village, several isolated houses, a bridge over a stream in which ducks swim toward some unknown destination. In the lower left quadrant of the illustration, the artist uses a figure—a man to symbolize penitent mankind—or the poet—to symbolize the ardent supplicator. In the sky we see, not stars or sun to illuminate the obviously prospering
world beneath—but the small image of a woman and a child. It can be understood that the village beneath Mary is the symbol of the world beneath her providential prayer.

In the case of *La main de grace aux pecheurs estendue* (P24), the miniature depicts Adam in an abyss from which he looks toward the heavens. God is visible in the upper right corner of the scene, appearing within his own frame of clouds. The pervasive textual element of the hand is totally absent from the miniature. The initial line of Latin refers to the hand, as does the palinodial line, and the hand is described in detail in the text with an analogy drawn between its fingers and the five festivals of Mary. The miniature focuses more on the introduction and the initial stanza containing Adam's prayer for salvation. Adam prays to God from within a very material landscape which has its own, enigmatic narrative. A careful rendering of instruments of cultivation which seem to have been abandoned in the midst of use, in addition to highly detailed and elegant buildings in the middleground and the distance, captures the viewer's attention more than the truncated figure of Adam in the lower left corner of the illustration.

The illustrator of *Le sainct desert, plein de manne angelique* (P25), in depicting the desert of deliverance, captures, in a sense, the forty wilderness years in several groups arranged behind Moses on the one side and Mary on the other. The child Jesus sits in front of Mary
who weaves a coronet of flowers for him, which pastoral scene is obviously the final comment on the travail in the wilderness and not one that is concerned with the suffering in the wilderness. The narrative begins with Moses, whose hand is open toward receiving the gift of Mary. Behind Moses, Hebrews gather manna, the gift already given. Behind them; Aaron and the tribal leaders look toward the mountain of Zion, obviously awaiting Moses' return. Miriam dances and sings beside the Red sea which has swallowed the Egyptians, above the trinity stone which gives forth the water of life. Near her, on another low hill, the reclining figure might be the Prince, lover of the solitary desert (1.56) who may be the contemplative builder of the basilica in the distance. Over all, non-threatening but not forgotten, is the hovering beast momentarily vanquished. Time is compressed to give emphasis to the saving power of Mary who sits peacefully among the flowers.

The image of mother and child is the subject of the miniature accompanying Il n'est amour que d'enfant et de mère (P31), a depiction which is set within the low wall surrounding the terrace and which contrasts or even competes with the extensive and intricate surrounding landscape. At first glance the initial line of the introduction seems to have sparked the artist's imagination: Matiere ay pris sur amour maternel. The artist depicts the maternal Virgin and child in a
partially enclosed terrace-like structure overlooking a landscape dotted with Byzantine edifices. The viewer's eye moves beyond the right angle made by the edge of the porch, and sees in the distance several ships visible on the sea and knights on horses and carrying lances as they ride toward a nearby castle. The chivalric overtones of 1. 5, *La question est mise à l'avanture*, are literally represented. In this miniature the artist has separated his focus. First, he gives emphasis to the text, a meditation on love, by representing the mother and child in the foreground; then, he departs from the text, ignoring the Son coming from God, articulate and obviously mature, in heavenly adornment, overcoming the serpent, saving his mother from the torments which Eve inherited. Secondly, he depicts in the background imagined strife, peril, amplitude and peace, none of which are appropriately related to the text which emphasizes the love between mother and son.

The miniature accompanying *Glace en chaleur et chaleur en la glace* (P42) shows how the artist has reduced the poet's text. The poetic paradox of fire and ice leaves some problems to the readers. Constantly reversing ideas within the text, heat and ice are at once both grace and sin. To depict this oxymoronic shifting in an illustration would be difficult, to say the least, for even the most inventive artist. The illustration presented shows Mary, recognized by her extended golden
halo, standing in a fire with one hand over her heart and the other extended downward to the flames. By picturing the Virgin in this way the juxtaposition of textual elements, fire and water or ice, is materially represented and the antithesis reduplicated. The event takes place in a deserted lake or above an island, although there are distant trees and the vague but solid castle beyond—the typical spatial separation of the profane and the holy. Moreover, Mary may well be standing on holy ground as Moses learned from God when he stood near the burning bush. The image links Mary to the legendary Moses, always the authority for verification of truth and authentication of heavenly credentials. Rather than a comment on the identity of Mary, this may well be a sermon in miniature about the alternative between heaven and hell. Mary here may have become a symbol for heaven itself, and the fire bush a symbol of the profane world. What we have in the incongruous illustration is an enigmatic paradox which is not clearly understood. Writing on iconography both d'Ancona and Réau discuss Mary in the burning bush. According to d'Ancona it fuses three different images. "The placing of the Virgin in the Burning Bush derives from the fusion of three iconographical types: the Virgin in the Tree of Jesse, the Virgin in the Tree of Life, and Moses with the Burning Bush (68)." Réau mentions the same idea, but fails to tie it to the Immaculate Conception. According to him, Mary with the burning bush is a variant
of the Rose bush. "Une variante de ce thème est la Vierge assise sur le Buisson ardent, symbole de la maternité virginnale (102)."

The remaining poems with illustrations showing little detail all share the same theme: the Virgin’s Assumption. In fact, the Assumption miniatures seem characterized by a lack of variety in contrast to the many different manifestations of the Immaculate Conception. Most of the Assumption miniatures show a rather generic scene, with an emphasis on place, the reign of Mary as queen of heaven. Indeed, these miniatures seem almost interchangeable, with little specific detail that anchors illustration to text. Additionally, they sometimes present the Assumption by a scene which corresponds more to the Coronation of the Virgin. One could conjecture that the allusion to the Assumption in the poetic text triggers an automatic response from the artist.

The miniature accompanying Pour triompher dessus le ciel empire (P52) shows a heavenly scene within a circle of clouds above an earthly landscape. Mary, the central figure, kneels before God, a seated male figure on the right. Four standing male figures, the four electors of the poetic text, appear on the left. The miniature concentrates on the conclusion of the poem’s events, showing the finalized Empress of the world and ignores the narrative of her election. To be more exact, the composite representation outlined in the introduction,
which states the poem in capsule form, is the concern of the artist:

Chant royal fait et compose
Sur ung beau mor que ie vous dy
Que saincte eglisé a propose
Ista imperatrix mundi.

Reyne des cielz, sacrée en corps et ame (P51) shows a very similar scene of Mary, crowned in heaven. The spatial arrangement is quite similar to the previous poem, but numerous male figures look on. This miniature also seems motivated by the introduction, which gives the essential elements of the poetic text reduplicated in the illustration. While the poem is dedicated to the Assumption, the focus of the miniature is on the Coronation and the illustration of one idea by another closely associated with it, almost a visual metonymy.

The miniature illustrating Throsne sacre par dessus tous les anges (P45) contrasts with that of Sur tous les cielz en gloire pardurable (P44), in which the characters who participate in the debate concerning Mary are absent from the miniature. Instead, it gives only a partial representation, by emphasizing the sleeping poet in the landscape. The poet reclines in the left foreground and the cedars of textual origin are analogous to the bales of hay mentioned in the preceding poem, serving to anchor illustration to text.

The miniature diverges from the text as the poet in Triumphe et bruyt sur toute ordre angelique (P57) stands alert and contemplates the vision of the Assumption.
Although the poet presents his poem as a dream, which is, in fact, the recounting of the dialogue between Earth and Sky, the miniature gives a partial, selective representation of the poem as it focuses on the element of the Assumption. The miniature is related to the poem, but distinct. In the poem, the poet narrates the experience of his creative efforts and the dream; in the miniature, however, he is represented only as contemplating the vision of Mary in the heavens. The poet appears in the landscape, but nothing in the miniature conveys the content of the dream. The miniature represents the poet as witness to the vision. No specific pictorial elements or details have been transposed directly from text to illustration except the figure of the poet. The poet looks toward heaven and the image that he contemplates is a material rendering of the action of seeing, literally supporting the confusion evident in the text concerning the poet's vision. The miniature contains a frame within a frame emphasizing the illustrative aspect of the dream and Mary's role as heavenly queen. The external frame of the miniature delineates the space on the manuscript page and frames the image of the poet within the space of the miniature. The second, internal frame is composed of clouds and is slightly obscured at the top by the intrusion of the text into the miniature image. The internal frame, in turn, slightly obscures the highest elevation in the landscape. The frame within the frame of
the landscape sets the Virgin off and parallels the separation in the poetic text of description from narration.

III. Inspiration—Miniatures that Depart from the Text

At some point in reading Bibl. Nat. ms. fr. 379, one concludes that the artists at moments departed totally from the text to offer an illustration of an idea not fully drawn from the text of the poem. The final category includes those illustrations that represent something other than the poetic text, or with an external textual motivation. In these cases the artist, using free inspiration, has changed the statement of the text and called into question the notion of the illustration. As Kibédi-Varga states, "L'inspiration libre se trouve en effet à l'opposé de la traduction: L'artiste n'obéit pas à l'original, il se sert uniquement de l'autre medium pour créer quelque chose d'entièrement nouveau" ("L'interprétation," 18). One might even suggest that these few miniatures undermine the relationship of translation of the verbal to pictorial image.

Sans vice aucun toute belle concue (P1) quotes almost directly from the Song of Songs 5:8 "I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him that I am sick of love." The poet describes Mary, not as Queen of Heaven, but as the dark but comely maiden beloved of King Solomon, the young branch of Jesse, the most handsome of Zion. The text mentions the languishing
maiden. The miniature presents Mary within a closed garden, not as the Virgin in Majesty but as the innocent protected maiden holding the child, maiden without any vice, beautifully conceived. Although the poem copies and frequently quotes some passages with erotic implications from the Song of Songs, the artist has detached Mary from the sexual implications of the poem (through which she remains pure despite a chaste kiss). He carries the idea beyond the seeking and mating of lovers in the Song of Songs, so obviously the prototype of the poem, and shows instead the protective garden, not the garden of Solomon where love is consummated, but the garden of protection where Mary, already having the child, serenely turns away from the world standing behind her and the glories of Jerusalem beyond. The speaker of the poem is Mary who defends herself giving a litany of innocence. The Mary we see in the miniature is the mother who awaits her appropriate recognition. The picture literally changes the statement of the text from the love lyric of the Song of Songs to the maternal representation of the Madonna.

The illustrator of Pourpre excellent pour vestir le grand roy (P18), the poem of the good and bad weavers who work to make a royal purple robe for the king, has depicted a Christ figure who points toward the juxtaposed light and dark figures in an arbor setting. An angelic figure hovers as the confrontation takes place. The easily identified Edenic setting suggests as the artist's
particular statement a confrontational episode of the heavenly and satanic under the benevolence of an angel and the scrutinizing figure of the Christ who points accusingly at the dark figure. The weavers of the text have disappeared but their unflawed robe of purple, obviously the work of the light figure, is worn by the Christ. The light (good symbolically) centers the miniature; the dark (sin) stands, muscular and authoritative, afraid of showing his identity. The artist's parable is complicated by golden apples, a non-textual element, of presumed heavenly origin, perhaps dropped by the angel high above the scene who holds two others for bestowing in the future. God in Christ obviously approves the light and dark and may be making a reluctant farewell to all that Eden suggests and to the eternity of a dark cave awaiting. Mary is not here—the eternal dichotomy, of which she typifies one side only, is a level deeper than even the Mother of God could fully demonstrate. The burning vat, standing in the center of the triad of figures, may be a reference to the perfect coloring of the fabric or it may be the lesson of the proximity of hell at any given moment, even as it was in Eden. The artist has ignored what the poet celebrates—the elements of industry as transparent to eternal truths and, coincidentally, the depiction of the rising interest in manufacturing and commerce which other settings also reflect. The poem is in this way not only expanded and
explicated; it is moved from the specific to the universal.

The miniature illustrating D'ung filz tout beau la mere toute belle (P16) shows how the artist used the poem’s context of the devotional litany as a springboard for his subjective departure from the text by showing a related scene. The miniature depicts an annunciation scene, but in this case the angel appears to Joseph, and nothing in the Latin Ave Maria which introduces each stanza or the prayer-like litany of the text mentions this.

Kibédi-Varga includes the idea of subjectivity in his discussion on inspiration, which he concludes with the following observations:

la part de la subjectivité, du choix personnel et irrépétable, est si large dans les textes et images qui s’inspirent de l’autre medium—sans véritablement les traduire ou les interpréter—qu’il est strictement impossible de formuler des règles à ce sujet ("L’interprétation," 18),

and we must concur that there is little to be said in the way of rules governing these interpretations.

Regardless of the textual motivation of the illustrations, the iconography of the Virgin in the manuscript shows her importance in the redemption, an importance which grew to overshadow that of her Son. To be sure, this is in part achieved by iconographical clichés, those representations recognized independently of their textual counterparts: the embrace before the gate of
Jerusalem, the Annunciation, the Visitation, the maternal Virgin, Mary constantly juxtaposed with Eve, Eden. One is prompted to wonder whether these particular artists were drawing on an accepted set of representations with which they responded on the basis of the implications of the texts and the accepted frame of reference in the religious community which governed the puy. Often the illustrations are more emblematic of a minor point in the text but a major focus of the religious community.

Traditional iconography coexists in Bibl. Nat. ms. fr. 379 with the specific iconography which reflects the medieval tendency to understand the world in terms of symbol and allegory:

Medievals inhabited a world filled with references, reminders and overtones of Divinity, manifestations of God in things. Nature spoke to them heraldically: Lions or nut-trees were more than they seemed; griffins were just as real as lions because, like them, they were signs of a higher truth (Eco, 53).

Mary is represented in the miniatures as so many earthly objects, not immediately identifiable as instruments of salvation, but signifying more than their literal meaning. As Eco states in Art and Beauty in the Middle Ages, "fables and symbols were able to articulate qualities that theory could not. And again, they could make intelligible those doctrines which proved irksome in their abstract form" (54). To be sure, the theological concept of the Immaculate Conception presented some thorny problems which took centuries to refine and establish; and those
subtleties elaborated in the poems were not easily represented by the miniaturists. Use of symbols achieved what Eco calls "a kind of 'short circuit' of the mind which looked upon relations between things not as causal connections but as a web of meanings and ends" (54). He comments on the challenge that the symbol presented to the medieval mind, both from the point of view of creating and understanding it:

The formation of symbols was artistic. To decipher them was to experience them aesthetically. It was a type of aesthetic expression in which the Medievals took great pleasure in deciphering puzzles, in spotting the daring analogy, in feeling that they were involved in adventure and discovery (55).

Grabar mentions a split evident in the Middle Ages between what he calls "l'iconographie pratiquée par les artistes du grand art" and popular iconography (193).

Il y a eu des catégories d'œuvres d'art qui suivaient d'autres voies, s'adressant à un autre public et se chargeant de tâches que l'iconographie prédominante ignorait, volontairement ou pas... Ce serait le pendant, en iconographie, au langage vernaculaire qui vient se substituer à la langue savante, dans la littérature (193).

Grabar pinpoints the use of the term "popular": "la notion populaire peut être assimilée à l'idée de rusticité et être appliquée aux images maladroites et opposées" (193). One can draw a parallel between vernacular poems and popular iconography. The poems and miniatures in Bibl. Nat. ms. fr. 379 seem to fit Grabar's distinction by their naive simplicity of form. This is not offered as judgment, but merely as observation that the miniatures
differ in content, quality and tone from the sacred images of high art.

As a whole, the collection of chants royaux presents what could be considered an extended biography of Mary. Scenes of the festivals marking the stages in her life have been expanded to include her appearance as a character in many different situations, both Biblical and secular, representing a gloss on her traditional role. One sees an analogy with early Christian iconography, where the artist became interpreter of events depicting the life of Jesus:

Comme il a été dit les artistes chrétiens trouvèrent bien entendu difficile de se limiter au rôle d'illustrateurs désintéressés de la vie du Christ; et on a remarqué leurs fréquentes interventions dans le domaine de la signification religieuse des événements qu'ils dépeignaient...Ils prirent la forme de commentaires du texte (Grabar, 99).

In addition to the iconography of Mary, there is undoubtedly a significance which may be attached to the portrait. The poet, whether visionary, dreamer, or actor appears in eight miniatures; and the poet as author or writer is also represented. These portraits represent a small but select group of contestants in the puy. They also indicate the role of the manuscript as a commemorative work. "Chaque portrait en devient un souvenir silencieux; il est donc naturellement une œuvre commémorative (Grabar, 59). Bibl. Nat. ms. fr. 379, as a reflection of its patron, is like a portrait, an object
which bears witness to both the institution of the puy and those who participated.

Another iconographic element which emerges is that of the book. We see the book represented variously as the grammar book, the book of holy scripture, the legal book in which the secretary records the events taking place in the courtroom. Even the story of the fabrication of the book is recounted. The emergence of the book in the miniatures echoes contemporary events which ultimately supplanted the entire manuscript tradition.

There is no question that the collection of chants royaux in Bibl. Nat. ms. fr. 379 presents a dual text, one in which poem and illustration combine to form a message. It is safe to say that the textual motivation for the illustrations reflects an iconographical rewriting in tension with the poem. Some artists choose the refrain that recurs; some use a single line as the point of departure; some work independently of the literal text to capture the tone of the passage through an imagined or extrapolated moment. What this examination confirms is that artists, as well as poets, respond to the Muse in unpredictable ways and with varying success, but it is rewarding to observe the final unity in their multiple efforts.

These miniatures are products of the age of faith and festival. Not for a moment does the artist hesitate to depict virtue and vice in human situation. Neither can the
artist allow himself to question that the limits of virtue and vice are discoverable and distinct. As the festivals of that world celebrated the divine by giving it human form, the human mind that inhabited the festival atmosphere could see that divinity lay not far distant from the human celebration. In all things, sacred and profane, the contestants in the puy and subsequently their illustrators saw God and humanity locked in eternal relationship—now festive, now rejected, then redeemed or condemned, triumphant or failed. What the illustrators attempted, even more than the poets, was to depict the conditions of life in such a way as to instruct a populace seeking to understand the unfathomable.
CHAPTER 6: CONCLUSION

Finding a text about which much could be said is obviously not a rare experience. Finding a text about which far too much has already been said is even less rare. Finding and working with a text about which little has been said and concerning which one must galvanize thoughts without specific critical guidelines is a challenge and responsibility of the most demanding proportions. One might look on these poems and miniatures as if they were mirrors—showing their reflections of what we ourselves are as we examine them. If the historian looks, he finds everywhere the reflection of the culture in the text that brims with topical allusions and the miniatures which reveal the artists' details of the times and ways of an evolving world. If the pious look, they find devotional liturgy and recognizable iconography. The adventurer would find Mary as early day voyager to the world. Should the agriculturalist stare into the mirror, he could find production, harvesting and consuming of the fruit and grains of the fertile fields. If the craftsperson were to glance into this changing mirror, that one would also see a reflection of the world already known from the increasing expansion of what was possible. It is axiomatic that what one sees in a mirror is what one presents to ephemeral glazed glass. What seems
appropriate is to present multiple reflections on this
text as each facet points to a particularity there
deserving notice.

Bibl. Nat. ms. fr. 379 may have been considered by the
patron, Jacques LeLieur, as an extension of his own
persona. His work is highly represented in the
collection, as noted earlier, in nine of the chants
royaux, more than any other poet. But attribution is not
the issue here. The possession of such an object—rich in
binding and even richer in content, and moreover, being a
part creator of so significant attestation to learning and
wealth is not an ambition to be lightly held or easily
accomplished. Not all poets represented in this
collection are identified and that we know this one adds a
significance to his contributions.

The entrants to the puy would have approached such
effort as, originally, a pious exercise. The form being
rigidly prescribed and the content being unilaterally
limited to the Immaculate Conception in Rouen and to the
Assumption in Dieppe, the surprising resultant poems must
be considered as highly creative responses which reflect
the evolution from a devotional to a literary exercise.

Certain of the poems, to be sure, are pedestrian and
unexceptional. However, the predictable nature of some of
the work in no way diminishes the quality and
inventiveness of others in the collection. It might be
imagined on good evidence that the devotional nature of
the poems ultimately was abandoned in favor of the poetic
and figurative work which is apparent in others in the
manuscript. These poems at their best offer rewards to
the reader, rewards of unimaginable technique and creative
quality. Feeling free from traditional Biblical material,
the poets anchored their verses in accepted beliefs and
then invented scenes, contexts, actions, contemplations,
devotions, descriptions and behaviors for the Virgin
which, in point of fact, must be classified as creative
fictions. These works they decorated carefully with
figurative language, incremental repetition, apostrophes,
and metaphor—all of which extend to the text to the
surprise and amazement of the reader. Mary becomes now a
bell, there a vine, elsewhere a gold coin or a
transcendent voyager watching the human comedy.

As it is with the poem, it is also with the artists' miniatures. Frequently, the artist, as did some of the
poets, presented the predictable Virgin in Majesty. That
they did it well is reward enough. That others of their
colleagues did far better work, from our point of view, is
even more worthy of consideration. The artists following
the poets by some ten years took their technique from the
text. As the poet had elaborated the Biblical point of
departure to his own purpose, so the artist felt free to
take one line of the text to carry the burden of
illustration, often presenting as a result a new and different context.

A third consideration of Bibl. Nat. ms. fr. 379, perhaps the most suitable approach, is to respond to the texts and miniatures at the various levels of reading which their multiplicity supports. As it is with any art form of texture and dimension, so it is with any text of myriad possibilities. Without question, the original response to these poetic texts was oral and in the form of litany. Given the propensity of the ages to engage in festivals and the knowledge that these particular works were part and parcel of liturgical recitation in celebration of the Virgin, we would have to read these poems as devotional exercises. It is an acceptable reading. The repetitive nature of some of the poems is like the Psalms in praise of God on High. They employ traditional figures, repetition that focuses and highlights, appealing naiveté in supplication to the Virgin without fault to become an advocate for their vindication. As the involvement in a worship service demanded traditional responses at appointed points in the Mass, the poems offer repetitive formulaic lines to synthesize the devotional focus of the poems. Such a reading is possible and probably the first reading accorded to these works. Such superficiality is readily acknowledged to become unacceptable over time, a function
reflected in proportion to the distance that stands between us and the document; but it does offer a step into the document.

At some point of composition, one must assume that the poets made the transition from religious versifiers in the puy to poet-artists in a literary exercise. We know that 1486 marks the date of the emergence of the literary aspect of the contest. Their uses of figurative language carry the poems far beyond their circumscribed form and their prescribed context. They see Mary as the total noun who becomes, alternately, person, or place or thing. Her attributes are catalogued with precision and surprise. She is the vine, the butterfly, the grape, the militant protectress, the new world, the star, judge, the God of the burning bush, the message in the fire, the pilgrim in the desert, the judge in the courtroom. In other words, Mary becomes the controlling vehicle for the tenor as it is delivered by the poet. Having conceived the unusual comparison, the poet must carefully place this sometimes strained figure into a comprehensible text and develop it. Many of these poets succeed in touching tenderness and astonishing audacity as they depict Mary as one and all at the same moment.

The miniaturist is a reader of text who interposes a new reading in the face of the poetic text. Again, it was the choice of the artist to replicate, in so far as words
and visual context are compatible, the text of the poet. With the complexity of some of the texts and the predictability of others, we find a fluctuating text in the miniatures. Some artists were content to interpret the text in its entirety, which made for very complex miniatures. Time and narrativity were depicted at the same level. Thoughts, dreams and visions took on a realism for which the reader was unprepared by the text. There was not available to the artist the flexibility of the triptych or the corona of portraits around an altar. The limited surface, like the form of the poem, limited the possible statement which could be made. Within this designated framework, all had to be made to fit. As a result of the limitations, the traditional icons must depict themselves and point to meanings beyond themselves. At times the artist reinterprets the text to advantage, and occasionally he obscures the text. So the reader-painter joins with the poet-artist in the totality of the effort.

There are moments, many highly successful, in which the artist responds to the text and singles out a point of departure and by this means is able to write a different poem with paints and brushes. What makes the manuscript pleasing is the extreme diversity accomplished within the overall context of the puy.
What we are saying, then, is the ultimate tribute to the creativity and pleasing qualities of a literary work which occupies a special place of consideration when one approaches the cult of the Virgin. Not yet able to cast all of the old traditional figures and icons aside, not yet aware that they were moving in a new openness in text and complementary miniatures, these artists, poets and painters, showed a remarkable spirit of discovery and expansion of a text situated in the first-century world. That they moved it forward and back in time, that they chose one moment the heavenly scene and the next the magic mountain, that Mary changes form as the laws of unity required presents less of a problem to readers than it proposes a textual variety one might compare to another favorite art form of the Middle Ages. The tapestry of this text is rich, varied, uncomplicated concerning virtue and unswerving in devotional focus. Whether it decorates our memory or challenges our effort, such a text makes the world expand in a direction about which much was already acknowledged.
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in

The Department of French and Italian

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APPENDIX A: POETS AND MINIATURISTS

1. Pierre Avril, from Eu, was a frequent winner in Rouen between 1496-1504. In 1524 he won la couronne for La noble court rendant à tous justice (P9), for which the court of Rouen served as model. (Guiot, I, 71).

2. Pierre Crignon, from Dieppe, edited the works of Jean Parmentier. Crignon participated in contests in Rouen and Dieppe. In 1519 he won la couronne in Rouen for Pourpre excellent pour vestir le grand roy (P18); he won la couronne again in 1527 for La souveraine en beaute parfaicte (Guiot, I, 223-24). Crignon was a sailor who accompanied Jean Parmentier on a trip to Sumatra. Crignon’s works have recently been edited by John Nothnagle (Summa, 1990).

3. Nicole Dupuy, from Dieppe, won la couronne in Rouen in 1515 and 1519. He also won second place in 1519 for La belle grappe apportant nouveau moust (P22) (Guiot, I, 260).

4. Jean Duval, whose work exists only in Bibl. Nat. ms. fr. 379, wrote Pour triumpheur en gloire pardurable (P58). Guiot suggests that is was for the Assumption (Guiot, I, 266-67).

5. Jacques Le Pele, a Benedictine monk in the abbey of St. Wandrille, is the author of Nom substantif rendant suppost au verbe (P13) and Le beau Donnant d’elegance
parfaicte (P14) (Guiot, II, 47). Guiot recounts that Jean Donnest was a barrister in Rouen in 1566 and also a colleague of princes and poets. He became the subject of a chant royal, Le beau donnest d'elegance parfaict (Guiot, I, 245).

6. Nicole Lescarre, a Benedictine monk in the monastery of Saint-Ouen, was a frequent winner in Rouen. Considered one of the most accomplished puy participants, Lescarre won either first or second prize nearly every year between 1512 and 1524. In 1524 he won first place for Le sainct desert plain de manne angélique (P25). Other examples of his prizewinning poems in Bibl. Nat. ms. fr. 379 include La main de grace aux pecheurs estendue (P24) and Le chariot du fort geant celeste (P5) (Guiot, II, 48-50).

7. Charles de Lestre participated in the contest in Dieppe. He is represented in Bibl. Nat. ms. fr. 379 by one poem on the Assumption, Sur champ dasur fleur de lis couronne (P65) (Guiot, II, 50).

8. Jacques Le Lieur, lord of Bresmetot, a cartographer, won la palme in Rouen for Sans vice aucun toute belle concue (P1) in 1518. He won again for Dung povre ver triumphante vesture in 1522 (Guiot, II, 53-54).

9. Jean Lis, a priest from Dieppe, won first place for Pour vivre en paix en triumphe de gloire (P43) (Guiot, II, 6).
10. Hugues de Lozay was a contestant in Dieppe; he has two poems in Bibl. Nat. ms. fr. 379: Ou les thresor est mis avec le cueur (P64) and La france grappe ou le doulx raisin creust (P34) (Guiot, II, 66-69).

11. Nicolas Maillard, from Rouen, held a medical degree and also had an active practice in that city (Guiot, II, 73). He is the author of Le lis croissant en triumphe et victoire (P20).

12. Jean Marot, born in Mathieu, near Caen in 1463, presented poems in Rouen. In 1521, when Guillebert Le Febvre was prince, Marot won first place for l’Humanité jointe à la divinité (Guiot, II, 94).

13. Charles Morel participated in the contest in Dieppe (Guiot, II, 126). He is the author of Impassible plein de gloire assouvie (P63).

14. Nicolas Osmont, one of the earliest winners of the Palinod de Rouen, won first place in 1510, when LeLieur was prince. His prizewinning chant royal, Le formateur du hault ciel astrifère, is not included in Bibl. Nat. ms. fr. 379 (Guiot, II, 143).

15. Jean Parmentier, born in Dieppe in 1494, died in Sumatra in 1529. He was published both during and after his lifetime. He participated in contests in both Rouen and Dieppe, but he is also an important figure for the theater. His Moralité en l’honneur de l’Assomption de la vierge Marie was published in 1531. He won the lis in
Rouen for *Le bien damour et le moyen de grace* (P10) when Nicolas Pougnon was prince, and again the next year for *La forte nef toute plaine de grace*. In Dieppe he won *le chapeau* in 1520 for *Sur tous fors Dieu la plus hault exaltée* (P47). In 1527, he won *la couronne* for *Au parfaict port de soulas et de joie* (P46), when Robert le Bouc was prince (Guiot II, 151-54).

16. Raoul Parmentier, the brother of Jean, whom he accompanied on sea journeys, was buried at sea (Guiot, II, 154). Raoul Parmentier is the author of *Sur tous les cielz en gloire pardurable* (P44) and *Throsne sacré par dessus tous les anges* (P45).

17. Thomas Prevost, born in Rouen, studied in Poitiers and later settled in Saumur, was a winner in Rouen in 1522, when Nicolas de la Vieille was prince, and again in 1544, when LeLieur was prince (Guiot, II, 180-81).

18. François Sagon, a priest from Rouen, is the author of *Oultre la loy sur nature et par grace* (P61) (Guiot, II, 218).

19. Guillaume Thibault, one of the most famous poets from early sixteenth century Rouen, was a winner in the following years: 1518, 1519, 1520, 1522, 1523, 1524, 1530 (Guiot, II, 257-58).

20. Innocent Tourmente, a participant in Rouen between 1530 and 1545, wrote *Santé au corps et purité en l’ame* (P8) (Guiot, II, 271-72).
Scholars have speculated on the identity of the miniaturists who illustrated the *chants royaux* in Bibl. Nat. ms. fr. 379. The following is a summary of their hypotheses.

Guiot mentions that the miniature accompanying P9 *La noble court rendante a tous justice* was painted by the author, Pierre Avril: "On croit que cette miniature a été peinte par l'auteur du poème couronné" (I, 71). He does not speculate as to other artists involved in the manuscript.

Blum and Lauer note an Italian influence, especially in the miniature accompanying P1, *Sans vice aucun toute belle concue*, which they judge to be the best example: "Les peintures sont de qualités diverses: la première est de beaucoup supérieure aux autres. La Vierge à l'enfant finement gouachée, aux doux coloris, avec les Vertus groupées derrière elle, est directement inspirée des modèles italiens (89).

Emile Picot mentions two possible artists, Jean Bourdichon and Jean Perréal:

 Parmi les petites peintures, il en est un certain nombre de tout premier ordre, qu'on ne peut attribuer qu'à un grand artiste. A première vue on est frappé de la ressemblance qu'elles offrent avec les miniatures exécutées par Jean Bourdichon pour les Heures d'Anne de Bretagne; mais Bourdichon mourut en 1520 et le manuscrit est vraisemblablement de quelques années postérieur. On est tenté de croire que Le Lieur qui, nous l'avons vu, professait pour
Jean Perréal une admiration sans bornes lui aura confié la décoration du recueil" (74).
Blum and Lauer characterize Jean Perréal as an enigmatic artist about whose life we know only sketchy details: his birth in 1437, and death in 1530 (45). They reserve judgment on whether or not he actually painted the miniatures: "Mais on ne se prononce pas avec certitude sur les miniatures qui pourraient être de sa main. Les juges les plus autorisés ont été très réservés sur ce point" (45-46).

Paulin Paris conjectures that many artists participated in the composition of the manuscript. "Je les crois presque toutes de mains différentes. La première, la plus belle en même temps, semble l'ouvrage d'un excellent peintre; peut être d'un élève de Léonard de Vinci" (257).

Finally, Sylvie Béguin suggests another artist, Geoffroy Dumoustier, under whose direction a workshop of artists would have executed the miniatures (281).
APPENDIX B: CHANTS ROYAUX

The following transcription of the *chants royaux* included in Bibl. Nat. ms. fr. 379 should not be considered an edition of the text. It is included here for references purposes only. The author of this dissertation assumes full responsibility for the transcription of the text.

The titles of the *chants royaux* are as follows:

1. *Sans vice aucun toute belle concue* – Jacques LeLieur
2. *Pure en concept, outre loy de nature* – Jean Marot
3. *La fille Adam, pelerine de grace* – Jacques LeLieur
4. *Le chariot du fort geant celeste* – Nicole Lescarre
5. *D’ung povre ver triumphante vesture* – Jacques LeLieur
6. *Conception plus divine que humaine* – Jacques LeLieur
8. *Santé au corps et purité en l’ame* – Innocent Tourmente
9. *La noble cueur rendante a tous justice* – Pierre Avril
10. *Le bien d’amour et le moyen de grace* – Jean Parmentier
11. *Cloche sonnant le salut des humains* – Jacques LeLieur
12. *Fleur en plaisir et douleur en doulceur* – Thomas Le Prévost
14. *Le beau Donnait d’elegance parfaicte* – Saint Wandrille
15. *De tout peché exempte et preservée* – Jacques LeLieur
16. D'ung filz tout beau la mere toute belle - Nicole Osmont
17. Le firmament du soleil de justice - Nicole Lescarre
18. Pourpre excellent pour vestir le grand roy - Pierre Crignon
19. Sans lesion a passé par les picques - Auber de Carenten
20. Le lys croissant en triumphe et victoire - Nicolas Maillard
21. Le grand tresor de grace et de salut - anonymous
22. La belle gruppe apportant nouveau moust - Nicole Dupuy
23. Du bon pasteur le sacré tabernacle - Pierre Crignon
24. La main de grace aux pecheurs estendue - Nicole Lescarre
25. Le sainct desert, plein de manne angelique - Nicole Lescarre
26. Femme qui feist l'impossible possible - Guillaume Thibault
27. En corps humain purité angelique - Guillaume Thibault
28. Pour traicter paix salutaire aus humains - Pierre Avril
29. Sans estre assise en la chaire de peste - Nicole Lescarre
30. De la grand loy Marie est exemptée - Guillaume Thibault
31. **Il n'est amour que d'enfant et de mere** – Guillaume Thibault
32. **En vraye amour il n'est riens impossible** – Jacques LeLieur
33. **Le riche don d'amoureuse mercy** – Nicole Osmont
34. **La france grappe où le doulx raisin creust** – Hugues de Lozay
35. **La terre neufve, en tous biens fructueuse** – Jean Parmentier
36. **Du cler soleil le moyen mouvement** – anonymous
37. **Femme expulsant les tenebres du monde** – Guillaume Thibault
38. **Au grand proffit de tout le bien publique** – Pierre Crignon
39. **Le nouveau monde, a tousjours pur et monde** – Jean Parmentier
40. **Le salut d'or emprainct du coing de grace** – Nicole Dupuy
41. **La forte femme, au cler harnoys de grace** – Pierre Crignon
42. **Glace en chaleur et chaleur en la glace** – Jacques LeLieur
43. **Pour vivre en paix, en triumphe de gloire** – Jean Lis, prestre
44. **Sur tous les cielz en gloire pardurable** – Raoul Parmentier
45. **Throsne sacré par dessus tous les anges** - Raoul Parmentier

46. **Au parfaict port de salut et de joie** - Jean Parmentier

47. **Sur tous, fors Dieu, La plus hault exaltée** - Jean Parmentier

48. **Oultre les montz au royaume de gloire** - Nicole Dupuy

49. **Passa les montz en triumphe et en gloire** - Nicole Dupuy

50. **La forte armée en triumphe de gloire** - Nicole Dupuy

51. **Reyne des cielz, sacrée en corps et ame** - Nicole Dupuy

52. **Pour triumpher dessus les ciel empire** - Nicole Dupuy

53. **Le souverain des biens d’eternité** - Pierre Crignon

54. **En ame et corps par dessus les haultz cieulx** - Pierre Crignon

55. **Les dons de grace et les grandz biens de gloire** - Pierre Crignon

56. **L’isle où la terre est plus hault que les cieulx** - anonymous

57. **Triumphe et bruyt sur toute ordre angelique** - Pierre Crignon

58. **Pour triumpher en gloire pardurable** - Jean Duval

59. **Sur tous les cielz m’esleve en corps et ame** - Guillaume Terrien

60. **Palme en la main pour tiltre de victoire** - Guillaume Thibaud
61. Oultre la loy sur nature, et par grace – François Sagon

62. Amour, vertu, triumphe, honneur et gloire – Pierre Avril

63. Impassible, plein de gloire assouvie – Charles Morel

64. Où le thresor est mis avec le cuer – Hugues de Lozay

65. Sur champ d'asur fleur de lis couronnée – Charles de Lestre
Sans vice aucun toute belle conceue

Jacques Le Lieur

Chant royal lequel des cantiques
Plusieurs dictz damours articule
Prouvans par sentences mistiques
La Vierge en concept sans macule

Filles dhonneur qui faictes mansion
En la cite hierusalem tressaincte
Si de yesse vous voyez le cyon
Cest mon amy le plus beau de syon
Par qui ie suis dhonneur et vertus ceinte
Annuncez luy que languys pour lamer
Et que plusieurs sefforcent me blasmer
Qui sont enfans de Eve de douleur mere
Disans que suis comme eulx dadam yssue
Dont leur erreur conclusion infere
Que contre droict leglise me refere
Sans vice aucun toute belle conceue

Les mesdisans en ma conception
Ont dict que suis de noir par peche taicte
Cest mal parle car mon inception
Toute beaulte eust sans exception
Tant que ne fus onc de macule actaincte
Si brune sui debvez considerer
Que le soleil ma faict decolorer
Par sa chaleur Mais de luy la lumyere
Si largement fut sur moy espadne
Que en moy gardant virginite entiere
Mere ie suis oultre loy coustumyere
Sans vice aucun toute belle conceue

Mon doulx amy bien feist probation
Que de peche ie ne fuz oncques pointe
Quand des haultz cieulx feist inclination
Pour faire en moy la reclination
Du filz de dieu avec ma beaulte inincite
Ce fut alors quil se vint umbrager
En lieu secret de mon plaisant verger
En me disant Ma seur et dame chere
Tu as navre mon coeur pour tavoir veue
Dhumble maintien doulce face et maniere
Pour aux humains donner grace planiere
Sans vice aucun toute belle conceue

Cestuy parler plain de dilection
Souspirs regretz et amoureuse plaincte
Tyra mon coeur par telle affection
Vers mon amy beau en perfection
Que me tourner devers luy fuz astraincte
Lors doulcement me pria dung baisser
Pour noz amours bouche a bouche appaiser
Dessoubz le chef de moy sa chamberiere
Sa main senestre adonc fut estendue
Et de sa destre en quoy le ciel tempere
Il me embracha par ainsy ie prospere
Sans vice aucun toute belle conceue

Soubz ceste dextre est ma protection
Tant sceurement que denvyeux nay craicte
Si de la loy ilz font objection
Que toute femme a eu infection
Mon amy dict que la loy fut restraincte
Quant me voulut sa coulombe clamer
Seule parfaicte ou ne fut onc lamer
De vice aucun Plus doncques ne se ingere
De me blasmer Car dieu ma preesleue
La fleur du champ le lys sans vitupere
Avant les cieulx pour le filz par le pere
Sans vice aucun toute belle conceue

Filles ie suis de dieu tant famyliere
Que pour humains la paix est obtenue
Devers mon filz par la seule priere
De moy qui suis de grace tresoriere
Sans vice aucun toute belle conceue
2.

Pure en concept oultre loy de nature

Jehan Marot

Lors que au palais de la cite de basle
Lempereur tint court ouverte et planyere
Ung homme arme vint arriver en salle
Lespee au poing parlant en tel maniere
Le chevalier ie suis aux grises armes
Dict noble cuer qui contre tous gensdarmes
Veulx soustenir ma maistresse et ma dame
Tige dhonneur belle de corps et de ame
Car des listant de sa prime facture
Elle a este et telle la reclame
Pure en concept oultre loy de nature

Ung chevallier errant sans intervalle
De blanc et noir arme a la legiere
Se lieue sus et dune facon male
Va proferer cest chose mensongiere
Que ung corps produict par nature et ses germes
Nasquisse pur car sainct pol dict ces termes
Ceulx dadam nez ou tyssus de sa lame
Sentiront tous loriginel diffame
Or est ainsi quelle est par geniture
Fille dadam parquoie ne la clame
Pure en concept oultre loy de nature
Lautre respond O bouche desloyalle
Tu entendz myeulx que ne dys la matiere
Car ains que dieu par grace speciale
Eust fait le ciel il la preueist entiere
Estre cree afondemens si fermes
Que oncques peche ne les rendit enfermes
Regarde donc comme erreur te diffame
Lors son gant gecte en soustenat sa fame
Lerrant le prend disant que lescription
Ne la maintiend sans quelque tache ifame
Pure en concept oultre loy de nature

Lors lempereur soubz guyde imperialle
Le camp ordonne a leur grande priere
Puis deux coursiers dune puissance egale
Leur a transmys en ordre singuliere
Chun a donc aux belligueux vacarmes
Se veult monstrer prennent laces guysarmes
Mais noble coeur plus que hector ou priame
Fier au combat crye remply de blasme
Tu congnoistras que celle creature
Dont tu mesdis odore plus que basme
Pure en concept oultre loy de nature
Foudre ne part plus soudain ne devalle
Que lassaillant quand eust donne carriere
Si que du choc il iecte triste et palle
Le povre errant envers iambes arriere
Lequel portoit une pie en ses armes
Dargent et sable aux yeulx il eust les larmes
Quand noble cueur qui dor portoit une M
En champ dazur luy ravyst une lame
De son harnoys pour la desconfiture
Myeulx approuver a la belle quil ame
Pure en concept oultre loy de nature

Prince du puy plus que eschelle bigame
Il fut hue dont de douleur se pasme
Disant mon dieu ie congnois par droicture
Que ta mere est sans que peche lantame
Pure en concept oultre loy de nature
3.

La fille adam pelerine de grace

Jacques Le Lyeur

Lors que sommeil par les mebres sespart
Durant la nuict umbrageuse et obscure
Pour reposer mestoys tyre a part
De mes esprits regevant soing et cure
Alors le dieu qui vision procure
Va presenter devant ma fantasie
Une pucelle et grand dame de asie
A la beaulte de laquelle former
Myst grand effort nature et haulte et basse
Puis la nommoit pour myeulx men informer
La fille adam pelerine de grace

De purite son seigneur luy depart
Ung manteau blanc dexcellente ornature
Cotte portoit simple de part en part
Virginite pour robe sans fracture
Et sur son chief chapeau pour couverture
Contre la gresle et tempeste denuyye
En son escharpe eust manne et fruict de vie
Dont la vertu ne se peult estimer
Le fort bourdon de divine efficace
Tient contre ceulx qui veullent opprimer
La fille adam pelerine de grace
En mer monta et dasye sen part
Ou ung pyratte et ord villain pariure
Quand il cagneust quel faisoit son depart
Son brigandin mist sur mer et puis iure
Quil la suyvra et luy fera iniure
Et chassera tant quil ayt asseruie
    Par devant romme et gennes la suyvie
Iusque au destroict et puis par la grand mer
Iusque devant compostelle la chasse
Ou il cuyda par faulx artz diffamer
La fille adam pelerine de grace

La pelerine ayant dieu de sa part
Passa les ratz sainct mahe sans iacture
Ou dur peril les navigans depart
Souvent par mort et triste sepulture
Sa routte suyt et sa bonne advanture
Et vient a port descendre en normendie
Ou ung lepreux infect de maladie
Sefforca fort en ung mont lenfermer
Dinfectz lepreux et des malades place
Car il voulut pour lepreuse affermer
La fille adam pelerine de grace
Celuy disoit que homme lepreux impart
Lepre a tous ceulx de sa progeniture
Et que a ce mal hereditary ont part
Tous les suppostz de lhumaine nature
Le sieur qui tient du mont la prelature
Incontinent quil veist son armarie
Alla iuger la dame estre marie
Esproupe en feist Puis il vouloit termer
Tour Sollemnel pour vaincre la fallace
Des medisans et saine confermer
La fille adam pelerine de grace

Desir de veoir ce triumphe nendure
Que a mon dormyr plus longuemt ie dure
Et lors raison que estimoys endormye
Me va disant Se dieu sa chere amye
Nous envoya et feist tant renommer
Que a tous humains grace vers luy porchasse
Tu la peulx bien et descrire et nommer
La fille adam pelerine de grace
4.

Le chariot du fort géant céleste
Nicole Lescarre

Le fort géant portant l'ace bellique
Iadis des cieux vint comme feu brullat
Et comme foudre et tempeste celique
Myst sur les champs son chariot branslat
Et desploya son estandart volant
Pour demonstrier quen ceste humaine voye
Il veult quen gloire et triumphe on le voye
Donner assault au roy egiprien
Dict pharaon qui contempne et deteste
Par son orgueil et despit ancien
Le chariot du fort geant celeste

Le roy pervers qui mal nous communique
Myst le sien sus nostre loy molestant
Du quel sortist sa bende noire inique
Pour linvader de son dard infestant
Mais le geant magnanime et constant
Avec sa bende aux abysmes le noye
Dont nous enfans disrael avons ioye
Et ample bien divin et terrien
Voyant pour nous en vertu manifeste
Courir aux champs malgre tout arrien
Le chariot du fort geant celeste
La bende noire est folle erreur antique
Portant lenseigne en furieux semblant
Peche honteux y portoit dart et picque
Marchant apres de craincte et paour treblat
Puis vice humain de canons lair troublat
Pour assaillir ce chariot semploye
Mais ceste bende en la mer rouge ploye
Devat moyse et tout bon chrestien
Qui pour louenge et veritable texte
Dict telz souldartz navoir soubs leur lyen
Le chariot du fort geant celeste

Il fut mene en arroy magnificque
Dune licorne et dung fort elephant
Suyvant le pas et loudeur pacificque
De la panthere a tirer seschaussant
Victoire en palme en laurier triumphat
Avec trophée et pompe le convoye
Triomphe y porte ung estandart de soye
En luy rendant l'honneur cesarien
Et iosue suyt ce charroy honnest
Que tient david fidele hystorien
Le chariot du fort geant celeste
Le bon heyle en esprit prophetique
Au chariot plain de feu reluysant
Iadis ravy est figure antentique
De cestuy cy salut nous produysant
Phaeton le fol le sien mal conduysant
Monstre celuy de ce roy qui forvoye
Que le geant en tenebres renvoye
Pour demourer infernal cytoyen
Car il na peu en sentier deshonneste
Faire verser par sinistre moyen
Le chariot du fort geant celeste

Prince geant plus preux que hector de troye
Contre ennemys victoire nous octroye
Et donne au roy le regne octovien
Regne de paix affin quil manifeste
De la les montz comme ung vaspasien
Le chariot du fort geant celeste
Dung povre ver triumphante vesture

Jacques lelyeur

Ung papillon en plaisir et leesse
Voloit iadis sur maintz arbres to verdz
En ung verger ou flora la deesse
Ses beaulx tresors a chun temps ouvers
Le plaisir fut tost change au revers
Quand il choisist ung pomyer pour meger
Ou il trouva si veneneux menger
Quen ung moment fut perdu et deffaict
Mais de ce mal advint bonne advanture
Car en sortist par ung secret effect
Dung povre ver triumphante vesture

Ce dur menger le blanc papillon presse
Ainsy que fleurs font en rudes yvers
Par hault voller villite soubs sa presse
Le rue au bas semblable aux petis vers
Dire on ne peult en huiict ny en dix vers
De ce morseau le perilleux danger
Mais dieu voulant dueil en ioye changer
Et pour monstrer que par dict et par faict
Il peust former de la semence impure
Ung corps tout beau par sa puissace a faict
Dung povre ver triumphante vesture
Ce petit ver tous ses instrumens dresse
Par art subtilz aux humains yeulx couvers
A bien filler nature les adresse
Par haultz secrets au seul dieu descouvers
Dont pour ayder que honneurs soyet recouvers
Au papillon Et son meschef venger
Sa soye fille et ses filz scayt renger
Si proprement et par art tant parfaict
Que imperceptible est a tous sa tixture
Dieu prevoyant pour luy qui tout parfaict
Dung povre ver triumphante vesture

Une pucelle au monde et cieulx princesse
Beaulx vestemens en donna sans envers
Au souverain par lesquelz a prins cesse
Du papillon le mal long et divers
Malvueillant nest tant soit faulx ou pervers
Qui en la soye ayct sceu tache iuger
Oncques besoing ne fust de la purger
Combien que fust traitce de corps infect
Dont sesbahit en ceste oeuvre nature
Voyant yssir beaulte dung contrefaict
Dung povre ver triumphante vesture
Icelle soye ordonne a noblesse
Bien regardee en droict et en travers
Est toute belle   Et de loy qui nous blesse
Tenue exempte et dung commun travers
Que ont de chacun impositeurs advers
Car le grand roy voulant nous soulager
Lors que envoya son saige messager
Affin que fut lappointement refaict
De luy avec humaine creature
Print pour habit ou neust riens imparfaict
Dung povre ver triumphante vesture

Dieu nous monstrent ses secretz en pourtraict
Dadam forma marie sans laidure
Ainsy quon voyt que chacun iour extraict
Dung povre ver triumphante vesture
Conception plus divine que humaine

Jacques le Lyeur

Dieu qui voulut prendre humaine nature
Avoit donne en son eternite
Degre dhonneur sur toute creature
En purite en grace et dignite
Au sang esleu pour sa divinite
Decentement incarner a marie
Qui fist porter de beaulte larmarie
De sainctete et benediction
Tant icy bas que au celeste demaine
Monstrant quelle eust par preelection
Conception plus divine que humaine

Divine fut quand a la geniture
Ou ung seul dieu vivant en trinite
Conceupt et veist toute chose future
Comme present et par benignite
Luy feist honneur deu en maternite
Sur tous cilee comme a sa chere amye
Que sur tous sainctz en ame et corps premie
Selon leffect de sa perfection
Qui preesleut sur toute souveraine
Luy conferant par noble affection
Conception plus divine que humaine
Humaine fut ainsy que de droicture
Nature ordonne a toute humainte
Fors que es parens dancienne stature
Dieu confera contre sterilite
En tout honneur saincte fertilite
Et leur donna volunte si munye
De son amour que a luy seul fut unye
Par quoy appert que sans infection
Leur oeuvre fut de sorte si haultaine
Que la vierge eust soubz sa protection
Conception plus divine que humaine

Divine fut puis que la forfaicture
De Eve et daman ny causa vilite
Et quelle a eu selon saincte escripture
Grace par qui elle a debilite
Le fier serpent plain de subtilite
Lequel deceupt Eve par son envye
Car en plaisir et en ioye assouvy
Elle enfanta sans malediction
De peine avoir Parquoy raison certaine
Dict quelle obtint par don dexemption
Conception plus divine que humaine
Humaine fut sans sentir la poincture
Du mors causant a tous mortalite
Quand ioachin eust de grace ouverture
Pour moderer toute fragilite
Et amie obtint parfaicte humilite
Riglee a dieu qui sur tous seigneurie
Parquoy la vierge en sa beaulte florie
Prenant le don de preservation
De tout peche a este tousjours saine
En obtenant par conservation
Conception plus divine que humaine

Conceue el fut par humaine action
Et par divine en faisant paction
Entre homme et dieu ayant mortelle hayne
En obtenant sans imperfection
Conception plus divine que humaine
Le noble cueur commencement de vie
Jacques le lyeur

Soubz un pommyer au iardin tousiours verd
Prenoit repoz le noble gerre humain
Qui seulement de feuilles fut couvert
Tenant du fruict du pommyer en sa main

Ung scorpion y faisoit son repaire
Lequel affin que son venin appaire
Porte en la queue aguillon dangereux
Donc luy enfle dorgueil et tout yreux
Le gerre humain pomgnist par grand euye
En pretendant de rendre langoureux
Le noble cueur commencement de vie

Le gerre humain en teste descouvert
Au chef sentist de la poison tout plain
Qui sespandist par tout le corps ouvert
Causant tout mal et la mort en son sein

Ce venin froid feist la challeur retraire
De tout le corps et les espritz substraire
Puis tout son sang impur et vicieux
Tant quen ce corps par avant specieux
Toute beaulte fut des membres rauye
Seul fut exempt du mal pernicieux
Le noble cueur commencement de vie
Entre le mal qui le gerre humain perd
Tousjours ce cuer fut gay entier et sain
Celuy qui seul viande aux anges sert
La substente de langelique pain
Resiouy fut du vin tant salutaire
Et excedant le vin elementaire
Quen sa capsule onc neust riens veneneux
En ses espritz tant cler et lumineux
Que de sante iamais il ne desuye
Ainsi fut fait franc du mal ruyneux
Le noble cuer commencement de vie

Noble est ce cuer en amour tresexpert
Et sans reprouche Oncques ne fut villain
Noble en vertus premier prompt et appert
Qui ne fut onc lasche failly ne vain

De tout honneur est parfait exemplaire
Et si a sceu au dieu damour tant plaire
Que pour lamer a incline ses cieulx
Et descendu en noz terrestres lieux
Ou a ce cuer du laz damours se lye
Sans eslonger du regard de ses yeulx
Le noble cuer commencement de vie
Il est de vie ainsy comme il appert
Par texte sainct commencement certain
Vie en provient comme a tous est apert
Au gerre humain par le povoir haultain
Lesprit vital aux membres necessaire
Et la chaleur chassant froid adveraire
Qui font yssans de ce cueur vigoureux
Ont restaure gerre humain douloureux
En sa sante de luy long temps banye
Dieu preservant de venin rigoureux
Le noble cueur commencement de vie

Prince marie est le cueur glorieux
Franc du peche dadam trop curieux
Donc ses enfans tous a la mort conuye
Cueur qui nous rend le ciel solacieux
Le noble cueur commencement de vie
8.
Sante au corps et purite en lame

tourmente

Le plasmateur qui aux siecles assigne
Les mouvemes pour vivans contenir
En estat deu par un hault oeuvre insigne
A voulu faire a ces bas lieux tenir
Une parfaicte et beaulte maintenir
En son pur corps faict dhumaine tixture
Qui onc ne fut subiect a forfaicture
Ny par peche de noz parentz infect
Car ce facteur a voulu que la dame
Eust en concept par un divin effect
Sante au corps et purite en lame

Lors que a son corps de vie print racine
Ce bon facteur ne voulust sabstenir
Dinfonder frace ou vertu senrachine
Pour par dessus maladie obtenir
Sante parfaicte et excess detenir
Soubz son povoir sans sentir la poincture
Dhorrible mort Car en sa geniture
Ne fut par tache ou vice contrefaict
Offense neust doriginelle flame
Ainsy receust par celuy qui tout faict
Sante au corps et purite en lame
Ung heretique en lart de medecine
Voulut alors ce propos soubstenir
Que par scavoir qui lhomme medecine
On ne pourroit ung corps entretenir
Qui fut tout sain sans en fin retenir
Corruption dhumaine pourtraicture
Et quil nest pas au hault dieu de nature
Femme creer dung corps si tresparfaict
Tyssu et faict dessoubz humaine lame
Et quelle garde en son vertueux faict
Sante au corps et purite en lame

Theologie adonc ses erreurs signe
Et ce vanteur faict en droict convenir
Pour luy montrer par vray apparent signe
Que au droict divin il veult contrevenir
Veu quen ce corps le fils dieu doibt venir
Qui a donne soubz humaine facture
Integrite par divine ornature
Et quen luy grace a par vertu tant faict
Que de ame et corps fut lunyon sas blasme
Qui luy donna sur tout humain forfait
Sante au corps et purite en lame
Foy catholique allors print sa bucine
Et publia quon tienne a ladvenir
Que ce facteur est luy seul qui consigne
Grace vertu vie estre et parvenir
Et quil ne fault permettre revenir
Telles erreurs veu que la plasmature
De ceste dame est celeste armature
Sens naturel y demeure imparfaict
Dansy la veoir en pur corps sans diffame
Avoir sur loy qui les humains forfaict
Sante au corps et purite en lame

Prince qui prend la divine escripture
Hors sens nouveau qui le vieil contrefaict
Voyt que david delle avoit faict lecture
Par sapience en la vierge future
En son concept dieu a monstre quil ame
Quand luy donna quelle a peche deffaict
Pour obtenir sur tout vice ou meffaict
Sante en corps et purite en lame
La noble court rendante à tous iustice
avril

Chant royal descript troys cours
Dont les deux ont perdu leurs cours
Par erreur trop vituperable
Mais la tierce court honorable
A mys tout erreur en decours

Le souverain en sa grand court premiere
Voulut creer conseulx et presidens
Qui par erreur perdirent la lumyere
De verite Eulx monstrans imprudens
Puis eriga une aultre court seconde
Dont les suppotz de elegante facunde
Furent aussi par erreur mys hors
Adonc restoit pour tresor des tresors
La tierce court souveraine en police
Quon nommeroit pour fin de tout ressors
La noble court rendante a tous iustice

De ceste court grace est grand chacelieere
Vertus ont lieu de presidens prudens
Verite est premiere conseilliere
Et purite huyssiere la dedens
La greffiere est virginite fecunde
Et la concierge humilite profunde
Pitie procure a vuyder les discordz
Comme advocat amour ayde aux accordz
De geolier vacque le seul office
Ainsy on voit par officiers concordz
La noble court rendante a tous iustice

La court seconde a pitie familiere
A appelle devant les residens
En ceste court Ou grace singuliere
Luy scelle arrest vuydant tous incidens
Et principal par ce que pitie fonde
Pour gerre humain affin quelle confonde
Ses ennemys adherens et consors
En declarant leurs cautelles et sortz
Avoir a tort persuade son vice
Et que a bon droict prenoit pour les cofortz
La noble court rendante a tous iustice

Les forbanys de la grand et planyere
Premiere court par effectz dependens
Dantique erreur nont plante leur banyere
En ceste court ou par faitcz euidens
Garde lentree innocence tresmunde
Qui fait la court deffendre tout le monde
Par officiers saiges puissans et fortz
En regectant les assaultz et effortz
Des malvveillans cuidans par leur malice
Deshonnourer entre chasteaulx et fortz
La noble court rendante a tous iustice

En ceste court tousiours saine et entiere
Le souverain par haultz faictz providens
A tenu siege et mys hault en frontiere
Son escusson contre tous accidens
Causez derreur Car il veult quelle abonde
En paix sans fin et que grace y redonde
Rendante unys comme membres dung corps
Les officiers en faisant leurs recordz
Et les conferme Affin que le iuste ysse
Hors de proces quant faict sonner ses cors
La noble court rendante a tous iustice

Prince du puy leffect du mortel mors
Dont les enfans de adam ont este mordz
Na peu avoir de marie notice
Que ie descriptz pour donner vie aux mors
La noble court rendante a tous iustice
10.

Le bien damour et le moyen de grace

Jehan le Parmentier

Le plus parfaict des vrays amans parfaictz
Ayma iadis une excellente dame
Mais el faillyt tant par dictz que par faictz
Vers son amy sans avoir craincte dame
Dont il voulut qu'il fut de corps et dame
De luy bannye et mise au val de plainctz
Et aux desertz de mysere tous plains
Plaine dennuy et de grief desconfort
Cherchant partout le chemin et la trace
Pour recouvrer a son ayde et confort
Le bien damour et le moyen de grace

Las disoit elle en plourant ses forfaictz
Mon cher amy bien affiert quon me blasme
Et que ie porte ung pesant et fort faiz
Daigre douleur conficte en honte et blasme
Mais cueur contract ma donne de son basme
Et la liqueur des herbes de ses plains
Dont sil vous plaist voyant q aisi me plaidz
Dame pitie mettra tout son effort
Den arrouser vre divine face
Affin que iaye en secours bon et fort
Le bien damour et le moyen de grace
Adonc lamant en vertu des effectz
De vraye amour qui tout franc cuer eflame
Luy pardonna les maulx par elle faitz
Et pour montrer son amoureuse flame
Il luy donna avec bon bruyt et flame
Ung chappelet faict de ses propres mais
En luy disant mamye a tous le moins
Prends ce chappeau en vray signe d'accord
Car tu auras ce que ton cuer pourchasse
C'est assavoir contre guerre et discord
Le bien damour et le moyen de grace

Du chappelet ung pnt ie te fais
Fulsy de fleurs qui neurent onc diffame
Car le serpent dont les champs sont infectz
Qui la verdure en ce monde diffame
Par son odeur en est rendu infame
Et les dragons felons et inhumains
Qui ont actainct de leur venin humains
En sont desruictz et tout leur pouoir mort
Et tu auras et toy et ton extrace
Sans estre plus dessoubz lumbre de mort
Le bien damour et le moyen de grace
Au verdz iardins tous beaulx non imparfaictz
Dont purite la dame se reclame
Iay prins les fleurs dequoy ie le parfaictz
A celle fin que tresdigne on le clame
Et que chacun le dye et le proclame
Le sceur espoir des amans incertains
Qui les rendra asseurez et certains
De vivre en paix sans dangereux rapport
Soubz le conduit de divine efficace
Pour myeulx avoir et obtenir a port
Le bien damour et le moyen de grace

Prince du puy ceste amand que ie faingz
Cest nostre dieu leternel sainct des sainctz
La bonne dame ou maint dueil eust ressort
Moralement figure humaine race
Et le chappeau dont tout bien nous ressort
Cest lhumble vierge ou peche na prins sort
Le bien damour et le moyen de grace
11.
Cloche sonnant le salut des humains

Jacques le Lyeur

Le faulx serpent par sa malivolence
Priva des cieulx iadis humanite
Mais dieu voulut par sa benivolence
La revocquer au lieu de amenite
Et collocquer en haulte dignite
Lors ordonna par sa puissance ardue
Une cloche par art estre fondue
Quon nommeroit marie de syon
Pour convocquer humaine nation
Au lieu de paix tant aux soirs come aux mais
Cest la vierge dicte en conception
Cloche sonnant le salut des humains

Le metal fut extraict de la semence
Du pere adam sans immundicite
Et ioachin par divine clemence
Pour fondeur fut a ceste oeuvre incite
En nazreth la tressaincte cite
Pour moulle estoit aime sur toute esleue
En laquelle la cloche de vallue
Formee fut sans imperfection
Car selle euste en aucune infection
Du vil peche de adam et ses germains
Pas neust este dicte en perfection
Cloche sonnant le salut des humains

Ung grand ouvrier par bonne providence
Feist le battant en sa congruite
Et puis la mist ou el faict residence
En une tour dicte virginité
Combien quelle ayct nom de maternité
Par les vertus elle estoit soustenué
Et par le boys de grace bien tenue
En son armoy pour decoration
Porte lescu de preservation
Que deux anges portoient entre leurs mais
Et estoit la sans vacillation
Cloche sonnant le salut des humains

Le sainct esprit par divine science
En assembla lhomme avec deite
Si haultement sonnant sans violence
Quil evoca hors de captivite
Le pere adam et sa posterite
Et qui plus est luy fut grace rendue
Que avoir iadis par son crime perdue
Par le son doulx plain de devotion
Sont appellez pour leur salvation
Grecz et hebreux arabes et rommains
Qui la clament pour leur protection
Cloche sonnant le salut des humains

Le feu fut fait du hault boys d'excellece
De la forest de ardante charite
Charbon de terre emply de fetulence
Ny a eu lieu Car son impurite
Pas ne convient a la divinite
Dont la vierge mere de dieu preueue
Par amie fut en purite conceue
Et luy donna dieu benediction
Pour abolyr la malediction
Que eue commyst par forfaictz inhumais
La declarant par preelection
Cloche sonnant le salut des humains

Dessus estoit pour superscription
Lan du monde pour approbation
Cinq mil et cent iiii xxx six moins
Faicte ie fuz pour la redemption
Cloche sonnant le salut des humains
12.

Pleur en plaisir et douleur en doulceur

Thomas le Prevost

Chant royal dune voix estrange
Causant en lair toute douleur
Dontvoix qui sensuyt le son change
En rendant pour douleur doulceur
Que ie describz soubz la couleur
De rhetorique cy narree
Voix chassant tristesse et malheur
Aux champs de pleurs reverberée
Eve est la voix qui lhomme griefue
Marie est voix qui le relieue

Car rude voix feminine et soubdaine
Adam trouble en ses terrestres plais
En triste dueil changea ioye mondaine
Tant que ses filz de langueur furent plains
Mais dieu myst fin aux lamentables plaictz
Quand pour la voix dolent et excessive
Feist resoner la voix repercussive
Au val profond de desolation
Parquoy adam de son salut bien sceur
Veist convertir en consolation
Pleur en plaisir et douleur en doulceur
Ainsy deux voix en ce mortel demaine
Ont resone lune en sons si humains
Quen bon espoir toute nature humaine
Mect en oubly les maulx quelle a eu maintz
Lautre qui rend adam et ses germains
Comblez denny nest en riens destructive
De cest voix combien que productive
Soit de dur son de malediction
Causant tristesse en infiny malheur
Ainsy on voit par contradiction
Fleur en plaisir et douleur en doulceur

Lestrange son de la voix incertaine
Chassoit humains banys des montz haultais
Mais lautre voix dincertaine certaine
Les feist certains de tout plaisir actains
Car en tos lieux tant prochains que loingtais
Hault resonnoit si entiere et si vive
Que sur la voix de pleur incitative
Avoit puissance et domination
Pour abolyr le son plain de rigueur
Et annuncer a toute nation
Fleur en plaisir et douleur en doulceur

La voix premiere inutile et tant vaine
Mal entonnee en ses accordz contrainctz
Sonnoit douleur lautre par doulce veine
Sonnoit doulceur dont tous maulx sont restraictz
Or ont este ces divers tons emprainctz
Au coeur profond ne nature passive
Aigre douleur Puys par voix reflexive
Aigre douleur qui par prevention
A precede La voix triste et clameur
Ce fust pour nous bonne conversion
Pleur en plaisir et douleur en doulceur

Eve est la voix et trompette de hayne
Dentre homme et dieu parquoy somes pchais
Damere mort Marie est la voix saine
Annuncant paix par 1re portans seingz
De pleine grace en quoy somes faiz sains
Eve est la voix lamentable et plainctive
Marie est voix humble et recreative
Eve en la voix recoit deception
Marie en voix par responde doulce eur
Le tout change par sa conception
Pleur en plaisir et douleur en doulceur

Prince du puy si vostre nef arrive
Des grandz perilz ne suyvez par la rive
Fermez louye et vostre intencion
Nayant aux voix de syrenes le cuer
Si trouverez converty en liqueur
Mer sans amer par navigation
Pleur en plaisir et douleur en doulceur
13.

Nom substantif rendant suppost au verbe

Damp Jacques le Pele

Oleum effulum nomen tuu canticoru

Roy Salomon prince de sapience
Maistre et docteur real et positif
Vien nous monstrer par ta haulte science
Les accidentz dung beau nom substantif
Nom compose du pere imperatif
Dieu tout puissant devant mer et prarie
Selon sainct luc cest le nom de marie
Qui aux enfers causa confusion
Quand en luy vint par plaine infusion
Le sainct esprit comme rousee en lherbe
Affin que adam eust pour provision
Nom substantif rendant suppost au verbe

Le nom tressainct et plain de redolence
Propre aux humains doulx et appelatif
Est de si haulte et profonde excellence
En qualite et don superlatif
Quen son degre neust onc comparatif
Combien quil soit de substance finie
Car du doulx verbe en essence infinie
Fut gouverne sans la coniunction
Du premier ve que par presumption
Iadiz eust Eve arrogante et superbe
Pour qui dieu feist soubz sa protection
Nom substantif rendant suppost au verbe

Par la puissance et par la force imense
Du divin verbe en ce monde passif
Son noble gerre et royalle semence
Na pas larticle a macule inflectif
Car le peche a tout vice allectif
Et causant mort qui vivans mortifie
Na peu ce nom qui les mors vivifie
Reduyre au nombre ou linteriection
De douleur soit ne a la subiection
Des aultres noms pourtant que maint adverbe
La demonstre par preposition
Nom substantif rendant suppost au verbe

En purite et en saincte innocence
Est figure ce nom admiratif
Ainsi quon lyt par divine sentence
Et par pronom de grace affirmatif
Il est aussi sans terme corruptif
Dhumble figure en beaulte assouvie
Que luy donna le hault verbe de vie
Faict corps humain par incarnation
Pour mectre es cieulx humaine nation
Donc par hystoire et par certain proverbe
Le preuve entier et sans corruption
Nom substantif rendant suppost au verbe

Pour exalter et mettre en reverence
Ce nom bening doulx et consolatif
Ung dieu en troys sans quelque difference
En fut premier et vray nominatif
Et ioachin en est le genitif
Puis pour datif a grace non partie
Laccusatif plain denvye espartie
Nest ablatif de sa perfection
Car on le dict sans imperfection
A orleans a pave et viterbe
Par vocatif de bonne affection
Nom substantif rendant suppost au verbe

Verbe divine chef de philosophie
Verbe anormal veritable sophie
Qui fut pour nous en dure affliction
Batu lye comme forment en gerbe
Monstre aux pecheurs pour retribution
Nom substantif rendant suppost au verbe
14.

Le beau donnait de l'élégance parfaite

Sainte Vuandrelle

Mettez tous la main au bonnet
Et vous orrez de cotentin
Pour apprendre à parler latin
Present lyre ung nouveau donnait

Je suis donnait bien guerdonne
Le plus beau qui fut jamais fait
Apres le maistre qui ma fait
Cest dieu qui ma ce don donne

Le principal                      Deus pater
Grammaire                        Status innocentie
Erreur                           Peccatum originale
Le verbe                         Christus
Le donnait                       Beata virgo
Le nom                           Maria
Elegance parfaicte                Pulchritudo cocept
Les escoliers                    Genus humanum
Lantecedent ou preposition       Gra puennes
Le relatif                       Bona fama
Le principal de grammaire et le maistre
Voyant icelle estre en destruction
Feist ung donnait excellent pour remettre
Ses escoliers a vraye instruction
Eu quel il myst pour sa construction
Toutes les pars propres a cest affaire
Pour myeulx apprendre a parler et bien faire
Tant lexornant par son imperatif
Quil ne receut iamais comparatif
Car il ny eust oncques chose imparfaicte
Dont fut nomine par digne vocatif
Le beau donnait delegance parfaicte

Le nom fut mys pour suppost en la lettre
Pour commencer ici proposition
Le verbe apres pour appost voulut estre
Pour luy donner sa declaration
Le participe eust augmentation
De tous les deux selon son ordinaire
Ladverbe y fut qui comme debonnaire
Le conferma par son affirmatif
Le pronom fut faict tout a loptatif
Tant que oraison ne fut oncques myeulx fete
Car on voyoit des son inchoatif
Le beau donnait delegance parfaicte
Le principal au parauat feist mettre
En ce donnait sa preposition
Et comme saige onc ne voulut permettre
Ung mot barbare en linteriection
Car au devant de la coniunction
De la matiere a sa forme exemplaire
Lantecedent luy faisoit tout complaire
Lequel avoit ung si bon relatif
Et avec luy ung tel appellatif
Que par iceulx grammaire fut refaicte
Si bien quon tint comme superlatif
Le beau donnait delegance parfaicte

Son imprimeur ne pouoit sentremettre
La faire mettre en bonne impression
Mais le bon maistre y feist bien tost trasmettre
Ung messaiger devers sa mansion
Que ladvertist que sans oppression
Limprimeroit malgre tout adversaire
Car ce bon maistre avoit mys commissaire
Qui du donnait seroit preservatif
Et luy bailla si bon conservatif
Quil fut garde dimpression infecte
Combien que fut daucun dirivatif
Le beau donnait delegance parfaicte
Plusieurs grandz clercz ont peu voir et cognoist
Ce beau donnait par revelation
Dont david feist lors estant en son estre
De sa beaultrue lintitulation
Et salomon vraye relation
Mesme abacuth le loyal secretaire
Tous desirans du donnait salutaire
Participer le pronom possessif
Disoient plus fort que son verbe passif
Souffriroit tant que mort seroit deffaicte
Et si seroit de vie responsif
Le beau donnait delegance parfaicte

Prince du puy pour bref recolectif
Adam croyant trop a son adiectif
Nous a seme ung erreur primitif
Dont la grammaire anticque fut forfaicte
Mais par ung verbe et ung nom substatif
Chacun present retourne a son actif
Car nous avons pour vray demonstratif
Le beau donnait delegance parfaicte
De tout peche exempte et preservee

M. Jacques Lelyeur

Chant royal de devotion
Des cinq festes de nostre dame
Laprouvant en conception
Pure et necte de corps et dame

Ave cuius conceptio
Salut te rendz vierge sans vilite
Vierge tressaincte en ta conception
Quand dieu te feist pour nostre utilite
Seulle en concept ayant perfection
Angelz en ont grande admiration
Et sesbahit nature elementaire
Ciel terre aer mer en ce iour salutaire
Monstrent avoir nouvelle esioyssance
Humanite espoire estre eslevee
Quand el te voit par divine puissance
De tout peche exempte et preservee

Salut te rendz en ta nativite
Qui par tresclere irradiation
Nunca le iour de la solemnite
Pour celebrating nostre redemption
Et te prouver sans quelque infection
Car tout ainsy que la clarte solaire
Est annuncee en lombre orbiculaire
Par lucifer sans qui prenne nuysance
Dobscurite tu as este trouvee
En ton concept sans aucune doubtance
De tout peche exempte et preservee

Ave pia humilitas
Salut te rendz o fleur dhumilite
Pour la ioyese annunciation
Qui te donna tant de fecondite
Quen ton sainct corps sans virile action
Dieu immortel prist incarnation
Par toy voulant por adam satisfaire
Ce que iamais il neust pas voulu faire
Si en concept et aussi en naissance
Neussen est toute belle prouvee
Et en avant de vertuz abondance
De tout peche exempte et preservee

Ave vera virginitas
Salut te rendz mere en virginite
Qui procuras nostre purgation
Quand tu submys ta saincte dignite
A la legale et saincte sanction
Que len disoit purification
Cela tu feiz vierge pour nostre affaire
Et non pour toy qui nen euz oncq affaire
Car tu estoys pour divine substance
Ioindre avec toy vierge et mere observee
Et par decret de celeste ordonnance
De tout peche exempte et preservée

Ave preclara omnibus
Salut te rendz royne dauctorite
Plus excellente en ta formation
Et plus ayant de saincte purite
Que anges nont eu en leur creation
Bien est prouve par ton assumption
Quand dieu voulut sur les anges te attraire
Par ce ne peult iamais sathan retraire

   Humanite de gloire et alleeance
Que tu luy as avec dieu renouee
Lors que tu fuz pour humaine esperance
De tout peche exempte et preservée

Vierge sans sy de vertuz exemplaire
Ie te supply que te puisse complaire
Tant que sathan ne me face grevance
Et quand cy bas iauray vie achevee
Es cieulx te voye ainsy que iay fiance
De tout peche exempte et preservée
16.
Dung filz tout beau la mere toute belle
Nicole Osmont

Chant royal de devotion
Qui la vierge royné celique
Prouve belle en conception
Par le beau salut angelique

_Ave Maria_
_Ie te salue en toute reverence_
Begin the paragraph.
_Dame regnant pres de la trinite_
Begin the paragraph.
_Ainsy que feist soubz humaine apparence_
Begin the paragraph.
_Lange orateur de la divinite_
Begin the paragraph.
_Quand il changea Eva nom vicieux_
Begin the paragraph.
_En ce salut Ave tant gracieux_
Begin the paragraph.
_Pour te monstrer sans mal de coulpe amere_
Begin the paragraph.
_Que nous transmyst Eve de douleur mere_
Begin the paragraph.
_Donc iustement contre tout faulx libelle_
Begin the paragraph.
_En ce sainct iour leglise te refere_
Begin the paragraph.
_Dung filz tout beau la mere toute belle_
Begin the paragraph.

_Gratia plena_
Begin the paragraph.
_Plaine de grace et en telle affluence_
Begin the paragraph.
_Fus en concept doue de purite_
Begin the paragraph.
_Que de toy prend grace par refluence_
Begin the paragraph.
_Le pere adam et sa posterite_
Si quelque temps Sathan sedicieux
Eust mys en toy peche pernicieux
Tu nauroys pas de dieu grace planiere
Ne de vertu porteroys la banyere
Qui le peche originel debelle
Contre lequel tu fuz mise en frontiere
Dung filz tout beau la mere toute belle

Dominus tecum
Le hault seigneur pere de omnipotece
Est avec toy vierge en maternite
Le hault seigneur et vraye sapience
Est avec toy par consanguinite
Le hault seigneur de toy tresamoureux
Fut avec toy en ton concept eureux
En te donnant clarte par sa lumyere
Qui te rendit sans seconde ou premiere
Aussy tu fuz sa pure columbelle
Quand il te feist par oeuvre singuliere
Dung filz tout beau la mere toute belle

Benedicta tu in mulieribus
Benoiste es tu par divine excellence
Sur toute femme ayant auctorite
Se dieu voulut par sa benivolence
Eve former sans quelque impurite
Qui feist vers nous les cieulx tant rigoureux
Quon la descript mere des douloureux
Il debvoit bien garde de vitupere
Ton saint concept par qui l'home pspere
Car dieu te veist contre sathan rebelle
Avant quil feist des cieulx aornez la spere
Dung filz tout beau la mere toute belle

Et benidictus fructus ventris tui
De ton sainct ventre ayant telle innocece
Quil convenoit a sacree unite
Le benoist fruct et la divine essence
Ioincte a ton sang et pure humanite
Ton benoist fruct est sur tous specieux
Ton pere est dieu aux cieulx solacieux
Et tu es donc mere sans impropere
Espouse aussi prise de dieu le pere
Lors que congneuz de luy estre humble acelle
Parquoy te feist par ung secret mistere
Dung filz tout beau la mere toute belle

Iesus le fruct de ton ventre et des cieulx
Le sainct des sainctz et benoist en tous lieux
Qui te prouva sur toute femme entiere
Quand vint en toy de grace tresoriere
Vueille mener ceulx en gloire eternelle
Qui te diront par salut ou priere
Dung filz tout beau la mere toute belle
17.

Le firmament du soleil de iustice

Nicolle Lescarre

Ave regina celorum
Royne des cieulx tressaicte et pesleue
Esleu vaisseau ie te honore et salue
Salut te faiz humbles et reverendz
Dieu ton cher filz par puissance absolue
Leue en escript sans peche ta voulue
Lumyere avoir par dessus noz parens
Ciel cristalain aux rayons transparens
Vien temperer noz ardantes chaleurs
Empyre ciel plain de riches couleurs
Chassant la nuict du premier malefice
Nommer te doy par tes haultes valeurs
Le firmament du soleil de iustice

Ave domina angelorum
Des anges sainctz tu es dame entendue
Dont a toy est toute louenge ardue
Deue et requise en ces bas fondemens
Paix et doulceur nous est par toy rendue
Du mors dadam est la mort confondue
Duchesse ayant precieux aornemens
Ornee es tu de divins paremens
Paree ainsi comme ung champ verd de flers
Fleury rosier entendz nos plaictz et pleurs
Pleuve sur nous leau de grace propice
Puis quon te voyt sans obscures vapeurs
Du firmament du soleil de iustice

Salve radix sancta ex qua mundo
lux est orta
Honneur a toy fleur de yesse yssue
Subtillement composee et tyssue
Sauve les tiens des damnables tourmes
Saincte racine ou grace fut receue
Recepyant don destre pure conceue
Concepyant dieu facteur des elementz
Muez nous as antiques detrimentz
Tristes lamentz en fruictz plains de doulcers
Sceure ayons paix par tes doulces faveurs
Fays effacer vers dieu nostre iniustice
Qui te nomma par singuliers honneurs
Le firmament du soleil de iustice

Gaude gliosa super omnes speciosa
Resiouys toy fille de dieu preveue
Veue ains les cieux de ta piteuse veue
Vien vistier noz discordz et contendz
Tendre beaulte qui jamais ne se mue
Mur ferme et fort vierge en honneur pmue
Mue en pitie tes yeulx sur nous estendz
Tendz nous la main et nous serons contentz
Temps donne cler espandant tes liqueurs
Vien nous purger des diverses languerous
Ou nous submist le serpent de malice
Qui te apperceust sur toutes ses rigueurz
Le firmament du soliel de iustice

Valle valde decora
Et pro nobis semper xpm exora
Sur tous esleuz la plus belle es tenue
Tenant ung sceptre en gloire continue
Contenant plus que leurs hautz accidentz
Supply ton filz en ta saincte venue
Veoir tes servans lesquelz ont retenue
Noublier pas leurs mortelz incidentz
Tous ceulx qui sont es sainctz cieulx residetz
Sont resiouys de tes faictz et tes meurs
Preserve nous dinvisibles tremeurs
Temple ou flua celeste benefice
Tu es sans fin pour ouyr noz clameurs
Le firmament du soleil de iustice

Air tempere causant souefues oudeurs
Air humectant noz mondaines ardeurs
Firmament cler sans fouldre daucun vice
Ung dieu en troys te feist en ses splendeurs
Le firmament du soleil de iustice
18.

Pourpre excellent pour vestir le grand roy

Pierre Crignon

Chant royal monstrant en ce lieu
Comme ung drappier dict gerre humai
A deux ouvriers desprit a main
Dont lung est dyable et lautre est dieu

Ung grand drappier sorty de fine layne
Pour faire draps dexcellente ornature
Eust ung ouvrier qui promist mettre paine
A les bastir mais par faulce nature
En noir denfer et quasi en painture
Taidyst la layne et feist par ses baratz
Le fil filler aussy gros que bouras
Quand le drappier apperceut cest affaire
Craignant tout perdre eust en son cuer effroy
Car il vouloit de ceste layne faire
Pourpre excellent pour vestir le grand roy

Plus cest ouvrier par malice certaine
En compte faulx myst les draps en tixture
Dont par arrest de la court souveraine
Furent tous prins et mys en forfaicture
Adonc ploura par grand desconfiture
Le bon drappier daisy perdre ses draps
Et de les veoir mal tainctz tachez et gras
Lasches estoictz et en ce pointz forfaire
Pensez quil fut en ung piteux desroy
Et fort marry quil ne pouoit parfaire
Pourpre excellent pour vestir le grand roy

Pour reparer ceste perte inhumaine
Ung aultre ouvrier par raison et droicuture
Vint des haultz monta iusques en son demaine
Qui luy donna quelque ioye future
En luy disant humaine creature
Cesse tes pleurs ne crye plus helas
Car au iourdhuy pour te donner soulas
De tes toysons veulx de la layne extraire
Pour faire ung drap si tresbeau et me croy
Quon le dira sans aller au contraire
Pourpre excellent pour vestir le grand roy

Ainsy fut faict car par oeuvre haultaine
Choisit ung lot de layne necte et pure
Quil feist plonger en la chauldiere plaine
De divin pourpre exempt de tache obscure
Que grace avoit compose par grand cure
Paix et amour ne furent pas ingratz
De la garder a force de bons bras
Misericorde en feist fil salutaire
Qui fut tyssu en compte en bon arroy
Dont cest ouvrier feist de cueur volontaire
Pourpre excellent pour vestir le grand roy

Apres il fut par beaulte pure et saine
Foule pare assouuy de facture
Puis visite mais bucque ou tache vaine
Boure ne gresse ou aucune fracture
Ne fut trouue au drap nen la taincture
Fort large estoit bien taye par compas
Grand en la main parquoy il ne fut pas
Mys en reffus dont le roy debonnaire
Y myst son seau car en ville de loy
Il fut trouue par le garde ordinaire
Pourpre excellent pour vestir le grand roy

Prince ce drap fut pour hayne deffaire
Donne au roy et pour luy satisfaire
Des draps forfaitz prins par leur faulx coroy
Mais il donna au drappier bon salaire
Dont riche fut quand feist a luy complaire
Pourpre excellent pour vestir le grand roy
19.

Sans lesion a passe par les picques
Auber de Carenten

Plusieurs quantos dhomes barbariens
Hault emplumez les picques sur les bras
Rebarbatifs comme canariens
Plus obstinez que le grand fierabras
Fort tailladez bigarrez de tous draps
Se sont iectez aux champs sur la prairie
Pensans greuer la pucelle marie
Et la picquer de facon inhumaine
Par leurs souldartz et ligues scismatiques
Mais en vertu et grace souveraine
Sans lesion a passe par les picques

Damasser boys sont grandz practiciens
Pour linvader pensans la mettre es lacz
Ordz et infectz des parentz anciens
Et en ce cas ne se sont monstre las
Car ilz ont mys gros fers poinctus es lacz
De phlegeton pout faulser par envye
Son cler harnoys et luy tolyr la vie
Ce neantmoins elle est entree en plaine
En mesprisant leurs bragues et traffiques
Et malgre eulx de toute force plaine
Sans lesion a passe par les picques
Donc eulx marrys et bien peu patiens
De son honneur renforcent de combatz
Donnans lassault de paix impatiens
Presumption les guyde en telz debatz
Phiffes tabours resonnent hault et bas
Erreur conduict toute leur compagnie
Peu de scavoir herault la dict banye
Dhonneur royal mais en vertu haultaine
Repulse boys les monstrans tous iniques
Et par son filz qui en est capitaine
Sans lesion a passe par les picques

En la desmarche arriuent brixiens
Pensans lavoir pour la mort et trespas
De ses germains daultres ytaliens
Y a foyson les suyvans pas a pas
Tant divers sont quilz ne sentendent pas
En leur parler mais la dame hardye
Passe dessus et leur boys repudye
Par la vertu et force plus que humaine
Et soubz quydons et banyeres celiques
Avec iesus de qui elle est germaine
Sans lesion a passe par les picques
Dame dhonneur tout les bononiens
Ont quicte boys et armes en ce cas
Arabes turcz et les nestoriens
Ont faict sonner par tout que tu combatz
Le fier sathan conteres et abatz
Sans avoir eu reproche ou vilenye
Puis lempereur de puissance infinie
Du quel tu as tousiours este prochaine
A faict cryer par heraultz antentiques
Ceste pucelle en corps et ame saine
Sans lesion a passe par les picques

Sus rouenvoys que chacun estudie
Palinoder et que par tout on die
Ces faulx sooldartz avoir parolle vaine
En soustenant que nostre dame oult paine
De vil peche et pour toutes replicques
Chantez ce dict en voix doulce et seraine
Sans lesion a passe par les picques
Le lys croissant en triumphe et victoire

Maillard

Sathan mauldick de la guerre iveter
Et conducteur dune secte damnee
Sest mys aux champs comme bellicateur
Incitateur de mortelle menee
Et a tyre par art dyabolique
Tous ses sooldartz du gouffre plutoniq
Quil estimoit hardis puissans et fors
Et pour montrer ses perilleux effortz
Tendant avoir victorieuse gloire
Il a cuide par armes ou par sors
Prendre a butin pour luy et ses consors
Le lys croissant en triumphe et victoire

Ledict sathan faulx et adullateur
Cavillateur a terme la iournee
Pour invader le lys triumphanteur
Expugnateur de la gent errenee
En quoy faisant il a trouve praticque
De desployer son guidon basilique
Et faict sonner ses trompes et ses cors
En mugemens et estranges accordz
Livrant lassault sans raison peremptoire
Pour usurper villes chasteaulx et fortz
Et en chasser et du tout mettre hors
Le lys croissant en triomphe et victoire

Le roy des roys sur tous dominateur
Grand correcteur de la bende obstinee
A du beau lys este conservateur
Et zelateur car la guerre est finee
Na pas sathan de bellateur inique
Perdu aux champs harnoys armes et picq
Les grandz guidons des aigles ours et tors
Et la plus part de tous ses soldartz mors
Est pas cela bien digne de memoire
Chacun en doibt estre a tousiours recordz
Car nous voyons a present sans discordz
Le lys croissant en triomphe et victoire

Le prens sathan pour lesprit tentateur
Mediateur de la mort assignee
A nous humains par adam infracteur
Coadiuteur de Eve contaminee
Car le seul mors du fruict arromatique
Nous priva tous de repos pacifique
Mais dieu voyant la tristesse et remors
De noz parentz pour reparer ce mordz
Il transmyst lors du sacre consistoire
Pour conterer les faulx serpentz tres ordz
Et exalter dessus tous ses tresors
Le lys croissant en triumphe et victoire

Ce plaisant lys de tous deffensateur
Restaurateur en grace illuminee
Cest la vierge mere du redempteur
Son plasmateur damour preordonnee
Qui a froisse la teste venefique
En demonstrant son sainct concept pudique
Malgre tous faulx heretiques rapportz
Cest des humains le support des supportz
Du fils de dieu le sainct reclinatoire
Chun luy doibt donner faveurs et portz
Et la nommer aux champs villes et portz
Le lys croissant en triumphe et victoire

Prince des cieulx puissant et magnifique
Regnant sans fin sur nature angelique
Donnez au roy tousjours telz reconfortz
Quil puisse vivre en paix sans desconfortz
Et quen la fin par oeuvre meritoire
Vous nous soyez si tresmisericordz
Que nous puissions voir en ame et en corps
Le lys croissant en triumphe et victoire
21.

Le grand tresor de grace et de salut
Le roy de paix prudent et vertueux
Qui voit le faict devant quon le comece
Bailla iadis ung tresor sumptueux
A son subiect par bonte et clemence
Et en vertu de sa puissance immense
Luy commanda quil en feist bonne garde
Et que tousiours des larrons il se garde
Mais il survint ung crocheteur mauldict
Qui labusa par les motz quil luy dict
Et crocheta lescrin comme il voulut
Dont le subiect trop follement perdist
Le grand tresor de grace et de salut
Le subiect fut fol et defectueux
Quand il presta au larron audience
Car le crochet dorgueil presumptueux
Trempe denvye et dinobedience
Ouvrist lescrin de pure conscience
Et en rompist la serrure et la garde
Lors le grand roy qui tout voit et regarde
Ce fol subiect de sa court interdist
Ou tout honneur et gloire resplendit
Et lenvoya en lieu dhorreur pollut
Ou il plouront affin quon luy rendist
Le grand tresor de grace et de salut

Le tresbon roy prince des bien eureux
Voyant les pleurs et lextreme indigence
De son subiect tant povre et malheureux
Digne de mort pour sa grand negligence
Affin qu'il eust pardon et indulgence
Luy a transmys si qu'il se contregarde
Son cabinet soubz bonne sauvegarde
Plain de richesse en grand honneur predict
Ou il a mys et par faict et par dict
Pour effacer tout peche dissolut
Le bien que adam longuement actendit
Le grand tresor de grace et de salut

Le cabinet du roy victorieux
Plain de tout bien et grand magnificence
Obtint cy bas triumphe glorieux
En resplendeur de trespure innocence
Par le vouloir de la divine essence
Faveur de dieu luy servit davant garde
Exemption fut en larriere garde
Tant que peche oncques ny pretendit
Ne ver infect ny touche ne mordit
Car le grand roy iadis le preesleut
Pour et afin que au monde respendit
Le grand tresor de grace et de salut

Du cabinet dieu fut tant amoureux
Pour sa valeur et parfaicte excellence
Que son subject gerre humain langoureux
En fut remys en tres grand opulence
Cest le sacraire ou dieu print corpulence
Pour ses subjectz garder quon ne les arde
Le crocheteur plus infect que lezarde
Au fer denfer senfuyt ou il ardit
Car ceste vierge obtint si bon credit
Quelle apporta ainsi quil le fallut
En son concept sacre et benedict
Le grand tresor de grace et de salut

La vierge donc comme dieu lentendit
En son concept toute erreur confondit
Et le povoir que le serpent sale eust
Pour nous donner sans aucun contredict
Le grand tresor de grace et de salut
22.

La belle grappe apportant nouveau moust

Dupuys

Chant royal des vignes faillyes
Dont les humains eurent souffrance
Mais leurs cuves furent remplyes
Par la grappe de recouvrance

Du grand desert sourdit ung tourblo
Dhorrible vent qui faisoit tout brasler
Et tant souffla du quartier dagillon
Quil feist de froid les vignes engeler
Sans porter fruict pour humains desoler
Car on ouyt les povres vigneron
Cryer hellas plus riens ne gaigneros
Tout est gaste la vendenge est perdue
Mais quand on eust tout bie veu apz aoust
En une vigne on trouva estendue
La belle grappe apportant nouveau moust

Vouloir divin par le cler serpillon
De hault povoir la voullut preserver
Et puis la myst en ung beau corbillon
Dar mellor parfaict quon ne pourroit grever
En ses vertus il la laissa cuver
Mais il ny eust fourmys ou moucherons
Yraigne ou ver entre ses fourcherons
Par le soleil elle en fut deffendue
La gardant pure et parfaicte du tout
Tant quelle fut par grace respandue
La belle grappe apportant nouveau moust

Ce bon seigneur soubz le grand pavillon
De sceure paix la voulut approuver
Et sans payer ou argent ou billon
Ses vigneron en voulut abreuver
Qui dirent tous quon ne scauroit trouver
De meilleur vin en toutes regions
Par sa vertu dessus les legions
Des ennemys la perte est descendue
Ciel terre et mer sont yvres de son goust
Car en grand soif fut long temps actedue
La belle grappe apportat nouveau moust

Puis bon espoir porta leschantillon
Dung plain tonneau vers la fin de lyver
Aux prisonniers encloz au bastillon
Du duc dorgueil lequel cuida crever
Car apres boire il sentyst eslever
Les esperitz des povres compagnons
Par chantz royaulx et dictz de grands renoms
Preconizans selon promesse deue
Davoir secours et de boire sans coust
Veu quen brief temps rendroit mort cofodue
La belle grappe apportant nouveau moust

Erreur ny pelt mettre son faucillon
Ferveur de foy veult les cueurs eschauffer
Le faulx serpent malgre son esguillon
Voit ceste vigne et son fruict triumpher
Paradis ryt on oyt gemyr enfer
Angelez chanter par mille millyons
Paour faict trembler les ours et les lyons
Et la terre est de vers tapys tendue
Dieu par pitie les criminelz absoult
Pour donner grace est en liqueur fondue
La belle grappe apportant nouveau moust

Par ceste vigne est saincte anne entendue
Le vin nouveau est grace pretendue
Qui mect ennuy et desconfort a bout
Et marie est en son concept rendue
La belle grappe apportant nouveau moust
23.

Du bon pasteur le sacre tabernacle

Pierre Crignon

Chant royal ou divin pouvoir
En maniere de bergerie
Parle avec lame de Marie
Comme pourrez appercevoir
Ensuivant de moyse les dictz
Au psaulme quatre vingtz dix

Quand le soleil de divine iustice
Eust retyre la lumyere evident
Et que la nuict de peche et de vice
Es champs humains estoit lors residente
Que de pasteurs la noble presidente
Se delectoit es celestes patys
Povoir divin en motz recreatifz
Luy dist ainsi Ton amy grand berger
Te mande aller dedans Ihumain verger
Pour decorer ton petit habitacle
Que sera dict pour plus hault leriger
Du bon pasteur le sacre tabernacle

Povoir divin prenez doncques loffice
De me y mener dict la bergere gente
Car lennemy tout plain de malefice
Durant la nuyct es champs humains regete
De la sagesse ague et diligente
Volante en lair et dardz penetratifz
Des detracteurs a mal penser actifz
Ne souffrez pas mon honneur dommager
Belle dict il comme bon messager
Te conduyray en ton sainct receptacle
Et garderay quon ne vienne oultrager
Du bon pateur le sacre tabernacle

Pour te umbrager et vaincre leur malice
Ie te feray de mes espaullles tente
Et verite viendra a ton service
A tout lescu de sa grace assistente
Dont la lumyere est si clere et patente
Que len verra ennemys espartys
Cheuz par milliers en maintz lieux departys
Sans tapprocher ne ton corps le denger
Tu ne craindras de la nuyct le danger
Car mail ne fleau doriginel obstacle
Napprocheront pour honnyr ou changer
Du bon pateur le sacre tabernacle

Ton amy mande a son ost quil sortisse
Pour te garder en toute voye et sente
Et quen leurs mains te portent sans obice
Si que pointure ou mal ton pied ne sente
Dessoubz lequel dame tresinnocente
Serpens dragons seront tous subvertys
Et ressourdras les humains dyvertys
Pourant vien tost en ce lieu heberger
Lors le soleil non voulant eslonger
Ce lieu tant sainct. Vint par divin miracle
De ses rayons lumyneux diriger
Du bon pasteur le sacre tabernacle

Puis par celeste et divin benefice
Lhumble bergere en odeur redolente
Entra dedans ce plaisant artifice
Avec lescu de grace precellente
Donc se voyant de vertuz opulente
En ce lieu plain de dont prerogatifz
Remercia en chantz consolatifz
Povoir divin disant pour se alleger
Exempte suis du mot aspre et leger
Des faulx veneurs qui vouloiet mon spectacle
Prendre en leurs laqz ilz nont sceu estranger
Du bon pasteur le sacre tabernacle

Prince laissez le boire et le menger
Pour les mauvais detracteurs corrigier
Qui ont mal dict de ce divin oracle
Iadis preueu pour noz pechez purger
Du bon pasteur le sacre tabernacle
24.
La main de grace aux pecheurs estendue

Lescarre

Emitte manum tuam de alto
Chant royal ou adam procure
Estre hors dune fosse obscure
Suppliant dieu doux et humain
Luy estendre sa dextre main

Roy triomphant par qui ferme se fonde
La terre ou lherbe ou tout teps raverdit
Delivrez moy de la fosse profonde
Ou ie suis cheu de ta grace interdicit
Que mon vouloir par presumer perdit
En affectant le bien et mal apprendre
Par le serpent lequel me vint surprindre
Et me priver de lestat innocent
Dont ma puissance et vertu est fondu
Mais ta bonte mettre sur moy consent
La main de grace aux pecheurs estendue

La main fouyt de son picquoys immunde
Le lac obscur ou ma force fondit
Par moy vint pleur et misere en ce monde
Prenant le fruict qui mon bien confondit
Pourant seigneur tu nas pas escondict
Cil que formas de ta main doulce et tendre
Puis quil te plaist ton bras puissant mestedre
Accomplassant ce que david entend
Disant que force et vertu mest rendue
Par ta pitie qui me donne et estend
La main de grace aux pecheurs estendue

Ceste main dextre ou plaine force abonde
Frappa si fort que vaincu estendit
Le chef dorgueil dou provient et redonde
Lenuyeux fort que par dol me tendit
Dont mon esprit clerement entendit
Quel me mettroit hors de la fange et cendre
Du laq de pleur ou tost me feist descendre
Le fier sathan en forme de serpent
Lequel se pend de veoir en force ardue
Le sacre corps du quel vient et despend
La main de grace aux pecheurs estendue

Par ceste main dieu arrouse et feconde
Ma terre en fruictz et plus ne la mauldict
Par ceste main en merites feconde
Ie suis beny et le serpent mauldict
Auquel iadis dieu pronunca et dict
Quil ne pourroit sur la main entreprendre
Laquelle fut en ceste mer sans prendre
Le goust amer que gerre humain y sent
Combien quel soit de mon sang descendue
Car au grand lac de peche ne descend
La main de grace aux pecheurs estendue

Son poulce exquis porte le saphyr monde
Au doy monstrant le ruby resplendit
Au moyen doy reluyt plus cler que lunde
Le dyamant qui clarte me rendit
Au doy bening qui sante me spandit
Est lesmeraulde ou ny a que reprendre
Au petit doy la perle pour comprendre
Quen excellence elle obtient et comprent
Toutes vertuz parquoy gyst confondue
La langue et voix qui de tache reprend
La main de grace aux pecheurs estendue

O main portant le calice dargent
Plain de pur vin pour sauver toute gent
Par tes cinq doys en figure entendue
Cinq festes sont ou de cueur diligent
Nous te appelons du hault prince et reget
La main de grace aux pecheurs estendue
25.
Le sainct desert plain de manne angelique
    Lescarre

Chant royal dung desert sacre
Que dieu pour luy a consacre
Et preserve du vice immunde
Qui regne au desert de ce monde

Baptiste sainct de dieu herault disert
Ta forte voix peut partout anuner
Que le hault verbe en ung sacre desert
Se fait humain sans es cieulx renoncer
Pour paix et grace en terre prononcer
Es gens qui sont de bonte vouluntaire
Car le fort vent de ce lieu salutaire
Vient euertyr la dure mansion
De aspre discord et de fureur bellique
Pour exalter en haulte mention
Le sainct desert plain de manne angelique

Secte envyeuse ou mainte iniure appert
Iamais ny voyt par vent rompre et casser
Lenfle roseau de peche qui nous pert
Car en plain cours dieu y faict surpasser
Fleuves de grace a noz maulx effacer
Qui prennent source en la pierre angulaire
Pour abreuer chrestien populaire
Luy muant leau de contradiction
En large estang deau doulce et pacifiq
Qui magnifie en benediction
Le sainct desert plain de manne angelique

Dieu du ciel manne y a plu et offert
Pour nostre faim du tout recompenser
Concupiscence entrer ny a souffert
Pour aucun vice et peche y penser
Lost disrael ny peult dieu offencer
A sa murmure il nest point tributaire
Le bon moyse affecte secretaire
De dieu ny faict de ses loix fraction
Veau dor souffle ny cause erreur inique
Parquoy blasmer ny peult detraction
Le sainct desert plain de manne angelique

Nous au desert de misere couvert
Mordz dung serpent sommes par trasgresser
Mais ung sans mordre a vous tous recouvert
Au desert sainct pour salut radresser
Grace a tant faict ce desert engresser
Que a loeil divin pour nous debvoit coplair
Se ung triste cueur se voit a dieu desplair
Benyeure y sent de consolation
Ou print repos helye homme pudique
Qui desiroit en tribulation
Le sainct desert plain de manne angelique

En ce sainct lieu qui gloire et los dessert
Pharaon roy ne pourroit pourchasser
Le peuple sainct qui envers dieu y sert
Tant qu'il ne veult la priere exaulcer
Ce sont vertuz et bienffaitz sans cesser
Qui font pour nous sacrifice ordinaire
Aaron sainct pbre en ardant lumynaire
Y offre et rend sa saincte oblation
Devotion seur de foy catholique
Y vole et tient par contemplation
Le sainct desert plain de manne angelique

Prince amateur du desert solitaire
Sathan le noir et cornu sagittaire
Souffler ny peult vent de tentation
Car il estainct son regard basilique
Dont tout pur voit ta meditation
Le sainct desert plain de manne angelique
Femme qui feist limpossible possible
Guillaume Tybault

Chant royal faict dessus troys impossibles
Que femme a faict a nature possibles
Ou nous avons ample perception
Des haultz secretz de la conception

Vade pondera michi ignis pondus
Aut mensura michi flatum venti
Aut revoca michi diem que preteriit
Esdre 4 canti 4

Il est prouve par la faulte apparete
Que tous humains sont en hayne coceuz
Et nest possible au faict de leur parente
   Destre en ce cas pour y pourvoir receuz
Ce neantmoins sont les secrets perceupz
Que femme a faict a tiltre et a droicture
D exemption limpossible a nature
   Car soit que adat ayct son sang empesche
Si print de luy forme humaine et possible
Celle que foy toute belle a presche
Femme qui feist limpossible possible
Pondus ignis
La raison est a nature evidente
Quil nest possible aux humains vertuz
Poiser le feu ou force est residente
Qui brusle humains par ung mordz abbat
Ce feu bruslant vint des aspidz tortuz
Lardant peche dhumaine plasmature
Que femme au poix de eternelle armature
Iadis poisa sans de elle estre touche
Si que a linstant de la vertu sensible
Print corps humain qui ne fut onc tache
Femme qui feist limpossible possible

Mensura venti
Impossible est a nature indigente
Donner mensure au vent par le diffus
Qui fut possible a ceste grand regente
Lors que dieu vint vers les humains cof
Lhomme est le vent long temps mys en ref
Pour son peche Mais quand dieu print vesture
Dhumaime chair virginale closture
Fut la mesure ou lhomme et dieu couche
Et incarne par effect indicible
Monstra sans vice aux aultres reproche
Femme qui feist limpossible possible
Revocatio diei que preteriit

Donc fille de Adam qui tel affaire attepte
Tant ayt esprit de graces revestus
Ne peust ainsi que femme a son entente
Le jour passe mettre en premiers status
Le jour c'est dieu que pecheurs desvestus
Ont recouvert pour sceure couverture
Quand en chair vierge en fut faicte ouverture
Et lors Adam de laspid approche
Sceuiste que par grace et puissance invicible
Produict estoit oultre loy de peche
Femme qui feist limpossible possible

Collectio
Possible fut a femme ainsi prudente
Concevoir dieu biens eternelz includz
Possible fut chair de chair dependete
Luy preparer les blasmes de Eve excluz
Sil fut possible aux troys propos concluz
Trouver moyen par une creature
Possible fut prendre humaine facture
Sans blasme dhomme en douleurs trebuche
Ou fut confus laspid reprehensible
Lors quil sentir sur son chief detrenche
Femme qui feist limpossible possible
Femme honorée en royalle stature
En qui dieu print chair sang et nourriture
Tu as le sang de adam povere estanche
Qui lors cogneust son crime remissible
Quand tu portas fruict longuemt cherche
Femme qui feist limpossible possible
27.

En corps humain purite angelique
Guillaume Tybauld

Chant royal fait des neuf ordres des ages
Monstrat marie obtenir par eschanges
En corps humain damour divin espris
Les biens parfaictz dangeliques espritz

Lhomme seroit a lange comparable
Veu sa semblance au hault dieu coparee
Nestoit que grace et beaulte favorable
Fut davec luy par peche separee
    Et nous voyons marie equiparee
Aux saintz espritz quilz noment leur maistresse
Le tout pourtant que peche par destresse
Ne peust avoir en son arme et corps place
    Dieu pretendant contre le basilique
    Y prendre chair luy octroys par grace
En corps humain purite angelique

    Les anges par temperance
Lange attrempe par mistere admirable
Hommage fait a la vierge honoree
Car il ne voit discorde miserable
Entre lesprit et la chair decoree
    Larchange y voit sa force incorporee
Ou foy triomphe oultre mondaine agoisse
Lors approuvant feminine proesse
 Principaultez regardant femme en face
Et dieu regir la iustice celique
Trouvent quelle eust par divine efficace
En corps humain purite angelique

   Dominations ptestez et vertuz par prudece
   Qui contient memoire intelligece et puidece
Les seigneurs ioinctz par prudence honorable
Aux ptestez sur la sphere azuree
Et les vertus de gloire perdurable
Par qui dhumains la vie est mesuree
Prouvent marie en chair vierge assuree
Qui leur prudence obtient en grand largesse
Si quel transcende angelique saigesse
   Car les troys temps si saigement copasse
Quelle previent fraulde dyabolique
Dont elle obtint au monde qui tost passe
En corps humain purite angelique

   Les thrones par esperance
Thrones garnys despoir inseparable
Soustenans dieu en sa chaire doree
Sont tous ravis veoir femme insuperable
Concepvoir dieu sans estre defloree
Les cherubins en vertu coloree
Constans par foy voyent en grand leesse
Foy ferme au cueur de ceste humble deesse
Les seraphins veu que peche nefface
La charite de femme evangelique
Luy voyent avoir quoy que erreur dye ou face
En corps humain purite angelique

Or voyons nous par lange venerable
En corps humain femme tant revere
Qui fut iadis par grace immensurable
Dedans lenclos de vertuz emmuree
Parquoy peche nature naturee
Obligeant serve en douleur et tristesse
Ne peust toucher sa divine haultesse
La trinite prevoyant la fallace
Les laqz tendus du serpent famelique
Luy feist avoir par dessus son audace
En corps humain purite angelique

Prince divin et regnant sans espace
Cest toy qui fais ceste ardante topace
Luyre de nuyct au temple catholique
Cest toy qui metz le ciel en terre basse
En corps humain purite angelique
Pour traiter paix salutaire aux humains

Pierres Avril

Chant royal fait en dialogue
Ou devocion interroge
Verite du fait de la guerre
Tant du hault ciel que de la terre
Et comme elle print cession
En la saincte conception
De marie mere et pucelle
Commenceant paix universelle

Devotion
Qui commenca les guerres et debatz
Verite Le fier dragon Devotion
Ou verite Dedans paradis Devotion
Par quel moyen V par orgueil D et debas
Qui les causa entre homme et dieu iadis
V Luy mesme aussi D coment V par artz maudicts
Dont il deceut en forme de vipere
Par le moyen de adam le premier pere
D Dura long temps ceste guerre cruelle
Sans prendre fin V bien cinq mil as du mois
Et puis apres il vint une pucelle
Pour traiter paix salutaire aux humains
Devotion
Se eve et adam ont este prins es lacz
Du fier serpent et de paix interditz
Comment ont peu leurs enfans vains et las
Avoir la paix V par dont a profundiz
Que iesucrist le roy des benedictz
Voullut donner a marie sa mere
Pour mettre a fin icelle guerre amere
Et pour casser du tentateur rebelle
Le chief maldict D Iamais donc en ses mais
Il ne la tint V non mais fut toute belle
Pour traicter paix salutaire aux humains

Devotion
La guerre donc oste tous les soulas
Des anciens peres tant eruditz
V Voire et long temps furent erras et las
Demandant paix D furent ils esconditz
V Ouy pour certain D qui y mist cotreditz
V Mauldict peche dont vient nostre ipropere
D La vierge donc par qui la paix prospere
Na pas contraict macule originelle
Qui guerroioit adam et ses germains V
Non mais debvoit toute grace estre en elle
Pour traicter paix salutaire aux humains
Devotion
Le bon noe et iacob neurent pas
Icelle paix V non par faictz ne par dictz
D Et gedeon guerroiant par compas
David aussi comme preux et hardiz
Leurent ilz point V nenin mais ie vous dis
Que iheremie et sainct iehan le repere
Dicelle paix qui sur tout vice impere
Cogneuret bien anoncans la nouvelle
Quon preparast la voye soirs et mains
A recepvoir celle qui la revelle
Pour traicter paix salutaire aux humains

Devotion
Comment ont eu ses parentz les esbatz
Dicelle paix apres tous les predictz
V Par aymer dieu et le craindre en tous pas
En observant ses voulloirs et editz
D Plus ne font donc sterilles et tardifz
A concepvoir V non car grace y opere
Devotion toute rigueur supere
Humilite fait que guerre chancelle
Et bon vouloir vainct tous maulx ihumais
Si que auiourdhuy engendrent huble acelle
Pour traicter paix salutaire aux humains
Envoy

Prince de paix du quel tout bien ruysselle
Par le moyen de celle qui precelle
Sur tous fors vous donnez grace aux romais
De convocquer leglise universelle
Pour traipter paix salutaire aux humains
Sans estre assise en la chaire de peste
Lescarre

David monstre que in Cathedra
Pestilence non sedit
La vierge que chacun tiendra
Sans peche par celeste edit

Lair putrefaict mortel et veneneux
Grand menuysier de amere pestilece
Feit de mortboys prins en lieu espineux
Une orde chaire ou par malivolence
Faisoit asseoir en aspre violence
En triste pleur et mortel vitupere
Tous les enfans de nostre premier pere
Mais don celeste en voulut preserver
Celle qui fut en vertu manifeste
Le vray moyen de tous humains sauver
Sans estre assise en la chaire de peste

Transgression mere des crimineux
Contre la vierge alleguant resistence
Dict quel prendroit ministres ruyneux
Pour la contraindre y tenir assistance
Ministres sont en vulgaire sentence
Femme faim fruct froid freeur qui supere
Timide coeur par lesquelz impropere
Faire luy veult et par leur loy prouver
Que cest dame ou sadioinct don celeste
Ne se doibt pas avec humains trouver
Sans estre assise en la chaire de peste

Celeste don aux motz litigieux
Prealeguez respondit pour deffence
Que lair infect et mal contagieux
Mis entre humains ceste dame ne offence
Par Eve femme el na commys offence
Faim la beaulte delle ne vitupere
Fruict deffendu ne print par la vipere
Froid vicieux ne la peust oncq priver
Du feu divin freeur ne la moleste
Car en constance el se vint approuver
Sans estre assise en la chaire de peste

Pharisiens et scribes enuyxeux
Ienendz docteurs plains de faulse apparence
En chaire ont dict par sermons ennuyeux
Que en lautre chaire elle doibt coparece
En alleguant trouver equiparence
Entre elle et nous gouvernez soubz laspere
Dair corrumpu: mais dieu qui tout tepere
Feist cheoir leur chaire et du tout reprouver
Leurs faulx sermos qu'il cotene et deteste
Pour son ancelle en triumphe eslever
Sans estre assise en la chaire de peste

Ainsi la dame et princesse des cieulx
En triumphant et noble residence
Tient sans macule excedat humains lieux
En chaire ou grace estoit par providence
Dont anciens prophetes de credence
Monstrent que dieu sur loy humaine opere
En ceste dame ou tout honneur prospere
Transgression ne la peust donc grever
Par lord venin du mal qui nous infeste
Car en sante nous vint tous relever
Sans estre assise en la chaire de peste

Prince des cieulx fait la pitie graver
Sus ta cite sans son mal aggraver
Et te servir de coeur devot proteste
Affin quel vive en este et yver
Sans estre assise en la chaire de peste
De la grand loy marie est exemptee
M. guillaume tybauld

Chant royal fait du gros exces
Promeu contre la saincte vierge
Par belyal denfer concierge
Mais au point du divin acces
Marie gaigna son proces

Quand belyal procureur infernal
Au tribunal de la court eternelle
Porta iadis contre honneur virginal
Larrest final de loy originelle
Disant marie estre comprise en elle
La fut iesus portant en armarie
Iustice et paix qui fonda pour marie
Et presenta faiz escriptz de son doy
Merchez ung thoy dont la cause intentee
A la raison la court verroit pour quoy
De la grand loy marie est exemptee

Au iour terme soffre cueur filial
Conseil loyal qui devant tous repelle
Lerrant propos et conseil bestial
De belyal puis apres le compelle
Respondre aux faictz q a tort faulx il appelle
Lesquelz ouys la court par voix unie
Recoit les faictz dont la cause est munie
Apres lesquelz bien reueuz a part soy
Des gens du roy partie est acceptee
Prouver par eulx quen droict et bon arroy
De la grand loy marie est exemptee

Mainte figure escripte au sens moral
Et litteral verite supernelle
Lettre du roy contre edict general
Filz liberal leglise solemnelle
Et honneur deu a chambre maternelle
Ce sont les faictz sur lesquelz sans envye
Desir ardant qui encor est en vie
Enquist comment dieu a faict sans desroy
En ce terroy de nature infectee
Que maulgre vice et son cruel effroy
De la grand loy marie est exemptee

Lenqueste mise en ordre special
Soubz seau royal ioinct le verbal libelle
Iesus qui scait le stille imperial
Et curial au greffe pour la belle
Clost le proces contre lacteur rebelle
En quatre sacz. Lung en grace infinie
Les chartes mist de sa loy diffinie
Lautre dhonneur que nomer premier doy
Le tiers de foy en ses faictz redoubtee
Et le quart daide au ql comme ie voy
De la grand loy marie est exemptee

Amour remply desprit sainct et vital
Erreur brutal delaisssant qui chancelle
Fit son reffert sur le point capital
Du faict total puis la court qui ne celle
La verite declara ceste ancelle
Sans ce peche qui en tous multiplie
Veu que en tout temps de grace fut replie
Tresdigne destre en triumphant convoy
Sur ung charroy de ce tiltre exalte
Par privilege et par divin octroy
De la grand loy marie est exemptee

Prince lacteur condamne au deffroy
Sen retourna vers linfernal beffroy
Quant il ouyt la sentence arrester
Cest que a bon droit sans appel ou revoy
De la grand loy marie est exemptee
Il n'est amour que denfant et de mere

Matiere ay pris sur amour maternel
Causant lequel le filz sur reigle amere
Feist exempter son espouse et sa mere
De contracter peche originel

En contemplant commet amour se infode
Dedans le cierc humaine creature
Et que deux cueurs par charite profonde
Sont ioinctz en ung a laide de nature
La question est mise a ladvantage
Pour de lenfant et de la mere entendre
Qui n'est amour si parfaict ne si tendre
Veu que lamour de la mere certaine
Au cierc du filz telle aliance infere
Que lung ioinct lautre en union hautaine
Il n'est amour que denfant et de mere

Si onc enfant en ce passible monde
Asseit pour mere amour en prelature
Ce fut le filz qui les pechez esmonde
Le filz de dieu par hautes geniture
Lequel au sein et secrete closture
Deternite voyant que pour fruict prendre
Mauldict peche feroit humains reprendre
Tint lors propos que sans macule humaie
Il avroit mere au gre de dieu son pere
Cueur filial a ce linduict et maine
Il nest amour que denfant et de mere

Silz bien aymant en nature se fonde
Prenant de mere et sang et nourriture
Amour faisant que maternel cueur fonde
Devant filz point damoureuse pointcure
Faict mettre biens et corps en ouverture
Pour au besoing mere ayder et deffendre
Or est il vray que dieu feit les cieulx fede
Pour a sa mere ouvrir la salle plaine
Des grandz tresors dont Eve mere amere
Fut despouillee et condamnee a paine
Il nest amour que denfant et de mere

Le vray amour dont tant de bien redode
Service veult personnel par droicture
Ce filz qui voit par cieulx terre et par unde
Devant ses yeulx toute chose future
Pour demonstrer que loy de forfaiceture
Ne peust iamais dess sa mere entendre
Vint en personne entre ses bras se rendre
Disant ma mere amour si fort enchaine
Mon coeur au vostre en ceste humain repere
Quoncques peche nen peust rompre la chaie
Il nest amour que denfant et de mere

Damour denfant eust lors grace et facode
Quand le besoing ouvrist sa pourtraicture
Car au destroict dencovrir mort seconde
Suyvant la loy dhumaine plasmature
Le filz regnant en celeste ornature
Par sa vertu feist laspid ailleurs tendre
Et lors veist on comme nature engendre
Femme en concept pure dhumaine veine
Laquelle dieu comme enfant tant revere
Que dinfect sang la recevpt toute saine
Il nest amour que denfant et de mere

Prince amour feist dieu en terre descendre
Et rachepter lhomme forme de cendre
Dieu par amour endura mort villaine
Et soit que amour tous ses secrets reffere
Iectant de bouche a bouche doulce allaine
Il nest amour que denfant et de mere
En vraye amour il nest riens impossible
Iacques Lelyeur

Dieu tant ayma nature humaine
Que apres loffense quil commyst
Il lexalta en son demaine
Par le moyen damour qui myst
Plaine grace eu corps et a lame
Au sainct concept de nostre dame

Le dieu damour fut iadis amoureux
En tout honneur dune dame assouyve
Qui cheust bien tost en estat douloureux
Par faulx blason dont elle fut ravye
Mais dieu ayant tousiours daymer envye
Dolent du mal de celle que tant ame
Pour luy donner salut de corps et ame
Des cieulx cy bas vint comme ung estrager
Souffrir faim soif et labeur indicible
Sans riens doubter la vie a mort chager
En vraye amour il nest riens imposible

Pour subvenir au mal pernicieux
Contre discorde en amour ennemye
Dieu circuyst le monde spacieux
Pour recouvrer une nouvelle amye
Trouver nen peust qui neust qlque ifamye
Alors amour qui nayme riens infame
Dist quil avroit amye sans diffame
Et que soubz elle il viendroit umbrager
Sa deite qui estoit impassible
Pour les humains par amour soulager
En vraye amour il nest riens impossible

Nature adonc par son art gracieux
Au veuil damour qui sur tout seigneurie
Feist ung chef doeuvre ou neust riens vicieux
Ce fut la dame et pucelle marie
Du dieu damour tant amee et cherie
Que luy qui seul les cueurs humais eflame
Fut tant surprins de lamoureuse flame
Quil se vestit comme ung povre berger
Et quoy quil soit dieu incomprehensible
Si fut il pris en son petit verger
En vraye amour il nest riens impossible

Le fol plaisir et vouloir curieux
De celle la qui commyst la follye
Ne porte honte ou nom injurieux
A ceste vierge ou amour tant se allye
Que a son plaisir il se ioinct et rallye
En grand soulas a la premiere dame
En oubliant le mal qui la diffame
Et tellement quil voulut bien charger
Iusque a la mort sa nature passible
Pour la nature humaine descharger
En vraye amour il nest riens impossible

Comme entre amans faict ou dict rigoureux
Renforce amour en lamoureuse vie
Ainsi semble il que le mal langoureux
Eu quel amour veist la dame asservye
A plus aymer ardamment le conyve
Tant que eu moyen de la vierge quon clame
Belle partout sans vice tache ou blasme
Amour voulut aux humains se obliger
Pour es sainctz cieulx en gloire imarcessible
Nature humaine en triumphe eriger
En vraye amour il nest riens impossible

Prince le mal de la premiere femme
Ne toucha onc lhonneur le nom et fame
De ceste vierge ou dieu se vint loger
Le cueur loyal et povoir invincible
Du dieu damour me faict cela iuger
En vraye amour il nest riens impossible
Le riche don damoureuse mercy
Maistre Nicole Osmont

Lors que la nuyct par peche nubileuse
Son car menoit en umbre perilleuse
Le tout puissant parolle vertueuse
Verbe divin de sa court sumptueuse
Secretement en terre sen venoit
Long temps avoit que du dard amoureux
Playe portoit en son cuer langoureux
Pour une dame ou myst tant ses espritz
Que sans mesure avoit le cuer transy
En poursuyvant comme il avoit empris
Le riche don damoureuse mercy

La dame aussi par amer langoureuse
Banye estoit en vie douloureuse
Si son amant ses haultz cieulx ne inclinoit
Et par pitie en grace plantureuse
En doulx regard de sa face amoureuse
Sa maieste cy bas ne destournoit
Car malle bouche aux ieunes et aux vieulx
Trop fort nuysante avoit cloz les sainctz lieux
Dont son cuer fut si navre et espris
Quen eau de dueil fut plonge et noircy
En attendant pour l'ancien mespris
Le riche don damoureuse mercy

En la poursuyte aux amans ennuyeuse
Le dieu damours de sa court tresjoyeuse
Les messagers chacun iour destinoit
Lung bien portoit parolle gracieuse
Lautre en iouant de harpe armonieuse
En son regard tresbien se contentoit
Messaigers sont en amours dangereux
Prennent david et son filz donc par eulx
Pour leurs doulx chatz cantiques ny escriptz
Ne fut amours tellement adoulcy
Quon peust avoir ne par pleurs ne par crys
Le riche don damoureuse mercy

Amie ancienne et daage infructueuse
Lors bel acueil de forme specieuse
En la prison dactente detenoit
Lamant promist que seroit tresheureuse
Si elle ouvrist sa porte malheureuse
Ou bel acueil silence maintenoit
Elle gaignee en don fort precieux
Myst bel acueil ou neust rien vicieux
En beau regard dedans l'human pourpris
Premier espoir de lexil de soucy
Et de obtenir en honneur et hault prix
Le riche don damoureuse mercy

Tantost apres deite glorieuse
Vint visiter la couche precieuse
De bel acueil. Et la lentretenoit
Secretement damour delicieuse
Sans deshonneur et note vicieuse
En grand plaisir que nature y prenoit
Tant que le verbe et dieu tout glorieux
Fut tresuny au sang tresprecieux
De celle la ou tous biens sont compris
Qui lors chanta toute belle et sans sy
Le cuer est myen sans lequel ne fut pris
Le riche don damoureuse mercy

Prince se amours vous est trop rigoureux
En vostre queste estre fault vigoureux
Bien demander en sa court nest repris
Loyalement servez la dame ainsi
Damours aurez a donner bien apris
Le riche don damoureuse mercy.
La france grappe ou le doulx raisin creust
Messire hugues de lozay

Apres que adam de lhumain paradis
Put iecte hors par sa transgression
Le bon noe iuste en faitz et en dictz
des biens de dieu print la possession
Et en la terre en sa succession
Il cultiva la vigne plantureuse
Et en sourdit une grappe amoureuse
Dont le raisin rempli damenite
En sa doulceur si parfaictement pleust
Quil la nomma pour sa suavite
La france grappe ou le doulx raisin creust

A ce propos douze ouvriers bien instruictz
Ont compose selon leur portion
Douze tonneaux, et ont este productz
Quatre chartiers de grand discretion
Ne de son temps soubz sa correction
Noe ne veit oeuvre plus fructueuse
Quand il cogneust la grappe vertueuse
Le raisin meur et le temps desire
Pour vendenger, il feit du myeulx qil peust
Et mist dedans ung vaissel asure
La france grappe ou le doulx raisin creust
La france grappe en humbles motz pfix
C'est marie grappe delection
Et le raisin c'est iesus son cher filz
En croix presse par sa dilection
Le vin requis a la complexion
De adam navre de playe perilleuse
C'est son pur sang. O chose merveilleuse
Quand la haye de la divinite
demoura france; et le raisin conceupt
Par le vouloir de la divinite
La france grappe ou le doulx raisin creust
Marc et mathieu ioan et luc mes amys
Sont les chartiers de grand perfection
Douze tonneaux des apostres commis
Es articles de foy font mention
Noe c'est dieu pour mon invention
Lequel planta la vigne spacieuse
Des sainctz peres en vie graceius
Branches de vigne en leur humanite
Laquelle vigne en soy tant de bien eut
Que elle apporta en toute dignite
La france grappe ou le doulx raisin creust
Ainsi la grappe est à tous benedictz
Boire immortel, car sans deception
Le vin si tost que les motz y sont dictz
Est faict vray sang en sa perception
  O de tous deux saincte conception
Nativite benoiste et glorieuse
Ces la grappe des humains curieuse
Dont le raisin a la soif evite
Par son bon vin que en croix iustice beust
  Or louez donc en sa nativite
La france grappe ou le doulx raisin creust

Prince du puy faictes chere ioyeuse
Criez montioye en ceste annee heureuse
Tout le viel vin me soit habandonne
Car le nouveau iamais si bon ne fut
Comme celuy que nous a huy donne
La france grappe ou le doulx raisin creust
35.
La terre neuve en tous biens fructueuse
Jehan le parmentier

Osbare hau au quart au quart au quart
Debout dormeurs. He quates meulles maist
Tout est vire rien nest mis a lescart
Voicy le temps quil se fault a poinct mettre
Or que chacun veuille donc se entremettre
En sa maneuvre a thiebort et babort
Pourquoi cela. La terre est bort a bort
Parez vre ancre et y prenez biture
De ferme espoir par oeuvre vertueuse
Car tost verrez par ioyeuse adventure
La terre neuve en tous biens fructueuse

Cest vre reste et vre bonne part
Que de pieca vous ay voulu promettre
La verrons nous de bref vers ceste part
Ouy pour certain Car dieu le veult permettre
   Et quand cela. Quand vous verrez submettre
Par le soleil de ioyeux reconfort
Ce gros brouas remply de desconfort
Et que viendra malgre la brune obscure
Le grand brandon de clarte radieuse
Pour illustrer comme vertu procure
La terre neufve en tous biens fructueuse

Est il point iour: Ouy ouy la nuyct depart
Le triste deuil plus ne quiert sur terre estre
Laube du iour en leesse sespart
Sur region maritime ou terrestre
A celle fin que voyez apparoistre
La terre neufve ung tant excellent port
  Povoir divin nostre maistre et support
Y aurons nous bon pain et nourriture
Laict et miel de grace plantureuse
  Assez assez car elle est sur nature
La terre neufve en tous biens fructueuse

Ung homme hault et q au bout dun beau dart
De vray amour qi tout frac cuer penettre
On plante en hune honeur vre estandart
Et gaudions a dextre et a senestre
Et regardez se vous veoirrez rien naistre
Sourdre ou lever en courant sur ce bort
  Maistre ie voy qlque chose a thiebort
Est ce point ciel. Cest terre ferme et seure
Du cler soleil faicte tant lumineuse
Que ton foible oeil ne peult veoir ie te asseure
La terre neufve en tous biens fructueuse
La ie la voy la terre que dieu gard
Ie lappercoy le beau pays champestre
Tant belle a loeil et tant noble au regard
   Plus ie vous dy que verrez au chaps paistre
Laigneau de paix qui toute grace impetre
Ferrez le fons de vertueux effort
Et contemplez de plus fort en plus fort
Ses divins lieux ses fleurs et sa verdure
Car cest marie en sa naissance heureuse
Que dieu benit et nomme par figure
La terre neufve en tous biens fructuese

Debout marchans chun se mostre fort
Sus pignez vous en ioye et en confort
Ce iour gaignez des biens oultre mesure
Ralliez vous faictes chere ioyeuse
Et merciez la vierge nette et pure
La terre neufve en tous biens fructuese
36.
Du clér soleil le moyen mouvement

Si pтоломée astrologue authentique
Concede faire au soleil radieux
Deux mouvementz en la ligne ecliptique
Bien ordonnez sans descord odieux
Dont le moyen donne la congnoissance
De laultre vray qui figure en substance
Dieu eternel haultesse omnipotence
   Direns nous pas soubz fiction latente
Que ceste vierge en son advenement
Peult estre dicte a gens de bonne entente
Du cler soleil le moyen mouvement

Quand du plus hault de son orbe excetrique
Le soleil faict son cours parmy les cieulx
Le mouvement moyen du concentrique
Lors le precede et vient vers les bas lieux
   Aussi marie en sa saincte naissance
Vient la premiere en toute esiouyssance
Vous annuncer la clarte relucente
Du vray soleil qui delle ne se absente
Mais de sa grace il luy donne ornement
En remplissant de beaulte innocente
Du cler soleil le moyen mouvement
Le mouvement du hault ange heroique
Prins et extraict par faictz laborieux
De ce moyen mouvement magnifique
Il demourra largument curieux
Pour demonsttrer en bonne suffisance
Lequation de divine puissance
De deite a nature indigente
Mais pour laboir ce nous est chose urgete
Que nous prenons pour nostre fondemet
Une sans sy nostre dame et regente
Du cler soleil le moyen mouvement

Si largument contient selon pratique
De vray amour six signes gracieux
Les mouvemetz q a mon ppos ie applique
Seront conioinctz sans effect vicieux
La se fera dhomme et dieu alliance
Car ilz seront soubz divine fiance
Au plus bas poinct dhumblesse obediete
Pour remonter en haulteur sapiente
Et lors le vray en son elevement
Precedera en hautesse eminente
Du cler soleil le moyen mouvement

Donc il sensuit que la vierge pudique
Est le moyen par qui dieu glorieux
Excellentz dons et graces communiqué
A tous humains de peche ennuyeux
Cest le moyen pour avoir delivrance
De tous captifz detenus en souffrance
Puis que el nasquit de tout peche exepte
Cest le moyen qui vers dieu nous pnte
Cest le moyen de nostre sauvement
Cest le moyen damour qui represente
Du cler soleil le moyen mouvement

Prince du puy ceste vierge excellente
Devant son filz vint sur terre opulente
Et apres luy monta au firmament
Ainsi que faict par raison evidente
Du cler soleil le moyen mouvement
37.

_Femme expulsant les tenebres du monde_

_M. Guillaume Thybauld_

_Suffit le cuer dhumaine creature_
Pour concepvoir de dieu les haultz effectz
_Suffit le sens la bouche et lescription_
Dhumains suppostz par ung mors to deffaitz
_Pour faire extraict des honneurs et des faictz_
A femme faictz en la mortelle plaine
_Selon quelle est de toute grace pleine_
_Or femme est nee au val dhumanite_
_Laquelle en tant que dieu por elle fonde_
_Porte les seingz de la divinite_
_Femme expulsant les tenebres du monde_

_De foy_
_Nous voyons foy invincible armature_
_De saincte eglise avoir la charge et faiz_
_Laquelle a lors que print nostre nature_
_Femme parfaicte entre les imparfaictz_
_Luy presenta pour tiltres a part faictz_
_Le cierge ardant du coeleste demaine_
_QUE elle porta durant la vie humaine_
_Si que pour vent de dure adversite_
_Ne fut extainct vierge oultre loy fecunde_
Ouidat par foy ceste necessite
Femme expulsant les tenebres du monde

De esperance
Pour labourer et avoir nourriture
Du pain des cielz qui purge to meffaictz
Cest femme eust en sa glore future
Beche despoir linstrument des parfaictz
Que luy donna pour eviter forfaictz
Dhumanite: divinite haultaine
Or est il vray que esperance certaine
Les espritz delle a vers la trinite
Si bien dressez que humilite profonde
La feit nommer mere en virginite
Femme expulsant les tenebres du monde

De charite
Charite brule et veult en la closture
De femme nee olttre pechez infectz
Chauffer le cueur et luy donner pasture
De lardant feu dont anges sont refectz
De faict son cueur en qui laicz et pfez
Trouvent damour la grad sourse et fotaie
Fut si brulant q de place loingtaine
Vers elle vint le filz deternitie
Pour y vestir chair virginale et munde
Et lors fut vue au droit d'affinité
Femme expulsant les tenebres du monde

Si digne elle est q el ne sent la poicture
Qui navre humais en adam cotrefaictz
Si saincte elle est q aidant sa geniture
Guarit pecheurs fussent ilz putrefaictz
Mirouer elle est pour cotritz et cofez
Dhumilite lindissolluble chaine
Qui mere et filz divinemet enchaine
Bouglier elle est cotre la pravite
Despritz damnez dont lhumai mal redode
Grace la monstre en sa nativite
Femme expulsant les tenebres du monde

Reyne que dieu cotre la nuyct modaine
Toute couvrit de clarte souveraine
Y respandant dons de suavite
Clarte divine en toy si fort abonde
Que sur enfer as pleine activite
Femme expulsant les tenebres du monde
38.

Au grand proffit de tout le bien publique

Pierre Crignon

Au temps que humais vivoiet en grad plaisir
Au lieu de paix et de dilection
Que froid ou chaud ne leur faisoit nuysace
Mais de tous biens avoient amplexion
Haultain vouloir de ardante affection
Leur mist au cueur par son subtil langage
De entrer sur mer por faire un navigage
En lorient ou croist lor precieux
Et que au moyen de sa bonne traffique
Ilz chargeroient de tous biens specieux
Au grand proffit de tout le bien publiq

Humains oyantz ceste vaine iactance
Ont entreprins la navigation
Et mis sur mer corps biens vivres substace
Levet leur anchre et sans dilation
Ont guinde hault voiles de elation
Le vent dorgueil come fouldre et orage
Sest mis dedes soufflant par tel oultrage
Quil a poulse leur nef en divers lieux
Trop loing de dieu vers le pole antartiq
Tenant au vent tousiours por trouver myeulx
Au grand proffit de tout le bien publique
Lors qu'ils ont eu de terre connaissance
Fière Atropos par mortelle action
Leur a montré l'effet de sa puissance
Mettant leur corps à putréfaction
En maculant de son infection
Tous les plus forts de ce noble équipage
Depuis le grand jusqu'au petit page
Donc ce voyant ont est curieux
De retourner vers la bonté céleste
Pour éviter ce danger furieux
Au grand profit de tout le bien public

Et non obstant les vagues ignorance
Le vent de vie et de obstination
Jusqu'à la cap dix de bonne espérance
Ont capé pour leur salutation
Et tant single soufz lelevant
Du vrai soleil dot ilz voyez lumière
Qu'ils sont venus en seur et beau paradis
Où d'un beau temps clair et non bruyneux
Ont veu nasquér sous le solison oblique
Lastre polaire aux rayons lumineux
Au grand profit de tout le bien public

Ceste sydere a donne asseurance
Aux navigantzen tribulation
Quilz parviendront tost en la terre france
En grand leesse et consolation
Du maladifz par recreation
Prendront le pain de vie pour usage
Qui leur donra sante et davantage
Bevront le vin damour tout gracieux
Parquoy chun a louer dieu se applique
La vierge aussi descendue des cieulx
Au grand proffit de tout le bien publiq

Prince hnororos la vierge de courage
Qui preserve a de mortel nauffrage
Les navigantz en dangers perilleux
Elucidons sa vertu magnifique
Car elle a faict ung salut merveilleux
Au grand proffit de tout le bien publiq
Le nouveau monde a tousjours pur et mude
Jehan Parmentier

Quand l'incrèe eust faict creation
Du monde monde assouvy dormature
Sa grand beaulte receupt polution
Par lorguilleuse offense et forfaicture
Que au ciel comist langelique nature
Qui deceupt l'homme: et par mortelle evie
Rendit la terre a peche assuerue
Mais dieu esmeu damoureuse estincelle
Pour restaurer la ruyne du monde
Feit en beaulte qui toute autre precelle
Le nouveau monde a tousjours pur et mude

Ce monde beau sans imperfection
En sa rondeur et spherique figure
Est le haut lieu et digne mansion
Ou le treshault met son plaisir et cure
Dimpurite ny a bruyne obscure
Mais ung doulx air plein de odeur ossouvie
A tout las cueur donnat confort et vie
Et le soleil de iustice eternelle
Y rend lumiere et chaleur si feconde
Que estre le faict par bonte supernelle
Le nouveau monde a tousiours pur et mude

Fleuves y a de recreation
Pour arrouser de leur eaue vive et pure
Du monde vieil la defloration
Et de peche laver la tache impure
Par les conduitz damour et de droicture
Est la fontaine en doulceur espartie
Dont aux humains est la grace impartie
Tout nostre bien et salut en ruisselle
Misericorde en distille et redonde
Et rend tout plain de grace universelle
Le nouveau monde a tousiours pur et mude

Lesart ny a de desolation
Les champs sont pleins de fertile pasture
Les verdz iardins de consolation
Resiouyssans la povre creature
Le pur fourment pour vive nourriture
Sans labourer y croist et multiplie
La terre y est de tous biens sy remplye
Que le haut dieu pour habiter en elle
Soubz corps humain sa deite reconde
Tant luy a pleu en sa beaulte nouvelle
Le nouveau mode a tousiours pur et mude
Et comme Adam en sa formation
Receupt de dieu l'humaine pourtraicture
De terre vierge en son inception
Ains que peche feist cy bas ouverture
Ainsy Iesus print humaine vesture
Second adam qui iamais ne varie
Du vierge corps de la belle marie
Qui na este par le serpent rebelle
Faicte subiecte a aulcun vice imunde
Qui ie figure en sa naissance belle
Le nouveau mode a tousiours pur et mude

Prince que ioye en noz cueurs se revelle
Et habitons en feste solemnelle
En ce beau monde ou tout plaisir abonde
Cest vierge en toy qui tout peche expelle
Que a mon propos ie soustien et appelle
Le nouveau monde a tousiours pur et mude
Le salut dor emprainct du coing de grace
Nicole Dupuys

Pour declarer come iay entrepris
Mon chant royal sur monnoyeurs copris
Dieu est le maistre et seigneur souverai
Le monnoyeur cest adam pere humain
Et Sathan est le souffleur inhuman
Le bon forgeur figure Joachin
Lessayeur est le sainct esprit divin
Et marie est par bonne congnoissance
Le salut dor en sa pure naissance

Du souverain maistre de la monoye
Ung monnoyeur prit por se advantager
De lor massif affin quil luy monnoye
Ung salut dor mais devant que forger
Il vint a luy un souffleur estranger
Qui par souffler luy feit contre la loy
Allier lor avecques faulk alloy
Parquoy il fut tenu en verite
Faulx monnoyeur et captif longue espace
Veu quil navoit rendu en purite
Le salut dor emprainct du coing de grace
Par desconfort bany de toute ioye
Ses povres yeulx feit en larmes plonger
Disant helas mon bon maistre que iaye
De mon lignage aulcun pour me pleger
Si que ie puisse evader le danger
Dhorrible mort pour myeulx estre a requoy
Ung bon forgeur loyal paisible et quoy
Vint apres luy de noble affinite
Qui le plega et du or en masse
Si bien forgea quon veit en dignite
Le salut dor emprainct du coing de grace

Quand le salut par la droicte voye
Frappe en coing. Lessayeur vint iuger
Dung bon esprit disant qui que le voye
Cest tout fin or quon ne doibt callenger
Il est de poix sans estre trop leger
Il tient les poinctz de vrays caratz de foy
Le malfaitceur pensoit bien a part soy
Que de prison il seroit racquitce
Quand le forgeur sans aulcune fallace
Forgea dessus lenclume dequite
Le salut dor emprainct du coing de grace

Justice alors quattre gardes envoye
Qui de ce faict se sont voulus charger
Cest assavoir de droict qui ne forvoye
Foy, crainte, espoir. Leqlz por descharger
Leur conscience ont dict sans mensonger
Que la piece est de mise sans desroy
Puis foy conclud disant ie tien et croy
Que el na souldeure ou qlque impurite
Car du marteau de divine efficace
Fut tout parfait au feu de charite
Le salut dor emprainct du coing de grace

Au salut dor qui le monde resioye
On feit la vierge en ymage eriger
Et gabriel luy annuceant montioye
Y fut pourtraict pour divin messager
Le saingt esprit descend pour se umbrager
Dessus la vierge en venerable arroy
Alentour est escript le nom du roy
Lequel mettra hors de captivite
Le povre adam et tous ceulx de sa race
Puis que marie est en nativite
Le salut dor emprainct du coing de grace

Prince ce iour plein de suavite
Sans faulx alloy de vice ou pravite
Vient de la forge en ceste terre basse
La vierge pure en bonne activite
Dicte et nomme en sa festivite
Le salut dor emprainct du coing de grace
La forte femme au cler harnoys de grace

Pierre Crignon

Du temps que ada triuphoit coe roy
Vivant en paix et sans melencolie
Il laissa cheoir son royaume en desroy
Voulant coplaiarie a sa dame iolye
Lors que son temps employoit en folye
Ses ennemys vindrent soubdain descedre
En son pays por mettre tout en cendre
Dont fut chasse parquoy en pleurs et larmes
Comme exule fuyoit de place en place
Tant q ung iour vint rallier ses gesdarmes
La forte femme au cler harnoys de grace

Le povre adame estant en tel effroy
Comme exille par le prince denvie
Envoya tost au coeleste terroy
En ambassade oraison assouvie
Prier le roy que pour saulver sa vie
Il le voulsist secourir et deffendre
Ce roy voullant a son secours entendre
Et les humains rendre hardys et fermes
Luy envoya en ceste terre basse
Pour subvenir a tous povres enfermes
La forte femme au cler harnoys de grace
Ceste dame a par le divin octroy
Les fleurs de lis en sa belle armarie
Charite maine et conduit son charroy
Lost des vertus est sa chevaliere
Qui vont en ordre et leur cry cest marie
Faisant en lair leurs estandartz estendre
Ce iour que el viet saincte naissace predre
En purite excedant humains germes
Pour rabaissier des ennemys laudace
Et se monstrer par ses vertueux termes
La forte femme au cler harnoys de grace

Ce sacre iour en triumphant arroy
Ceste pucelle a faict une saillie
Ou elle a mis en fuite et en desroy
Les ennemys dont leur force est faillie
Daulcun peche ne fut onc assaillie
Ilz fuyoyent tous ne osant le choq attedre
Pure innocence y faisoit les rencz fendre
Divin povoir y comparut en armes
Qui confundit Sathan plein de fallace
Et ce saict ior fit plusrs hautz faictz darmes
La forte femme au cler harnoys de grace

Mauldict erreur se couvrant de la loy
Vint rassembler ceste bende abolye
Mais repulsé furent par dame foy
Et par raison de vérite remplie
Auctorité et droit qui point ne pleye
Dessus le camp tost les feirent tous redre
On ne scauroit le grand honneur copredre
Que eust ceste dame aux assaultz et alarmes
En approuvat son maistre defficace
La ou peche na pollu par ses charmes
La forte femme au cler harnoys de grace

Prince qi feiz ceste vierge entreprendre
A coquerir le royaulme et reprendre
Que adam perdist tes gradz thresors deffermes
Pour sacrer roy ung filz de ton extrace
Et en honneur dessus toutes confermes
La forte femme au cler harnoys de grace
42.

Glace en chaleur et chaleur en la glace
Jacques Lelyeur

Et grando & ignis mixta pariter ferebantur
Ce pnt chant royal est faict
De deux motz de contraire effect
Car pour grace et peche prendz glace
Et chaleur pour peche et grace
Et ballade et rondeau pratique
Tout dung sens et dune praticque

Seroit ce pas une estrage adveture
De veoir en fleur tout arbre auonds dyver
Seroit ce pas cotre droict de nature
De veoir sans nue en la terre plouver
Or esse plus en ce monde trouver
Suppost humain coceu dhome et de feme
Que le commun diffame ne diffame
Auquel cas dieu deternelle valleur
Fist apparoistre au lieu de peche grace
Et nous monstrant en noir blache couler
Glace en chaleur Et chaleur en la glace

Glace pour grace et chaler por peche
Glace fut veue en sa substance dure
Durer au feu sans qualite grever
Quand femme au feu de universelle ordure
Dure appareust pour le verbe y graver
Lardant chaleur qui fait tourner au ver
Le corps humain que mort horrible etame
Ne se estendit sus celle que tant ame
L'eternel dieu qui fit de froide humeur
Corps pour avoir contre chaud efficace
Et faire voir hardiesse en treumeur
Glace en chaleur. Et chaleur en la glace

Chaleur por grace et glace por peche
Chaleur contraire a la froide froidure
De froid venin qui nous fait reprouver
Monstre comment chaud en froide dure
Femme pour myeulx linnocence esprouver
Froid serpentin est cause de priver
Du feu de grace au mal de corps et de ame
Tous les humains fors une seule dame
Que feu bruslant par celeste vigueur
Prevint que froid de peche ny print place
Et nous y feist voir clemence en rigueur
Glace en chaleur. Et chaleur en la glace

Glace pour grace Et chaler por peche
Glace au meilleu du grand feu de morsure
Mordant humains fut veue se eslever
Par tel effort que de telle morsure
Entre les mortz en fit une saulver
Nous voyons feu glace ropre et caver
Et glace fondre en lardeur de la flame
Qui tous humains de pere a filz eflame
Mais du haut dieu speciale faveur
Vers cest vierge ouvrist sa doulce face
Pour nous montrer en ung caillou saver
Glace en chaleur Et chaleur en la glace

Chaleur por grace et glace pour peche
Chaleur laquelle eust ceste creature
Pour de pointure au pointct la preserver
Chaufa si fort que divine droicture
Feist sa facture une a part reserver
Et pour au myeulx le secret observer
Amour de filz qui feu bruslant se clame
Sans consumer vint au devant du blasme
Blasmant humains despouillez de chaleur
Dont la vertu sus lantique fallace
Mist ioye en pleur Et sante en douleur
Glace en chaleur Et chaleur en la glace

Prince se aulcun la vierge en cocept blasme
Cest a grand tort puisque au vginal blasme
Son filz de chaud et froid premier aucteur
Qui lair feu leau Et la terre compasse
En profondeur nous y monstre hauteur
Glace en chaleur Et chaleur en glace
Pour vivre en paix en triomphe de gloire
Jehan Lispebre

Maria ad Christum

Lardant désir de vous veoir face à face
Mon cher espoux me rend damour si pleine
Que force mest que mon regret ie face
Seule a part moy en cest basse plaine
Trop fort languy et si suis toute saine
En souspirant ie quiers ce q tant iame
Pour satissfaire au désir de mon ame
Le cueur me rid et si ploure des yeulx
Vostre penser raffreschit ma memoire
Car avec vous ie desire estre es cieulx
Pour vivre en paix en triomphe de gloire

Filz eternel produict de mon extrace
Compaignez moy a mon heure derraine
Et me donnez ung secours que ie trace
Ung doux confort de la court souveraine
Mon terme est pres ien suis seure et certaine
Ie congnoy bien que suis humaine feme
Et quil convient acomplir sans diffame
Lhumaine loy et aussi ie le veulx
Mais ie requier sur sathan la victoire
Et sur la mort par faictz puissantz et preux
Pour vivre en paix en triumpe de gloire

Christus ad Mariam
Dame il est vray quen ceste terre basse
Avez souffert labeur et griefve peine
Mais auiourdhuy tout vre ennuy se passe
Car vous laissez la terre seche et vaine
Et trouvez le conduit et la veine
De vif amour qui noz deux cueurs eflame
Et regnez comme la plus grand dame
Qui oncques fut ne sera sur les cieulx
Mise a ma dextre au divin consistoire
En gros triumpe et estat precieux
Pour vivre en paix en triumpe de gloire

Cest ce pas droict q tout bie vo pourchasse
Et tout honneur au celeste demaine
Veu que pour moy avez en mainte place
Souffert douleur en vostre vie humaine
Certainement la mort trop inhumaine
A vre corps ne fera tour infame
Combien que ung peu vous serez soubz la lae
Mais tost apres par effectz vertueux
En ame et corps au souverain pretoire
Serez posee en lieu fort sumptueux
Pour vivre en paix en triumpe de gloire
Le benoist iour venez que vo embrasse
Ma chere espouse en ma cite haultaine
Car ie vous veulx nommer de toute grace
Et de salut sourse et vive fontaine
Et oultre plus ne soyez incertaine
Que reyne es cielz et en terre vous clame
Qui porterez le sacre auriflame
Pour conterer le prince rigoureux
Et donnerez par grace meritoire
Force aux pecheurs et povoir vigoureux
Pour vivre en paix en triumphe de gloire
Prince ihus noble et victorieux
Donne aux francoys paix et main adiutoire
Et apres mort les sainctz lieux glorieux
Pour vivre en paix en triumphe de gloire
44.

Sur tous les cielz en gloire pardurable
Raoul Parmentier

En reposant soubz beaulx cedres haultais
Tressouef sentas umbrageux et to verdz
De grand someil mes yeulx furent attainctz
Tant quil convint me coucher a lenvers
Lors en dormant vey en songes divers
Venir vers moy tous les quattre elementz
Menat grand bruyt causant grandz treblemtz
Cherchans entre eulx soubz bon tiltre de foy
Le corps sacre de la vierge honoruable
Qui assistoit hors naturelle loy
Sur tous les cielz en gloire pardurable

La terre feit pour lors des propos maintz
En alleguant en proses et beaulx vers
Que delle estoient yssus tous les humais
Et apres mort subiectz aux puantz vers
En adiurant dessoubs termes couvertz
Leau de la mer lair le feu par sermentz
Si a ce corps donnoyent empeschementz
En leur disant que du mondain terroy
Il estoit hors par ung faict admirable
Mais ignoroit quil fut pres du haut roy
Sur tous les cielz en gloire pardurable
La mer luy dict: a moy ne te complaîndz
En moy ne sont si grandz biens recouvertz
Mais maintesfoys la mer de pleurs et plaïctz
Et de douleur a passe a travers
Sans y perir par desespoir pervers
   Adoncques lair oyant ces parlementz
Vint se excuser par subtilz argumentz
Leur declarant quen glorieux arroy
Le veit passer par honneur venerable
Et quil croyoit quil fut sans desarroy
Sur tous les cielz en gloire pardonnable

Alors le feu les voyant incertains
Tous ses secretz leur rendit descouvertz
En recordant pour les rendre certains
Que apres que mort eust occis dung revers
Ce sacre corps les cielz furent ouvertz
Nyant lavoir par ses embrasementz
En cendre mys ne tenir en turmentz
Mais dit quil croyt q sans aucun desroy
Soit avec lame en throne delectable
Triumphammment par ung divin octroy
Sur tous les cielz en gloire pardurable

Incontinent sur ces debatz soubdains
Ie vey le ciel dung fin azure pers
Qui pronunca q hors des lieux mondains
Marie estoit avec les sainctz expertz
Sans que le corps et lame soient dispers
Mais decorez de divins ornementz
En leur faisant expres commandementz
De eulx retirer sans quelque aultre renvoy
Certifiant que en ioye inenarrable
Et fut menee en triumphant arroy
Sur tous les cielz en gloire pardurable

Soubdainement par legers mouvementz
Les elementz apres telz mandementz
Vey tout a coup retirer dentour moy
Menantz grand ioye et feste incoparable
Sachantz marie estre ce iour pour vray
Sur tous les cielz en gloire pardurable
45.
Throsne sacre par dessus tous les anges
Maistre Raoul Parmentier

Sur ung beau chap ou gebes sot a tas
En reposant ma debile nature
Advis me fut que ie vey deux estatz
En gros estrif pour une creature
Laquelle estoit en grande prelature
Intronisee en repos assure
En ame et corps sur le ciel azure
En tel degre que sans aucun desroy
Elle excedoit Seraphin et archanges
En obtenant pres le souverain roy
Throsne sacre par dessus tous les anges

De cest estrif sans user dadvocatz
Ie vey labeur en faire louverture
Ainsi disant en remonstrant le cas
Par plusieurs pointcz de la saincte escription
Que dieu son filz ou il print couverture
Par son moyen ce sainct iour beneure
La fait monter en habit decore
Sans q sathan luy ayt fait quelque effroy
En luy donnant par ung divin octroy
Throne sacre par dessus tous les anges
Lors declara mot a mot par compas
Que ceste dame en ensuyvant droicteure
Pour nous donner consolatif repas
Avoit porte en sa saincte clousteur
Le bon fourment de paix et nourriture
En concluant par maint dict averre
Que son sainct corps sur tous sainctz revere
Par labourer en ce mondain terroy
Est exalte et hors des basses fanges
Ou il recoit en glorieux arroy
Throne sacre par dessus tous les anges

Noblesse apres par maniere desbatz
Se leva sus en pompeuse ornature
En luy disant: Labeur plus nen debatz
Car tu commetz trop grande forfaiture
Nest elle pas de noble geniture
Et qui plus est nalle pas repare
Au monde paix et discord separe
En confutant par la lance de foy
Ses ennemys et privez et estranges
Parquoy ie dy que elle obtient de par moy
Throne sacre par dessus tous les anges

Incontinent ie vey sur ces debatz
Venir leglise en papalle stature
En leur disant: mes frères parlez bas
Et escoutez ma tressaincte lecture
De voir un corps en si digne structure
Si près de Dieu en siège doré
Danges et sainctz dignement adore
Cela transcende ainsi comme ie croy
Vos argumentz car ce iourdhuy pour chages
Il a receu en triumphant convoy
Throne sacre par dessus tous les anges

Labeur voyant que son dict estoit vray
Noblesse et luy feirent maintes louenges
Disantz marie avoir sans desarroy
Throne sacre par dessus tous les anges
46.

Au parfait port de salut et de joie

Jehan Parmentier

Sus loccean et grosse mer mondaine
Ou jamais neust quelque asseure repos
Fut iadis mise une barque soubdaine
Legere et belle et bonne a tous propos
Pour voyager en loingtaine contree
Et apporter une belle ventree
Dung riche boys rouge par charite
Au grand proffit de toute humanite
Et puis apres affin quon sen resioye
En venir prendre ung prix de dignite
Au parfait port de salut et de ioye

Mais ce pendant que amour pnoit grad paie
A la charger par vertueux suppostz
On veit la mer toute couverte et pleine
Des gallions de la fiere atropos
Dont elle fut de leur premiere entree
Dassault mortel durement rencontre
Sans couller bas par leur hostilite
Au fons pourry dhumaine vilite
Car il faut bien que chun de nous croye
Quel debvoit estre en specialite
Au parfaict port de salut et de ioye

Sus cest assault le divin capitaine
Va esquiper de parfaictz mathelotz
La nef de gloire en ses chasteaulx haultaie
Et par ung vent de grace entre deux lofz
Vint arriver sur la barque illustree
Puis par vertu qui iamais nest frustree
Il la remist en vive audacite
Sans plus souffrir aucune adversite
En luy ouvrant le sce ail et la voye
Pour myeulx venir par son agilite
Au parfaict port de soulas et de ioye

Il la mist hors de la misere humaine
Ou plusieurs sont en grand danger enclos
Et lors honneur qui cest barque maine
Feit hault chanter maint beau catique et los
Renom fameux pour tel ioye inventee
Feit bruyre en lair sa buccine argentee
Et puis honneur avec prosperite
Monterent hault et par auctorite
Mirent au vent leurs estandartz de soye
Et en ce pointct vindrent en verite
Au parfaict port de salut et de ioye
En cest nef de beaulte souveraine
Il ny avoit vieilz cinges ne marmotz
Mais papegays de celeste demaine
Qui triumphoient de dire maintz beaulx motz
Et signamment quand el fut translatee
Au sacre port ou gloire est dilatee
Dont le sainct peuple en amour incite
Sortist tout hors de la saincte cite
Et au devant delle crioyent: monstroye
Voicy la barque ou gist felicite
Au parfaict port de salut et de ioye

Lors le patron qui tout a limite
Pour armature en sa sublimite
Mist la couronne affin que chun voye
Que cest marie a la realite
Qui vient ce iour par son humili
Au parfaict port de salut et de ioye
47.

Sur tous fors dieu la plus hault exalteee

Jehan Parmentier

En speculant come le corps solaire
Tout illustre de clarte eminente
Entre ce iour par cours orbiculaire
En la maison de la vierge excellentee
Tout soubdain vey sur lherbe redolente
Au pres de moy saincte theologie
Qui incitoit subtille astrologie
A declarer par son art precieux
Comme marie est es cieulx translatee
Et que elle assiste en throne specieulx
Sur tous fors dieu la plus hault exalteee

Astrologie en luy voulant complaire
Feit ouverture a ceste oeuvre presente
Disant ainsy: pour ung vif exemplaire
Le zodiaque en tel cas se presente
Car tout ainsi que main omnipotente
Luy a donne haulteur tresassouvie
En le nommant le grand cercle de vie
Droict requiert bien que par dessus les cieulx
On puisse veoir la grand sphere noteee
Qui porta vie en ces terrestres lieux
Sur tous fors dieu la plus hault exalte

Plus ie vous dy pour myeuix vo satisfaire
Que en tout ce cercle en ordre bien decete
Le grand ouvrier y mist et voulut faire
Signes fulcis de beaulte reлуcente
Dont on congoist par raison condecente
Maintz haultz secretz de vraye astronomie
Pareillement sa mere et chere amye
Recoit ce iour les rayons glorieux
De la couronne entour son chef portee
En se voyant par secretz curieux
Sur tous fors dieu la plus hault exalte

Et oultre plus le maior luminaire
Armonizant par lorbe diligente
En droicte ligne y prend cours ordinaire
Monstrant a tous sa face refulgente
Pareillement vers nostre grand regente
En droicte ligne en amour bien unye
Le vray soleil de clarte infinie
Faict son sainct cours en chant melodieux
Ce sacre iour qlle est si hault montee
Que elle se voyt entre corps radieux
Sur tous fors dieu la plus hault exalte
Et tout ainsy que par le cours contraire
Au firmament le cler soleil attente
Pour approcher ce iour se retraire
Devers la vierge en lumiere patente
Aussy ie dy que apres aucune attente
Dieu eternel est venu vers marie
Et contre lordre ou mort prend seigneurie
Tournant les corps en gros vers pulvereux
La si tresbien de tout mal exemptee
Que elle se voyt entre les beneureux
Sur tous fors dieu la plus hault exalte
Prince du puy quand el fut bien ouye
Theologie en fut tant resiouye
Quel lembracha: disant de cuer ioyeux
Ta theorique est si bien presentee
Que conclurrons par tes dictz gracieux
Que marie est malgre tous envieux
Sur tous fors dieu la plus hault exalte
Oultre les montz au royaume de gloire
Nicole Dupuys

Chant royal des gestes extraict
Dung sieur donnant tel coup de traict
A laigle qui quicte sa proye
Parquoy maint oyseau de resioye
Voyant la france teurtre en ioye
Sus les montz voler tout a traict

Quand le soleil apres les grandz yvers
Rendit les froidz par chaleur abolys
Et que les fruiictz pendoyent es arbres verdz
Au val fulcy des nobles fleurs de lys
Parmy les champs en prenant mes delictz
Ie ouy gemir la chaste turturelle
Qui regrecoit par pitie naturelle
Sa compaignie en voyant que de faict
Avoit voile de ce bas territoire
En triumphant dessus laigle imparfaict
Oultre les montz au royaume de gloire

Par grand desir apres souspirs divers
Voulant voller es montz suppellatifz
Laigle de sable a tort et a travers
En abbattant oyseaulx grandz et petitz
Cherchant sa proye au long dung vert pastis
Vint empieter la teurtre france et belle
Mais ung grand sieur que cest aigle debelle
Tira sur luy si puissant coup de traict
Que elle volla par celeste adiutoire
Quand le pouvoir de laigle fut substraict
Oultre les montz au royaume de gloire

Les faulx serpentz et les griffons pervers
Circumvolantz par cruelz appetitz
Voyantz des montz les passages ouvertz
Craignantz le traict furent rendus fuytiz
Lors les oyseaulx du ciel recreatifz
Suivoyent la teurtre en la forest nouvelle
Ou toute ioye et plaisir renouvelle
Chantantz d'accord car par amour parfaict
Le vaillant sieur la preserve et honnore
Tant que elle volle et son desir parfaict
Oultre les montz au royaume de gloire

Laigle na peu par ses effortz divers
La deprimer ce ne luy fut permis
Car sans peril et sans danger de vers
Vola es montz pleins de biens repromis
Le pelican avecques ses amys
Vint au devant par ung amoureux zele
Qui la receut soubz umbre de son aelle
Et la coulumbe en voyant son pourtraict
Veult que avec elle en chair vive reflore
Sy que auiourdhuy par sa grace lattrait
Oultre les montz au royaume de gloire

Le sieur au traict figure en motz couvertz
Le dieu damour prince des benedictz
Qui le povoir de laigle a mys envers
Designant mort car par divins edictz
A fait voler de terre en paradis
La blance teurtre en lesse eternelle
Cest lhumble vierge et arche maternelle
En qui le filz de dieu sest homme fait
Laquelle monte apres mort transitoire
Sans que son corps ayt este putrefaict
Oultre les montz au royaume de gloire

Les faulx serpentz et griffons en effect
Sont ennemys remplis dorgueil infect
Qui sont confuz voyant par faict nooire
Que leur povoir par la vierge est deffaict
Quand toute france en souls se refaict
Oultre les montz au royaume de gloire
49.

Passa les montz en triumphe et en gloire

M. Nicole Dupuys

Chant royal de la noire bende
Qui contre la vierge se bende
A tout picques dardz et canons
Mais malgre eulx passe les montz
Pour avoir celeste prebende

La bende noire et plusieurs faulx souldartz
Oultrecuidez lesqlz ne sont pas sages
Ont prins canons lances picques et dardz
Par leur envie et par leurs grandz oultrages
Pour empescher et clorre les passages
Des montz haultains a la dame marie
Mais le secours de la gendarmerie
Du roy qui vint du hault mont de syon
Les feit ouvrir par divin adiutoire
Si que la vierge a leur confusion
Passa les montz en triumphe et en gloire

Ung canonnier plus fier que les leopardz
Noir comme ung more arme de peaulx sauvages
Appelle mort tira dedans les parcz
De ceste dame a qui on doibt hommages
Et en cuidant luy faire grandz dommages
La rua bas dung coup dartillerie
Lors le bon roy par sa chevalerie
La releva en si grande union
Dame et de corps que elle obtint la victoire
Et sans souffrir aucune lesion
Passa les montz en triumpe et en gloire

Les ennemys fuyantz furen espartz
En rabaisissant leurs orgueilleux courages
La vierge en feit tumber de toutes partz
Damont aval es infernaulx umbrages
Le feu fut mys dedans tous leurs bernages
De par le roy et malgre leur envie
La noble vierge ame et corps toute en vie
Sans que sa chair souffrist consumption
Apres le coup de la mort transistoire
Pour estre reyne en son assumption
Passa les montz en triumpe et en gloire

Le camp gaigna et frustra ces pendant
Dartillerie et de tous leurs pillages
Puis feit lever en hault les estandartz
Ou les vertus sont paintes en ymages
Les chevaliers hommes darmes et pages
Le train du roy toute la seigneurie
Cria montioye en levant larmarie
De ceste dame en admiration
Car en vertu de geste meritoire
Pour celebrer sa coronation
Passa les montz en triumphe et en gloire

Apres que elle eust rompu picques et arcz
Et revolte le peuple en ses servages
Le roy iesus plein damoureux regardz
La feit monter en ses beaulx heritages
Tant que elle fut par divins advantages
Sur les haultz montz deternite ravie
Ou elle obtint la couronne assouvie
Dor precieux pour sa perfection
En grand honeur deternelle memoire
Pour paradis prendre en possession
Passa les montz en triumphe et en gloire

Prince exhalte en domination
Malgre longueil destrange nation
La belle dame en qui vertu reflore
En confundant leur obstination
Pour obtenir celeste mansion
Passa les montz en triumphe et en gloire
50.

La forte armee en triumphe de gloire
Nicole Dupuys

Chant royal de l'assumption
Dont sainte eglise chanta
Terribilis voet castrorum
Acies ordinata
Contenant que la main armee
Le roy dorgueil fier et mauvais
Veult faire guerre au roy de paix
Qui faict monter la forte armee

Le roy dorgueil duc de malivolence
Comte de guerre et de dissention
Contre raison par sa grande insolence
Le monde veult mettre en subiection
Cuidant frustrer de sa possession
Le roy de paix puissant et magnanime
Lequel voulant que son peuple se anime
A resister aux assaultz et alarmes
De lorgueilleux prince de vaine gloire
A ordonne pour faire beaulx faictz darmes
La forte armee en triumphe de gloire
Virginite en harnoys dinnocence
Print lavantgarde en sa protection
Perseverance armee en relucence
Feit la bataille avec perfection
Esperance eust en bonne affection
Larriere garde et foy qui vice abysme
Tout faulx erreur confondit en abysme
Puissance estoit au perilleux vacarmes
Qui feit passer en bruyt et en victoire
Oultre les montz a force de gensdarmes
La forte armee en triumphe de gloire

Humilite vaincquit par precelience
Le roy dorgueil plein de presumption
Pour exalter en parfaicte excellence
La forte armee en son assumption
Les habitantz des haultz montz de syon
Luy donnent gloire et louenge sublime
En royal siege auiourdhuy la sublige
Le roy voyant ses enemys enfermes
Pour ses beaulx faictz il couronne et decore
Sur tous les montz celestes haultz et fermes
La forte armee en triumphe de gloire

En ceste armee aucune violence
Glaive ne feu par mortelle action
Lartillerie envers sa corpulence
Ne peult causer incineration
Lame trop bien feit separation
Et le corps fut quelque temps examine
Mais charite qui nest pusillanime
Les rallya en deffendant les armes
Des fleurs de lys de purite notoire
Parquoy on voit en cessant pleurs et larmes
La forte armee en triumphe de gloire

En desploya pour ferme confidence
Beaulx estandartz de consolation
On feit sonner par haulte providence
Trompes clerons en iubilation
Des bienheureux la congregation
Crie montioye; et enfer se reprime
Voyant la vierge exempte de tout crime
Oultre le cours de tous les humains germes
Monter en bruyt deternelle memoire
Si quon la dict par treselegantz termes
La forte armee en triumphe de gloire

Prince de paix en enfer tu enfermes
Tes ennemys et tes thresors deffermes
Remunerant de loyer meritoire
En paradis celle que tu confermes
La forte armee en triumphe de gloire
Reyne des cielz sacree en corps et ame
Nicole Dupuys

Chant royal ou le dieu des dieux
En ceste saincte assumption
Faict douze pairs en union
Pour estre au sacre et unction
De marie reyne des cieulx

Le roy sacre triumphat noble et digne
A ordonne par grace speciale
Ayant regard a rendre bonneur condigne
Que sa compaigne et espouse loyalle
Yroit au sacre en maieste royalle
Et pour ce faire il eslut douze pairs
Unys ensemble et sans estre dispers
Pour assister en ordre venerable
Et compaigner leur princesse et leur dame:
Tant que elle soit en triumpe admirable
Reyne des cielz sacree en corps et ame

Les douze pairs de volunte benigne
Obeissantz en crainte filiale
Sont comparus sans quelque faulte idigne
Tous revestus de robe nuptiale
Acompaignantz damictie cordiale
Leur noble dame a monter des desertz
Lors sont venus les ministres disertz
Et le prélрат du temple pardurable
Qui lont receue en bruyt dhonneur et fame
Pour la poser en throne incomparable
Reyne des cielz sacree en corps et ame

Abraham tient laneau de foy insigne
Melchisedech prent charge principalle
Isaac iacob damour portent le signe
Aaron le sceptre en sorte episcopale
Le roy david la couronne regale
Iosue tient lespee a fil revers
Gedeon porte esperons dor couvertz
Thobie et iob armature equitable
Sadoch lampoulle; et Symeon sas blasme
Porte ceincture a la dame notable
Reyne des cielz sacree en corps et ame

Lors presenta la columbe divine
La saincte ampoule et unction totale
Dont larchipresbtre en parfaicte pleuine
Sacra marie en essence integrale
Dame vertu en sa targe morale
Faisoit porter sur couleur de ciel pers
Troys fleurs de lys dor par anges expertz
Humilite; virginite louable
Et charité qui tout son cœur enflame
Qui la font estre en louenge ineffable
Reyne des cielz sacree en corps et ame

Le roy des roys en gloire qui ne fine
Luy mist au chef couronne imperiale
Monstrant que elle est son espouse et affine
Dame dhonneur vierge seigneurialle
Et que elle obtient puissance magistrale
Sur le leon orgueilleux et pervers
Son corps sacre ne fut menge de vers
Mais reuniy avec lame honorabile
Sans encourir pourriture ou diffame
Parquoy elle est en gloire inenarrable
Reyne des cielz sacree en corps et ame

Ange et sainctz sans discord variable
Criovent montioye et lors trebloit le dyable
En regardant la celeste auriflame
De ceste dame exquise et amyable
Reyne des cielz sacree en corps et ame
Pour triompher dessus le ciel empire
Nicole Dupuys

Chant royal fait et compose
Sur ung beau mot que ie vous dy
Que sainte eglise a propose
Ista imperatrix mundi

Le plasmateur de la terre et des cieux
A depute par haute sapience
Quatre electeurs renommez en to lieux
Disertz, prudentz, et munys de science
Pour et a fin de eslire en conscience
Selon les droictz et loix d'antiquite
En observant la voye dequite
Celle qui doibt par pre election
Estre exaltee au siege de lempire
Et qui iamais neust imperfection
Pour triompher dessus le ciel empire

Iuste regard ouvrit ses divins yeulx
Pour regarder selon toute decence
Celle qui doibt apres le dieu des dieux
Estre emperiere en grand magnificence
Et lors il vit marie en relucence
Sur toute femme ardante en charite
Puis declara par haulte auctorite
Veu que son corps neust quelque ifection
Cest bien raison quen la terre il nempire
Mai soit exempt de putrefaction
Pour triumpher dessus le ciel empire

Droict maternel fort consciencieux
Se mist sur piedz, et dist sans difference
Que tout enfant bening et gracieux
Doibt a sa mere honneur et reverence
Parquoy son filz le roy de sapience
Qui delle print sa digne humanite
De pourriture et dinhumanite
La doibt garder par bonne affection
A celle fin que es cielz elle respire
En bruyt dhonneur et de dilection
Pour triumpher dessus le ciel empire

Amour parfaict doulx et solacieux
Non corrumpu par aulcune insolence
Delibera que es thrones precieux
Marie auroit en grande redolence
Troys couronnes de parfaicte excellence
Lune de fer pour force et verite
Laulitre dargent pour sa grand purite
Et laulitre dor pour sa perfection
Et parviendroit ou son desir aspire
En paradis sur toute concion
Pour triompher dessus le ciel empire

Povoir divin electeur glorieux
Lors coferma par tresiuste sentence
Lelection et fut fort curieux
De couronner par son omnipotence
La noble vierge en planiere assistance
Des citoyens de la saincte cite
En luy donnant gloire et felicite
Agilite en son assumption
Malgre sathan qui contre elle conspire
Son siege est mis sur le mont de Syon
Pour triompher dessus le ciel empire

Prince faison tous supplication
Que dieu nous donne pacification
De peste et guerre il ne nous est rien pire
Au roy francoys la conservation
De son royaume et puis salvation
Pour triompher dessus le ciel empire
53.
Le souverain des biens deternite
   Pierre Crignon

Chant royal ou dieu glorieux
Monstre le desir curieux
De marie son amoureuse
Soubz plaisantz termes amoureux
Et comme sur tous amoureux
Luy donne

Ce grand amour dune parfaicte dame
Belle sans sy des aultres loultrepasse
Me contraignit par son ardente flame
Venir du ciel dedans sa chambre basse
Par ses beaulx motz me entretint logue espace
En me faisant plusieurs baquetz insignes
Maint doulx baiser; et tous amoureux signes
Dont pour loyer de son amour certaine
Et pour honneur deu a maternite
Donner luy veulx en ma gloire haultaine
Le souverain des biens deternite

Par ung desir amoureux qui lenflame
En tous les lieux ou ie voy el me trace
Et en souspirs et regretz me proclame
Comme son fils venu de son extrance
Sa grand beaulte son amoureuse grace
Vainct ennemys pleins de frauldes vulpines
En florissant comme ung lis entre espines
Et pour autant que el se monstra humaine
En bien traictant ma doulce humanite
Ie veulx que elle ayt en mon noble demaine
Le souverain des biens deternite

Plusieurs ioyaulx et mainte belle gemme
Souvent mevoye en ceste haute place
Par oraison sage et secrete femme
En me pryant que son bon desir face
Et que el languit pour me veoir face a face
Mais iay mande pour responses benignes
Par gabriel que ses souhaitz tant dignes
Veulx acomplir; et quen la haute plaine
De vray amour iouxte la trinite
Vienne aujourdhuy veoir en essence pleine
Le souverain des biens deternite

Pour demonstrer que sur toutes ie lame
Iay ordonne que sans douleur trespasse
Mais son pur corps avecques sa saincte ame
Reuniray plus cler que une topasse
Le decorant de gloire qui tout passe
Pour ses vertus de grand honneur condignes
Sans le laisser aux terrestres vermines
Se ie suis roy ie veulx que elle soit reyne
Car si noz cueurs ont parfaicte unite
El doibt avoir en gloire souveraine
Le souverain des biens deternite

Sus mes eslus portez mon auriflame
Marchons devant quen bon ordre on desplace
Ie oz lhumble voix de mamye sas blasme
Me suppliant que doulcement leembrasse
Tout paradis sesiouysse et soulace
La recepvant en louenges divines
Harmonizez cielz, planettes et signes
Voicy lhonneur des dames que iamaine
Pour luy donner royalle dignite
Sceptre et couronne; et pour fruict de sa peine
Le souverain des biens deternite

Princes loyaulx publiciez soubs mes signes
Le hault estat et honneur que ie assignes
A mon espouse et amy prochaine
Toute la court faictes solemnite
Monstrant que elle a pour diademe et chaine
Le souverain des biens deternite
En ame et corps par dessus les haultz cieulx

Pierre Crignon

Cherchant ung iour par speculation
Invention pour parler de marie
Qui regne es cielz en iubilation
Pres son enfant qui sur tous seigneurie
Mon foible esprit qui de leger varie
Neust sceu comment si hault oeuvre ordoner
Mais iescoutay les neuf muses sonner
Doulx instrumentz en la haulte contree
Chantantz comment le souverain des dieux
Veult translater ce iour la vierge astree
En ame et corps par dessus les haultz cieulx

De les ouyr ieuz admiration
Car en leurs chantz pleins de doulce harmonie
En motz plaisantz faisoient narration
Comment la vierge aux dieux sestoit unye
En militant contre la felonnie
Des fiers geantz voulantz sur tous regner
Dont iupiter pour myeulx la guerdonner
Veult translater ceste vierge sacree
Avec phoebus son enfant gracieux
Au iodique; afin quel se recree
En ame et corps par dessus les hautz cieulx

Lors ie advisay sur le mont de Sion
En chariot orne dorfaverie
Le dieu phoebus, et la convention
De la celeste et hautte seigneurie
Les herocz pleins de chevalerie
Qui nont point craint leur sang abandoner
Dieux demydieux ont faict lair resonner
Nymphes servoient a la vierge honnoree
Muses chantoient tousjours de myeulx en myeulx
Pour lexalter en chaire decoree
En ame et corps par dessus les hautz cieulx

Or faict la vierge es cielz ingression
Et chacun dieu humblement la deprye
Dedens sa sphere eslire mansion
Mais iupiter le tout puissant la crye
En luy disant: Vien ma fille cherie
Ie te veulx lieu a ma dextre donner
Et te feray par mon filz couronner
Qui des humains la faulte a reparee
Vien tu veoirras de tes corporelz yeulx
La chaire dor pour te asseoir preparee
En ame et corps par dessus les hautz cieulx
En ce triomphe et exultation
Monta es cielz ceste vierge benye
Au tabernacle et habitation
Au cler phoebus qui luy tient compaignie
Couronne tripple estooffe et munie
Dor; de laurier et palme a faict tourner
Pour le beau chef de la vierge atourner
Luy promettant en sa ioyeuse entree
Distribuer ses thresors en tous lieux
Et puis il la de sa gloire illustree
En ame et corps par dessus les haultz cieulx

Prince du puy ie allay sans seiourner
Ma vision en ce point faire
Monstrant que cest la vierge beneuree
Que iesus christ son enfant glorieux
A exalte en sa chaire asuree
En ame et corps par dessus les haultz cieulx
55.
Les dons de grace et les grandz biens de gloire

Pierre Crignon

La forte femme et grande advaturiere
Sest mise en queste en ce val douloureux
Au plain chemin de vertu reguliere
Pour conquester par faictz chevalereux
Le sacre lieu delectable et heureux
Ou prend repos la tresbonne advanture
Et son amy luy donne couverture
De son escu, pour vices interdictz
Exterminer; et par faictz meritoire
En champ dhonneur gaigner sans cotredictz
Les dons de grace et les grandz biens de gloire

Contre le monde elle a tenu barriere
En confundant ses assaultz merveilleux
Et dechasse tous les vices arriere
Vaincu sathan prince des orgueilleux
Puis evite tous les pas pereilleux
Ou peche guette humaine creature
Mais son amy sa doulce nourriture
Se absenta dele; et en pleurs inifinis
Le alloit cherchant pryant quil eust memore
Que el desiroit; pour estre ensemble unys
Les dons de grace et les grandz bies de gloire

Passant le pas de la mort coustumiere
Elle eut ung coup de son dard oultreageux
Mais son amy aux armes de lumiere
La resourdit sans·effect dommageux
En luy donnant povoir advantageux
Plus que devant: car sa noble nature
Receut adonc glorieuse armature
Des divins biens et dons prerogatifz
Dont le grand roy ses plus amez honnore
Tant que el trouva en lieux recreatifz
Les dons de grace et les grandz bies de gloire

Considerant sa vertu singuliere
Son amy vint dung desir amoureux
Qui leembrassa comme sa familiere
Pour lexalter sus tous les beneureux
En luy disant par faictz advantageux
As milite pour iustice et droicture
Parquoy tu doibz en tresnoble ornature
Oultrepasser les montz contemplatifz
En grand honneur et bruyt triumphatoire
La sont thresors grandz et supellatifz
Les dons de grace et les grandz biens de gloire
Ie te feray de grace thresoriere
Pour limpartir a tous ieunes et vieulx
Des benheurez souveraine emperiere
Bien obeye en la terre et es cieulx
Regarde donc mere se tu veulx mieulx
Car a ma dextre en royalle stature
En grand triumphe honneur et prelature
Te donneray sur tous les benedictz
Sceptre dhonneur et pour prix de victoire
Tu obtiendras en mon beau paradis
Les dons de grace et les gradz biens de gloire

Prince a linstant son filz sa geniture
La feit monter en la gloire future
Ou ladvantage et les grandz biens pdictz
Que elle cherchoit elle a et plus encoire
Et peult donner aux sains et maladifz
Les dons de grace et les grandz bies de gloire
56.

Lisle ou la terre est plus haut que les cieulx

Pierre Crignon

Ceste terre que ie veulx dire
Plus hault que les cielz gens desprit
Cest lhumanite iesus christ
Triumphant sur le ciel empire
Marie est le plaisant navire
Qui faict son voyage en ce lieu
Le patron dicelle cest dieu

Le grand patron et pilote tressage
Qui composa la grand cosmographie
Considerant maint peril et passage
Qui sont en mer sa grand nef fortifiee
Ses bortz sacrez renforce et vivifie
Des dons de gloire en vertu immortelle
Pour la mener dedans une isle telle
Que elle y pourra a cent doubles gaigner
Dont il a faict lesquipage ioyeux
Car il promet par sa carte enseigner
Lisle ou la terre est plus hault q les cieulx

Dedens ceste isle il ne faict vent ne orage
La mer y est temperee et serie
Payer ny fault coustume ne truage
Azur y croist, basme; et espicerie
Rubys, saphirs, et fine perrerie
Or precieux de valeur supernelle
Cest le pays ou puissance eternelle
En corps humain veult en tout temps regner
Dont se en ce lieu est iesus glorieux
Le ciel empire est a bien raisonner
Lisle ou la terre est plus hault q les cieulx

Il a sa nef par divin advantage
Des voilles sainctz dagilite fournie
Chargee a droict dimpassible letage
Subtillement dappareilz bien munie
Doree dor de clarte infinie
Dont est escript aux chasteaulx et au besle
Dieu tout puissant conduit la toute belle
Basteaulx divins viennent lenvironner
Pour la tirer de ce havre enuieux
Car pour vray port luy veult ce iour doner
Lisle ou la terre est plus hault q les cieulx

Danges et sainctz est tout son equipage
Et de vertus est sa charge assouvie
Puis la met hors de ce mondain rivage
Pour la mener en glorieuse vie
Despritz divins est conduicte et servie
Et le doux vent de grace y renouvelle
Qui fait singler ceste nef a plein velle
Car le patron scait si bien gouverner
Par lastralabe et compas serieux
Qu'ilz ont trouve sans long temps sejourner
Lisle ou la terre est plus hault que les cieulx

Elle a parfaict sans peril son voyage
Au port de paix est seurement ancrie
On oyt clerons buciner de courage
Pour saluer en lieu dartillerie
La toute belle et plaisante marie
Et le patron congoissant quel precelle
Par bien singler toute humaine nacelle
Sur son hault mast la voulu couronner
Comme admiralle et reyne des haultz lieux
Et aux marchantz dicelle habandonner
Lisle ou la terre est plus hault que les cieulx

Prince du puy entrons tous dung bon zele
En ceste nef retirons nous vers elle
Pour mieulx passer ceste mondaine mer
Se le faisons iamais ne nous print myeulx
Nous trouverons ce lieu quon doibt amer
Lisle ou la terre est plus hault q les cieulx
57.

Triumphe et bruyt sur toute ordre agelique

Pierre Crignon

Ung iour pesant que mon sens p foiblesse
Ne suffisoit pour descrire ou coprendre
De cestuy iour le triumphe et noblesse
Ma povre main nosoit la plume prendre
Ainsi pensif sommeil me vint surprendre
Et en dormant quasi comme tonnoirre.
Je ouy le ciel qui parloit a la Terre
En luy disant: sans estre en rien marrie
Rendz moy le corps de la vierge pudique
Car iesus christ veult donner a marie
Triumphe et bruyt sur toute ordre agelq

La terre oyant le ciel en sa haultesse
Ainsi parler voulant sa part deffendre
Luy dist tout hault: Ciel a toy grad faulte est ce
Dainsi vouloir sur mon faict entreprendre
Car de moy vint ce corps tant pur et tendre
Et pour lavoir me viens icy requerre
Tu as lame; point ne la voys requerre
Laisse moy donc ce sainct corps ie te pry
Ce mest honneur davoir telle relicue
Et fays avoir a son ame cherie
Triumphe et bruyt sur toute ordre agelq
Le ciel luy dist; O terre ta rudesse
Te empesche fort de tel mistere entendre
Tu doibz avoir en toy ioye et leesse
Puis q dieu veult sa main si bas estendre
Pour preserver ce beau corps destre cendre
Cest ton honneur et a tout lhumaine gerre
Ou pourras tu plus grand honneur acquerre
Que cest chair qui est de toy partie
Soit avec lame en gloire pacifique
Pour mieulx avoir sans estre departie
Triumphe et bruyt sur tout ordre agelique

Tu nas pas lieu pour garder tel richesse
Comme ce corps ou dieu voulut descendre
Car tu soustiens peche qui lame blesse
Au quel iamais na voulu condescendre
Lame doibt donc son corps tant sainct repredre
Qui a ayde a paradis conquerre
Veu quilz nont eu ensemble aucune guerre
Mais ont vescu en parfaicte harmonie
Cest bien raison quen la gloire celique
Marie est huy lame au corps reunie
Triumphe et bruyt sur tout ordre agelique

Conclusion la terre en toute humblesse
Se disposa pour ce corps sacre rendre
Alors ie vey ceste noble pricessse
En grand splendeur voulat vers le ciel tendre
Lequel se ouvrist. Et dieu sans plus actedre
Et ses esluz vindrent la vierge guerre
En leslevant sur tous les cielz grand erre
Daureoles et couronnes guarnie
Puis fut assise au throne magnifique
Ou elle obtient en belle compaignie
Triumphe et bruyt sur tout ordre ageliq

Prince du puy qui de cueur se humilie
En depryant la vierge sanctifique
La sus es cielz ou de gloire est remplie
Veoirra que elle a en tous biens acoplie
Triumphe et bruyt sur tout ordre ageliq
Pour triompher en gloire pardurable

Jehan Duval

Comme le cerf desire la fontaine
Pour raffreschir ses membres douloureux
Comme la teurtre appelle a voix haultaine
Son bel amy en souspirs langoureux
Iay tel desir de veoir mon amoureux
Mon propre filz ma doulce nourriture
Que quand cy bas iay de luy coniecture
Considerant quen sa saincte chappelle
Il est tant beau tant doulx tant honorable
Damour languy iusque a tant qil mappelle
Pour triompher en gloire pardurable

Ie appercoy bien que mon heure derraine
Approche fort, ie oz venir des haultz lieux
Ung doulx confort une voix souveraine
De quoy mon cueur est si tresfort ioyeux
Que les larmes me sortissent des yeulx
Cest mon enfant ma vraye pourtraicture
Que de ses biens me vient faire ouverture
En me disant: Ma doulce turturelle
Mon espouse ma mere venerable
Leve toy tost sur ma haulte tourelle
Pour triompher en gloire pardurable
Par moy seras ce-iour en bonne estraine
Couronnee de fin or precieux
Amour requiert q ie te face reyne
Et maistresse du royaume des cieulx
Ie te donray plus de dons specieux
Que oncques ne feis a toute creature
Plus hault seras que angelique nature
Embrasse moy ma blanche columbelle
Vien du liban pucelle incomparable
Tu es pure sans peche toute belle
Pour triumpfer en gloire pardurable

Puis quen ton corps ie receuz chair humaie
Et que iamais il me fut vicieux
Cest bien raison quil vienne en mon demaine
Avec ton ame en lieu solatieux
Mais se aulcun dict par art malicieux
Tout corps humain doibt souffrir pourriture
Il netend point sainement lescription
Car ung corps ne sans coulpe originelle
Ne doibt pourrir en ce val miserable
Mais estre mis sur capse solemnelle
Pour triumpher en gloire pardurable

Faulx argueurs perdent icy leur peine
Pour mon plaisir ton cors est radieux
Anges et sainctz a doulce voix seraine
Chantez chansons et dictz melodieux
David suyvez larche du dieu des dieux
Mon sainct logis ma plaisante facture
Pere abraham voyez sa prelature
Et vous iacob contemplez ma pucelle
Cest le thresor de grace inenarrable
Que ie conduys au plus pres de ma celle
Pour triumpher en gloire pardurable

Prince immortel qui tout aultre precelle
Secours les tiens par le moyen dicelle
Que tu ravys en ioye inseparable
En nous donnant ta paix universelle
Pour triumpher en gloire pardurable
59.

Sur tous les cielz mesleve en corps et ame
Guillaume Terrien

Chant royal ou nouveau cantique
Chante a dieu la vierge pudique

Canticum marie virginis
Magnificat anima mea dominum
Et exultavit sp[irit]us meus in deo salutari

Magnifier la bonte souveraine
Doibt bien mon ame en leesse ravie
Et exulter chantant a voix seraine
En dieu authur et saulveur de ma vie
Quand il luy plaist pour doulceur assouvie
Tant exalter en moy sa grand clemence
Et le thresor de sa bonte immense
Que apres la mort hors du mortel dager
Vivre me faict en bruyt honueur et fame
Sans que le ver puist mon corps domager
Sur tous les cielz mesleve en corps et ame

Quia respexit humilitatem ancille sue
Luy qui tout voit du celeste demaine
De son doulx, oeil qui des bons ne varie
A regarde; monstrant sa face humaine
Son humble vierge et ancelle marie
De qui voulant eslever larmarie
A prins plaisir faire sa residence
Soubz lhumble habit de servile indigece
Eu vierge enclos de mon plaisat verger
Et auiourdhuy me nomant reyne et vierge
Pour lhumble cueur en triumphe eriger
Sur tous les cielz mesleve en corps et ame

Beatam me dicent omnes generations
Quand gabriel de grace toute pleine
Me salua; me dist: de dieu amye
Benoiste est tu qi le malheur et hayne
Qui feit nature envers dieu ennemye
Aboliras Aussi noublia mie
Me dire eureuse en ma foy et credence
Helizabeth. Et pour en evidence
Mettre mon los, tant prochain q estrager
Par toutes gens bien eureuse me clame
Ce iour que dieu pour humains soullager
Sur tous les cielz mesleve en corps et ame

Quia fecit michi magna qui potens est et
sanctum nomen eius
Le sainct des sainctz plein de bonte certaie
Dessoubz les bras du quel tout treble et plye
Demonstre en moy sa puissance haultaine
Dont nature est de merveilles remplie
Voyant que en moy par vertu accomplie
Luy inçree dont tout vient et commence
Sest fait humain sans humaine semece
Dont mere et vierge on ne peult bien iuger
Et por mostrer que oncques neuz vice ifame
Sans a la loy des humains me obliger
Sur tous les cielz mesleve en corps et ame.

Dispersit superbos mente cordis sui et c
Lorguilleux voit son elation vaine
En fin frustree et en rien espartie
A lhumble cœur que charite pourmaine
Du tout puissant est la grace impartie
Orgueil feit faire aux anges departie
Du lieu dhonneur et siege dexcellence
Ou par humblesse en vive corpulence
Dieu veult ce iour conduire et diriger
Sa mere; fille; espouse; et seur sans blasme
Et pour le prix de vertu me adiuger
Sur tous les cielz mesleve en corps et ame

Gloire et honneur salut et reverence
Au pere; au filz, sans quelque difference
Au sainct esprit qui me vint umbrager
Ung dieu vivant qui tant me prise et ame
Que me voulant sur tous advantager
Sur tous les ciez mesleve en corps et ame
60.

Palme en la main pour tiltre de victoire
Guillaume Thibaud

Chant royal fait des vertus cardinales
Donnant raisons par sentences finales
Marie avoir es cielz corps glorieux
Malgre la mort aux effectz furieux

Les quattre seurs et vtus cardinales
Veirent la mort par les mondais pastis
Tenir le corps ou graces virginales
Pour dieu loger avoient leurs fortz bastis
Pourquoy tenant en leurs mais leurs oultis
Dont elles font maint home es haultz cielz te
Ont sonne mort partir de ce corps tendre
Pour le reioindre a lame en unite
Et luy donner en gloire meritoire
Tout au plus pres de la divinite
Palme en la main pour tiltre de victoire

Tesmoignage de prudence
Prudence porte aux escoles morales
Miroer ardant pour grandz et por petitz
Auquel la mort contre loix generales
Voit pour ce corps ses effortz admortis
Car dieu prevint par argumentz subtilez
Quon ne le peust daulcun vice reprendre
Or si peche ne peut place entreprendre
Si ne faict mort planiere auctorite
Ainsi sensuit par raison peremptoire
Que porter doibt congnu sa purite
Palme en la main pour tiltre de victoire

Tesmoignage de Iustice
Iustice allant par les courtz capitales
Vuilde a son pays maitz differentz motifz
Au quel poissant les sainctetes totales
Danges et sainctz par les cielz espartis
Monstra ce corps et biens a luy partys
Surmonter tout cobien qil soit decendre
Et veu que dieu voulut en luy descendre
Pour se couvrir de nostre humanite
Appert quil a par divin aduitoire
Loy dobtener en gloire et dignite
Palme en la main pour tiltre de victoire

Tesmoignage de Temperance
Par temperace et par vertus vitales
Fut mort confuse et ses faictz subvertys
La vertu mist contre forces fatales
 Arrestz expres de la grand court sortys
Et a son frein lyant les appetitz
Retint la mort de plus oultre y entendre
Disant ce corps ne fut onc veu pretendre
Sur lame loy dorgueil ou vanite
Pourant restoit attendu cest hystoire
Que digne estoit prendre en eternite
Palme en la main pour tiltre de victoire

Tesmoignage de Force
Force coionicte a ses seurs cordiales
Dont maintz errantz se trouvent desmetys
Saisit ce corps de robes nuptiales
Et des thresors contre mort garantys
Puis la monta es lieux incruptifz
Sur son pillier en faisant les cielz fendre
Suyvant son pas pour tousiours la deffedre
En impassible et france agilite
Ou dieu le pere apres mort transitoire
Luy presenta pour son humilite
Palme en la main pour tiltre de victoire

Prince voulant ce hault mistere entedre
Marie a peu dieu soubz sa chair copredre
Qui est ung faict de grand felicite
Et elle porte oultre la loy notoire
Lame au corps ioincte en la haulte cite
Palme en la main pour tiltre de victoire
61.
Oultre la loy sur nature et par grace
    Francois Sagon

Chant royal monstrant q sur loy
Marie a ce iour prelature
Triumphant sur mort et nature
Par grace humilite et foy

Si lexcellent creator de nature
Celeste humaine et puis elemetaire
En les efffectz a telle prelature
Que suis contrainct ou lomettre ou metaire
Aussi que nay texte ne commentaire
Disant marie avoir assumption
En corps vivant: Dy sans presuption
Si par faveur du fils en mere est faict
Que foy fondee en raison defficace
Nous doibt suffire a croirre tel effect
Oultre la loy, sur nature, et par grace

Oultre la loy
Oultre la loy Car si la creature
Dieu pour adam feit au ver tributaire
La vierge a eu grace pour armature
Oultre la loy faisant ce triubt taire
Se on dict que tout estoit en liventaire
Et que la loy ne souffre exception
Non quand à mort, mais par election
La mort sans ver à ce beau corps deffait
Pourquoi ie dy que nensuyvit la trace
Dhumaine loy mais quil eut ce bien faict
Oultre la loy sur nature et par grace

Sur nature
Sens naturel pour lumbre et couverture
Du corps infect ou tient prison austere
Parfaictement ne peult faire ouverture
Des haultz secretz tous couvertz de mystere
Mais par raison foys destruict et contere
Lerreur esmeu par faulse intention
Disant marie avoir retention
Comme subiecte au serpent contrefaict
Car dieu son filz qui apres mort lebrance
La tire au ciel en ame et corps parfaict
Oultre la loy sur nature et par grace

Par grace
Grace la feit gesir en sepulture
Affin que dieu la voulsist a luy traire
Qui tost apres la mortelle droicture
La feit revivre et des bas lieux distraire
Luy envoyant son filz pour son affaire
Qui luy dist lor que par dilection
Luy avoit faict au corps telle unction
Que lhumain ver dont tout corps est infect
Apres la mort ny trouveroit sa place
Mais revivroit sans estre putrefaict
Oultre la loy sur nature et par grace

Oultre la loy ne fut aux vers pasture
Et si mourut pour a la loy complaire
Nature y mist la mortelle pointure
Mais sur nature a peu tant a dieu plaie
Que grace a faict son corps estre exemplaire
Comme ayant seul de loy exemption
Et sur nature honneur dont mention
Est faicte au ciel et au monde imparfaict
Sesbahissantz comme la vierge passe
De mort a vie exempte de meffaict
Oultre la loy sur nature et par grace

Prince ie dy pour resolution
Que ce mystere et si merveilleux faict
Est faict du filz qui par tous moyes trace
Oultre les fins de mort sans lesion
Avoir ce corps lequel il a refaict
Oultre la loy sur nature et par grace
Amour, vertu, triumphe, honneur et gloire
Pierre Avril

Sur cinq degres appellez heroique
Marie obtiet plus que espritz angeliques
En ame et corps gloire et perfection
Le iour sacre de son assumption
Faisant entree es regions celtiques

Amour ne laisse en terre ses reliques
Vertu surmonte aspidz et basiliques
Triumphe obtient contre corruptio

Sur cinq degres
Plus q martyrs a honneurs authetiqs
Gloire dessu les prophettes atiques
Oultre docteurs a coronation
Parquoy de tous en iubilation
Louee elle est par hymnes et catiques

Amour sur cinq degre(z)
Es haultz degrez de grace siguliere
Damour, vertu, truphe, gloire; honer
Et dignite; Marie fut premiere
Soubz dieu son filz son espoux et seigneur
Lequel sur tous crees la tant amee
Que oncques ne fut daulcun vice etame
Car vray amour deu a maternite
Pour convenir a sacree unite
Dhomme et de dieu elle eut en adiutoire
Tant que elle obtint soubz telle affinite
Amour, vertu, triumphe; honeur et gloire

Vertu
Sur les degrez de vertu coustumiere
Elle a attainct heroique haulteur
Portant de foy par honneur la lumiere
En surmontant erreur et son autheur
De charite et despoir est armee
Force et ses seurs retient de son armee
Orgueil abat par vraye humilite
Sur la mort passe en immortalite
Contre le monde et la chair a victoire
Quand dieu luy donne en toute agilite
Amour, vertu, triumphe; honeur et gloire

En triumphant porte hault la baniere
Ou est la croix du grand imperateur
Le nom aussi, soubz lesquelz iecte arriere
Vice: satan et tout aultre exacteur
Sur le beau car de gloire elle est palmee
Danges et sainctz noble reyne clamee
Dieu la recoit en sa haulte cite
Ou sur son chef met, damour incite
Couronne dor eternelle memoire
Pour a tousjours avoir felicite
Amour, vertu, triumphe; honneur et gloire

Degrez dhonneur oultre loy reguliere
Elle recoit du souverain donneur
Ainsi que espouse honneste et familiere
Du roy des roys liberal guerdonneur
Voulant que es cielz soit princesse nomee
Sur tous fors luy prisee et renommee
Seule en honneur mere en virginité
Pleine damour et de benignite
Que sur martyrs par patience honore
Monstrant que elle a sur eulx en dignite
Amour, vertu, triumphe; honneur et gloire

En ame et corps degrez de gloire etiere
Elle a parfaictz voyant son redempteur
En corps vivant forme de sa matiere
Estre du sien vray glorificatur
Du feu damour son ame est enflammee
Et en soulas a dieu tant conformee
Que les secretz voit de la trinite
Tous les thresors de la divinite
Luy sont communs tant lame et la decore
Sur tous ayant pres son humanité
Amour, vertu, triomphe honneur et gloire

Prince du puy par liberalité
Dieu luy donna impassibilité
Pour vivre au ciel après mort trasitoire
Ayant clarté avec subtilité
Amour, vertu, triomphe honneur et gloire
Impassible, plein de gloire assouvie
Charles Morel

Chant royal dialogue par Messire Charles Morel.

Nature

Respondz raison R fay ton ppos nature
N Ou est marie Raiso Inthronisee es cieulx

En quel honueur. R En regial stature
N Ou triumphate R Avec les immortieulx

N Regardant qui. R Dieu son fils specieux
N Le voit elle. R Clerement face a face
N Que luy donne il; R Plenitude de grace

N Oultreplus quoys R Don dimmortalitè
N Voire mais quel R Son pur corps vivifie

Pour estre es cielz N En quelle qualite
R Impassible plein de gloire assouvie

Nature Raison

Mon corps est mort Il a eu sepulture
N Est il infect R Nenny non semayst dieux
N Et quoys doncques R Exempt de pourriture
Sanctifie voire tout radieux
N En terre gist R On ne scait en qlz lieux
N En iosaphat R Home iamais ny trace

N Pourquoi raison R Ce nest pas la sa place
N Y est il plus R Nenny en verite
N Ou est il donc R Veulx tu que ie le die
N Ouy ie ten pry R En lieu dauctorite
Impassible plein de gloire assouvie

Nature Raison

Ie mesbahy Regarde le scripture
N Quen dict elle R Que son corps platureux
Fut le sacraire ou dieu print nourriture
N Trop bien cela mais il est pulvereux
R Veulx tu dire son temple beneureux
Estre en cendre R La loy veult qu'il se face
R Non faict non faict mais ie veulx bie quo sace
Pour contenter loy et humanite
Quil a este ung temps prive de vie
Et puis apres il est resuscite
Impassible plein de gloire assouvie

Raison Nature

Le croys tu pas Ie dy a ladvanture
Que estre ne peult vivant ne fructueux
Car nous avons par la loy de droicture
Que tout corps mort doibt estre luctueux
R Cela sentend des corps defectueux
La ou peche a regne une espace
Mais ta raison si na point defficace
En ung pur corps remply de sainctite
Comme celuy de la vierge marie
Lequel doibt huy vivre en agilite
Impassible plein de gloire assouvie

Raison  Nature
Que duy tu plus. Iay comis forfaicture
De vouloir dire ung tel corps vicieux
R Quen concluz tu dicelle creature
N Quelle a le corps couronne glorieux
Au sainct siege des martyrs precieux
R Il nest pas non en region si basse
N Est il plus hault R Ie te dy qil surpasse
De tous les sainctz la luminosite
Et des anges la haute hierarchie
N Ie croy doncques qu'il soit en dignite
Impassible plein de gloire assouvie

Vierge royal des autres loutrepasse
Plus radiant que ruby ne topace
Preserve nous de toute infirmité
Et les transis de ceste maladie
Fay quilz voyent ton corps resuscite
Impassible plein de gloire assouvie
64.

Ou le thresor est mis avec le cueur

Messire Hugues de Lozay

Si les vertus sont dignes de loyer
Et les labeurs actendent recopese
Et se plusieurs se veulent employer
Sans nul repos et sans quelque dispese
Pour parvenir a ce que leur coeur pense
Et assouvir lardante affection
Qui tend tousiours a sa perfection
Ou peut le corps plus plaisammet gesir
Que au propre lieu seul reply de doulcer
Par vray accord dung amoureux desir
Ou le thresor est mis avec le cueur

Si noz thresors perissent par la mer
Et nous prenons les maulx en patiece
Et se pour nul qui les sache blasmer
Nous nen voulons perdre lexperience
Quel est le seur thresor de sapience
Dont marie pour retribution
Obtient ce iour de son asumption
Que sans donner a la cendre loisir
De faire au corps par mort quelque riguer
Dieu veult ung throne es cielz sur to choisir
Ou le thresor est mis avec le cueur
Et que elle y soit sans plus loing differer
En ame et corps par royalle sentence
Ien veulx de droict la raison inferer
Prest darguer son y fait resistance
Car la rigueur de lestroicte sentence
Escripte es loix dincineration
Nous tient subjectz par lobligation
Que le peche de Adam voulut saisir
Mais elle en eust privilege et faveur
Donne es cielz par singulier plaisir
Ou le thresor est mis avec le cuer

Se dieu le filz la voulut tant amer
Que de son corps print humaine semece
Le sainct esprit la laisse il entamer
Luy qui se dict souveraine clemence
Nenny Nenny mais la bonte immense
Qui tient les loix dessoubs sa dition
La preserva des sa conception
Si que iamais el ne povoit perir
Depuis que grace espandit la liqueur
Qui lintroduct a ce beau lieu querir
Ou le thresor est mis avec le cuer

O cuer content qui te peulx reposer
Avecques paix; et sans la decadence
De tes thresors tu les peulx exposer
A tes amys: car tu as par credence
Tous les thresors souverains de prudence
Qui sespartent sans diminution
Que veulx tu plus tu as fruition
De tant de biens pour te parassouvir
Quon ne scauroit accroistre ton honueur
Quand dieu te veult en sa gloire ravir
Ou le thresor est mis avec le cueur

Prince du puy pour la conclusion
Laissons les biens tous pleins dabusion
Qui ne pevent a la mort secourir
Et amassons par ardante ferveur
Ceulx qui nous font au royaume courir
Ou le thresor est mis avec le cueur
65.

Sur champ dasur fleur de lis couronnee
Charles de Lestre

En ung verger de plaisir flourissat
Envers gisant par conteplation
Dune tyge vey une fleur yssant
Raverdissant sur le mont de Sion
Lors regardant par admiration
Ce beau cion croistre si grandement
Ie ouvry les yeulx de mon entendement
Et la ie vy une branche florye
Si tresbien duicte et si tresbien menee
Que ie apperceus en forme darmarie
Sur champ dasur fleur de lis couronnee

Ce non obstant ung petit au devant
Iavoye ouy par grande oppression
Ung vent de bise horrible et decepvant
Soufflant ventant par mortelle action
Lequel ventoit par tel condition
Que ce beau lis croissant si haultemet
Laissa sa fleur mais non pas loguemet
Car aussi tost vint une doulce pluye
Ung cler soleil une fresche rousee
Dont cest fleur est nommee et pleuie
Sur champ dasur fleur de lis couronnee
La fleur du lis gracieux et plaisant
Au cœur donnant toute refection
C'est Marie ce beau corps reluisant
Souef sentant sans quelque infection
Le vent ventant par grande exaction
C'est figure de son trespasement
Mais le soleil luissant incessamment
C'est Dieu son fils qui la rend espanie
Et en beauté si fort illuminee
Qu'on la voirra des hautz montz de armenie
Sur champ dasur fleur de lis couronnee

Le champ dasur c'est le ciel triumphant
Throne dhonneur royalle mansion
Où est la mere es bras de son enfant
Ce sacre iour de son assumption
En haut degre de tel perfection
Que denquerir la maniere comment
Cela passa le texte et le comment
Car au dessus de toute hierarchie
A la dextre de son filz adornee
Elle est es cielz en lumiere esclarsie
Sur champ dasur fleur de lis couronnee

Et pour montrer encore plus avant
Ce grand triumpe et coronation
Douze estoilles en ame et corps vivant
La couronnent par exaltation
Povoir: merite; et preservation
Noblesse; honneur luisantz si dignemet
Que de leglise elle est vray aornement
Et pour dispence et haulte seigneurie
La court des cielz luy est habandonnee
Dont ie concludz digne vierge marie
Sur champ dasur fleur de lis couronnée

De cueur rassis ie te prie humblement
Reyne des cielz entretien noblement
Charles ton filz en puissance assouvie
Affin quil porte en bataille ordonnee
Malgre tous ceulx qui de luy ont envie
Sur champ dasur fleur de lis couronnée
APPENDIX C: MINIATURES
E hant Roral lequel des cantiques
D'usiers dits damours artificie.
Pourans par sentences mystiques
La vierge en censçt sans macule.
contre continuité royale nous estreuve
et être en pay offensif prouvé
Le cheval du fou gent ceste.
En obtenant sans imperfection
Conception plus divine que humaine.
Tournante
E plaisanteur qui aux siècles assigne
Les mouvements pour humains content
Auril.

Souvenir en la grand court prener.
On peu avoir de Marie Notice
Que le descriptz pour donner vie aux morts
La noble court rendante a tous usitez
Étudialement, figure humaine racc.
Et le chapeau dont tout bien nous ressort
Est humble drège ou prenna prins sor.
Le bien d'amour et le moyen de grâce.
Chant royal dans voix estrangé
Enfant en leur toute douleur
Dont voix qui sensuit le son change.
En rendant pour toute douleur
Que ce desports soubz la couleur
De rhétorique et narree
Doux chassant tristesse et malheur.
Aux champs de pleurs rencerbree
Eue est la voix qui domme grievue
Marie est voix qui le relie.
Oleum eflulum nomen tuum. Canticuni.

Dum praeces le pce,
Dr salomon prince de sapience
et docteur, real et positif
Dien nous montrer par sa haute scicnce.
Les accidents d'ing baui nom substantis
Nom compose du sper imperatif.
Chant royal de dévotion
Des cinq fêtes de nostre dame.
L'approuvant en conception
Pâture et niche de corps et âme.
Ave cuius conception.
Ehant royal de devotion
Qui la vierge roynce echique
Proune belle en conception
Par le beau salut angelique
Aue maria
Aus regina celorum

Leścarre
Pouillard
A. S. B. N. 
Et conducteur d'une secte damnée.
Ours nous sôres si tresintericords
Aue nous pûssions voir en ame et en corps
Le lys croissant en triumph et victoire.
Chant royal des vignes saillies
Dont les humains eurent souffrance,
Mais leurs cœurs furent remplis
Par la grâce de reconnance.

Dupuis
Le grand desert souvent vray tourbillon
Hierrible vent qui faisant tout brasser.
Chant royal ou drun pouvoir
En manière de bergerie
Parle avec la belle Marie
Comme pourre apercevoir
En suivant de moys les dits
Au psalmsque quatre disent dies

Pierres outron
Dans le soleil de divine justice
Euss retyce la lunyere euidente

*Text not fully transcribed*
Errute manum tuam de alto
Etabant iaculis et acath procul
Erecto horrenda fossa obscura
Suppliantium dulci vel humam
Lupus extendit sua dextre man.

Lescaux:
Qua triumphant par qui ferme se fonde
La terre ou l'herbe ou tout cep space
Delire mor de la fosse profonde.

494
Et tant royal d'ung desert sacré
Que dieu pour lui a consacrée.
Et présente du vice immindic
Qui regne au desert de ce monde.

L'escuse

Et penser si nul de diu herault desert
Et a forte voix peult partout annoncer
Que le haut verbe en ung sacré desert
Se fait humain sans escealy renoncer.
Ehant royal fait des neuf ordres des sages
Monstrat marte obtenir par eschanges
En cors humain damour duum espris.
Les biens parfaits d'angeliqes esprits.
On commença les guerres et débats.
Derte Le fier Dragon Denotion.
Dastre guillaume rebault

contemplant comme amour se mis se

Dans le cœur d’humaine créature
Hustre micle esmont

Es que la nuet sa peche nubilaify
Son ear menon en umbre perilous.
L'Abbe Hugues de Losays

Dans que advenit l'humain paradis
Fut recte loys par sa transgression
Le bon ne aultre en faits et en diuets
Epitaphius, astronome authentique

Concede saive au soleil radieux
Offit le cœur d'humaine créature
Pour concevoir de Dieu les hauts esfèr.
Maistre Nicole Dupuis pour déclarer comme il a entrepris
Sans fauler, allons de vice ou pruïste.
Dient de la soigne avec terre basse.
La vierge pure en bonne activité.
Ditez et nommez en sa feste unité.
Le salut de composser du congl de grace.
Et en honneur de ses toutes conformes
La forte femme au cler baroys de grace.

Et grando & sigms mixta pantes
ferebantur.
Se puit chaut royalet est saict.
Maître Raoul passait
Et reposant sous beaux cédres hautains,
Tressouff sentait un brûgeur et foudroy.
Jean parmentier

Dès lecevant grosse mer mondaine
On n'amais neust quelque afeur repos
Jehan Pernetier

Io speculant cõme le corps solaire.
Tout illustre de clarte enmene.
Quand toute France en soulas se résuelt
Outre les monts au royaume de gloire.

Chant royal de la noire hente
Qui contre la vierge se bende.
En confondant leur obstination
pour obtenir celle-ci-mansion
Passà les monts en triomphe et en gloire.
Ence de paix en enfer tu enfermes
Tes cœurs, et tes trésors de l'enfer
Sommeillent de l'œil mortuaire.
En paradis celle-que tu confères
À forte armée en triomphe de gloire.
Chant royal fait et compose
Sur un beau mot que je vous dis...
Que dire nous done pacification
De peste et guerre il ne nous est rien pire
Plus roy francois la conservation
De son royaume et puis saluation
Pour triompher de sus le cie...
Armées lozaires publiées sous mes signes
Le haut état et honneur que ce signe
A mon espoir et ame proclame
Toute la court-faictes solennité
Démontrant que elle a pour diadème elme
Le souverain des biens determine.
Pierre esquifon.

Il sorte femme qui grande amétiurier

Est mais enqueste en ce vil douleur.
Cette terre que le vent, dira plus haut, que les cieux gens de spoite.
Nous trouverons celui lieu qu'on doit ąmer
Lisle ou la terre est plus haute qu'les cieus.

Pierre Cugnon

Par tour pesant que mon sens perille.
Ne suffisant pour descrire ou convaincre.
Maistre chevauneal
Omne le cerf desire la fontaine
Pouz raffrescher ses membres douleureux.
ne me voulant sur tous avantager
Sur tous les ciels, m'estence en corps adone

Chant royal fait de durtus cardinale
Donnant raisons par sentences finales
L'âme au corps tombe en la saule rete.
Palme en la main pour tître de victoire.

Chant royal montrant sur lor
Marie à ce cour prélature.
Pluris ce corps le quel il a refuit
Outre la lors sur nature, et par grace.

Sur un degré appelles l'exuque,
D'une obtient plus que spirit agélique,
En ame et corps gloire et perfection.
Amour, vertu, triomphe, honneur & gloire

Chant royal dialogue par messire Charles Moré. Nature

Espons raison, far ton ppos nature

Ou est mairie Raisi. Juthromy se escrient
Mesire Hugues de Lazaret

les vertus sont dignes de loser
Et les labours attendent recôpée
et le plusiers se fuent aulx...
Premier du pur pour la conclusion.
Laissons les biens tous pleins d'abusion
Qui ne peuvent à la mort secourir.
Et amassons par ardent feu sacré
Celui qui nous font au royaume courir,
Où le thèse est nos aimez le cœur.

Charles de Mestre
Est un verger de plaisir flournatté
Nuits étendant par contemplation.
VITA

Adelaide Stuart Frazier was born in Natchez, Mississippi in 1950. She attended secondary school in New Orleans, Louisiana, graduating from high school in 1967. Her first trip to France was in 1967; she spent four months in Bordeaux, France, during which time she attended classes in a lycée.

She enrolled in Trinity University, San Antonio, Texas, completing two years before transferring to the University of New Orleans. In 1971 she received her B.A. from Northeast Louisiana University in Monroe, Louisiana.

During the academic year 1971-72, as the recipient of a French government fellowship, she studied in Tours, France, at the Institut de Touraine. She again studied abroad during the academic year 1977-78, in Lyon, France at the Université Jean Moulin III.

In 1972 she enrolled in the Graduate program at Louisiana State University; she was awarded a Master's degree in French in 1975.

Since 1983 she has worked as Assistant to the Editor of L'Esprit Createur, an international literary quarterly. She has taught high school French and has also worked as a French language translator.
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