

NOTES



INTRODUCTION

1. MS Paris BNF lat. 3313A. Louis Carolus-Barré, "Peyre de Paternas, auteur du *Libre de sufficiencia e de necessitat*," *Romania* 67 (1942–43): 234. Discussed by Keith Busby, *Codex and Context: Reading Old French Verse Narrative in Manuscript* (New York: Rodopi, 2002), vol. I, 52–53.

2. "Palaytz de savieza," prologue to the *Elucidari de las proprietatz*, a fourteenth-century translation of Bartholomaeus Anglicus, *De proprietatibus rerum*, in *Denkmäler der provenzalischen Litteratur*, ed. Karl Bartsch (Stuttgart: Litterarischen Vereins, 1856; rpt., Geneva: Slatkine Reprints, 1966), reproduced in *Concordance de l'Occitan médiéval*, vol. II, *Les Troubadours: Les Textes narratifs en vers* (COM 2), ed. Peter T. Ricketts and Alan Reed (Turhout: Brepols, 2005).

3. A vehicular language (*langue véhiculaire*) is used here to describe literary Occitan as an example of a *lingua franca*, "language varieties used non-natively . . . across lines of native language difference." Joseph Errington, "Colonial Linguistics," *Annual Review of Anthropology* 30 (2001): 29. Vehicular languages are by definition used or acquired artificially or both, and are distinguished from vernaculars. Errington's paper critiques the value judgments of colonial linguistic analyses.

4. Kevin Brownlee, "The Conflicted Genealogy of Cultural Authority: Italian Responses to French Cultural Dominance in *Il Tesoretto*, *Il Fiore*, and *La Commedia*," in *Generation and Degeneration: Tropes of Reproduction in Literature and History from Antiquity to Early Modern Europe*, ed. Valerie Finucci and Kevin Brownlee (Durham: Duke University Press, 2001), 283.

5. On the complex definitions of modern Occitan as "langue dialectale" (Philippe Gardy), see James Thomas, "Fabre d'Olivet and Victor Gelu: Two Responses to the Symbolic Value of Occitan, 1815–1856" (M.Phil. diss., University of Bristol, 2005), 3–4, citing Philippe Gardy, *Langue et société en Provence au début du XIXe siècle: Le Théâtre de Carvin* (Paris: Presses Universitaires de France, 1978), 16.

6. Maurizio Perugi, *Trovatori a Valchiusa: Un frammento della cultura provenzale del Petrarca* (Padua: Antenore, 1985).

7. For crucial information about the literary texts of the period and a discussion of how Catalan and Occitan poets and patrons fit together, see François Zufferey, *Bibliographie des poètes provençaux des XIVe et XVe siècles* (Geneva: Droz, 1984).

8. Perugi, *Trovatori a Valchiusa*, 68.

9. "Un arbitrari provençalisme lingüístic que pesarà com una llosa sobre els lírics Catalans fins a l'aparició d'Ausiàs March." Martín de Riquer, *Historia de la literatura catalana* (Barcelona: Ariel, 1980), vol. II, 532, cited by Perugi, *Trovatori a Valchiusa*, 141–42.

10. *Ausiàs March: Poesies*, ed. Pere Bohigas (Barcelona: Barcino, 1951), vol. V; Riquer, *Historia de la literatura catalana*, vol. II. On March's multiple poetic influences, see M. J. Duffell, "The Metrics of Ausiàs March in a European Context," *Medium Aevum* 63 (1994): 287–300.

11. Miriam Cabré, *Cerverí de Girona and His Poetic Traditions* (Woodbridge, U.K.: Tamesis, 1999).

12. Such reassessments inevitably involve the role of Joan I's wife Violant/Yolande; see Antonio Cortijo Ocaña, "Women's Role in the Creation of Literature: Catalonia at the End of the Fourteenth and Beginning of the Fifteenth Century," *La Corónica* (1999): 3–16.

13. Busby, *Codex and Context*, vol. II, 486–87, 596–634.
14. Rosanna Cantavella, “The Meaning of *destral* as ‘Go-Between’ in the Catalan *Facet* and in Old Occitan,” *Medium Aevum* 67 (2004): 304–12. *Le “Breviari d’amor” de Matfre Ermengaud*, ed. Peter T. Ricketts, 5 vols. (now on COM 2); *Breviari d’amor: Manuscript valencià del segle XV (Biblioteca Nacional de Madrid) / Manuscrito valenciano del siglo XV (Biblioteca Nacional de Madrid)*, ed. Antoni Ferrando, 2 vols. (Valencia, 1980).
15. Paul Zumthor, *Langue et technique poétiques à l’époque romane (XIe–XIIIe siècles)* (Paris: Klincksieck, 1963) and his article “Un Problème d’esthétique médiévale: L’Utilisation poétique du bilinguisme,” *Le Moyen Âge* 60 (1966): 301–36, 561–94. Renate Blumenfeld-Kosinski, “Introduction: The Middle Ages,” in *The Politics of Translation in the Middle Ages and the Renaissance*, ed. Renate Blumenfeld-Kosinski, Luise von Flotow, and Daniel Russell (Tempe, Ariz.: Arizona Center for Medieval and Renaissance Studies; Ottawa: University of Ottawa Press, 2001), 17–27.
16. Furio Brugnolo, *Plurilinguismo e lirica medievale: Di Raimbaut de Vaqueiras a Dante* (Rome: Bulzoni, 1983). *The Poems of the Troubadour Raimbaut de Vaqueiras*, ed. Joseph Linskill (The Hague: Mouton, 1964). Alfred Pillet, *Bibliographie der Troubadours*, ed. Henry Carstens (Halle [Saale]: Niemeyer, 1933) (hereafter PC).
17. Brugnolo, *Plurilinguismo*, 71–103. See also William Burgwinkle, *Love for Sale: Materialist Readings of Troubadour Poetry* (New York: Garland, 1997).
18. Cabré, *Cerverí de Girona*, xi, 20–22, 31.
19. Raimon Vidal de Besalú, *The “Razos de trobar” of Raimon Vidal and Associated Texts*, ed. John Marshall (Oxford: Oxford University Press, 1972); Uc Faidit, *The “Donatz proensals” of Uc Faidit*, ed. John Marshall (Oxford: Oxford University Press, 1969).
20. Maria Rosa Menocal, *Shards of Love: Exile and the Origins of the Lyric* (Durham: Duke University Press, 1994).
21. Samuel Miklos Stern, *Hispano-Arabic Strophic Poetry: Studies*, ed. E. L. P. Harvey (Oxford: Clarendon Press, 1974); Vicenç Beltran, “Poesía popular antigua ¿Cultura cortés?” *Romance Philology* 55 (2002): 183–230.
22. Maria Rosa Menocal, *The Arabic Role in Medieval Literary History: A Forgotten Heritage* (Philadelphia: University of Pennsylvania Press, 1987), 71–114. For Menocal’s defense of her theory of broad rather than specific influence, see *The Arabic Role*, 105n, and her extended study of intercultural exchange, *Shards of Love*.
23. *Marcabru: A Critical Edition*, ed. Simon Gaunt, Ruth Harvey, and Linda Paterson (Cambridge: D. S. Brewer, 2000), PC 293, 25, and 26, XXV, XXVI; Peire d’Alvernhe, “Rossinhol, en son repaire,” in *Peire d’Alvernhe: Poesie*, ed. Aniello Fratta (Manziana, 1996), PC 323, 23, XIX; Christian Poché, *La Musique arabo-andalouse* (Paris: Actes Sud, 1995).
24. Stefano Asperti, “Flamenca e dintorni: Considerazioni sui rapporti fra Occitania e Catalogna nel XIV secolo,” *Cultura Neolatina* 45 (1985): 59–104. In Catalan-speaking lands: Terramagnino da Pisa (resident in Sardinia), *Doctrina d’Acort*, Jofre de Foixà, *Regles de trobar*, *Doctrina de compondre dictats*, two treatises of the fourteenth century in MS Ripoll 129. In Raimon Vidal de Besalú, *The “Razos de trobar.” Manuel de Montoliu, Un Escorç en la poesia i la novel·listica dels segles XIV i XV* (Barcelona: Editorial Alpha, 1961), 9–27.
25. Manuel de Montoliu, *La Llengua catalana i els trobadors* (Barcelona: Editorial Alpha, 1975), 18–19.
26. Simon Gaunt and Julian Weiss, “Cultural Traffic in the Medieval Romance World,” in “Cultural Traffic in the Medieval Romance World,” ed. Simon Gaunt and Julian Weiss, special issue, *Journal of Romance Studies* 4 (2004): 1–11.
27. Menocal, *Shards of Love* and *The Arabic Role*; Sahar Amer, *Ésopo au féminin: Marie de France et la politique de l’interculturalité* (Atlanta: Rodopi, 1999). For the term *intercultural*, see also Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham: Duke University Press, 2000), 5–9.
28. “Entre los principios caballerescos no era el religioso el más dominante en el ánimo de los trovadores provenzales, ya fuese efecto de la común molición, ya, como con menor probabilidad se

ha conjeturado, de epicúreas tradiciones galloromanas, ya del rechazo de las ideas propagandas por las sectas heterodoxas,” Manuel Milá y Fontanals, *Obras de Manuel Milá y Fontanals*, vol. I, *De los trovadores en España* (Barcelona: Consejo Superior de Investigaciones Científica, Instituto Miguel de Cervantes, 1966), 40. Compare Stephen O’Shea: “The Perfect and the troubadours existed in the hearths of the Languedoc nobility. From the dualists’ love your neighbour to the jongleurs’ love your neighbour’s wife all in the course of a day, the Occitan culture of piety and fine feeling was slipping the traces of traditional Christianity.” O’Shea, *The Perfect Heresy: The Revolutionary Life and Death of the Medieval Cathars* (London: Profile Books, 2000), 43–44.

29. Amédée Pagès, *Ausias March et ses prédécesseurs* (Paris: Champion, 1915), and his *La Poésie française en Catalogne du XIII^e siècle à la fin du XV^e* (Toulouse: Privat; Paris: Didier, 1936). Stefano Asperti, *Carlo I d’Angiò e i trovatori: Componenti ‘provenzali’ e angioine nella tradizione manoscritta della lirica trobadorica* (Ravenna: Longo, 1995), and his article “Flamenca e dintorni.”

30. Regina Psaki, “The Traffic in Talk About Women,” *Journal of Romance Studies* 4 (2004): 13–14.

31. Lola Badia, *De Bernat Metge a Joan Roís de Corella: Estudis sobre la cultura literària de la tardor medieval catalana* (Barcelona: Quaderns Crema, 1988).

CHAPTER I

1. Samuel Noah Kramer, “The ‘Babel of Tongues’: A Sumerian Version,” *Journal of the American Oriental Society* 88 (1968): 111.

2. Frederick E. Greenspahn, “A Mesopotamian Proverb and Its Biblical Reverberations,” *Journal of the American Oriental Society* 114 (1994): 33–38.

3. George Steiner, *After Babel: Aspects of Language and Translation*, 3rd ed. (Oxford: Oxford University Press, 1998), 61.

4. Isidore de Seville, *Étymologies*, livre IX: *Les Langues et les groupes sociaux*, ed., trans., and commentary by Marc Reydellet (Paris: Les Belles Lettres, 1984).

5. References are to book and chapter numbers.

6. The topic has been exhaustively studied by Arno Borst, *Der Turmbau von Babel: Geschichte der Meinungen über Ursprung und Vielfalt der Sprachen und Völker*, 6 vols. (Stuttgart: Hiersemann, 1957–63).

7. Serge Lusignan, *Parler vulgairement: Les Intellectuels et la langue française aux XIII^e et XIV^e siècles* (Paris: Vrin; Montreal: Presses de l’Université de Montréal, 1986).

8. *The Medieval French Roman d’Alexandre*, vol. I, *Text of the Arsenal and Venice Versions*, ed. Milan S. La Du, Elliott Monographs 36 (Princeton: Princeton University Press, 1937).

9. All quotations are from *La Chanson de Girart de Roussillon*, ed. Winifred Mary Hackett, 3 vols. (Paris: SATF, 1953–55). I use Hackett’s parallel referencing of the laisses in the two extant complete texts. Roman numerals refer to the laisses in MS O; Arabic numerals refer to MS P.

10. Raymond S. Willis, *The Debt of the Spanish “Libro de Alexandre” to the French “Roman d’Alexandre,”* Elliott Monographs 33 (Princeton: Princeton University Press, 1935), 24–31. Willis identifies this passage as a translation of the Venice *Roman d’Alexandre*, 25–27.

11. Peter Low, “You Who Once Were Far Off: Enlivening Sculpture in the Main Portal at Vézelay,” *Art Bulletin* 85 (2003): 469–89.

12. For interpretations of Berte’s role in the poem, see Simon Gaunt, “Le Pouvoir d’achat des femmes dans *Girart de Roussillon*,” *Cahiers de Civilisation Médiévale* 33 (1990): 305–16. Sarah Kay, *The Old French Chansons de Geste in the Age of Romance: Political Fictions* (Cambridge: Cambridge University Press, 1995).

13. There are strong parallels in the dynamics of translation between the Old French *Aliscans* and its German version; see Kathryn Starkey, “Traversing the Boundaries of Language: Multilingualism and Linguistic Difference in Wolfram von Eschenbach’s *Willehalm*,” *German Quarterly* 75 (2002): 20–34.

14. Simon Gaunt, “*Desnaturat son li Frances*: Language and Identity in the Twelfth-Century Occitan Epic,” *Tenso: Bulletin of the Société Guilhem IX* 17 (2002): 10–31. Max Pfister, “Observations sur la langue de Girart de Roussillon,” *Revue de Linguistique Romane* 34 (1970): 315–25. W. Mary Hackett, “Le manuscrit P de Girart de Roussillon,” in *Mélanges de philologie et de littérature romanes offerts à Jeanne Wathelet-Willem*, ed. Jacques de Caluwé, Marche Romane (Liège: Cahiers de L’ARU, 1978), 207–18; “L’Auteur de *Girart de Roussillon*,” in *Guillaume d’Orange and the Chanson de Geste*, ed. W. Van Emden, P. E. Bennett, and A. Kerr (Reading, U.K.: Société Rencesvals, 1984), 43–53.
15. Gaunt, “*Desnaturat*,” 16–17.
16. Peter Noble, “Anti-clericalism in the Feudal Epic,” in *The Medieval Alexander Legend and Romance Epic: Essays in Honour of David J. A. Ross*, ed. P. Noble, L. Polak, and C. Isoz (Millwood, N.Y.: Kraus, 1982), 149–58.
17. On the importance of this Ovidian text, see Suzanne C. Hagedorn, *Abandoned Women: Rewriting the Classics in Dante, Boccaccio, and Chaucer* (Ann Arbor: University of Michigan Press, 2004).
18. Kay, *The Old French Chansons de Geste*, and Gaunt, “Le Pouvoir d’achat des femmes.”
19. “Tu autem, Domine, miserere nobis” concluded readings taken from most parts of the Bible. Kathleen G. Cushing, *Ritual, Text, and Law: Studies in Medieval Canon Law and Liturgy* (London: Ashgate, 2004), 79–80.
20. Occitan texts written in Hebrew script reflect the decline of Hebrew as a spoken language around the beginning of the thirteenth century. See Crescas du Caylar, *Roman de la Reine Esther*, in *Nouvelles Courtoises occitanes et francaïses*, ed. Suzanne Thiolier-Mejean et Marie-Françoise Notz-Grob (Paris: Le Livre de Poche, 1997), 124–57.
21. Robert Chazan, *Daggers of Faith: Thirteenth-Century Christian Missionizing and Jewish Response* (Berkeley and Los Angeles: University of California Press, 1989).
22. Dietmar Rieger, “‘E trait sos meilleurs omes ab un conseil’: Emotion, mise-en-scène et consilium féodal dans *Girart de Roussillon*,” *Zeitschrift für romanische Philologie* 114 (1998): 628–50. See also André Labbé, *L’Architecture des palais et des jardins dans les chansons de geste: Essai sur le thème du roi en majesté* (Paris: Champion; Geneva: Slatkine, 1987), 107–12, 223–28, 293–95.
23. Nicole Bériou, “The Right of Women to Give Religious Instruction in the Thirteenth Century,” in *Women Preachers and Prophets Throughout Two Millennia of Christianity*, ed. Beverly Maine Kienzle and Pamela J. Walker (Berkeley and Los Angeles: University of California Press, 1998), 134–45.
24. Nicholas Watson, “Introduction: King Solomon’s Tablets,” in *The Vulgar Tongue: Medieval and Postmedieval Vernacularity*, ed. Fiona Somerset and Nicholas Watson (University Park: Pennsylvania State University Press, 2002), 1–13.
25. The noun *ataïna*, “souci,” or the verb *ataïnar*, “empêcher; irriter; inquiéter.” Emil Levy, *Petit dictionnaire provençal-français* (Heidelberg: Carl Winter Universitätsverlag, 1973), 31.
26. Clare M. Waters, “Talking the Talk: Access to the Vernacular in Medieval Preaching,” in *The Vulgar Tongue*, ed. Somerset and Watson, 34.
27. Susan S. Eberly, “A Thorn Among the Lilies: The Hawthorn in Medieval Love Allegory,” *Folklore* 100 (1989): 41–52.
28. Citations are from Alberto Colunga and Laurencio Turrado, *Biblia Sacra iuxta Vulgatam Clementinam, nova editio* (Madrid: Biblioteca de Autores Cristianos, 1985); *The New English Bible* (London: Collins, 1970).

CHAPTER 2

1. Alberto Limentani, *L’eccezione narrativa: La provenza medievale e l’arte del racconto* (Turin: Einaudi, 1977), 110–19.
2. All quotations are taken from *Le Livre des aventures de Monseigneur Guilhem de la Barra*, ed. and trans. Gérard Gouiran (Paris: Champion, 1997). MS Chantilly, Musée Condé 594.

3. James Buchanan Given, *Inquisition and Medieval Society: Power, Discipline, and Resistance in Languedoc* (Ithaca: Cornell University Press, 1997), 70, 75, 143. Given uses Bernard Gui's *Liber sententiarum*, a record of 907 sentences passed in Toulouse from 1308 to 1323, including forty-one executions.
4. Most influentially, Jean-Charles Huchet, *Le Roman occitan médiéval* (Paris: Presses Universitaires de France, 1990).
5. Sophia Menache, *Clement V* (Cambridge: Cambridge University Press, 1998), 33–34, 46, 48–53. Uzeste was one of the fiefs of Clement V's father, Béraud de Got (6).
6. Menache, *Clement V*, 6.
7. *Guilhem de la Barra*, 19.
8. Jehan Maillart, *Le Roman du comte d'Anjou*, ed. Mario Roques (Paris: CFMA, 1931).
9. Annette Palès-Gobillard, *L'Inquisiteur Geoffroy d'Ablis et les cathares du comté de Foix, 1308–1309* (Paris: CNRS, 1984); Given, *Inquisition and Medieval Society*, 74.
10. *Lo Libre dels Set Savis de Roma*, ed. Andrea Giannetti (Bari: Adriatica, 1996), possibly a fourteenth-century version of an Occitan verse poem derived from the Old French prose L tradition, 32–38. The *Leys d'Amors* gives a summary of a similar *Roman dels .vii. savis* in the first redaction (prior to 1356), *Las Flors del Gay Saber, ester dichas las Leys d'Amors*, ed. M. Gatién-Arnoult, 3 vols. (Toulouse: Privat, 1845), III.288 (all Gatién-Arnoult references are to volume and page numbers). The stepmother's failed seduction is quite different both in its motivation and its narration, *Libre des Set Savis*, lines 378–443.
11. Peter Biller, "The Cathars of Languedoc and Written Materials," in *Heresy and Literacy, 1000–1530*, ed. Peter Biller and Anne Hudson (Cambridge: Cambridge University Press, 1994), 66–70; Given, *Inquisition and Medieval Society*, 67n6.
12. Cyril Hershon, *Faith and Controversy: The Jews of Mediaeval Languedoc* (Birmingham: University of Birmingham, AIEO, 1999), 163–66. William Chester Jordan, "Home Again: The Jews in the Kingdom of France, 1315–1322," in William Chester Jordan, *Ideology and Royal Power in Medieval France: Kingship, Crusade, and the Jews*, Variorum Reprints (Aldershot, U.K.: Ashgate, 2001), xiv. Yves Dossat, "Les Juifs à Toulouse: Un Demi-siècle d'histoire communautaire," in "Juifs et Judaïsme du Languedoc," *Cahiers de Fanjeaux* 12 (1977): 122, 124.
13. Yosef Hayim Yerushalmi, "Inquisition and the Jews of France in the Time of Bernard Gui," *Harvard Theological Review* 63 (1970): 360–63. William Chester Jordan, "Marian Devotion and the Talmud Trial of 1240," in *Ideology and Royal Power in Medieval France*, xi. Robert Chazan, *Barcelona and Beyond: The Disputation of 1263 and Its Aftermath* (Berkeley and Los Angeles: University of California Press, 1992), 48–50.
14. Alfred Jeanroy, *Les Joies du Gai Savoir* (Toulouse: Privat, 1914), I.
15. Levy, *Petit dictionnaire*, 342, 40.
16. References to Anglade are to volume and page numbers or to volume, book, and page numbers. Volume and book numbers are in Roman numerals (uppercase and lowercase, respectively); pages are in Arabic numbers.
17. Peter Biller, "Heresy and Literacy: Earlier History of the Theme," in *Heresy and Literacy*, ed. Peter Biller and Anne Hudson (Cambridge: Cambridge University Press, 1994), 7–8, plate 1 and n22.
18. Yerushalmi, "Inquisition and the Jews of France," 328–30, 341.
19. Biller, "Cathars," 70–71, 74.
20. *Compendi historial de la Biblia que ab lo titol de Genesi de Scriptura, trelladà del provençal a la llengua catalana mossen Guillem Serra en l'any M.CCCCLI, y ara ha fet estampar per primera vegada En Miquel Victorià Amer* (Barcelona: Llibreria Alvar Verdager, 1873), 35–36. The date of 1451 corresponds to Guillem Serra's copy, not to the text; see Pere Bohigas, "El repertori dels manuscrits catalans de la Fundació Patxot. Missió a Paris. Biblioteca Nacional (1920–1927)," *Estudis Universitaris Catalans* 15 (1930): 215–17, and (on a newly discovered fourteenth-century fragment) Jaume de Puig i Olivier, "Més nous textos catalans antics de la 'Biblioteca Capitular y Colombina' de Sevilla," *Arxiu de Textos Catalans Antics* 20 (2001): 453–510.

21. Mieke Bal, *Loving Yusuf: Conceptual Travels from Present to Past* (Chicago: University of Chicago Press, 2008), 37–38.
22. Bal, *Loving Yusuf*, 13–14.
23. On the names and namelessness of “Mrs Potiphar,” see Bal, *Loving Yusuf*, 31–32; Shalom Goldman, *The Wiles of Women/The Wiles of Men: Joseph and Potiphar's Wife in Ancient Near Eastern, Jewish, and Islamic Folklore* (New York: State University of New York Press, 1995), 37–46. There is a variant on Zuleikha in the *aljamiado-morisco* poem of Yusuf; see *La Leyenda de Yusuf, ein Aljamiadotext*, ed. Ursual Klenk (Tübingen: Niemeyer, 1972). She is called Zenobia in Micael de Carvajal's sixteenth-century *Tragedia Josephina*, ed. Joseph E. Gillet, Elliott Monographs 28 (Princeton: Princeton University Press; Paris: Presses Universitaires de France, 1932), lines 1824–71.
24. Goldman, *The Wiles of Women*, 39–40.

CHAPTER 3

1. Marie Balmay, *Le Sacrifice interdit: Freud et la Bible* (Paris: Grasset, 1986), 86–103.
2. Daniel Heller-Roazen, *Echolalias: Essays on the Forgetting of Language* (Berkeley, Calif.: Zone Books, 2005), 219–20, 226–28.
3. *The Works of Flavius Josephus, Whiston's Translation, Revised by the Rev. A. R. Shilleto, Antiquities of the Jews* (London: George Bell and Sons, 1889), vol. I, 1.4.1–4. References in Arabic numbers are to book, chapter, and line.
4. Balmay, *Le Sacrifice interdit*, 91, 93–94.
5. MS British Library Egerton 1500. André Vernet, “Une Version provençale de la *Chronologia magna* de Paulin de Venise,” *Bibliothèque de l'École des Chartes* 104 (1943): 115–36. Bernhard Degenhart and Annegrit Schmitt, “Marino Sanudo und Paolino Veneto: Zwei Literaten des 14. Jahrhunderts in ihrer Wirkung auf Buchillustrierung und Kartographie in Venedig, Avignon und Neapel,” *Römische Jahrbuch für Kunstgeschichte* 14 (1973): 1–137.
6. The debate concerning medieval *pueritia* is not relevant here, but see Karen K. Jambeck, “The *Tretiz* of Walter of Bibbesworth: Cultivating the Vernacular,” in *Childhood in the Middle Ages and the Renaissance: The Results of a Paradigm Shift in the History of Mentality*, ed. Albrecht Classen (Amsterdam: Walter de Gruyter, 2005), 159–84, esp. 161n7.
7. Lucy Freeman Sandler, “John of Metz, *The Tower of Wisdom*,” in *The Medieval Craft of Memory: An Anthology of Texts and Pictures*, ed. Mary Carruthers and Jan Ziolkowski (Philadelphia: University of Pennsylvania Press, 2002), 215–25. An example of this tower is reproduced in Pierre Riché and Danielle Alexandre-Bidon, *L'Enfant au Moyen Âge* (Paris: Seuil, Bibliothèque nationale de France, 1994), 96.
8. Jambeck, “The *Tretiz*,” 168.
9. Giorgio Agamben, *Infancy and History: The Destruction of Experience*, trans. Liz Heron (New York: Verso, 2007), 54–59.
10. Agamben, *Infancy*, 8, 59–60.
11. Agamben, *Infancy*, 60.
12. See the famous printed image of Grammar leading a boy into his school “tower” reproduced in Riché and Alexandre-Bidon, *L'Enfant*, 128.
13. “Quod aqua Maris Mortui e ventis non movetur, et in se nichil vivere patitur, fit ex fontibus bituminis, quibus edificate est Babel turris. Bituminis autem natura resistit aque et non dividitur nisi menstruo sanguinis.” Valerie I. J. Flint, “Honorius Augustodunensis, *Imago Mundi*,” *Archives d'Histoire Doctrinale et Littéraire du Moyen Âge* 49 (1982): 7–153, 155.
14. Heller-Roazen, *Echolalias*, 225.
15. Gary P. Cestaro, *Dante and the Grammar of the Nursing Body* (Notre Dame: University of Notre Dame Press, 2003), 9–48.

16. Jacques Heers, *Esclaves et domestiques au Moyen Âge dans le monde méditerranéen* (Paris: Fayard, 1981), 98–108, 199–203; Heers, *Les Barbaresques: La Course et la guerre en Méditerranée, XIVe–XVIIe siècles* (Paris: Perrin, 2001), 215–17.
17. Cestaro, *Dante*, 2–39, quotation at 2.
18. Valerie Fildes, *Wet Nursing: A History from Antiquity to the Present* (Oxford: Blackwell, 1987), 17, 33, 38–41. Cestaro, *Dante*, 99.
19. Joan Copjec, “Vampires, Breast-Feeding, and Anxiety,” *October* 58 (1991): 24–43.
20. Balmory, *Le Sacrifice interdit*, 87–88.
21. Luce Irigaray, *Éthique de la différence sexuelle* (Paris: Éditions de Minuit, 1984), 41–59.
22. Jill Ross, *Figuring the Feminine: The Rhetoric of Female Embodiment in Medieval Hispanic Literature* (Toronto: University of Toronto Press, 2008), 109–17.
23. Serge Lusignan, *La Langue des rois au Moyen Âge: Le Français en France et en Angleterre* (Paris: Presses Universitaires de France, 2004), 40, 46, 74–79, 97–99, 140–44. See also my article “Languages in Conflict in Toulouse: *Las Leys d’Amors*,” *Modern Language Review* 103, no. 2 (2008): 383–96.
24. John Hine Mundy, notably *The Repression of Catharism at Toulouse (the Royal Diploma of 1279)* (Toronto: PIMS, 1985); Nicole M. Schulman, *When Troubadours Were Bishops: The Occitania of Folc of Marseille, 1150–1231* (New York: Routledge, 2001). Richard Schneider, *Public Life in Toulouse, 1463–1789: From Municipal Republic to Cosmopolitan City* (Ithaca: Cornell University Press, 1990).
25. Alfred Jeanroy, *Histoire sommaire de la poésie occitane des origines à la fin du XVIIIe siècle* (Toulouse: Privat, 1945); Jeanroy, “La Poésie académique à Toulouse au XIVe et XVe siècles, d’après le ‘Registre de Galhac,’” *Revue des Pyrénées* 26 (1914): 273–94; Jeanroy, *La Poésie lyrique des troubadours* (Toulouse: Privat, 1934), vol. II, 347–64. See also Dom Claude Devic and Dom J. Vaissète, eds., *Histoire générale de Languedoc avec des notes et les pièces justificatives*, vol. X (Toulouse: Privat, 1885), 177–208.
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40. See Landau, “Figures of Grammar”; Marshall, “Observations,” 40.
41. Marguin-Hamon cites similar schemes in *Ars lectoria Ecclesie*, copied from Henry of Avranches’ *Comoda gramatice* (c. 1214), such as the daughters of Grammar (lines 1414–28) and the triumph of Syntax over her sisters (lines 1406–13), 95–110, 121–22, 291–98.
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43. William Russell, “*Transsumptio*: A Rhetorical Doctrine of the Thirteenth Century,” *Rhetorica* 5 (1987): 369–410.
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28. Pagès, *La Poésie française en Catalogne*, 49, 106, 143–60.
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CHAPTER 5

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CHAPTER 6

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13. Archibald, *Incest*, 29.
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17. L.59, lines 77–79, 265–68; LII.79, lines 12–17.
18. *Perceforest*, xxv–vi. See also textual note to 91, line 441.
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23. Variant in MS C of *Perceforest*, Roussineau, 318–20, 326; for main text, 210, lines 19, and 213, lines 144ff.
24. Variant, MS C, 319–20: "Mais se le dieu Marc l'estoit venue veoir, il avoit bien peu emporter sa verge."
25. On the text's play on *raiere*, "a split or furrow," see Roussineau's textual notes.
26. "Adont amours, qui avoit dormy dedens son cœur ung an, s'esveilla, et ce avoit procedé par l'inconvenient de sa maladie" (Then Love, which had been asleep in her heart for a year, awoke, and this had happened through the obstacle caused by her illness) (p. 318, note to p. 213, line 144, variant text of C).

27. Hélène Cixous, *L'Heure de Clarice Lispector* (Paris: des femmes, Antoinette Fouque, 1979).
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CHAPTER 7

1. Jacques Derrida, *Le Monolinguisme de l'autre: La Prothèse d'origine* (Paris: Galilée, 1996), quotation at 14.
 2. Derrida, *Monolinguisme*, 47, 50–51, 60–71, 112–14.
 3. All quotations are from the following editions: Pierre de La Cépède, French version: Robert Kaltenbacher, "Der altfranzösische Roman *Paris et Vienne*," *Romanische Forschungen* 15 (1904): 321–688; French "*Paris et Vienne*": *Romanzo cavalleresco del XV secolo*. Parigi. Bibliothèque nationale, MS. fr. 20044, ed. Anna Maria Babbi (Milan: Franco Angeli, 1992); *Història de París i Viana: Edició facsimil de la primera impressió catalana (Girona, 1495)*, ed. Pedro Càtedra (Girona: Diputació de Girona, 1986).
 4. Boethius, *Le Livre de Boece de Consolation*, ed. Glynnis M. Cropp (Geneva: Droz, 2006).
 5. Cited by Babbi, *Paris et Vienne*, 14n. On related issues, see my article "Maternal Consolatio: Antoine de La Sale's *Réconfort de Madame de Fresne*," in *The Erotics of Consolation: Desire and Distance in the Late Middle Ages*, ed. Catherine E. Léglu and Stephen J. Milner (New York: Palgrave Macmillan, 2008), 263–91.
 6. MS Carpentras, Bibliothèque municipale Inguimbertaine, 1792. Kaltenbacher, 630; Babbi, 11–12.
 7. Kaltenbacher, "Der altfranzösische Roman *Paris et Vienne*," 338–39. Compare Gilles Corrozet, who describes himself as "simple translateur" for his adaptation of a French poem into prose, "*Richard Sans Peur*": Edited from the "*Romant de Richart*" and from Gilles Corrozet's "*Richart sans Paour*," ed. Denis Joseph Conlon, *Studies in the Romance Languages and Literatures* 192 (Chapel Hill: University of North Carolina Department of Romance Languages, 1977), 12–13.
 8. Alfred Coville, *La Vie intellectuelle dans les domaines d'Anjou-Provence, de 1380 à 1435* (Paris: Droz, 1941), 480–91.
 9. *Paris and Vienne, Translated from the French and Printed by William Caxton*, ed. MacEdward Leach, Early English Text Society (New York: Oxford University Press, 1957), xv–xvii. For the Castilian and *aljamiado-morisco* texts, see *Historia de los amores de París y Viana*, ed. Alvaro Galmés de Fuentes (Madrid: Gredos, 1970).
 10. Babbi, *Paris et Vienne*, 36–53. The Italian tradition differs from the French in several ways that it is not possible to discuss here; see *Paris e Vienne, romanzo cavalleresco*, ed. Anna Maria Babbi (Venice: Marsilio, 1991). Hebrew alphabet edition of the Yiddish version: *Pariz un' Viene: Mahadura biqortit bezeruf mavo, he'arot venispahim*, ed. Chone Shmeruk, with Erika Timm (Jerusalem: Israel Academy of Sciences and Humanities, 1996). For a review of Shmeruk's edition, and an explanation of how his conclusions about attribution differ from those of both Babbi and other editors, see Jerold C. Frakes, in *Speculum* 73, no. 1 (1998): 258–60.
 11. Babbi, *Paris et Vienne*, 22–36.
 12. Antoine de La Sale, *Jehan de Saintré*, ed. Joël Blanchard, *Lettres Gothiques* (Paris: Le Livre de Poche, 1995), chap. 1, 34–36: "Et le deuxieme livre traittera des tresloyalles amours de Mademoiselle Vyenne d'Allençon et de Paris de Rousillon, comme les plus martirs d'amours que je aye leu ne oÿ dire."
 13. [Fra] Rocabertí, *The "Gloria d'Amor" of Fra Rocabertí: A Catalan Vision-Poem of the Fifteenth Century*, ed. H. C. Heaton (New York: AMS Press, 1966), canto VII, lines 952–92.

14. Catedra, *Història de París i Viana*, 21–22; see, for example, Leach, *Paris and Vienne*, xviii–xx.
15. Catedra, *Història de París i Viana*, 24–25.
16. Coville, *La Vie intellectuelle*, 482–83.
17. Catedra, *Història de París i Viana*, 30–31.
18. Cortijo Ocaña, *Evolución genérica*, 43–48.
19. Catedra, *Història de París i Viana*, 32–35.
20. Babbi, *Paris et Vienne*, 20–22.
21. Gaston III, count of Foix [Gaston Fébus], *Le Livre de la Chasse*, ed. Gunnar Tilverd (Karlskrona, Sweden: Johanssons, 1971): “Ma langue n’est pas si bien duite de parler le françois comme mon propre langayge” (My tongue is not as adept at speaking French as my own language) (epilogue, 290–91).
22. See the Introduction in the present volume.
23. Cortijo Ocaña, *Evolución genérica*, 183–92.
24. In this and subsequent references to Babbi, unless otherwise indicated, Roman numerals are section numbers and Arabic numbers are page numbers.
25. Robert Muchembled, *L’Invention de l’homme moderne* (Paris: Fayard, 1988), 19–20.
26. On the resistance of olfactory signals to intellectualization, see Didier Anzieu, *Le Moi-Peau* (Paris: Dunod, 1995), 203–12.
27. Jean-Jacques Vincensini, “Désordre de l’abjection et l’ordre de la courtoisie: Le Corps abject dans *Paris et Vienne* de Pierre de la Cépède,” *Medium Aevum* 68 (1999): 292–304.
28. The term is used by William T. Cotton, “Fidelity, Suffering, and Humour in *Paris and Vienne*,” in *Chivalric Literature: Essays on Relations Between Literature and Life in the Later Middle Ages*, ed. Larry D. Benson and John Leyerle (Kalamazoo: Medieval Institute, 1980), 91–100.
29. *Historia de los amores*, 45–46, citing Clemente Sánchez de Vercial, *Libro de los exemplos por a.b.c.*, ed. John E. Keller and Connie L. Scarborough (Madrid: Ars Libris, 2000), exemplum 246 (177), pp. 207–8.
30. *Paris and Vienne*, editorial notes.
31. Françoise Bériac, *Des Lépreux aux cagots: Recherches sur les sociétés marginales en Aquitaine médiévale* (Bordeaux: Fédération historique du Sud-Ouest, Université de Bordeaux III, 1990), cites a warning of 1575 that *cagots* (descendants of lepers) may look handsome but have foul breath and body odour (9). *Jaufre*, lines 2313–33.
32. Francesc Eiximenis, *Lo libre de les dones*, ed. Frank Naccarato under the direction of Joan Coromines, rev. Curt Wittlin and Antoni Comas, 2 vols. (Barcelona: Departament de Filologia Catalana, Curial Edicions Catalanes, 1981), “Tractat de pendre muller,” chap. 28.
33. Michel Jeanneret, *A Feast of Words: Banquets and Table Talk in the Renaissance*, trans. Jeremy Whiteley and Emma Hughes (London: Polity Press, 1991), 200–209.
34. Pierre Bec, *Burlesque et obscénité chez les troubadours: Pour une approche du contre-texte médiéval* (Paris: Stock, 1984), 18.
35. Francesc Eiximenis, *Com usar de beure e menjar: Norms morals contingudes en el “Terç del Crestia” per Francesc Eiximenis*, ed. Jorge E. Gracia (Barcelona: Curial, 1977), letters exchanged between a gluttonous churchman and his physician, chaps. XI–XIII, 43–48. Chicken is winter food as well as “carns precioses” (chap. XXII, 71).
36. Bridget Ann Henisch, *Feast and Fast: Food in Medieval Society* (University Park: Pennsylvania State University Press, 1976), 59–65, 127–28.
37. *Le Jeu de Sainte Agnès: Drame provençal du XIV^e siècle*, ed. Alfred Jeanroy (Paris: Champion, 1931). Nadine Henrard, *Le Théâtre religieux médiéval en langue d’Oc* (Geneva: Droz, 1998).
38. Marks, *The Skin of the Film*, 210–23. See also Anzieu, *Le Moi-Peau*, 203–12.
39. Alain Corbin, *Le Miasme et la jonquille: L’Odorat et l’imaginaire social, XVIII^e–XIX^e siècles* (Paris: Flammarion, 1982), 67–83.
40. Venuti, *Scandals of Translation*, 84.

41. Vincent Barletta, *Covert Gestures: Crypto-Islamic Literature as Cultural Practice in Early Modern Spain* (Minneapolis: University of Minnesota Press, 2005), 133–36.

CHAPTER 8

1. All quotations in this chapter, unless declared otherwise, are from *Pierre de Provence et La Belle Maguelonne*, ed. Anna Maria Babbi (Soveria Mannelli: Rubbettino, 2003). An alternative version is edited by Babbi in the same volume (222–66). *L'Ystoire du vaillant chevalier Pierre filz du conte de Provence et de La Belle Maguelonne: Texte du manuscrit S IV 2 de la Landesbibliothek de Cobourg, XV^e siècle*, ed. Régine Colliot, Seneffiance, Cahiers du CUER-MA 4 (Paris: Champion, 1977). For the text's possible sources, see Babbi, v–xvii. Coville, *La Vie intellectuelle*, 462–81.

2. Babbi, *Pierre de Provence*, app. 2, 267–96.

3. Cortijo Ocaña, *Evolución genérica*, 50–53, 269. *Historia de Pierres de Provença y de la gentil Magalona: Ara novament publicada segons les edicions de 1616 y 1650*, ed. Ramon Miquel i Planas (Barcelona: n.p., 1908). This might be the Catalan source proposed for the Greek version by Elizabeth M. Jeffreys and Michael J. Jeffreys, “‘Imberios and Margaronā’: The Manuscripts, Sources, and Edition of a Byzantine Verse Romance,” in E. M. Jeffreys and M. J. Jeffreys, *Popular Literature in Late Byzantium*, I (Aldershot: Ashgate Variorum Reprints, 1983), 135, 139, 156–57. Beaton, *Medieval Greek Romance*, 135–36.

4. Babbi, *Pierre de Provence*, x. Coville, *La Vie intellectuelle*, 475.

5. MS Coburg Landesbibliothek, MS 4, ed. Colliot, *L'Ystoire*; Babbi, *Pierre de Provence*, xxiv–vii. Anna Maria Babbi, “La prima ricezione tedesca del ‘Pierre de Provence et La Belle Maguelonne,’” in *Filologia romanza, filologia germanica: Intersezioni e diffrazioni; Convegno internazionale, Verona, 3–5 aprile 1995*, ed. Anna Maria Babbi and Adele Cipolla (Verona: Edizioni Fiorini, 1997), 437–48.

6. On the importance of the Coburg manuscript as evidence of a translator at work, see Babbi, *Pierre de Provence*, xxiv–vii.

7. For a longer discussion of this point, see my article “A ‘New Medea’ in Late-Medieval French Narratives,” in *Medea: Transformations and Transmutations of a Myth*, ed. Heike Bartel and Anne Simon (Oxford: MHRA, forthcoming).

8. “Certes vous estes le second Jason et je suis la seconde Medee” in the bilingual Coburg version (Colliot, *Ystoire*, 36).

9. Roger Dubuis, “Les Formes narratives brèves,” in *Grundriss der romanischen Literaturen des Mittelalters*, vol. VIII, no. 1 (Heidelberg: Carl Winter Universitätsverlag, 1988), 189–91. Bibliothèque bleue version: *Histoire de Pierre de Provence & de La Belle Maguelonne* (Nouvelle Bibliothèque bleue de Troyes) (Villiers-sur-Marne: Phénix Éditions, 2003), 33. Babbi discusses the popular printed versions in *Pierre de Provence*, xiv–xvii.

10. *Epistre de Maguelonne à son Amy Pierre de Provence, elle estant en son Hospital*, in Clément Marot, *Oeuvres lyriques*, ed. C. A. Mayer (London: Athlone Press, 1964), 114–24. “Ne suis je pas la seconde Medée? / Certes ouy, à bonne raison / Dire te puis estre l’aulture Jason,” lines 110–12.

11. Ruth Morse, *The Medieval Medea* (Cambridge: D. S. Brewer, 1996), 148–84.

12. Rita Copeland, *Rhetoric, Hermeneutics, and Translation in the Middle Ages* (Cambridge: Cambridge University Press, 1991), 127–29.

13. Copeland, *Rhetoric, Hermeneutics*, 127. Marc-René Jung, *La Légende de Troie en France au Moyen Âge* (Basel: Francke Verlag, 1996), 440–562.

14. Egidio Gorra, *Testi inediti di storia trojana, preceduti da uno studio sulla leggenda trojana in Italia* (Turin: Löschner, 1887), 458–80. Heinrich Morf, “Notes pour servir à l’histoire de la légende de Troie en Italie et en Espagne,” *Romania* 21 (1892): 18–38, 88–107; see also Morf, “Notes pour servir à l’histoire de la légende de Troie en Italie (suite et fin),” *Romania* 24 (1895): 174–96. Léon Mallinger, *Médée: Étude de littérature comparée* (Geneva: Slatkine Reprints, 1971), 205–8. Quotation from Gorra, *Testi*, Tuscan version, chap. xv, 474.

15. “Jam Magelone se ipsam increpat propter malas opiniones de recessu Petri conceptas.” Colliot, *Ystoire*, 36n.
16. Morf, “Notes pour servir” (1895), 182.
17. Marie Jacob, “L’Ekphrasis en images: Métamorphoses de la description dans *l’Histoire de la destruction de Troie la Grant* enluminée par l’atelier des Colombe à la fin du XVe siècle (BnF. NvAcq.Fr. 24920),” in *Contes de Troie et l’Alexandre: Pour Emmanuèle Baumgartner*, ed. Laurence Harf-Lancner, Laurence Mathey-Maille, and Michelle Szkilnik (Paris: Presses de la Sorbonne Nouvelle, 2006), 294–97.
18. Raoul Lefèvre, *Histoire de Jason*, ed. Gert Pinkernell (Frankfurt, 1971), 227–28, § 18.5.
19. Morse, *Medieval Medea*, 293; see also Lynn Shutters, “Griselda’s Pagan Virtue,” *The Chaucer Review* 44, no. 1 (2009): 82.
20. Hagedorn, *Abandoned Women*; Jung, *La Légende de Troie*, 507–8.
21. *Le “Roman de Troie” de Benoît de Sainte-Maure*, ed. Léopold Constans (Paris: SATF, 1912), vol. VI, 329–33, and *Le Roman de Troie en Prose*, ed. Léopold Constans and Edmond Faral (Paris: Champion, 1922), vol. I, § 23 [vol. II was never published]. Jung, *La Légende de Troie*, 440–98 (location of Prose *Troie* 1, 441–44).
22. Joan Roís de Corella, “Scriu Medea a les dones la ingratitud e desconexença de Jàson, per dar-los exemple de honestament viure,” in Roís de Corella, *Joan Roís de Corella: Proses mitològiques*, ed. Josep-Lluís Martos (Alicante: Universitat d’Alacant, 2001), 207–36.
23. On the importance of these aspects of Medea in the *Ovide moralisé*, see Marylène Possamai-Pérez, *L’Ovide moralisé: Essai d’interprétation* (Paris: Champion, 2006), 446–48. “*Ovide moralisé*”: *Poème du commencement du quatorzième siècle*, ed. Cornelis de Boer (Amsterdam: Johannes Müller, 1915–38), bk. 7, and *Ovide moralisé en prose (texte du quinzième siècle)*, ed. Cornelis de Boer (Amsterdam: N. V. Noord-Hollandsche Uitgevers Mij., 1954), 201–12. Renate Blumenfeld-Kosinski, *Reading Myth: Classical Mythology and Its Interpretations in Medieval French Literature* (Stanford: Stanford University Press, 1997), 90–170.
24. Alessandro Ballor, “Il mito di Giasone e Medea,” *Studi francesi* 44 (2000): 455–71; Ballor, “Il mito di Giasone e Medea nel Quattrocento francese,” *Studi francesi* 47 (2003): 3–22.
25. Morse, *Medieval Medea*, 204–8.
26. Anna Maria Babbi, “Il romanzo francese del Quattrocento: *Pierre de Provence* e dintorni,” *Critica del testo* 2 (2004): 341–55.
27. In this and subsequent references to this edition, Roman numerals refer to chapters, and Arabic numbers to lines.
28. Rebecca Dixon, “‘Homs sui je Dame, vraiment’: Sex, Chivalry, and Identity in *Jehan d’Avesnes*,” *French Studies* 61 (2007): 141–54.
29. Coville, *La Vie intellectuelle*, suggests that Sangana/Sangona is Sardinia and Crapana/Trapani may be Trapani in Sicily (475).

CHAPTER 9

1. Isabel de Riquer, “Lo ‘Maravilloso’ y lo cotidiano en *La Faula* de Guillem de Torroella,” *Revista de filologia románica* 22 (2005): 175–82. *La Faula*, ed. Anna Maria Compagna, RIALC, 179, 2001.
2. *Voyage à Jérusalem de Philippe de Voisins, seigneur de Montaut*, ed. Philippe Tamizey de Larroque (Paris: H. Champion and Cocharaux Frères, 1883), 40–41. On the author, see 45.
3. *Voyage à Jérusalem*, 50–53.
4. *Le Voyatge d’Oultremer en Jherusalem de Nompars, seigneur de Caumont*, ed. Peter S. Noble (Oxford: Blackwell, 1975).
5. Nompars’s poem: MS BL Egerton 890, 113r–32v. *La “Vesio” de Bernat de So et Le “Débat entre Honor et Delit” de Jacme March*, ed. Amédée Pagès (Toulouse: Privat, 1945), 3–91. Peter S. Noble, “La Disparition de l’occitan en Agenais au XVe siècle,” in *Studia Occitana in memoriam Paul Remy*, ed. Hans-Erich Keller (Kalamazoo: Medieval Institute, 1986), vol. II, 391–99.

6. Simonetta Cochis, "Antoine de La Sale's Delightful Teachings: Literature and Learning in His Late Medieval Books for Princes" (Ph.D. diss., New York University, 1998), 28–35, 42–44. *Antoine de La Sale, Oeuvres complètes, tome I: La Salade; tome II: La Sale*, ed. Fernand Desonay (Liège: Faculté de Philosophie et Lettres, Liège-Droz, 1935–41).
7. La Sale, *Le Réconfort de Madame de Fresne*, ed. Ian Hill (Exeter: Exeter University Press, 1979); La Sale, *La Sale*, 134–37 and 242–44; La Sale, *La Salade*, 63–130, 137–58.
8. La Sale, *La Sale*, 134–36.
9. Jesús Carrillo, "From Mt Ventoux to Mt Masaya: The Rise and Fall of Subjectivity in Early Modern Travel," in *Voyages and Visions: Towards a Cultural History of Travel*, ed. Jás Elsner and Joan-Pau Rubiés (London: Reaktion Books, 1999), 57–73.
10. Coville, *La Vie intellectuelle*; see also Simonetta Cochis, "The Sailor Demon of Vulcano in Antoine de La Sale's Geography of the Demonic, *L'Excursion aux îles Lipari*," in *Demons: Mediators Between This World and the Other*, ed. Ruth Petzoldt and Peter Neubauer (Frankfurt: Peter Lang, 1998), 65.
11. Cochis, "The Sailor Demon," 70; see also Cochis, "Antoine de La Sale's Delightful Teachings," 100–139.
12. Jeanne Demers, "La Quête de l'anti-Graal, ou un récit fantastique: *Le Paradis de la Reine Sibylle*," *Le Moyen Âge* 83 (1977): 469–92.
13. Michèle Perret, "L'Invraisemblable Vérité: Témoignage fantastique dans deux romans du XIVe et XVe siècles," *Europe: Revue Littéraire Mensuelle* 654 (October 1983): 29–30.
14. C.-A. Knudson Jr., "Une Aventure d'Antoine de La Sale aux îles Lipari," *Romania* 54 (1928): 101. Luigi Monga, "Translating the Journey: A Literary Perspective on Truth in Cartography," in *Cross-Cultural Travel: Papers from the Royal Irish Academy International Symposium on Literature and Travel, National University of Ireland, Galway, November 2002*, ed. Jane Conway (New York: Peter Lang, 2003), 12.
15. Cochis, "The Sailor Demon"; Demers, "La Quête de l'anti-Graal"; Perret, "L'Invraisemblable Vérité."
16. Patrice Uhl, "L'Excursion aux îles Lipari d'Antoine de La Sale: Anecdote récréative ou nouvelle fantastique?" in *L'Imaginaire du volcan*, ed. M.-F. Bosquet and F. Sylvos (Rennes: Presses Universitaires de Rennes, 2005).
17. Paul Demarolle, "A propos du vocabulaire d'Antoine de La Sale: Nature et portée des faits de syntaxe lexicale," *Travaux de Linguistique* 25 (1992): 13–24. Sylvie Lefèvre, "Salade et 'jambon': Deux italianismes chez Antoine de La Sale, ou petites histoires de langue et de bouche," in *Pour acquérir honneur et pris: Mélanges de Moyen Français offerts à Giuseppe di Stefano*, ed. Maria Colombo Timelli and Claudio Galderisi (Montreal: CERES, 2004), 539–48.
18. "De laquelle les faiz et oeuvres, pour ce que on ne les puelst bonnement nommer en latin ne exposer en françoiz, les acteurs les nomment en prononciacion greque, c'est assavoir estrangetemens" (p. 36, lines 445–48).
19. Frontinus, *Strategemata*, trans. Simon de Hesdin, notice in Frédéric Duval and Françoise Vieillard, *Le Miroir des classiques*, Éditions en ligne de l'École des chartes (ELEC) 17 (2003). Marcel Lecourt, "Une Source d'Antoine de La Sale: Simon de Hesdin," *Romania* 76 (1955): 39–83, 183–211.
20. See Demarolle, "A propos du vocabulaire d'Antoine de La Sale" and Lefèvre, "Salade et 'jambon'."
21. Michel Pastoureau, *L'Etoffe du diable: Une Histoire des rayures et des tissus rayés* (Paris: Seuil, 1991).
22. Jose Vincenzo Molle, "L'Asnerie: Un esempio (periferico) di Sottie bilingue rinascimentale; Francese e patois borgognone nel repertorio teatrale della *Mère-Folle* di Digione (c. 1576–1643)," in *Nuovi saggi sul plurilinguismo letterario*, ed. Vincenzo Orioles (Rome: Editrice "Il Calamo," 2001), 209n.
23. Cochis rejects this view in "Antoine de La Sale's Delightful Teachings," 119–23.
24. Uhl, "L'Excursion aux îles Lipari," citing Jacques Le Goff, *La Naissance du Purgatoire* (Paris: Gallimard, 1981), 241–56.
25. Le Goff, *Naissance du Purgatoire*, 273–81.

26. Lucretius, *De rerum natura*, trans. W. H. D. Rouse (London: Heinemann; Cambridge, Mass.: Harvard University Press, 1943), bk. 6, lines 680–702.

27. Isidore of Seville's *De rerum natura* derives its description of Mount Etna in part from Lucretius. Bede's *De natura rerum* draws on both Isidore and Pliny; see Evelyn Edson, *Mapping Time and Space: How Medieval Mapmakers Viewed Their World* (London: British Library, 1997), 39, 50–51.

28. Pliny: *Letters*, trans. William Melmoth, rev. W. M. L. Hutchinson, 2 vols. (London: Heinemann; New York: Macmillan, 1927); Selatie Edgar Stout, *Plinius, Epistulae: A Critical Edition* (Bloomington: Indiana University Press, 1962), 1–30. According to Stout, Pliny's letters were plundered for “flores” in the High Middle Ages (7–11).

29. See Carrillo, “From Mt Ventoux to Mt Masaya,” 57–59.

30. Carrillo, “From Mt Ventoux to Mt Masaya.” See the short discussion of this article with reference to La Sale in Elsner and Rubiés's introduction to *Voyages and Visions*, 48.

31. “Et toute l'ordure qui est en toy, que tu reçois des IIII elemens, viennent [de] la profondeur de ta personne; et en icelle fait espiraux, dont yssent pueurs et abominables ordures.”