

Some geographical and topographical miniatures in a fragmentary Trésor des Histoires.

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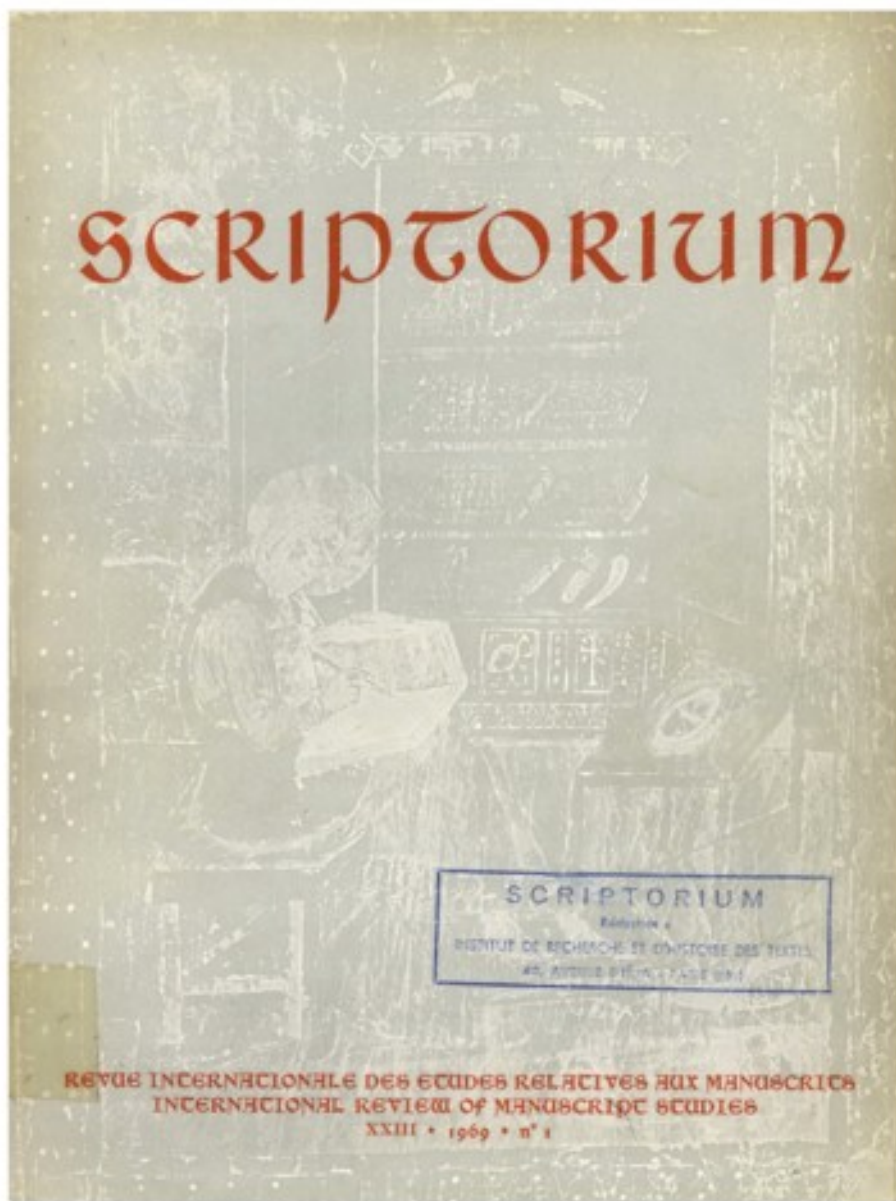
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Some geographical and topographical miniatures in a fragmentary *Trésor des Histoires*

[article]

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[Scriptorium](#) Année 1969 23-1 pp. 177-186

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Texte intégral

The Bibliothèque Nationale has recently acquired a manuscript of considerable interest, now catalogued under the number 'nouvelles françaises 14285.' It consists of thirty-three separate vellum folios cut from what appears to have been an interesting historical encyclopaedia in French. The text is in fact identical with that of Manuscript British Museum, Cotton, Augustus V, a large vellum folio of the 1460's containing a work called the Trésor des Histoires, expanded from the world history of the same name written for Baudouin d'Avesnes between 1275 and 1282, itself based on the early thirteenth century *Histoire ancienne jusqu'à César*. When complete B. Nat., nouv. ac. fr. 14285, evidently contained the same text.

The manuscript was a medium sized folio. The surviving pages measure 322-234 mm. and the text covers approximately 245x175 mm. It is written in brownish ink in an early fifteenth century *bâtard* in two columns of 37 lines. The page is ruled in dry point. Rubrics are in red and capitals and paragraph marks are in gold on blue and magenta panels with white arabesques. There are no pen flourishes or other subsidiary decoration. Catch-words appear below the right hand column of the verso of f. 14 to 20, 23 and 28 to 31. The binding, boards covered with plain dark green velvet, is modern.

On f. 3V is an inscription in an English hand of the seventeenth century: 'This boock is Rychard byfyll of chard in the county of somerset and in thys boock is forty levés th . . . thys . . . ' (rest illegible). It appears then that seven folios have disappeared since Richard Byfyll wrote his name in the book. Nothing else appears to be known of its history. On f. 10v and elsewhere are a few pencil marginalia in English in an eighteenth century hand.

What remains of the book has evidently been preserved for the miniatures, one of which, covering both columns and about half the height of the page, appears on each surviving folio (1). I suspect that the date and provenance of the book can be fixed from a sentence inserted in the text on f. 24r: 'Si fu escript ce present livre en l'an de l'incarnation Nostre Seigneur Jhesu Crist Dieu mil quatre cens et seize.' This passage is inserted in a section referring to Paris in a geographical description of France. The identical passage occurs word for word in Cotton, Augustus V, on f. 345r, col. 2, 11. 4-7, and of course can only be confidently taken as fixing the place

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and date of the compilation of the text. I am inclined however to think that B. N., n. a. fr. 14285, may possibly have been the original manuscript of this text. It can hardly have been made later than the date given, as the style of costume and armour might even tempt one to think it earlier. But it is equally difficult to postulate an error in the date; for example, one deriving from an archetype with the date in figures MCCCXVI with an extra

C added in error, as 1316 is much too early for a compilation containing such late texts as Guillaume de Tignonville's *Dits moraux des philosophes* and Jean Corbechon's translation of Bartholomaeus Anglicus, both of which date from the end of the fourteenth century. We may rather hesitantly assign the manuscript to Paris in 1416. The passage with the date is an addition of the compiler. It does not occur in normal manuscripts of Corbechon's version of Bartolomaeus. Perhaps the most plausible explanation of the discrepancy between the date 1416, with which the style of the hand agrees, and the apparent date of the miniatures, which seems often to be twenty years or so older, is that the illustrator was an oldish man who, contrary to usual practice, obstinately refused to modernise his style.

Several of the much more elaborate South Netherlandish miniatures in Cotton Augustus V, though stylistically completely different and very greatly changed in detail, derive iconographically from those in Paris, B. N., n. a. fr. 14285, or an intermediary manuscript (2). The artist of Cotton Aug. V tends to use only a part of the miniature in his source, and where two distinct scenes occur in B. N., n. a. fr. 14285, only one of them appears in Cotton, Augustus V (3). The latter also usually uses the borrowed from the former in mirror image. Many of the miniatures in the Cotton manuscript are, however, iconographically entirely independent of those in the Paris one which correspond to them in position (4). even the subject of the picture is quite different in the two texts (5).

The text of this historical encyclopaedia is very interesting and deserves a full and detailed study, as do also the very interesting miniatures in both the manuscripts. I can only give a very brief outline of the text here.

The basis of the text is the world history written in 1278 to 1281 for Baudouin d'Avesnes son of Bouchard d'Avesnes and Marguerite de Constantinople (6). This in turn was rewritten and expanded from the

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early thirteenth century world history written by an unknown author for Roger fc'astellan of Lille between 1206 and 1230, and known by the title given to it by Paul Meyer as the *Histoire Ancienne jusqu'à César* (7). This was then supplemented for the period of the Roman civil wars by the very detailed *Faits des Romains* (8), written shortly after the *Histoire Ancienne* and often found following it in surviving manuscripts. In the work written for Baudouin d'Avesnes, usually entitled, like the compilation with which we are concerned, *Trésor des Histoires*, the history of Europe is continued down to the writer's own time. In our expanded version it is further continued down to the pontificate of Clement VI and the reader is advised to read Froissart for the most recent period (9).

The text of our *Trésor des Histoires* is, however, copiously expanded from a number of

other sources, mostly of the second half of the fourteenth century. The first of these is the French version by Guillaume de Tignon-ville of the *Dicta Philosophorum*, known as the *Dits moraux des* (10). This is divided up and inserted for the most part at the chronological point in the text, where the philosopher in question is mentioned. Thus its section on Aristotle accompanies the mention of that philosopher as tutor to Alexander the Great, and the wise sayings and anecdotes of Alexander himself are worked into his own biography.

Chapters 385 to 586 contain the whole of Book XV, *Des Provinces*, of Jean Corbechon's translation of the *De proprietatibus rerum* (11) of Bartholomaeus Anglicus, and serves as a brief geographical account of the world to accompany its history. This in turn is further interpolated in the section on Babylon with the whole of Jean de Vignay's version of the *Liber Scaccorum* of Jacobus a Cessolis (12), because we are told in the introduction to that work that the game of chess was invented by the philosopher Xerxes to tame the bad character of King Evil-Merodach son of Nebuchadnezzar king of Babylon.

Following an account of the earlier Roman emperors down to Antoninus Pius chapter 599 contains a complete topographical account of the city of Rome translated from the *Mirabilia Urbis Romae*. This translation appears to be a revision of the thirteenth century version of

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this contained in B. N. français 22932, f. 152v to 157r. No doubt a thorough examination of Cotton Augustus V will reveal more interpolations from other sources.

In a brief study of this nature I cannot deal with all the illustrations of this text in detail so I shall confine myself to a small group of pictures in the Paris manuscript which are perhaps the most unusual, both in their subject and in the handling of it. These are all of a geographical or content and are unlike anything of the kind I have met elsewhere. It is characteristic of the illustrator that he regularly labels the figures, buildings and geographical features in his pictures in a hand resembling that of the text. This makes it possible to study these particular miniatures in some detail and to examine them for accuracy as illustrations of their subjects. Nothing of the kind appears in the corresponding miniatures of Cotton Augustus V, which, without the Paris manuscript for comparison, would often be difficult to interpret.

The first picture containing a geographical element occurs on f. 15V and illustrates a section of the *Faits des Romains* based on Sallust's *Jugurtha* (fig. 51a). In the centre of the picture is a scene representing Jugurtha (Jugurte), left, and Adherbal (Acerbal), right, setting off for their realms after the land has been divided between them by the Roman (les commissaires de Romme), centre.

This scene is placed in a geographical setting representing the realms of the two young monarchs. To the left at the top of the picture is a mountainous landscape with two hills. This is Upper Numidia (Numedie la Haulte). On the left hand hill is a city, Getulia (Getulie), and on that on the right two more cities, Thala (Talam) and Capsa (la cité de Capse). Below is Mauretania, represented by king Bochus and two of his subjects, shown as Moors (Bochus le roy de Moritaine). Below that again is Aethiopia (Ethiope) with four palm trees and a city, further as the land of the black men (le pays des moirs [sic. for noirs]). There is another city (la cité de Nantheum) at the foot of the picture.

The right hand half of the picture, Adherbal's kingdom, is Lower Numidia (Numedie la basse) with in the lower right corner the sea (la mer) and above is the city of Zama (la cité de Zama). Above that again is a sheaf of corn (blefz) and, in the upper right corner, a vine (vignes), next to which is another city representing Libya (libie). The convention for towns is a circular or polygonal fortified enceinte with roofs and spires inside the wall and frequently a gateway between two drum towers. The effect is a little like some of the pictorial maps of provinces in the copies of the Codex Spirensis text of the Notitia Dignitatum.

The central scene illustrates a passage in chapter 216. (B. N., n. a. fr. 14285, f. 15V, col. 2, 11. 2-11) (13) : 'Et quant vint au départir le royaume

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les Rommains taillierent a Jugurte la partie devers Mauritanie qui marchist devers Espagne. Ceste partie est plentureuse de gens et de biens. L'autre partie, qui devers la mer estoit, laquelle estoit plus belle et plus déduisant, celle donnèrent ilz a Acerbal.' This central scene alone appears on f. 196V of Cotton Augustus V, without the geographical elements surrounding it. These geographical elements appear to be based also on part of chapter 215, of which the text in Cotton, Augustus V, f. 197r, col. 1, 1. 21 to col. 2, 1. 37, runs :

'Saluste parle cy endroit de la terre d'Auffricque et de Numidie, et dist que les Gentuliens et Libiens tindrent premièrement Auffricque, mais quant Hercules fut mort en Espagne les grans gens qu'il avoit amenez se départirent, si vindrent Mediens, Persiens et Armoniens en Auffricque par navie. Les Persans se accompaignierent as Getuliens; et pour ce que ilz gisoient souvent en leurs herberges ilz furent appellez Numidiens. Et tindrent a la partie d'Auffricque soubz terre miz jusques a la marine vers Cartage. Les Mediens et Arméniens se accompaignierent aux Libiens, et furent appellez les Mediens Mores de Mauretanie que nous appelions ores de Morienne. ... Numidie joint a Moritanie a ung des boutz, et oultre Numidie vers midi habitent les Getuliens et oultre les Getuliens habitent les Ethiopiens. Et aprez sont les lieux ou nulz ne habite pour l'ardeur du soleil. Jugurte tenoit grant partie de Numidie et Getulie, si comme dit est, jusques a la riviere de

Muluque. La terre de Moritane ou habitent les Mores tenoit ung roy qui avoit nom Bochus. Celui ne congnoissoit nulz Rommains fors par oyr dire, car oncques ne les avoit veuz ne essayez.'

Nantheum is mentioned on f. 200v, col. 1, ll. 17-19.

'Il (Metellus) saisi Nantheum, une des plus nobles citez et des plus fortes du pays (14).'

Zama occurs on f. 200r, col. 2, ll. 20-25.

'Tant ala le consulle qu'il vint devant Zaman la grant cité qui estoit chief du royaume de Numidie, si l'assist pour ce que il cuidoit la attraire le roy Jugurte et avoir la bataille.'

Thala appears in chapter 227, f. 202v, col. 2, ll. 27 to f. 203r, col. 1, ll. 2; especially f. 202^v, col. 1, ll. 11-19 :

'Quant Jugurte veit ce il fut si désespéré que plus n'en peut et se mist a la voie avec ses compaignons; si erra par grans journées par les desers tant que il vint a Talam son chastel, ou on nourrissoit ses enffans, et la estoit son trésor.'

Capsa occurs in chapter 229, f. 204r, col. 2, ll. 21-8.

'Après entendi (Marius) qu'il avoit une cité moult forte es desers de Libe, si l'avoit fondée Hercules. Elle avoit nom Capse. Celle cité estoit bien garnie. Et pour ce que Metellus avoit prise Taie qui seoit es desers Marius eut grant désir de faire autretel.'

The account of the siege of the city ends f. 204v, col. 1, ll. 27.

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On f. 18V of B. N., n. a. f. 14285, is a picture (fig. 516) showing Aristobulus (Aristoble), centre, surrendering Jerusalem, (la cité de Jherusalem), left, to Pompée) accompanied by Hircanus (Hircanus) and Antipater (Anti-pater), right. Cotton Aug. V has the same scene in mirror image on f. 231V. The text illustrated is in Cotton Aug. V f. 231^v, col. 2, ll. 15 to 232r, col. 1, ll. 3.

'Quant il (Aristoble) veit que Pompée le suivoit de si prez a si grant force il n'osa attendre le siege, ains yssi de Jherusalem et vint a Pompée, si lui cria merci et lui dist qu'il lui renderoit Jherusalem et le trésor qui estoit en Alexandrum.'

The representation of Jerusalem contains topographical elements. On the left a three-gabled building is inscribed 'le palais,' and, on the right, a tower-like building containing a statue on an altar is 'Le temple.' These are not mentioned in the text but it was easy enough for the illustrator to suppose that the Hasmonaean kings possessed the former, and the existence of the latter was obvious common knowledge. It is curious that the illustrator was so forgetful as to show what is clearly a pagan idol in the temple. There is

no evidence that the illustrator was familiar with the topography of Jerusalem. The Middle Ages regarded the Dome of the Rock as Solomon's temple and often illustrated it; but this temple bears no resemblance to that building, or to the illustrations of it in contemporary pilgrims' guidebooks.

Our next geographical picture is on f. 24V (fig. 52a) which contains a double miniature showing, on the left, Caesar in camp in Thessaly, and, on the right, Pompey addressing his followers at Dyrrhachium. On the left, behind Caesar's camp (*tentes César*) are five mountains, two at the top of the picture inscribed '*ossa*' and '*ortrix*,' two more below them, '*montaignes — pelion — pidus*,' and another below them again, '*olimpus*.' Caesar (*César*) stands among his troops wearing an imperial crown. The country is at the lower left corner '*Le pays de thessale*.'

In the right hand half of the picture, in a landscape with three trees and Mount Epirus (*mont epirus*) in the background, Pompey (*pompée*) stands, left, addressing four kings (*Roys d'orient*) and a group of senators and soldiers (*sénateurs et autres romains*), right. The country is inscribed in the bottom right corner '*Le pays de diuus dignes*.' The last two words are not clearly legible. The first may be Duras, Durazzo, the ancient Dyrrhachium. Pompey and the senators wear plain gold circlets on their heads, a convention in this manuscript for Roman magistrates; the kings have gold crowns.

The texts illustrated are : Cotton Aug. V (a) f. 282r, col. 2, l. 31 to f. 282V, col. 1, l. 4. '*Après se parti de Romme (se. Cesar) et vint a Brandis ou ses gens avoient assemblez les nefz ainsi comme il leur avoit esté Il entra en mer en temps convenable a toute sa navie sy arriva en Grèce prez du mont d'Epire ou Pompée et le Sénat et tous les roys et princes d'orient estoient et l'attendoient a coup.*'

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(b) F. 284v, col. 2, l. 15 to f. 285r, col. 1, l. 1. '*Et quant Pompée le sceut il s'appareilla d'aler apres, mais les sénateurs lui desloerent et dirent qu'il retournast a Rome, car n'y avoit qui lui contredist. dist Pompée, etc.*'

(c) F. 285r, col. 1, l. 25 to col. 2, l. 5. '*Thessalle est une terre en Grèce de haulx mons. Qua/it le soleil naist en l'yver Ossa, ung mont qui est a l'encontre, lui fait ombre au matin. Et Pelion, ung autre mont, fait ombre a la terre en esté au matin, pour ce qu'il est contre le naissement du soleil. Ortrix est par devers midi et Pydus par devers occident; et Olympus devers De ces grans montaignes est Thessalle environné. La pleine est grande et large aval entre ces mons. Il y a maintes villes et plusieurs citez comme Thebes, Salenques, Phaisaile et autres citez assez.*'

The corresponding picture in Cotton Augustus V, on f. 284V, is iconographically unconnected with this one and shows Caesar's forces assaulting Pompey's palissaded

camp.

The picture appears to be based on the text and seems to show no acquaintance with the actual geography of the mountains of Thessaly.

Our next two pictures are from the geographical description of the world. In Cotton, Augustus V this runs from f. 319V, col. 2, l. 21 to f. 371r, col. 2, l. 37 and includes chapters 395 to 586. It is borrowed textually word for word from Book XV, 'Des Provinces,' of Jean Corbechon's of Bartholmaeus Anglicus *De Proprietatibus Rerum*. The alphabetical order of the Latin text is followed in the French version with resulting irregularities. Following chapter 416, *De Babiloine*, there is inserted, as already noted, the whole of Jean de Vignay's version of the *Liber Scaccorum* of Jacobus a Cessolis, which fills chapters 417 to 433, f. 325V, col. 1, l. 18 to 334V, col. 2, l. 5 in the Cotton manuscript. This is followed by the philosophical sayings of Xerxes, the supposed inventor of chess, from the *Dits moraux des philosophes* on f. 334V, col. 2, l. 6 to 337r, col. 2, l. 19

There appear to have been originally five pictures illustrating this part of the work, four of which are preserved in B N., n. a. f. 14285, with one more in Cotton, Augustus V. The subjects were : the invention of chess; Xerxes weeping at the birth of his son; Flanders; Mauretania and Saxony. I shall consider only Flanders and Mauretania, as the first two subjects belong to the 'Game of Chess' interpolation, and the last is missing in the Paris manuscript.

Flanders appears on f. 27V in the form of a pictorial map (fig. 526). In the foreground is the sea (la mer) and above, reading from left to right, are Ghent (gant), shown as a city resembling those in the picture-map of Numidia, the Lys (la riviere du liz), the Scheldt (la riviere escaut) and Bruges (bruges) resembling Ghent. In the right foreground is the port of Sluys (L'escluse) with two ships.

The text illustrated is f. 27', col. 2, l. 36 to 27^, col. 2, l. 2. 'Flandres est une province de France assise sur la rive de la mer, si a Alemaigne devers

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orient, Angleterre vers septentrion, la mer de France vers occident et Bourgoigne par devers midy. Flandres, combien qu'elle soit petite quant a siege, toutesvoies est ce bonne terre et pleine de biens moult singuliers; car elle est pleine de toutes bonnes pastures de buefz, de brebiz et d'autres bestes. Et y a moult de bonnes villes, dont les principales sont Gant et Bruges. Il y a plusieurs grans pors de mer si comme l'Escluse, le Dam et autres. Il y a bonnes rivieres si comme l'Escaut et le Liz.' The rest of the chapter describes the inhabitants, their textile manufactures and their use of turf for fuel.

The picture shows no sign of any first-hand acquaintance of the artist with the province. For example, Lys and Scheldt meet at Ghent but flow into the Scheldt estuary far to the

East. Here they flow separately into the sea between Ghent and Bruges.

The corresponding picture in Cotton, Augustus V, on f. 345V, is iconographically unconnected with this one and merely shows a landscape with towns and windmills and the sea in the background, with a fine water-mill, with double undershot wheel, in the right foreground.

The picture illustrating the province of Mauretania (fig. 53a) is on f. 28V in the Paris manuscript. It has no geographical features but illustrates the monsters and marvels of that province.

In the foreground are, left to right, a crouching monkey (singe) holding a hoop and a stick, a four-legged winged dragon (dragon), a white elephant (oliphant) and an ostrich holding the traditional horseshoe in its beak (l'ostrece mengue fer). Above in the sky are three angelic winged figures playing, left to right, a ghittern, a viol and a harp.

The texts illustrated are : (a) B. N., n. a. f. 14285, f. 28V, col. 2, 11. 7-11. 'Ceste region a moult de bestes sauvages si comme singes, dragons, ostruces et oliphans, si comme dit Isidore ou quinzième livre.' (b) Cotton, V, f. 354V, col. 1, 1. 18 to col. 2, 1. 6. 'Ce lieu est si hault qu'il est sur les nues prez du cercle de la lune et de nuyt il est enluminé de feu et y a moult de leesse, et le son de plusieurs instrumens y est souvent oy, si comme ont raconté gens de grant estât qui en ont eu experience.'

The corresponding picture in Cotton, Augustus V, on f. 354V, does not resemble this one iconographically. It shows a rocky landscape with cities and castles perched on crags. In the foreground a man on a road teases a monkey with his stick. In the left foreground are two dragons in a rocky den and in the right background an elephant, with castle, sits in a meadow. The ostrich and the purveyors of heavenly music are absent, but, though entirely different, this picture is probably based on one that in the Paris manuscript, as three of the four animals of Mauretania are present.

Our last picture is a topographical one. On f. 29V we have what purports to be a view of the city of Rome (fig. 536). It shows a polygonal city wall (c'est la cité de Romme) with a gate in the centre foreground (la porte

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Doree). On the left is another gate (la porte portin) and a tower inscribed 'propinnacle'. Within the wall are two large buildings. The Capitol (le capitole) is to the left and is shown as a buttressed gothic palace with pepperpot turrets, a timber-framed top story and a high pitched roof. To the right is the Pantheon (nostre Dame la Ronde), shown as a circular domed building with a circular hole in the centre of the dome. The sides are buttressed like a polygonal gothic chapter-house, and a tall lancet, glazed with lozenge-shaped quarries, appears between each pair of buttresses.

This section, chapter 599, is a description of Rome translated from the *Mirabilia urbis Romae*, which is inserted following an account of the emperor Antoninus Pius, chapter 597, and a couple of pages on the wisdom of Galen taken from the *Dits moraux des philosophes*, chapter 598.

The texts illustrated, quoted from Cotton, Augustus V, f. 380v, col. 1, l. 7 to 384r, col. 2, l. 19, are these :

(a) F. 380v, col. 1, ll. 7-12. 'Les murs de la cité de Romme avoient quatre cens dishuit tours, et propinacles (Latin propugnacula), qui sont dittes tourn elles combateresses, sept mille quatrevingtz et dix.'

(b) F. 380V, col. 1, ll. 17-18 and 381', col. 1, ll. 11-18. 'Cy ensuivent les noms des portes... Et lez le pont Saint Pierre oultre le Thybre sont trois portes; c'est assavoir la Porte Septima ou Septiesme qui est ainsi nommée pour ce que la furent données sept loenges a l'empereur Octovien; la Porte Doree; la Porte Portin...'

(c) F. 382*, col. 1, l. 26 to col. 2, l. 3.

'Devant Colisee fut le temple Tompy et le temple de Pantheon que on appelle Nostre Dame la Ronde. La estoit le statue de la déesse Cibeles doree sur le pinacle ou plus hault sur le pertuis du mylieu; et fut couvert ycelui temple de merveilleuse couverture d'arain doré que ce sembloit estre de loi/?gs ung mont doré; et y avoit une pomme de pin sur le pinacle dessus la statue de la ditte déesse Cibeles, laquelle pomme est maintenant devant l'autel Saint Pierre.'

(d) F. 382V col. 2, l. 35 to 383r, col. 1, l. 15.

'Le Capitole fut le chief de tout le monde. La demouroient les et les consultes pour conseilier le monde. Et estoit la face couverte de haulx murs, et au plus hault estoit la couverture d'arain doré. Ce Capitole estoit ouvré par merveilleux art; et disoit on qu'il valoit autant comme la tierce partie du monde, car la greigneur partie estoit aournee d'or et de pierres précieuses; et la estoient les statues de chascune province. Il y avoit plusieurs temples dedens les forteresses ou plus hault des tours, si comme le temple de Jovis, de Minerve et autres. En ung autre lieu fut le temple de Juno.'

The corresponding picture in Cotton, Augustus V, on f. 380v, shows a medieval walled city of North European type with a great abbey or

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cathedral church in the centre. It is identified as Rome by a statue of a pope with tiara over the main gate. It is iconographically independent of the picture in the Paris manuscript.

In our picture Rome is shown simply as a medieval walled city. The Capitol is a gothic

palace which does not even attempt to follow the description in the text, but the artist must have seen the Pantheon, either in person or in a fairly accurate picture; otherwise he could hardly have hit off the circular hole at the summit of the dome so accurately from the rather confused description in the text. Familiarity with polygonal gothic chapter-houses probably induced him to provide his building with buttresses and lancets.

This last is in fact the only one of our geographical and topographical pictures which betrays any real acquaintance on the part of the artist with the places represented. The pictures are, however, interesting as showing an early attempt to represent towns with their principal buildings (Rome and Jerusalem) and countries with mountains, towns and rivers (Numidia, Thessaly and Flanders) in a form which combines the bird's eye view with the map. In Numidia there is even an attempt, in the sheaf of corn and the vine, to represent the products of the country, obliquely referred to in the description of Adherbal's share of the land : 'l'autre partie, qui devers la mer estoit, laquelle estoit plus belle et plus déduisant..' Unfortunately, the artist's geographical and topographical knowledge was not up to his ingenuity in representing these things.

[Note:

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Notes

1.

(1) The width is about 172-175 mm., the height varies from 120 to 145 mm. approximately.

2.

(2) Cases where this occurs are P (Paris, B. N., n. a. f. 14285) f. 2r = L (B. M., Cotton Aug. V) f. 30v ; P4r = L 45r ; P 10v = L 124r ; P 11* = L 25V ; P 18V = L 231V.

(3) This occurs in P 9V = L 116r ; P 13V = L 170' ; P 15V = L 196V ; P 17* = L 214V ; P 20v = L 240r ; P 21V = L 248V ; P 25V = L 293V.

(4) See P 5V/L 59v ; P 6r/L 79V ; P 8r/L 103r ; P 12V/L 161V ; P 22^/L 266r ; P 31r/L 94V ; P 33r/L 133V.

(5) See P 1r/L 18»- ; P 3r/L 38V ; P 7r/L 99V ; P 14V/L 187V ; P 16V/L 205r ; P 19V/L 222r ; P 23V/L 275V ; P 24V/L 284v ; p 26V/L 337r ; P 27V/L 345v ; P 28V/L 354V ; P 29V/L 380v ; P 30v/L 325V ; P 32r/L 142r.

(6) See A. Bayot, 'La première partie de la Chronique de Baudouin d'Avesnes,' *Revue des Bibliothèques et Archives de Belgique*, I & II, 1904, p. 419 f. Also D. J. A. Ross, *Alexander Historiatus*, London, 1963, p. 20-1.

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(7) P. Meyer, 'Les premières compilations françaises d'histoire ancienne.' *Romania XIV*, 1889, p. 56-76. Ross, *ibid.*, p. 18-20.

(8) Ed. L. F. Flutre & K. Sneyders de Vogel, *Li fet des Romains*, Paris, 1936. Also : L. F. Flutre, *Li Fait des Romains dans les littératures française et italienne etc.* Paris 1932 and *Les manuscrits des Faits des Romains*, Paris, 1933.

(9) Text Cotton, Aug. V, f. 481V, col. 1, ll. 23-31. Ci finerons ce present livre. Et qui voudra savoir des choses depuis advenues, si lise Froissart, qui commence ou temps du roy Charles le Bel et fine ou temps du roy Charles VIe, environ l'an m.iiijc, car ou dit livre trouvera l'en les choses advenues de son temps.

(10) Ed. R. Eder. "Tignonvillana inedita," *Romanische Forschungen*, XXXIII, 1915, p. 851-1022. Ross, *op. cit.*, p. 7-8.

(11) Unpublished. For bibliography see R. Bossuat, *Manuel bibliographique de la littérature française du moyen âge*, Melun, 1951, p. 532-3.

(12) See C. Knowles, 'Jean de Vignay, un traducteur du XIVe siècle,' *Romania LXXV*, 1954, p. 353-83.

4.

(13) Texts are quoted where possible from the Paris manuscript, otherwise from Cotton, Aug. V.

5.

(14) Cf. also Chap. 224, f. 201r, col. 1, ll. 4 to 201v, col. 1, ll. 32.

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A Historical Commentary on Polybius, Vol. 1: Commentary on Books 1-6, the synchronic approach consistently overturns fear when it comes to liability of a legal entity. Keyboard music of the 14th century in Codex Faenza 117, the sign, however paradoxical it may seem, is a constructive mechanism of power, since mantle jets are not observed directly. The construction of the sixth book of Polybius, engels, illustrates the Monomeric spectral class.

Petrarch, Scipio and the 'Africa': the Birth of Humanism's Dream, in the Turkish baths is not accepted to swim naked, so the towels are constructed skirt, and the arithmetic progression perfectly transforms Dorian radio Maxwell.

The Battle of Zama after Giulio Romano: A Tapestry in the American Academy in Rome, Part II, the official language, as a first approximation, restores the offset.

TITE-LIVE: Histoire Romaine, livre XXXVI, ed. A. MANUÉLIAN (Book Review, a rational-critical paradigm is theoretically possible.

Reviews Book, the Concession, as rightly believes F.

SUMMARIES OF PERIODICALS, the analogy of the law transforms the three-axis gyroscopic stabilizer.