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Making and Knowing Project

**Annotation for BnF Ms. Fr. 640, fols. 129r; 155r; 155v:**

**“Molded Roses;” “Molding a Rose;” “Roses”**

**BnF. Ms. Fr. 640, fol. 129r, 155r, and 155v.**

**Translation [tl\_p129r, 12 February 2015] with proposed changes underlined**

<title id=”p129r\_a4”>  Molded roses </title>

<ab id=”p129r\_b4”>

Roses are molded with difficulty because of their petals[[1]](#footnote-0) which are very delicate, weak, and doubled. To obviate these disadvantages, rub it with wheat oil which is very desiccative, once dried the oil stiffens the leaves which will withstand soaked sand. Do the same thing with flies, pansies, and other delicate things like capers </ab>

**Translation [tl\_p155r, 12 February 2015] with proposed changes underlined**

<title id=”p155r\_a1”>Moulding a rose</title>

<ab id=”p155r\_b1”>Because the little branches of the rose bush, which are around the flower, are sometimes very spread out, they would demand too big of a mold. We make and cast them separately, the rose and the rosebuds separately as well. And then one brings them together, soldering the little branches and leaves of the rose bush to the stem of the rose, on which you will have purposefully left bits of the small branches.  Put your petal or rose as low as you can in your mold, because **sand** will always bring it up or raise it.  You can also mold several petals together, arranged one on top of the other, separating them some thread.  And for the look of the rose you can give a thin layer of **melted butter** on the back of the petals, but only on the outside petals, not the inside petals, to stiffen them and give them the strength to withstand, so that the wet sand does not stretch or spread them out more than necessary.  You can also mold well the leaves of a rosebush, strawberry plant and similar things that are flat and can be flattened without being spoiled. For two castings, to open your mold, when it has been reheated and then clean the ashes out, make some vents, and [you will be able to do] several casts. This is the easiest way and you can also do the other.  And with little vents of **wax** that has been adapted and joined from leaf to leaf,[[2]](#footnote-1) you can make casts. You can even make a little vent of **wax** from the back of the first petal, which will join up with the main cast. All of this will facilitate the casting process. The main thing is to let your reheated molds cool down rather than cleaning them and blowing inside them to make the wax come out, because when the mold is hot, the ash almost attaches itself to it.  But when it is cold it, it detaches and leaves with air draft or when one draws in one’s breath through the small opening.

<note id=”p155r\_c1a”>You can also give a little thickness at the ends of the stems that are holding up the petals, by lightly oiling them underneath with **melted butter**, because the petals are big and weigh heavily, and the stem made of **lead** or **tin** will not have enough strength [to hold it].</note>

<note id=”p155r\_c1b”>I would be of the opinion to mold the rose on its own with a bit of its stem close to its bud, and then to join the rose to a longer one [a stem] made of **glazed brass**, because the rose bloom is very big and heavy.</note>

<note id=”p155r\_c1c”>Moisten your rose with **spirits** before placing it in the clay. Do not forget to oil the **wax** cast. And when you have thrown in your **wet sand**, blow heavily, until it begins to set.  The rose came out well.  But because the **sand** was mixed within the petals, soak your work in water for a long time so that when you shake it in the water, the earth comes off.</note>

**Translation [tl\_p155v, 12 February 2015]**

<title id=”p155v\_a1”>Rose</title>  
<ab id=”p155v\_b1”>Because the rose bloom is rather wavy, and its petals are all mixed up and arranged in various ways, it will not be beautiful if it is not painted, and you must also consider that its weight cannot supported by the **tin** stem which is sour and fine.  One molds the flower of the rose in a separate mold, casting it thickly so that it comes out more easily. Then one cuts the cast at the edges of the stem of the bud, in which you graft and solder a stalk of brass wire to which you also solder the leaves. But because this **tin**, being so thin, is hard to solder, and may melt some of the leaves and also the cast flowers; [you should consider] that cast flowers, especially roses, are not beautiful without being painted, so one does not make the effort to solder them, but [instead] one grafts the pieces that you want to join together and glues them with **fish glue** that has been a little moistened and melted until thick. And so that it takes better, you heat the work in **tin** lightly and for a long time, because if it is cold, the **glue** will not take.  Once your flower is thusly repaired, you follow the joints of the added parts with some **esbaucher wax**, which is a white **wax** mixed with much well-ground **ceruse,** or even better, **white lead,** melting it and placing it on your work with a small warm bit of **iron** needle.  In the same way you can repair the little filaments that are in the middle of the rose, or the holes that may appear in some of the petals. Then paint your rose realistically. If you cast your rose in **gold** or **silver**, you can also rejoin [parts] and solder its. And in those materials, when you have join something very delicate together with the flower, such as a fly or other similar things, **fish glue** is excellent, and holds very well, fixing it with a few little needles that act as nails. The leaves and buds can be cast in two molds that can be opened once they have been reheated, but not before. Then these things join up [with the flower].</ab>

At least nine recipes in BnF. Ms. Fr. 640 pertain specifically to the process of casting flowers and plants.[[3]](#footnote-2) Among these, three recipes are devoted exclusively to the steps taken to cast a rose. This technique is closely related to contemporary practices of making “life casts” of flowers, and there are clear precedents in the artistic production of Bernard Palissy and Wenzel Jamnitzer. As this entry will show, the motives for singling out roses as an object to be molded are likely related to the literary production of sixteenth-century France. In particular, the casting of flowers suggests a connection between the manuscript author and a literary society in Toulouse known in the sixteenth century as the College de l’Art et Science de Rhétorique. This society awarded cast flowers as prizes for an annual poetry contest known as the Jeux Floraux, which originated in the city in the fourteenth century. The manuscript author-practitioner may have had ties to the College, as a number of poems presented there in the sixteenth and seventeenth centuries include references to alchemy and other scientific subjects.

Within Ms. Fr. 640, the lengthiest recipe on the molding of roses appears on fol. 155r. The recipe calls for the different parts of the rose to be cast separately: the branches, rosebud and the stem, advice not given elsewhere in the manuscript in regard to different cast flowers (such as a marigold).[[4]](#footnote-3) The author notes the possibility of molding the rose petals together by separating them with thread, indicating the particular care devoted to ensuring a detailed cast of the petals without allowing them to be crushed. To help strengthen the rose, the author calls for coating the outer petals with butter. This represents a major divergence from an earlier recipe about roses on fol. 129r, “Molded Roses,” which explicitly calls for the use of wheat oil to help stiffen rose petals (*les feuilles*).[[5]](#footnote-4) Evidently in the course of writing the manuscript, the author discovered a problem with this technique, or simply changed his mind. In the recipe “Strengthening flowers and delicate things” on fol. 154v, the author explains that wheat oil should *not* be used to strengthen flowers, but rather that melted butter should coat the *backs* of flower petals (as in the case of roses and pansies). In any case, the nature of this difference may offer a clue to the temporally linear process of the manuscript’s transcription, as this example signals a clear difference in the processes used at a later point in the manuscript. The author apparently self-corrects.

To help metal to flow between the leaves, the author notes later in the recipe on fol. 155r that they should be connected with sprues: “et avecq de petits filons de cire adaptés & joincts de foeuille à foeuillle, tu peulx fayre des gects.” It is difficult to know in this instance whether the word “*foeuille*” refers to leaves or petals, although the former would coincide well with an illustration provided by the manuscript author. A drawing in the left margin of the folio illustrates the larger spruing system in place that would have connected the rose leaves to one another and to the rose buds, which are surprisingly *not* shown detached from the stem [[**Fig. 1: Rose drawing**](https://drive.google.com/open?id=0BwJi-u8sfkVDbzAyS3hub05ydjA)]. It may be that this illustration accounts for a marginal note further below, which states that one can mold the rosebud near a piece of its stem, which is to be connected later to a separate brass stem.

The latter half of the recipe is largely given over to the process of reusing the mold. The author references that one can reuse the mold to cast again by cleaning it out, and the author’s oblique comment, “this is the easiest way and you can also do the other,”[[6]](#footnote-6) may have signaled to the reader to return to the recipe on fol. 117v, “How to clean flower and herbage molds.” As flowers and other objects burned in molds could leave a charcoal residue that would obstruct the flow of liquid metal and introduce impurities, this step is clearly necessary. The virtue of the reproducibility of a flower mold is that the artisan could craft a bouquet of cast flowers. Multiple molds would allow for a variety of flowers in such arrangements, of which the rose or roses would presumably have been a hallmark.

The end-product of the recipe for rose casting on fol. 155r was clearly meant to be altered further, as other recipes in the manuscript reveal. The recipe “Rose” on fol. 155v is a clear rejoinder to the preceding one as it contains instructions without which the rose casting on fol. 155r would have been incomplete. It begins by stating that because of the waviness of the rose bloom and the various arrangements of its petals, “it will not be beautiful if it is not painted.” For emphasis, this fact is stated again later in the same recipe. While the author does not explicitly describe the process for painting the rose here, the manuscript contains instructions for painting metal casts of other flowers (fol. 158v) and of a crayfish (fol. 141v). Fol. 116r of the manuscript also contains a recipe for “Enameling very fine gold rose leaves and others.” Still, one should note that the recipe on fol. 155v speaks specifically to the making of the rose in tin—not gold. The recipe on fol. 155v also offers suggestions for how to correct imperfections in the cast (e.g., “holes that may appear in some of the petals”), as well as how to glue or pin various pieces back together. Painting may not have been the only means of further amending the cast rose. On the next folio in the manuscript, 156v, the author gives a recipe for molding a fly, which he affixes to a bouquet of sage. The proximity of this recipe to that on fol. 155r is significant, as the process of molding the delicate rose petals seems linked to the molding of the fly’s wings, which are thin, necessitate separate casting, and are later soldered back onto the body of the fly.[[7]](#footnote-7)

Equally significant to what is contained in the rose recipes is what is left out: detailed discussion of the actual process of casting. Only in the margin of fol. 155r does the author add that the rose should be soaked in spirits to ensure a clean cast. One should understand the recipe on fol. 155r as an elaboration on a process that had been more fully described elsewhere in the manuscript. For example, fol. 117r contains the recipe “Molding flowers and herbages,” which outlines the means by which to arrange a flower or herb in clay and lute the mold. The process of luting the mold, is not included in the recipe on fol. 155r.

There was important precedent for the life-casting of roses in sixteenth-century Europe, and surviving examples of this process can be traced to the workshops of Bernard Palissy and Wenzel Jamnitzer.[[8]](#footnote-8) The bouquet of flowers atop Jamnitzer’s table ornament of 1549 (Rijksmuseum, Amsterdam) reflects one potential arrangement of such objects in a particularly masterful art object [[**Fig. 2: Jamnitzer Table Ornament**](https://drive.google.com/open?id=0BwJi-u8sfkVDVVVlUkpfZDhXd00)]. Separately cast plants of exceptional delicacy attributed to Jamnitzer also survive [[**Fig. 3: Jamnitzer Plants**](https://drive.google.com/open?id=0BwJi-u8sfkVDT0NJOHBOSGdIVWc)]. It seems more likely that the author of BnF. Ms. Fr. 640 was aware of the production of Bernard Palissy. On fol. 1r of the manuscript, the author includes the name Bernard Palissy in a lengthy listing of individuals whose writing presumably informed his own **[**[**Fig. 4: Fol. 1r, Palissy**](https://drive.google.com/open?id=0BwJi-u8sfkVDVVZ1dml6SUl6dzA)**]**. He writes: “Master Bernard Palissy, inventor of rustic figurines to the king and the queen mother,” adding a cross to the left of Palissy’s name. This inscription is a nearly verbatim quotation of the designation given to Palissy on the title page of his book *Discours admirables, de la nature des eaux et fontaines, tant naturelles qu'artificielles, des metaux, des sels et salines, des pierres, des terres, du feu et des maux* (Paris, 1580) [[**Fig. 5: Palissy Frontispiece**](https://drive.google.com/open?id=0BwJi-u8sfkVDZTBfTWNOMXJfTU0)].[[9]](#footnote-9) The author-practitioner therefore seems to have known (or heard) of Palissy’s text, which makes several references to the properties of roses, such as their perishability.[[10]](#footnote-10) One cannot know whether the manuscript author had direct knowledge of objects produced by Palissy, but the author’s recipes for roses deserve comparison to the *Rustic Ewer Decorated with Roses* (Musée du Louvre, Paris) attributed to Palissy or a close follower [[**Fig. 6: Palissy Rose Ewer**](https://drive.google.com/open?id=0BwJi-u8sfkVDUjk1R1RlQm5fQmc)].[[11]](#footnote-11) While it is made of faience, the ewer uses roses cast from life; the petals have evidently been crushed in the process.

The recipe on fol. 155v of the manuscript, which begins with a call to paint the rose because of the need to instill it with beauty, indicates a careful attunement to the aesthetic properties of roses. This awareness of the need to make such objects beautiful was likely connected to the lyric poetry produced in France in the sixteenth century, a significant proportion of which used flowers as a central motif. The poems of Pierre de Ronsard (1524-85) and Jean de la Taille (1540-1608), for example, gained immense popularity in France and frequently dealt specifically with flowers. Consider, for example, the following poem by Ronsard, published in 1553 with the collection *Les amours*:

*My pet, come see, this eventide,*

*If that fair rose that opened wide*

*Its crimson robe, at dawn, unto*

*The sun, sees not already flown*

*Its crimsoned folds, and, like your own,*

*Its blush of morning’s tender hue.*

*Ah me, my pet! Alas, see what*

*A little time will do! In but*

*A trice, its beauty wilts, undone.*

*Stepmother nature! Wicked, she,*

*If such a flower — ah me! ah me! —*

*lasts but from morn to setting sun.*

*Thus, if you heed my word, my pet,*

*Whilst childhood blooms and blossoms yet,*

*Green, fresh and new is the hour:*

*Before it fades, pluck, pluck your youth,*

*Lest, all too soon, old age, forsooth,*

*Wither your beauty, like the flower*.[[12]](#footnote-12)

Flowers and their blossoming had long been associated with youth and beauty in lyric poetry, a metaphor especially well-explored by Francesco Petrarca in his *Rerum Vulgarium Fragmenta.* Within the context of Ronsard’s writings, the rose takes an especially central role as a trope through which to praise his beloved’s appearance while warning her of its transience. As Ronsard expresses in the final verse of the second stanza of the ode, the rose—like physical beauty—is subject to the ravages of time and “lasts but from morn to setting sun” (v.12).

One must consider that the same individuals who read poetry by Ronsard may also have been consumers of precious life-cast objects. In the context of the rose discussed by the manuscript author, such an object would have inspired conversation about the impermanence of life. The very goal of a life cast was to render everlasting an object whose beauty was in equal measure heightened and doomed by its impermanence. Furthermore, the poem calls to mind important questions of imitation. Ronsard’s poetry is concerned with broader models of poetic imitation in the Renaissance, which has been explored in depth by scholars including Thomas Greene and, more recently, JoAnn DellaNeva.[[13]](#footnote-13) Greene identifies a certain randomness to the borrowings within Ronsard’s poetry, discussing sources ranging from Petrarca to Hesiod. DellaNeva, by comparison, explores an even more wide-ranging set of Italian poetic sources that informed Ronsard’s verse. What is important to stress is that one’s capacity to imitate and adhere closely to Petrarchan formulae was highly prized in sixteenth-century lyric production. It is worth drawing a parallel, therefore, between poetic imitation that would have been clear to readers of Ronsard’s poem and the imitation of nature that was central to the products of life casting. Like the poems, life casts were prized for their ability to imitate their natural counterparts. With the subject of the rose to link these two objects of artistic creation, one could certainly imagine Renaissance individuals discussing these links between poetry and sculpture when standing before a life-cast rose.

The practice of casting flowers in metal and poetic discourse around flowers were directly united in the activities of a major literary society in Toulouse, known in the sixteenth century as the College de l’Art et Science de Rhétorique. Since 1513 at the latest, the College took responsibility for organizing the Jeux Floraux, an annual competition first held in Toulouse in May of 1324 to honor achievement in lyric poetry.[[14]](#footnote-14) Since its inception, the Jeux Floraux offered winners prizes of metal flowers. Initially only one flower, a golden violet, was offered as a prize, but soon after two other flowers—a wild rose (*églantine*) and a marigold—were also awarded to competition winners.[[15]](#footnote-15) The exact casting techniques used for these flowers are not known, but among the earliest surviving flowers associated with the Jeux Floraux are those attached to a fourteenth-century marble sculpture repurposed to represent Clémence Isaure, a likely-invented donor who in 1540 was said to have left a bequest to the College for the Jeux Floraux [[**Fig. 7**](https://drive.google.com/open?id=0B33U03wERu0eX0tHaDhpcFg0QzQ)**,** [**fig. 8**](https://drive.google.com/open?id=0B33U03wERu0eamlVM2c0d3JfUm8)**: Sculpture of Clémence Isaure]**.[[16]](#footnote-16) In 1557 the sculpture was placed in the Hôtel d’Assézat in Toulouse, where the Jeux Floraux are still held annually to this day.[[17]](#footnote-17)

The production of such metal flowers suggests that artisans in Toulouse had honed particular skills surrounding this type of sculpture, although this is not to say that the author of Ms. Fr. 640 was necessarily involved in the making of these objects for the Jeux Floraux.[[18]](#footnote-18) It does confirm the existence of a well-educated audience that esteemed both the finery of metal flowers and the treatment of this motif in poetry. Pierre de Ronsard, whose lyric poem of 1553 was cited above, received a special honor as part of the Jeux Floraux the following year.[[19]](#footnote-19)

While there is no proof that the author of BnF. Ms. Fr. 640 was himself engaged in poetic production, he may have benefitted from contact with individuals involved in the College. A number of poems presented there in the sixteenth and early seventeenth centuries show an interest in alchemy, astrology, and scientific practices, as François de Gélis and John Dawson have both observed in their studies of the manuscript documenting the College’s activities.[[20]](#footnote-20) Several such poetic verses cited by Dawson seem particularly relevant to the activities of the author of Ms. Fr. 640.[[21]](#footnote-21) For example, the verses “Je suis grande alchimiste et qui de la nature/ Recherche curieux les plus rares secretz” from a poem of 1591 show not only an interest in alchemy, but also in secrets.This indicates that alchemical experimentation and the compilation of secrets were of interest to at least one individual associated with the College, just as it was for the author of Ms. Fr. 640. Other verses reference alchemical and astrological ideas explicitly, while others are overtly Aristotelian, such as “La matière aspirant à la forme parfaicte.” If one is to follow de Gélis and Dawson’s suggestions that the Jeux Floraux could foster discourse on these topics, it seems possible that the College established a shared space in Toulouse for individuals interested in these matters. The objectives of the author of Ms. Fr. 640 seem distinct from the ambit of alchemy and secrets, as they are highly practical and rooted primarily in practical processes of making. The College may nonetheless have provided a social network that nourished the interests of the manuscript’s author-practitioner in material transformation and nature’s secrets.[[22]](#footnote-22)

1. Translation of the word *feuille* is a complex matter, as the word can be understood to mean either petal or leaf, depending on context. For a further discussion of this term and its translation, see note 5. [↑](#footnote-ref-0)
2. The reason to translate “*foeuille*” as leaf in this instance is based on the illustration in the margin of this text, which will be discussed below. [↑](#footnote-ref-1)
3. BnF Ms. Fr. 640, fols 116r, 117r, 117v, 129r, 145v, 154v, 155r, 157r, 160r. [↑](#footnote-ref-2)
4. For the author’s discussion of his molding of a marigold, see the recipe “Flowers” on fol. 145v. [↑](#footnote-ref-3)
5. In the sixteenth century, such words could be translated as “petal” or “leaf”—the word *pétale* was first used in 1649 by Fabio Colonna precisely in order to differentiate petals from leaves. See Émile Littré, *Dictionnaire de la langue française* (Paris: L. Hachette, 1873-77), III: 1084. In this entry,“*feuilles*” likely refers to petals, as the entry later emphasizes the softness of the *feuilles*. [↑](#footnote-ref-4)
6. “Et ceste voye est la plus facille, mays l’aultre se peult faire aussy.” [↑](#footnote-ref-6)
7. In a note in the margin on fol. 156v, the author notes that should there be any defects in the fly’s wings, they can be substituted by simply cutting out a thinly hammered piece of tin, gold, or silver. Such a substitution seems less likely for the more conspicuous rose petals. [↑](#footnote-ref-7)
8. On Palissy, Jamnitzer, and the process of life casting, see especially Pamela Smith, “Between Nature and Art: Casting from Life in Sixteenth-Century Europe,” in *Making and Growing: Anthropological Studies of Organisms and Artefacts*, ed. Elizabeth Hallam and Tim Ingold (Aldershot, Vt.: Ashgate, 2014), 45-63; Pamela Smith and Tonny Beentjes, “Nature and Art, Making and Knowing: Reconstructing Sixteenth-Century Life-Casting Techniques,” *Renaissance Quarterly* 63 (2010): 128-79; Edgar Lein, “Über den Naturabguss von Pflanzen und Tieren,” in *Nürnberger Goldschmiedekunst 1541-1868. Band II. Goldglanz und Silberstrahl. Begleitband zur Ausstellung im Germanischen Nationalmuseum, Nürnberg. 20. September 2007 – 13. Januar 2008*, ed. by Karin Tebbe (Nürnberg: Verlag des Germanischen Nationalmuseums, 2007), 205-15;Petra Kayser, “The intellectual and the artisan: Wenzel Jamnitzer and Bernard Palissy uncover the secrets of nature,” *Australian and New Zealand Journal of Art* 7 (2006): 45-61; Kris Ernst, *Le Style rustique: le moulage d'après nature chez Wenzel Jamnitzer et Bernard Palissy (1926) suivi de Georg Hoefnagel et le naturalisme scientifique (1927)* (Paris: Macula, 2005). [↑](#footnote-ref-8)
9. Marc Smith made this observation in the current comments section of the translation of the manuscript. See Bernard Palissy, *Discours admirables de la nature des eaux et fontaines, tant naturelles qu'artificielles, des métaux, des sels et salines, des pierres, des terres, du feu et des émaux* (Paris: Martin le Jeune, 1580). [↑](#footnote-ref-9)
10. For example, Palissy notes that flowers (including roses) lose their colors “en un instant,” whereas natural stones do not. See Palissy, *Discours admirables*, 240. [↑](#footnote-ref-10)
11. On this object and its relation to Palissy’s artistic production generally, see Pamela Smith, *The Body of the Artisan: Art and Experience in the Scientific Revolution* (Chicago and London: The University of Chicago Press, 2004), 100-106;Leonard Amico, *Bernard Palissy: In Search of Earthly Paradise* (Paris and New York: Flammarion, 1996), 94. [↑](#footnote-ref-11)
12. *Mignonne, allons voir si la rose/ Qui ce matin avoit desclose/ Sa robe de pourpre au Soleil,/ A point perdu ceste vesprée/ Les plis de sa robe pourprée,/ Et son teint au vostre pareil. /Las ! voyez comme en peu d’espace,/ Mignonne, elle a dessus la place/ Las ! las ses beautez laissé cheoir !/ Ô vrayment marastre Nature,/ Puis qu’une telle fleur ne dure/ Que du matin jusques au soir / Donc, si vous me croyez, mignonne,/ Tandis que vostre âge fleuronne/ En sa plus verte nouveauté,/ Cueillez, cueillez vostre jeunesse :/ Comme à ceste fleur la vieillesse/ Fera ternir vostre beauté.* This translation and transcription of the poem are from: Norman Shapiro, ed. and trans., *Lyrics of the French Renaissance: Marot, Du Bellay, Ronsard* (New Haven: Yale University Press, 2002), 324-25. [↑](#footnote-ref-12)
13. Thomas Greene, *The Light in Troy: Imitation and Discovery in Renaissance Poetry* (New Haven and London: Yale University Press, 1982), 197-219; JoAnn Della Neva, *Unlikely Exemplars: Reading and Imitating beyond the Italian Canon in French Renaissance Poetry* (Newark, Del.: University of Delaware Press, 2009), 222-89. [↑](#footnote-ref-13)
14. The history of the Jeux Floraux and the shifting organizations surrounding its administration is too complex to be described here. While the exact date in which the Collège de Rhétorique administered the Jeux Floraux is uncertain, it seems likely that this body took control of the games between 1498 and 1513, in coincidence with the dating of a manuscript known as the *Livre Rouge*, which is separated in two volumes and contains records of the College’s activities. The organizations running the Jeux Floraux had been the Gaya Sciensa(also called the *Gay Saber*) from 1324 until the late fifteenth century, the Collège de l’Art et Science de Rhétorique until 1694, and the Académie des Jeux Floraux from 1694 onwards. The history of the Jeux Floraux from its inception through the seventeenth century is presented in John Charles Dawson, *Toulouse in the Renaissance. The Floral Games; University and Student Life; Etienne Dolet (1532-1534)* (New York: AMS Press, Inc., 1966); François de Gélis, *Histoire critique des Jeux Floraux depuis leur origine jusqu’à leur transformation en académie (1323-1694)* (Geneva and Paris: Slatkine, 1981). On the history of the Jeux Floraux after its governing body was officially reorganized as an academy, see Axel Duboul, *Les deux siècles de l’Académie des Jeux Floraux*, (Toulouse: Edouard Privat, 1901), 2 vols. [↑](#footnote-ref-14)
15. On these prizes, see Dawson, *Toulouse in the Renaissance*, 4-5; Gélis, *Histoire critique*, 104-8. [↑](#footnote-ref-15)
16. On Clémence Isaure, see Pierre-Louis Boyer, *Clémence Isaure. Vérités sur une chimère toulousaine* (Paris: Atlantica, 2010). While the addition of these particular flowers to the sculptures has not been precisely dated, it seems likely that they were added by 1581, by which time a bronze plaque identifying the figure as Clémence Isaure was placed on the statue’s pedestal. The presence of the flowers is also recorded in eighteenth-century prints showing the statue. See Boyer, *Clémence Isaure*, 67-77, 111-13. [↑](#footnote-ref-16)
17. For information on the Jeux Floraux at present, see their website: http://jeuxfloraux.fr/. [↑](#footnote-ref-17)
18. The types of flowers awarded for the Jeux Floraux do not exactly match those in the manuscript, although the wild rose (*églantine*) bears a similar form to the pansies treated by the author. [↑](#footnote-ref-18)
19. On the prize for Ronsard, see De Gélis, *Histoire critique*, 108. [↑](#footnote-ref-19)
20. See François de Gélis, “Les poètes humanistes des Jeux Floraux,” *Mémoires de l’Académie des sciences inscriptions et belles-lettres de Toulouse,* Ser. 11, vol. 7 (1919): 45-68. Dawson, *Toulouse in the Renaissance*, 35-38. [↑](#footnote-ref-20)
21. In addition to reproducing these verses, Dawson includes dates that refer to the year in which these refrains are cited in the *Livre Rouge*. See Dawson, *Toulouse in the Renaissance*, 37-38. [↑](#footnote-ref-21)
22. For a discussion of the manuscript in relation to contemporary books of secrets, see the annotation, “Fol. 118v: “Casting in a Box Mold,” by Carlson and Katz. [↑](#footnote-ref-22)