



[A] *Troilus V*, 393-394, 400-401 – In praise of Troy

¶ Ris, lat us speke of lusty lif in Troie  
That we han ledde [...]

¶ This town is ful of lordes al aboute,  
And trewes lasten al this mene while.

¶ Lève-toi, parlons de la plaisante vie qu'à Troie  
Nous avons menée [...]

¶ Cette ville regorge de nobles seigneurs :  
Et nous sommes en trêve en ce moment.

[B] *Troilus V*, 523, 528 – Criseyde's palace

'As go we sen the palais of Criseyde;  
And to Criseydes hous they gonnen wende

« Allons voir le palais de Criseyde ; »  
Et à la maison de Criseyde ils se rendirent tous deux.

[C] *Troilus V*, 531-535 – Criseyde's locked up palace

For whan he saugh hire dores spered alle,  
Wel neigh for sorwe adoun he gan falle.

¶ Therwith, whan he was war and gan biholde  
How shet was every wyndow of the place,  
As frost, hym thoughte, his herte gan to colde;

Car lorsqu'il vit que les portes étaient barrées,  
Il tomba presque de cheval de chagrin.

¶ Puis lorsqu'il fut remis et remarqua  
Que toutes les fenêtres de l'endroit étaient fermées,  
Son cœur, lui sembla-t-il, devint froid comme glace.

[D] *Troilus V*, 540-553 – Criseyde's empty palace

¶ Than seide he thus: 'O paleys desolat,  
O hous of houses whilom best ihigh,  
O paleys empty and disconsolat,  
O thow lanterne of which queynt is the light,  
O paleys, whilom day that now art nyght,  
Wel oughtestow to falle, and I to dye;  
Syn she is went that wont was us to gye!

¶ O paleis, whilom crowne of houses alle,  
Enlumyned with sonne of alle blisse!  
O ryng, fro which the rubie is out falle,  
O cause of wo, that cause hast ben of lisse!  
Yet syn I may no bet, fayn wolde I kisse  
The colde dores, dorste I for this route;  
And farwel shryne, of which the seynt is oute!

¶ Puis il dit ainsi : « Ô palais désolé,  
Ô demeure d'entre les demeures, naguère la plus noble,  
Ô palais vide et désolé,  
Ô toi, lanterne dont la lumière est éteinte,  
Ô palais, naguère jour radieux, nuit désormais,  
Tu devrais bien t'écrouler, et moi mourir,  
Puisque s'en est allée celle qui nous servait de guide

¶ Ô palais, naguère fleuron de toutes les demeures,  
Illuminé par le soleil de tout bonheur !  
Ô bague dont le rubis est tombé,  
Cause de mon chagrin, qui fut cause de ma liesse !  
Puisque je n'ai pas mieux à faire, j'embrasserais volontiers  
Ces portes glacées, si j'osais devant mes compagnons ;  
Adieu le reliquaire lorsque le saint n'y est plus ! »

[E] *Troilus V*, 561-572, 575, 580-581 – 'Down memory lane'

¶ Fro thennesforth he rideth up and down,  
And every thyng com hym to remembraunce  
As he rood forby places of the town  
In which he whilom hadde al his plesaunce.  
'Lo, yonder saugh ich myn owene lady daunce;  
And in that temple, with hire eyen cleere,  
Me kaught first my righte lady dere.

¶ 'And yonder have I herde ful lustyly  
My dere herte laugh; and yonder pleye  
Saugh ich hire ones ek ful blisfully;  
And yonder ones to me gan she seye,  
'Now good swete, love me wel, I preye';  
[...]

And at that corner, in the yonder hous,  
[...] and in that yonder place  
My lady first took me unto hire grace.'

¶ Puis de là il chevauche ici et partout  
Et tout lui revenait en mémoire  
Lorsqu'il passait aux endroits de la ville  
Où il avait naguère goûté la joie parfaite :  
« Là-bas, j'ai vu ma dame aimée danser  
Et c'est dans ce temple que, de ses yeux limpides,  
Me fit à jamais prisonnier ma dame très aimée.

¶ Et là-bas j'entendis rire très gaiement  
Mon cœur ; et là je la vis  
Une autre fois jouer très joyeusement ;  
Et là, une autre fois, elle me dit :  
« Maintenant, doux bien-aimé, aime-moi bien, je t'en prie. »  
[...]

¶ Et à ce coin de rue, dans cette maison,  
[...] Et dans ce lieu là-bas  
Ma dame pour la première fois me combla de sa grâce. »

[F] *Troilus V*, 729-733 – Criseyde's farewell to Troy

Ful rowfully she loked upon Troie,  
Biheld the toures heigh and ek the halles.  
'Allas,' quod she, 'the plesance and the joie—  
the which that now al torned into galle es—  
Have ich had ofte withinne the yonder walles!'

¶ Pitoyablement elle contemplait Troie,  
Observait les hautes tours et les palais.  
« Hélas, disait-elle, le bonheur et la joie —  
Qui se sont maintenant transformés en amertume —  
Je les ai souvent connus derrière ces remparts là-bas ! »

[G] Francisc Eiximenis – ‘Down memory lane’

*Et primo cogitabo igitur rectum iter a Roma usque ad Sanctum Iacobum ... Et tunc in thema corrente recte per istam lineam imaginariam recordabitur de materiis ibi positis ... Et sic discurrendo postea per dicta loca, potes optime recordari de ibi collocatis.*

CARRUTHERS & ZIOLKOWSKI, pp. 200-201

First I will think of a direct route from Rome to Santiago ... And then I will recall the matters placed along the imaginary route through which my theme runs ... Running through these places later, you will be able to remember well the things located there.

[H] Giacomo Publicio – Distinct and accessible places

*Si quid e memoria haud excidere sed diu impressum tenaciter inherere velimus, et alia item memorie commendare studemus diversis in locis affigamur. Est enim tum piculosum, tum ridiculum duos eadem in re coheredes in solidum constituere. ...*

*Locorum multitudinem apertam nobis præbeant.*

CARRUTHERS & ZIOLKOWSKI, p. 238

If we wish something not to fall out of memory but to cling tenaciously impressed for a long time, and we are eager likewise to commit other things to memory, we should place them in different locations. For it is both dangerous and ridiculous to confirm in the same way two joint heirs to the same matter. ... Let them present to us an accessible multitude of places

[I] Thomas Bradwardine – Not too many memories in one place

*Pro numero ymaginum est notandum quod in uno loco possunt congrue statui tres ymages, quinque, vel septem, sed non multo plures, ne illarum superflua multitudo suam distinctionem perturbet.*

CARRUTHERS & ZIOLKOWSKI, p. 209

As to the number of images, you should note that in one place three images can be placed suitably, or five or seven, but not many more, lest a superfluous multitude of them should blur their distinctiveness.

[J] Giacomo Publicio – Oblivion: emptying the palace of memory

*Ne diuturno iugique labore locorum indagine novorum mentem animumque conficiamus confertos jam notis, novarum rerum adjunctione confundemus, ... temporum interdum curriculis priora quæque obscurari debilitari et refringi finemus, aut veluti e sedibus procella etiam adversa tempestate ejecta. Vacuas jam domus factas mentem inducemus.*

CARRUTHERS & ZIOLKOWSKI, p. 251

To avoid overwhelming the mind and soul in long and continual labor with an investigation of new places when they are already packed with known things, and confusing them with the addition of new things, ... we will allow all earlier things to be obscured, weakened, and destroyed in the circuits of passing time, as if thrown out from their sites by a storm wind or even an opposing tempest. We will bring forth the mind as houses already made empty.

[K] Bradwardine – Not dark nor crowded, real and contrasted places

*Scilicet quod loca non ponantur nimis obscura, quia tunc non faciliter nec prompte a memoria capientur, nec multum splendida, quia tunc impedirent apprehensionem ymaginum inscriptarum. Secundo sciendum est quod loca non debent poni in loco frequentato, ut est ecclesia, forum, et cetera, quia ymages rerum frequentantium ilia loca que memorie frequenter occurrent alias rerum ymages impedirent. Sed ponantur in regione derelicta ab hominibus et deserta. Tertio sciendum est quod magis expedit quod loca sint vera quam tantum ymaginata vel ficta; tunc vero potest illa frequenter inspicere, et sic habitum illorum per frequentiam intendere et firmare. Per loca tamen ex fictione propria fabricanda potest quis operari si velit. Quarto est utile quod ponantur dissimilia.*

CARRUTHERS & ZIOLKOWSKI, p. 207

The places should not be made so dark that they cannot be recovered easily or quickly from memory, nor made overly bright, for then they will interfere with the perception of the inscribed images. ¶ Second, your backgrounds should not be made in a crowded place, such as a church, the market, and so forth, because the images of the things crowding such places, which would occur in a crowd in your memory, may block other images of things that you intend to place there. So images should be put into regions deserted by men and empty. ¶ Third, you need to know that it is very useful if your places are real rather than only imagined or made up, for real places one can frequently inspect, and thus through repetition mentally confirm and secure their appearance. But one can work with places of one's own imagining, if one chooses. ¶ Fourth, it is useful that contrasting backgrounds be formed.

[L] Giacomo Publicio – Places: moderate light and spacing

*Qualitas est conditio certa locis inscripta: ut mediocri luce mediocrique distantia ... cogitentur. Aditus etiam et reditus pervagatio et frequens hominum concursatio cogitationem nostram deludit.*

CARRUTHERS & ZIOLKOWSKI, p. 236

Quality is the fixed character inscribed in places: they should be envisaged as being in moderate light, at moderate intervals. The approach and return, the wandering and the frequent coming together of people leads our thought astray.

... loco in deserto ... contenta sunt.

They [the memorial activities around the *loci*] should be arranged ... in a deserted place.

Woodblock of ‘the deserted place’ as header for the ‘quality of places’ section in Erhard Ratdolt’s 1485 edition. ►



E u s t a c h e D E S C H A M P S ( 1 3 4 0 - 1 4 0 4 )

[M] Ballad 534 – Paris

Adieu m'amour, adieu douces fillettes,  
Adieu Grant Pont, haies, estuves, bains,  
Adieu pourpains, chaucés, vestures nectes,  
Adieu harnois tant clouéz comme plains,  
Adieu molz liz, broderie et beaus se[i]ns,  
Adieu dances, adieu qui les chantéz,  
Adieu connins, perdriz que je reclaimés,  
Adieu Paris, adieu petiz pastéz !

Adieu chapeaulx faiz de toutes flourettes,  
Adieu bons vins, ypocras, doulz compains,  
Adieu poisson de mer, d'eaués doucettes,  
Adieu moustiers ou l'en voit les doulz sains  
Dont pluseurs sont maintefoiz chapellains,  
Adieu deduit et dames qui chantéz !  
En Languedoc m'en vois comme contrains :

Adieu Paris, adieu petiz pastéz !  
Adieu, je suis desor sur espouettes,  
Car arrebours versera mes estrains.  
Je pourray bien perdre mes amourettes,  
S'amour change pour estre trop loingtains.  
Crotez seray, dessiréz et dessains.  
Car li pais est detruit et gastéz.  
Si diray lors pour reconfort au moins :  
Adieu Paris, adieu petiz pastéz !

[N] Roundel 552 – Brussels

Adieu beauté, leesse et tous deliz,  
Chanter, dancier et tous esbatemens;  
Cent mille foys a vous me recomans.  
Bruselle adieu, ou les bains sont jolyz,  
Les estuves, les fillettes plaisans;  
Adieu beauté, leesse et tous deliz,  
Chanter, dancier et tous esbatemens;

[O] Roundel 642 – Troyes

Noble cité, ville tresamoureuse,  
Adieu te dy jusques a mon retour.  
De Champaigne est contesse vertueuse,  
Noble cite, ville tresamoureuse.  
Troyes as nom; a tous es gracieuse,  
Bons cytoyens, dames de bel atour;  
Noble cité, ville tresamoureuse,  
Adieu te dy jusques a mon retour.

[P] Roundel 643 – Troyes/Troy

Troye est biaux noms, plaisans et gracieux,  
Ou l'en scet bien gens d'onour festoyer;  
De raison doit li liex estre amoureux;  
Troye est biaux noms, plaisans et gracieux.  
Preuver le puis par Helene et par ceulx  
Qui de Grece vouldrent la ostoyer.  
Troye est biaux noms, plaisans et gracieux,  
Ou l'en scet bien gens d'onour festoyer

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