This paper considers the visual and the interpretative effects that the *ordinatio* of Oxford, New College, MS 98 had on the envisioned reception and use of its texts. Dating to the first quarter of the thirteenth century, MS 98 is significant not only because of its association with the history of New College itself, as one of the founding members of the original college library, but also because it contains the only complete version of the *Proverbia* of William de Montibus (d. 1213),

<sup>9</sup> Before analysing the ways in which the *ordinatio* of MS 98 reflects the intended reception of its contents and the ways in which they were expected to be understood, it will be shown that *ordinatio* was integral to the functioning of medieval *florilegia*, facilitating their use as reference works and enabling the decontextualization required for the re-use of their quotations. Following this brief description of the *florilegium* as a genre, the layout of MS 98 will be analysed with respect to its role in articulating intended uses and meanings of the texts quoted in the *Proverbia*; its *ordinatio* will likewise be demonstrated to reflect the stated intentions that William *ordinatio* in

influencing medieval perceptions of the meaning of a particular text will be illustrated by analysing the use of two quotations contained in the same section one from Seneca, the other from Virgil in a contemporary Anglo-Norman pastoral treatise, the Compileison de Set Morteus Pecches. ordination is closely associated with the conveying of meaning

as well as the practice of reading, the Compileison

Proverbia will be shown to be integral to articulating the intentions of its compiler regarding the function of his treatise and the audience that he expected to receive it.

LEARNING, READING, AND ARRANGING FLOWERS:
THE FORM AND FUNCTION OF MEDIEVAL FLORILEGIA

The ways in which the makers and users of medieval books understood *ordinatio* to influence interpretative responses to texts as well as to provide guidance for the act of reading itself are exemplified in *florilegia*, reference texts that collated quotations from a diverse variety of sources into a single compilation. Derived from the Latin *flos* + *legere* (*flower* + *to collect*), the *florilegium* promised to offer its users their very own field of flowers: a selection of quotations from authorities (*auctoritates*) that could be usefully arranged into different kinds of bouquet for knowledge, soul, and literary compositions. As the Sparknotes equivalent of the medieval worl/ F1 12 Tf1 0 0 arknotto b.d

## works like this one [the Proverbia

14

However, much in the same way as flowers tend to sustain their beauty when left in nature as opposed to being arranged in a vase, *florilegia* derived much of their utility from decontextualising their selected quotations from the literary and cultural context within which they were originally composed, rendering the meaning and use of the excised material far more flexible in the hands of their medieval user. Crediting their sources, for example, was by no means the stringent requirement that it is today; indeed authors, in the medieval period, ironically lacked much authority at all.<sup>15</sup>

of the *Proverbia* found in other manuscripts that contained them from the start.<sup>21</sup> Perhaps this annotator considered these poets suitably authoritative enough that works using these quotations would be enhanced by the mention of their names, or, perhaps, he was supplying what he considered to be a deficiency in the manuscript that wou particular source.

THE ARRANGEMENT OF KNOWLEDGE IN OXFORD, NEW COLLEGE, MS98

As a single ordinatio ordinatio to the layout of entire books as well as to their constituent texts. The works originally contained in MS 98 the Numerale, Tropi, Proverbia, and a collection of moralised fables are not only similar in their structure, genre, and function: they also form a self-

work more accessible to scholars and preachers who wished to find apposite quotations for their , with the number of quotations given in each section suggesting what contemporary users of the text would have been envisioned as finding useful. Perhaps reflecting this fact, the distribution of material within the *Proverbia* is far less systematic than the presentation of the

abbreviations to further condense the material being read.<sup>32</sup> These features correspond with the use of the *florilegium* by students, priests, and other men in minor orders that were expected to be Latinate.

As discussed in the introduction to this paper, ordinatio played a significant role in guiding ng practices associated

with them. The ways in which MS 98 visually and structurally organises the *Proverbia* to support and encourage its referential reading to identify which flowers of knowledge were best suited for rrelates with the intentions that William set out for his

florilegium in its Prologue. Relatively modest as far as medieval introductions go, the criteria that informed the selection and arrangement of the *Proverbia* contents are advertised in a single paragraph that reads:

Incipiunt proverbia et alia verba edificatoria a magistro Willelmo Lincolniensis ecclesie cancellario in ordine disposita. Ad edificationem animarum et morum informationem unumcumque excerpta utilia proferimus ex omnibus escis que mandi possunt in archam inferentes,

horribly: so that they would not be damned in hell for eternity. This love must ne	ver,
by rights, beforgotten for it is said that love conquers all. And because of the imme	ense
love that he showed us, we must love him back by rights. \( \subseteq \)	
a And nothing in the world, therefore, encourages love like love. A	۱f

The *mise-en-page* of this manuscript underlines the *Compileison* emphasis on *ordre* and *process* that Nicholas Watson and Jocelyn Wogan-Browne see as fundamental to the ambition and realisation of the work.<sup>38</sup> Like MS 98, the chapters of each treatise are begun with descriptive rubrics, and rubrics are also used to indicate subdivisions within individual chapters. Running titles are additionally copied across the bottom margin of each folio that correspond to the principal treatise being read (i.e. throughout all the chapters of the treatise on the seven deadly sins, the running d from French text by underlining in

introduction to the *Proverbia*, the compiler concludes the Prologue of the *Compileison* with a reference to its *ordinatio*, which he associates with facilitating the didactic purpose of the work:

Ore escutez brevement quei est contenu en cest escrit e quel e

caused by sexual, secular love a love that is, to add another layer of irony, anything but reciprocated in the original story. Given this context, the following Latin phrase added by the compiler as though it were part of the original auctoritas

articulates not a logical confirmation of the superlative worthiness of