

Graduate Seminar: The Interaction of Text and Image in Late-Medieval France

Anneliese Pollock

anneliese_pollock@umail.ucsb.edu

Department of French and Italian

Department of Art and Archaeology

Course Description

This course introduces students to the illuminated manuscript, an important form of artistic, literary and cultural expression in the Middle Ages. We will use one textual case study, Octovien de Saint-Gelais' translation of the *Heroides* circa 1497, the *XXI Epistres d'Ovide* (Ovid's *Twenty-One Epistles*). An in-depth examination of this series of fifteen manuscripts will give students the tools to describe, analyze and interpret medieval manuscripts more broadly in both textual and visual contexts. The focus of this course, then, is the interaction of text and image, and the collaboration of these two traditionally separate academic disciplines in one material object, the illuminated manuscript.

Course Format

The course meets twice a week, with each week focusing on one topic concerning manuscript production, reception, and interpretation. Students are assigned one chapter of the *XXI Epistres d'Ovide* each week, in addition to scholarly articles dealing with the topic to be discussed in seminar. The manuscript versions of the *XXI Epistres* are employed in digital format as specific case studies. The first session of each week will consist of a lecture; the second, a specific case study or targeted class discussion.

Aims and Objectives

This course is aimed at first-year graduate students desiring an introduction to the production and transmission of meaning in the Middle Ages, or more advanced undergraduate students with an interest in French literature and/or art history ca. 1500, or questions of gender and cultural production in the Middle Ages. At the end of the course, you will have specific knowledge of:

- manuscript production in late medieval France
- royal (and especially, female) patronage in late medieval France
- visual and textual reception by medieval readers

but also, more generally:

- an understanding of the different components of an illuminated manuscript, how it is made, and how it was read, viewed, and interpreted
- the ability to describe, analyze and interpret these objects
- the ability to develop an argument concerning the ways in which the different components of medieval manuscripts collaborated and interacted to create singular or multiple meanings and reading experiences.

Course Requirements and Grading Policy

Attendance is mandatory. Grading will consist of student participation (30%), one in-class presentation (30%), and one final paper (40%).

The presentation will be an analysis of one manuscript version of the *XXI Epistres*. Students are expected to meet with me at least once before their scheduled class session to discuss their proposed interpretation of how text and image combine in their chosen manuscript.

The final paper must be at least 6000 words for graduate students, and 3000 for undergraduates. It will address one of the topics listed at the end of this document.

A note on office hours

Office hours exist to increase contact between students and professors. In other words, come see me! If my scheduled office hours are not convenient, email me to set up another time.

Schedule of Lectures and Discussions

Week 1

Session 1

Introduction to the material object

Readings:

-Michelle P. Brown, *Understanding Illuminated Manuscripts: A Guide to Technical Terms*. J. Paul Getty Museum: Malibu and British Library: London, 1994.

Full contents available online at:

<http://www.bl.uk/catalogues/illuminatedmanuscripts/glossary.asp>

Session 2

Saint-Gelais' Prologue and the concept of medieval *auctoritas*

Readings:

-*Les XXI Epistres d'Ovide*, Prologue

-Danielle Bohler, "Frontally and in Profile: The Identifying Gesture of the Late Medieval Author." Trans. Lia Brozgal. In *The Medieval Author in Medieval French Literature*. Ed. Virginie Greene. New York: Palgrave Macmillan, 2006, 173-188.

[-Derek Pearsall, "Pictorial Illustration of Late Medieval Poetic Texts: the Role of the Frontispiece of Prefatory Picture." In *Medieval Iconography and Narrative, A Symposium*. Ed. F.G. Anderson, E. Nyholm, M. Powell, F.T. Stukjkaer. Odense: Odense University Press, 1980, 100-123.]

-Dhira B. Mahoney, "Courtly Presentation and Authorial Self-Fashioning: Frontispiece Miniatures in Late Medieval French and English Manuscripts." *Mediaevalia* 21 (1996): 97-160.

Week 2

Session 1

The medieval reading/viewing experience

Readings:

-*Les XXI Epistres d'Ovide*, Penelope (first half)

-Paul Saenger, "Silent Reading: Its Impact on Late Medieval Script and Society." *Viator* 13 (1982): 367-414.

Session 2

Manuscript case study: BnF fr. 873

Readings:

-*Les XXI Epistres d'Ovide*, Penelope (second half)

-Michael Camille, "Seeing and Reading: Some Visual Implications of Medieval Literacy and Illiteracy." *Art History* 8 (1985): 26-49.

Week 3

Session 1

Mouvance and scribal intervention: the example of BnF fr. 874

Readings:

-*Les XXI Epistres d'Ovide*, Phaedra (first half)

-Paul Zumthor, *Essai de poétique médiévale*. Paris: Editions du Seuil, 1972.

Session 2

Discussion: The medieval reader as interpreter

Readings:

-*Les XXI Epistres d'Ovide*, Phaedra (second half)

-Robert S. Sturges, "Indeterminacy of Literary Meaning and Medieval Culture, 1100-1500" in *Medieval Interpretation: Models of Reading in Literary Narrative 1100-1500*, Carbondale and Edwardsville: Southern Illinois University Press, 1991, 1-32

Week 4

Session 1

Secular books for aristocrats

Readings:

-*Les XXI Epistres d'Ovide*, Phyllis (first half)

-Christopher De Hamel, "Books for Aristocrats," in *History of Illuminated Manuscripts* (London: Phaidon, 2005), 142-67

-Brigitte Buettner, "Profane Illuminations, Secular Illusions: Manuscripts in Late Medieval Courtly Society." *Art Bulletin* 74 (1992): 75-90.

-Michael Camille, Chapter 4 "Images in the Margins of the Court" in *Image on the Edge: The Margins of Medieval Art*, Cambridge, MA: Harvard University Press, 1992, 99-127.

Session 2

Ownership and provenance: the example of Oxford, Balliol ms. 383

Readings:

-*Les XXI Epistres d'Ovide*, Phyllis (second half)

[-Virginie Mézan-Muxart, "Genette et janette: devises de Jeanne de France au XVe siècle." *Reinardus*, Vol. 22, No. 1 (2010), 104-125.]

-Elizabeth A.R. Brown and Thierry Claerr, "Fraude, fiction, et 'faulseté' à la fin du Moyen Âge : les sombres affaires de Jean de Chabannes, comte de Dammartin,

et le curieux cas du testament de sa fille, Anne de Chabannes (1500-1502).” In *Juger le faux*, Ed. Oliver Poncet. Paris : Ecole nationale des chartes, 2011.

-Sir Roger Aubrey Baskerville Mynors, *Catalogue of the Manuscripts of Balliol College Oxford*. Oxford: Clarendon Press, 1963, pp. 360-361.

Week 5

Session 1

Parisian manuscript production

Readings:

-*Les XXI Epistres d'Ovide*, Hypermnestra (first half)

-JIG Alexander, *Medieval Illuminators and Their Methods of Work* (New Haven: Yale University Press, 1992), chapters 1 and 2

Session 2

Parisian manuscript production continued

Readings:

-*Les XXI Epistres d'Ovide*, Hypermnestra (second half)

-Rouse, Richard H. and Mary A. *Manuscripts and Their Makers: Commercial Book Producers in Medieval Paris 1200~1500*. Turnhout: Harvey Miller Publishers, 2000.

Week 6

Session 1

Manuscripts for women

Readings:

-*Les XXI Epistres d'Ovide*, Dejanira (first half)

-Huot, Sylvia, “A Book Made for a Queen: The Shaping of a Late Medieval Anthology Manuscript (B.N. fr. 24429).” In *The Whole Book: Cultural Perspectives on the Medieval Miscellany*, Ed. Stephen G. Nichols and Siegfried Wenzel. University of Michigan Press, 1996, 123-143.

-Anne-Marie Legaré, “Princesses et duchesses bibliophiles à la cour de René d’Anjou,” in *Cuadernos del CEMYR 20* (2012), Mecenazgo Universidad de la Laguna, 37-54.

Session 2

Female patronage: the example of Louise de Savoie

Readings:

-*Les XXI Epistres d'Ovide*, Dejanira (second half)

-Kathleen Wilson-Chevalier and Mary Beth Winn. “Louise de Savoie, ses livres, sa bibliothèque.” (forthcoming)

-Deborah McGrady, "Reinventing the *Roman de la Rose* for a Woman Reader: The Case of Ms. Douce 195." *Journal of the Early Book Society* 4 (2001), 202-227.

Week 7

Session 1

Louise de Savoie, Robinet Testard (illuminator), and BnF fr. 875

Readings:

-*Les XXI Epistres d'Ovide*, Ariadne (first half)

-Kathrin Giogoli and John Block Friedman, "Robinet Testard, Court Illuminator: His Manuscripts and his Debt to the Graphic Arts," *Journal of the Early Book Society*, 8 (2005): 143-153.

-John Block Friedman, "The Art of the Exotic : Robinet Testard's Turbans and Turban-like Coiffure." In *Medieval Clothing and Textiles, Volume 4*. Ed. Robin Netherton and Gale R. Owen-Crocker. Woodbridge : Boydell Press, 2008, 173-191.

Session 2

Jean Pichore (illuminator) and BnF fr. 873 and 874

Readings:

-*Les XXI Epistres d'Ovide*, Ariadne (second half)

-Caroline Zöhl, "Ovide, *Les Héroïdes*." In *France 1500: entre Moyen Age et Renaissance*, ed. Genegève Bresc-Bautier, Thierry Crépin-Leblond, Elisabeth Taburet-Delahaye, and Martha Wolff. Paris: Éditions de la Réunion des musées nationaux, 2010, pp. 125-126.

Week 8

Session 1

Female patronage continued: the example of Anne de Bretagne

Readings:

-*Les XXI Epistres d'Ovide*, Medea (first half)

-Cynthia J. Brown "Celebration and Controversy at a Late Medieval French Court: A Poetic Anthology For and About Anne of Brittany and Her Female Entourage." *Bibliothèque d'Humanisme et Renaissance*, LXXII, no. 3 (2010), 541-573.

Session 2

Discussion: Anne de Bretagne and San Marino, Huntington manuscript 60

Readings:

-*Les XXI Epistres d'Ovide*, Medea (second half)

-C.W. Dutschke, with the assistance of R.H. Rouse et al., *Guide to medieval and renaissance manuscripts in the Huntington Library*. San Marino: 1989. Electronic

version encoded by Sharon K. Goetz, 2003. Available online at <http://sunsite3.berkeley.edu/hehweb/toc.html>.

Week 9

Session 1

From manuscript to print

Readings:

-*Les XXI Epistres d'Ovide*, Paris (first half)

-Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe*, 2nd edition. Cambridge: Cambridge University Press, 2005, chapters 1-3

-Kathrin Giogoli and John Block Friedman, "Robinet Testard, Court Illuminator: His Manuscripts and his Debt to the Graphic Arts," *Journal of the Early Book Society*, 8 (2005): 143-188.

Session 2

Discussion: Medieval manuscripts in the "Digital Age"

Readings:

-*Les XXI Epistres d'Ovide*, Paris (second half)

-Martin K. Foys, *Virtually Anglo-Saxon: Old Media, New Media, and Early Medieval Studies in the Late Age of Print*. Gainesville: University Press of Florida, 2007, introduction

Week 10

Session 1

Helen across time and space: the evolution of an iconographical tradition and a literary myth

Readings:

-*Les XXI Epistres d'Ovide*, Helen (first half)

-Excerpts from Homer, Virgil, Aristophanes, Euripides, Herodotus, and Ovid

Session 2

Discussion: Digital Mimesis?

Readings:

-*Les XXI Epistres d'Ovide*, Helen (second half)

-Elizabeth Mansfield, *Too Beautiful to Picture: Zeuxis, Myth, And Mimesis*. Minneapolis: University of Minnesota Press, 2007, 7-8 and 19-56

Essay Topics

Choose one topic from the following list. Essays should include footnotes, and use Chicago style, OR follow MLA guidelines; consult the Chicago Manual of Style or the MLA Style Manual and Guide. Proofread your work, and include a word count on the first page of your paper. **These topics are merely suggestions; the diligent student will be consistently considering any seminar topic that interests them throughout the course as a possible essay topic. For each essay topic, I will provide a selected bibliography to help familiarize you with the key scholarship in the discipline.**

1. Compare and contrast two manuscript versions of the *XXI Epistres*, or of another text.* How do each manuscript's images modify readings of the text, or bear on the interpretation of the message as a whole? How do textual variations or paratextual additions complicate this situation?
2. Conduct an in-depth analysis of the *mise-en-page* of one specific manuscript. Consider factors such as rubric-image relationship, the position of the image on the page, marginalia, historiation, and color. How does the manuscript highlight an important moment in the text? How do certain illuminations "narrate" the text? How does the text introduce the image, or vice versa?
3. Construct a narrative surrounding the ownership and provenance of a single manuscript.* How and why was the manuscript produced? Did the illuminators and scribes direct their work towards a specific individual? How did the manuscript's owner(s) personalize the book or indicate their role in its production or their ownership?

* Students wishing to use another text should meet with me well in advance of the end of the quarter to discuss.

* This manuscript **cannot** contain the *XXI Epistres*. I advise you also to choose a manuscript containing interesting features that may designate ownership (annotations, erasures, coats of arms, and ex libris are just a few examples).

Resources

The most important thing to do when studying manuscripts is to look at manuscripts. Many libraries and museums have digitized and made available these manuscripts for you online. The following is a list of various digital editions of selected texts, and instructions on how to find digital images of manuscripts through some major libraries.

Digital Editions

Jean Froissart, *Chroniques*, <http://www.hrionline.ac.uk/onlinefroissart/>

Guillaume de Lorris and Jean de Meung, *Le roman de la rose*, <http://romandelarose.org/>

Major libraries

Paris, Bibliothèque nationale de France, <http://gallica.bnf.fr>

London, British Library, <http://www.bl.uk/manuscripts/>

New York, Pierpont Morgan Library, <http://corsair.morganlibrary.org/>

Denmark, The Royal Library, <http://www.kb.dk/en/nb/materialer/haandskrifter/>

Harvard, Houghton Library,

http://hcl.harvard.edu/libraries/houghton/collections/early_manuscripts/

Enluminures, <http://www.enluminures.culture.fr/>

Versions of the *XXI Epistres d'Ovide* available online

Paris, Bibliothèque nationale de France (BnF), français (fr.) 873

Paris, BnF fr. 874

Paris, BnF fr. 875

Paris, BnF fr. 876-877

Paris, BnF fr. 1641

Oxford, Balliol College 383

San Marino, Huntington Library 60

Paris, Chambre des Députés 1466*

* Students wishing to view images of this manuscript should speak to me directly.