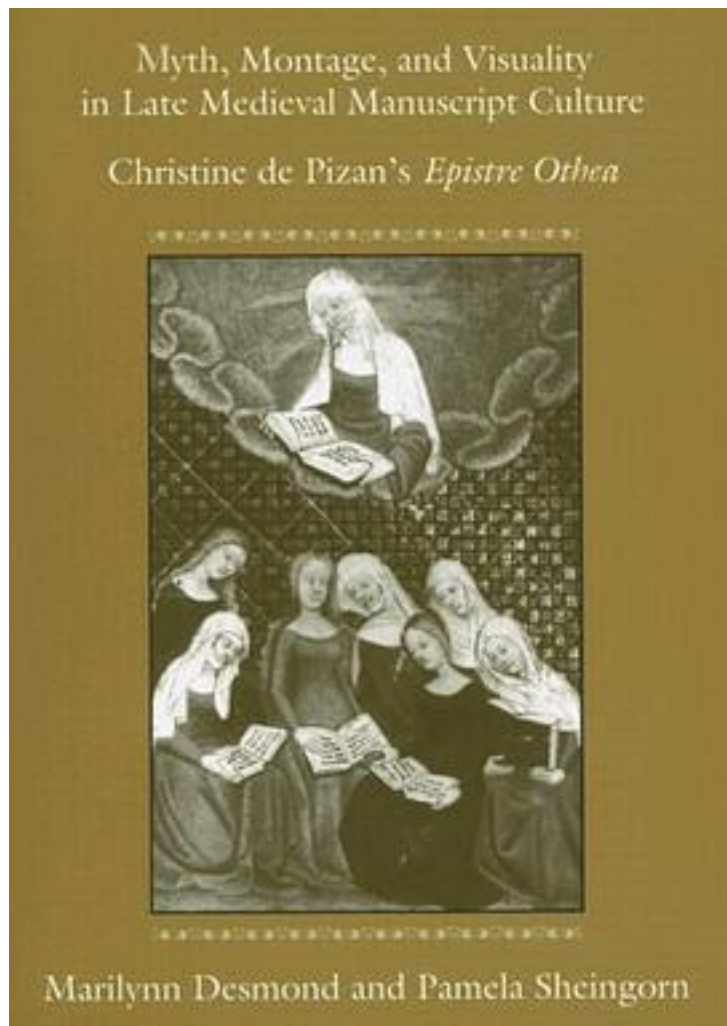


Myth, Montage, and Visuality in Late Medieval Manuscript Culture



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Medieval manuscript culture organizes reading as a visual experience. Early fifteenth-century Paris saw a proliferation of luxury manuscripts whose illuminations situate the reader as spectator. Christine de Pizan understood this visual aspect of medieval texts and exploited it throughout her work. The *Epistre Othea* (or Letter of Othea, dated about 1400) exemplifies the visual potential of medieval literature to enhance the reading experience. *Myth, Montage, and Visuality in Late Medieval Manuscript Culture*, as a study of this visuality, draws extensively on film theory, which offers critical categories for the structures of spectatorship. The authors argue that premodern and postmodern cultures share a predilection for the cinematic arrangement of knowledge in a montage format. Their book explores the competing models for the study of visual cultures represented by the work of Erwin Panofsky and Aby Warburg and argues that the latter's *Mnemosyne* offers the most productive method for analyzing the *Epistre Othea*. Marilynn Desmond is Professor of English, Binghamton University. Pamela Sheingorn is Professor of History, Medieval Studies, and Theatre, Graduate Center, the City University of New York.

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