

FRE 5756

***Readings in Old French:
Voice, Dialogue, and Gender***

Dr. Lori Walters

Spring 2005

MWF 1:15-2:05

Dif 102

Course Description:

In this course we will examine the related notions of voice, dialogue and gender in Medieval French and Provençal literature. For our theory of dialogue we will look to Augustine's Soliloquies, a major medieval authority unjustly neglected by modern critics. The fifteenth-century woman writer Christine de Pizan highlighted the focal place of Augustine's treatise in monarchical translation campaigns since the days of Charlemagne.

The Soliloquies takes the form of a debate between characters that Augustine calls "Augustine" and "Reason." Through this dialogic method that could find expression both in speech acts and in written texts, Augustine was able to win for himself an enduring reputation as saint and as church father. The place of the Soliloquies in medieval translation campaigns suggests moreover that these methods were widely applied in secular contexts. In our course we will concentrate on the way that some major medieval poets and writers applied this paradigm of improvement through inner debate and dialogue with the aim of fostering both individual and societal betterment. We will also examine several modern critics who approach medieval literature through the notions of dialogue and contraries.

Modern Critics of Dialogue and the Dialogic

- 1) The Bakhtinian Dialogic*
- 2) Sarah Kay, Courtly Contradictions: The Emergence of the Literary Object in the Twelfth Century*

- 3) Catherine Brown, *Contrary Things: Exegesis, Dialectic, and the Poetics of Didacticism*. Stanford: Stanford University Press, 1998. xv + 210 pp. Notes, bibliography, index. \$45.00 (cloth), ISBN 0-8047-3009-1.
- 4) C.B. Bouchard, 'Every Valley Shall be Exalted': the discourse of opposites in twelfth-century thought. Ithaca [N.Y.] : Cornell University Press, 2003.

Forms of dialogue that we will explore in this seminar include:

- 1) Dialogue between male and female characters, such as the dialogue between Adam and Eve in the *Jeu d'Adam*.
- 2) Dialogue between people of different social levels, such as the dialogue between the shepherdess and the knight in Marcabru's well-known *pastourelle*, and between a villain and the inhabitants of heaven in the *fabliau* (a comic short story) *Le Vilain qui conquiert paradis par plait*.
- 3) Dialogue between the tradition of literature in "langue d'oc" and "langue d'oïl."
- 4) Dialogue between texts, as seen in Chrétien de Troyes' conjoined romances of *Yvain* and *Lancelot*.
- 5) Dialogue between verse and prose, as seen in the adaptation of Chrétien's verse romances in the vast prose *Lancelot-Graal*. We will concentrate on the adaptation of Chrétien's *Lancelot* in the *Prose Lancelot*, the third and center work of the 5-work *Lancelot-Graal*, and in the fourth work, the *Queste del Saint Graal*.
- 6) Dialogue between text and image, as seen in a manuscript of Chrétien's *Yvain* (BNF fr. 1433).
- 7) Dialogue between 2 parts of the same text, as seen in the conjoined *Romance of the Rose* texts of Guillaume de Lorris and Jean de Meun; les "contraires choses."
- 8) Dialogue between written text and music, as in the work of Guillaume de Machaut.
- 9) Dialogue between secular and theological discourses, as in Parisian theologian Jean Gerson's *Mountain of Contemplation*.

The course, which will be offered in French, is designed for several types of students:

- 1) Graduate students in French who are satisfying MA and Ph.D. requirements. Many texts from the MA reading list are on the syllabus.
- 2) Students planning to do their dissertations on medieval French literature, plus all other interested students, will do supplementary reading and translation

exercises intended to increase their ability to read works in the original Old French and Old Provençal languages.

- 3) *Graduate students from other departments who wish to increase their knowledge of Old French and Provençal languages and literatures.*
- 4) *I will also consider participation by qualified advanced undergraduates.*

Course Description and Objectives: *This course is a continuation of FRF 5755. The goals of the course are to increase students' reading ability in Old French; to expand their knowledge of medieval literature; to explore some modern critical approaches; and to practice writing a research paper.*

Required Purchases:

All at Bill's I & II

Guillaume de Lorris et Jean de Meun, Le Roman de la Rose

Chrétien de Troyes, Yvain ou Le Chevalier au Lion, ed. David Hult

Chrétien de Troyes, Lancelot ou Le Chevalier à la Charrette, ed. A. Strubel

René d'Anjou, Le Livre du Cœur d'Amours espris, Lettres gottiques

La Quête du saint Graal

Hasenohr/Zink, Dictionnaire des Lettres Françaises

Zink, Michel Intro. à la littérature fr. du MAge= ISBN 2-253-06422-X

Recommended Purchases:

Larousse, Dictionnaire de l'Ancien Français

MLA Handbook

Lori J. Walters, Lancelot and Guinevere: A Casebook

Materials for Course left on my door to be photocopied:

Chrétien's two poems (+ Rossi article)

Le Jeu d'Adam

Lecoy's outline of Rose

Le Vilain

Lyric poetry in Langue d'oc

Les Cent Ballades de Christine de Pizan

Medieval Links

www.abbaye-saint-benoit.ch/saints/augustin/soliloques/

The Princeton Charrete Project

<http://www.princeton.edu/~lancelot>

Print out work in Old French and Modern French versions

View digitized images of selected portions of original manuscripts.

*For all Chrétien manuscripts, refer to Busby, Nixon, Stones, and Walters, *The Manuscripts of Chrétien de Troyes*, 2 vols. (Amsterdam: Rodopi, 1993).*

Another medieval link:

<http://www.georgetown.edu/labyrinth/labyrinth-home.html>

Grading Standards:

<i>Short Papers</i>	50%
<i>Oral Presentations</i>	20%
<i>Research Paper</i>	30%

Grading Scale: 100-93=A; 92-90=A-; 88-89=B+; 87-83=B; 82-80=B-;
78-79=C+; 77-73=C; 72-70=C-; etc.

Attendance:

Graduate Students are expected to be present for each and every class session.

Absences will be considered to be a sign of poor motivation and will be taken into account in calculating the final grade.

Disability Disclaimer:

A student with a physical or mental disability is urged to inform the professor of the nature of the disability at the beginning of the semester.

Honor Code:

Each student is expected to follow the Academic Honor Code as set forth in the General Bulletin.

Class Schedule

Week #1

Wed, Jan 5 Introduction au Cours; Michel Zink, Introduction. La biographie de Charles V écrite par Christine de Pizan III. 12, 13.

Fri, Jan 7 Les Soliloques de saint Augustin et le dialogue vu par des critiques modernes (Bahktin, Kay, Bouchard, Brown)

Week #2

- Mon, Jan 10 *Introduction au récit médiéval: Le lai, le fabliau, les romans antiques, le roman de chevalerie, le roman allégorique (Le Roman de la Rose).*
- Wed., Jan. 12 *La poésie lyrique en langue d'oc (Guillaume IX, Bernard de Ventadour, Marcabru)*
Paul Zumthor, La lettre et la voix de la "littérature" du Moyen Age (extraits).PN 673Z822
- Fri, Jan 14 *LJW in Gainesville (Lisez les romans de Chrétien: Yvain et Lancelot; Consultez le DLF et Lancelot & Guinevere: A Casebook)*

Week #3

- Mon., Jan. 17 *Martin Luther King Day (no class)*
- Wed., Jan. 19 *La poésie lyrique en langue d'oïl; Chrétien de Troyes, Thibaut de Champagne, et d'autres.*
- Fri, Jan. 21 *Suite*

Week #4

- Mon, Jan 24 *Le fabliau: Du Vilain qui conquiert le paradis en plaidant; Le Jeu d'Adam et*
le theatre médiéval
- Wed, Jan 26 *LJW in Paris; guest lecture, Le Jeu 'Adam en Angleterre*
- Fri Jan 28 *Pas de classe; lisez les romans de Chrétien: Yvain and Lancelot, et apprenez des renseignements sur Erec et Enide, Cligés, et Perceval ou le conte du Graal)*

Week #5

- Mon., Jan 31- *LJW in Paris; video sur Le Roman de la Rose*
- Wed., Feb. 2 *Le roman de chevalerie-Le Chevalier au Lion*
- Fri., Feb 4 *"*

Week #6

- Mon, Feb. 7 *Le roman de chevalerie-Le Chevalier au Lion*
- Wed., Feb. 9 *Le roman de chevalerie-Le Chevalier à la Charrette*
- Fri., Feb 11 *E. Baumgartner, Yvain, Lancelot, la charrette et le lion*
PQ 1445.L5 B386 1992.

Week #7

- Mon., Feb. 14 *Le Chevalier à la Charrette*
- Wed., Feb. 16 *"*

Fri., Feb. 18

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Week #8

Mon., Feb. 21

Le roman arthurien en vers tardif: L'âtre périlleux

Wed., Feb. 23

Le roman en vers tardif: Lancelot, Yvain, et Gauvain

Fri., Feb. 25

Le ms. BNF fr. 1433: Yvain et l'âtre périlleux

Week #9

Mon., Feb. 28

Le roman arthurien en prose: Le Lancelot-Graal

Tues., March 2

La quête du saint Graal

Thurs., March 4

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SPRING BREAK

Monday, March 8-Friday, March 12

Week #10

Mon, March 14

No class. LJW in Pittsburgh

Wed., March 16

Le Roman de la Rose de Guillaume de Lorris

Fri, March 18

Le Roman de la Rose de Jean de Meun

Week #11

Mon., March 21

Le Roman de la Rose-présentations sur des personnifications

Wed., March 23

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Fri., March 25

René d'Anjou, Le livre du cuer d'amor espris

Week #12

Mon., March 28

René d'Anjou et ses textes modèles: La Rose et la Quête

Wed., March 30

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Fri., April 1

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Week #13

La poésie lyrique de Christine de Pizan-

Les Cent Ballades; Les Cent Ballades d'Amant et de Dame

Mon., April 4

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Wed., April 6

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Fri., April 8

Le ms. Dit "de la Reine": London, Harley 4431.

Week #14

Individual Research Papers; MA and Ph.D. exams

Mon., April 11

Wed., April 13

Fri., April 15

Week #15

Individual Research Papers; MA and Ph.D. exams

Mon., April 18

Wed., April 20

Fri., April 22

Research Papers

For Example:

For students taking Ph.D. exams and doing a dissertation on Christine de Pizan:

A 7 page paper on Enide as a future queen to be turned in before Spring Break,

For Ph.D. students not taking exams:

A 10-15 page paper.

For M.A. students not taking exams:

A 7 page paper.

For M.A. students taking exams:

Negotiable.

For graduate students interested in Music. Suggestions:

Ann Walters Robertson, Guillaume de Machaut and Reims: Context and

Meaning in his Musical Works 0-521-41876-3

Sylvia Huot, Allegorical Play in the Old French Motet: The Sacred and the

Profane in Thirteenth-Century Polyphony (Stanford: Stanford

UP, 1997).

For undergraduates working on Christine:

A 5-7 page paper on the major themes of her lyric poetry; the construction of her persona (with mention of the seulette)