

What is Medieval Paratext?

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Over the last few years, perhaps as a result of the increasing digitisation of medieval manuscripts, research into medieval literature has begun to focus not just on the texts contained in a manuscript, but also on the margins of that text, and on the physical manuscript that contains it. As such, the word *paratext* has steadily begun to appear in our discussions of these works. This term now frequently appears in scholarship – to name but a few, the works of Cynthia J. Brown,¹ Tania Van Hemelryck,² and Sylvia Huot.³ That these scholars tend to use this term unproblematically suggests that its meaning is fixed, or agreed upon. However, the implications of taking an idea that was created with printed books in mind, and applying it to manuscript culture have only just begun to be explored. The lack of definition surrounding this concept has sometimes led either to a misunderstanding of what the paratextual apparatus of a manuscript might be, to a confusion of the terms associated with it,⁴ or to its being understood very broadly.

Although recent critical attention has shown the various ways in which reading the paratext can add to our understanding of a text, the implication of the term, *paratext*, suggests that its elements are somehow secondary to the text: they surround it, are found beside or adjacent to it; the connotation is that paratext is marginal, and therefore less important. But using the term *paratext* in discussions of medieval texts can downplay the differences between medieval manuscript and modern book production: if, for us, an element in a modern, printed book is viewed as *paratextual*, does it follow that the medieval mind considered it likewise, and should we see their counterpart elements in manuscript form as ‘marginal’? To put it

¹ CYNTHIA J. BROWN, *Poets, Patrons and Printers: Crisis of Authority in Late Medieval France* (Ithaca and London: Cornell University Press, 1995).

² TANIA VAN HEMELRYCK, 'Cachez cette marge que je ne saurais voir... Le philologue et le contre-texte du manuscrit', *Texte et contre-texte pour la période pré-moderne*, ed. Nelly Labère (Bordeaux: Ausonius, 2013), 25-31.

³ SYLVIA HUOT, *From Song to Book* (Ithaca: Cornell University Press, 1987). JENNIFER RUSHWORTH also delivered a paper entitled 'Place, Placement, and Paratextuality in Petrarch's Avignon' at the *Out of the Margins* Conference.

⁴ EMMANUÈLE BAUMGARTNER appears to mistake *peritext* for *epitext* when she notes 'l'absence quasi générale, dans les recueils manuscrits, de tous les éléments qui composent ce que Gérard Genette a dénommé le «péritexte»' [‘the almost total absence of all elements that make up what Gérard Genette terms the “peritext” in manuscripts,’ translation my own] – ‘Présentation’, *Seuils de l'oeuvre dans le texte médiéval*, ed. E. BAUMGARTNER and L. HARF-LANCNER, vol. 1 (Presses de la Sorbonne Nouvelle: Paris, 2000), 9. We will return to the terms *peritext* and *epitext*.

another way, we might simply ask: when considering medieval manuscripts, what is marginal, and what is not? Several of the papers given at the *Out of the Margins* conference grappled with questions of textual marginality, and found aspects that might be dismissed as 'marginal' to be central to the reception and understanding of a wide variety of texts. In this paper, I will shed light on these questions by introducing critical theory to the discussion. In order to answer the question of what might make up medieval paratext, let us begin by examining Gérard Genette's definition of the term *paratexts* in *Seuils*,⁵ in which it was first coined.

Genette's Paratext

For Genette, paratextual detail is everything that goes towards giving the text substance or platform: 'ce par quoi un texte se fait livre'.⁶ Without paratext, the text would simply be abstract words: a medium is required in order to make them tangible, or transmittable. Genette adds that 'en ce sens, on peut sans doute avancer qu'il n'existe pas, et qu'il n'a jamais existé, de texte sans paratexte'.⁷

But what exactly is meant by *paratext*? It is perhaps easiest to explain this concept by means of the two sub-categories that Genette sees as forming it, the *peritext* and the *epitext*. Briefly summarised, these comprise either detail contained within the volume itself (*peritext*), or that occurs outside it (*epitext*). The *peritext* is made up of editorial aspects found within the textual volume, including all detail located on the front cover, such as the title page, the title itself, and extending to detail such as the author's name; it also comprises all titles and subtitles, additions such as *prières d'insérer*, dedications, epigraphs, prefaces and introductions (which might be written by the author or by a third party), and the notes at the end of the volume. The *epitext* is likewise detail that is related to the text, but in this case, it occurs in a space outside the physical book. For Genette, this includes advertisements, interviews with the author, their own correspondence, diaries, and so on.

So far, these definitions would seem easily to transpose onto a manuscript. The only immediately evident difference with modern writings is the unlikely

⁵ Quotations are taken from GÉRARD GENETTE, *Seuils* (Evreux: Seuil, 1987), and translations from *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997) given in brackets, the page number following in parenthesis.

⁶ *Seuils*, 7 ['what enables a text to become a book' (1)].

⁷ *Seuils*, 10 ['In this sense, one may doubtless assert that a text without a paratext does not exist and never has existed' (3)].

survival of contemporary medieval epitexts.⁸ However, looking at Genette's definitions, I wish to highlight two striking features: firstly, it seems surprising that he makes no mention of internal decoration or images. There are several possible reasons for this omission; on a straightforward level, he might simply be envisaging a book without images. Another explanation might have to do with the non-verbal nature of illustrations (we might notice that the elements listed by Genette all involve either written or spoken word): either the visual nature of images made them so obviously *paratextual* that he did not see the need to include them, or he deliberately excluded them from his analysis for this reason, as he only wished to take textual elements into account.

The second striking feature is an often-overlooked part of *Seuils*, but is particularly pertinent to our discussion of medieval texts; this is Genette's acknowledgement that his focus is firmly on contemporary, Western literature. He explicitly states that 'les voies et moyens du paratexte se modifient sans cesse selon les époques',⁹ and invites his readers to challenge his categorisations. Although he ends his introduction by so explicitly pointing to the need for a historically motivated analysis of paratextual detail, this aspect of his work has generally been ignored, and critics have shied away from the challenge.

The absence of illustrations and decoration from Genette's considerations is particularly problematic for medievalists, and one of the types of paratext on which I will focus in this article. Perhaps in order to determine what a medieval paratext is, we need to take up Genette's invitation to consider his terms in respect of our own period. So let us first ask of what medieval paratext might consist, before turning to examine illustrations and prologues, both of which are traditionally considered 'paratextual', in more detail.

What is Medieval Paratext?

Adrian Armstrong is one medievalist who – without seeking to (re)define the term paratext in terms of medieval manuscript culture – has recognised that Genette's terms don't straightforwardly map onto these manuscripts, and he enumerates a number of features that he sees as making up the paratextual apparatus of a

⁸ Just as reading a review or listening to an interview with the author is one of the means by which we now make initial contact with a text, the performance of a text, and the context of that performance, would have made up part of the medieval epitext. Although this is now largely lost to us, some of it can be reconstructed: we may recreate aspects of performance from musical notation, for example. It is well-known that troubadours and *jongleurs* made use of gestures to enhance their performance, but the setting in which the text was performed, and the reason for that performance, would also have been important in shaping the audience's reception and experience of the text. When a text is read aloud, even without the audience seeing the book itself, the performance thus functions as epitext.

⁹ *Seuils*, 9 ['The ways and means of the paratext change continually, depending on [period] and culture' (3)]

manuscript.¹⁰ Armstrong stresses the importance of the page layout and typography in making up the paratext in manuscript and early book form, as well as the impact that texts bound in the same volume will have on our reading by creating a contextual relationship with the rest of the book. He also identifies metadiscourse and the citing of authorities as part of the paratext; however, as these elements feature within the text itself, for Armstrong, it seems that certain aspects of the paratext need not in fact be *paratextual* at all.

To these valuable proposals, I would suggest that the following codicological considerations also be added to our definition: the binding of the work; the size of the volume; the choice of and quality of either the parchment, velum, or paper used; as already mentioned, the number and locations of manuscript illuminations, and the presence of decoration in general; in addition to liminal texts, we should also consider the organisation of material within the volume more widely – is a hierarchy created between the texts, for example? As these details will affect our apprehension of any medieval text we encounter in manuscript form, they should undoubtedly also be seen as making up our medieval paratext.

A further problem we encounter when mapping Genette's terms onto medieval manuscripts is that his assumptions are based on there being several copies of a particular edition, sharing the same paratext; but there are rarely two identical copies of one text in the Middle Ages, and some manuscript variants might affect our apprehension of the text. When a modern audience reads a medieval text, it will usually be in an industrially-produced edition, one that has inevitably recast the 'original' paratext.¹¹ The instability of paratext is particularly evident where the title of a work has been altered, or in some cases, has undergone complete transformation. As an example, let us consider the changes to which the titles of two of Christine de Pizan's works were subject as they came into print: first, her originally-titled *Epistre Othea* [*Epistle of Othea*] was printed in 1522 by Philippe le Noir under the title *Les cent hystoires de troye* [*One Hundred Tales of Troy*]; and second – a much more drastic change – her *Livre des Fais d'Armes et de Chevalerie* was printed by the same publisher in 1527 with the full title: *L'Arbre des batailles et fleur de chevalerie selon Vegece avecques plusieurs hystoires et utilles remonstrances du fait de guerre par luy*

¹⁰ ADRIAN ARMSTRONG, 'Paratexte et autorité(s) chez les Grands Rhétoriciens', *Travaux de Littérature*, Vol. 14 (2000), 61-89 (esp. 63-69).

¹¹ Often, editions will base themselves on a primary, "base" manuscript, using other copies of the same text to reconcile textual variants. This reconciliation also takes place on a paratextual level, as the editor will need to choose between differences in chapter titles, rubrics, illustrations, etc. Even if a modern edition is based on a single manuscript (i.e. where only one copy of a text is known to exist), its paratext will inevitably differ to that contained in the manuscript. If a facsimile is produced, it too will be remade with a modern cover, and may be given a scholarly introduction or preface together with explanatory notes, a biography of the author, etc. This new paratext therefore supplements the old. Even in the most faithful of editions, the font and medium will be different, as will the page numbers.

*extraictes de Frontin, Valere et de plusieurs aultres aucteurs comme pourrez veoir cy apres.*¹² What these examples serve to show is that just as the text itself was subject to variance, medieval texts were also susceptible to a changing paratext. Because each copy is handmade, each manuscript thus recreates the paratext anew, sometimes altering it beyond recognition, with the potential to affect our reception of the text.

Text or Paratext?

When attempting to distinguish between Genette's paratext and the text itself, another matter for consideration when dealing with literature in manuscript form is that details that are *paratextual* for Genette may have been seen as part of the text itself for medieval readers and writers. Medieval prologues and illuminations particularly demonstrate this difficulty. In the case of the former, it can be especially problematic to categorise these as either text or paratext. For the latter, although their non-textual form may make illuminations easier to categorise,¹³ they may have been conceived along with the text, and therefore prove just as essential in terms of their ability to convey meaning. Let us examine a few examples of each category in turn.

a) Prologues

Although both modern and medieval prologues will by definition appear at the beginning of a work, unlike their modern counterparts, prologues to medieval works can often be indistinguishable from the beginning of the text proper. A typical example may be found in a manuscript of Christine's *Chemin de long estude* (pl. 1). Beneath the dedication miniature at the top of the first column, the rubric reads: 'Ci commence *Le Livre du chemin de long estude*. Et premierement, prologue'.¹⁴ The prologue ends six lines before the end of the second column, but the only visual indication that the text proper has now begun is the small champ initial at the start of the line beginning 'Comme Fortune'; the prologue therefore leads seamlessly into the

¹² *The Tree of Battles and Flower of Chivalry According to Vegetius, with Several Stories and Useful Examples of Warfare Extracted by Him from Frontinus, Valerius, and Several Other Authors as Might be Seen Following* (translation my own).

¹³ The status of other non-textual paratext, such as musical notation, is also open to question.

¹⁴ 'Here begins the book of the *Chemin de long estude*, and first, the prologue'

narrative.¹⁵ In other words, it is not as formally distinguished from the narrative, and its boundaries not delimited in the way that we are accustomed to seeing the prologues to modern printed books.

This example was taken from a lengthy narrative text written in verse, but the same problem of delimitation can also be true in shorter texts, such as collections of lyric poetry. In these collections, the first poem or group of poems may serve as a prologue to those that follow, and – to stay with Christine – we may take her *Cent balades* as an example (pl. 2). Here, the first poem forms the incipit to the rest of the collection in that it explains how the poet came to write the ballads, her motivations, and sets out the theme of the collected verses. It also interpolates the addressee/patron in its apostrophe to ‘Princes’ at the start of the *envoi*.¹⁶ But in terms of the boundary between the prologue-ballad and the rest of the collection, there is nothing textual or otherwise to signal the move from one to the other, yet the prologue might have extended into more than one ballad.

There are cases in which the prologue is in fact formally distinguished from the body of the text, and in such cases, we face a different set of problems. In the compilation of Guillaume de Machaut’s collected works contained in Paris, BnF fr. 1584,¹⁷ we encounter not one but two prologues written in poetic form before the first work, the *Dit dou vergier*, begins on the tenth folio.¹⁸ Much like Geoffrey Chaucer’s *General Prologue*, the first prologue we encounter here also functions as an incipit to the whole of the collected works, and is considered and studied as a work in its own right. Like the example from Christine’s *Chemin* discussed above, this prologue (ff. Dr-Ev) explains the motivations behind the poetic enterprise, and sets up the themes we will encounter within the assembled works. The second (ff. Fv-Gv) is a prologue to the *Dit dou vergier* itself, and the layout, decoration, style of illuminations, and hand in which the script is written changes at the start of the second introduction.¹⁹ As such, if the second prologue is itself supplementing the text of the *Dit dou vergier*

¹⁵ Here, the metre also changes from decasyllabic to octosyllabic rhyming couplets. The prologue might be seen as extending some 200-250 lines further, to when the dream vision commences. However, this makes it even harder to determine a precise moment at which the prologue ends, since at this point we are already firmly within the narrative. In ANDREA TARNOWSKI’s edition of the *Chemin*, the running titles indicate that the prologue ends somewhere between lines 243 and 312, but do not point to an exact moment at which this shift takes place. In her introduction, TARNOWSKI intimates that we enter the text through the three distinct beginnings or ‘paths’ that were deliberately set up in this manner. This only serves to emphasise my own contention that there is no clear boundary between prologue (paratext) and narrative (text). Christine de Pizan, *Le Chemin de Longue Étude*, ed. ANDREA TARNOWSKI (Paris: Lettres Gothiques, 2002), 9.

¹⁶ *Cœuvres poétiques de Christine de Pizan*, ed. MAURICE ROY, vol. 1, 2.

¹⁷ Available online at <http://gallica.bnf.fr/ark:/12148/btv1b84490444/fl.item> (accessed 24 November 2014).

¹⁸ On these two prologues, see DIDIER LECHAT, ‘Prolixité et silences dans les Prologues de quelques dits de Machaut et de Froissart’, *Seuils de l’oeuvre dans le texte médiéval*, ed. E. BAUMGARTNER and L. HARF-LANCNER, vol. 1 (Presses de la Sorbonne Nouvelle: Paris, 2000), 131-146.

¹⁹ The same hand then continues the *Dit dou vergier*. On the different hands in manuscripts of Machaut’s works, see LAWRENCE MARSHBURN EARP, *Guillaume de Machaut: A Guide to Research* (New York & London: Garland, 1995).

with paratext, would the first, general, prologue be supplementing that paratext with yet further paratext? In this case, the second prologue would now seem to be ‘text’, but if the general prologue is deemed worthy of being studied in its own right, surely that also advances it to the category of ‘text’? It would seem that here we have a case of text functioning as paratext, which – to make matters more complicated – has its own additional paratextual apparatus in the form of rubrications and illuminations.

These examples of prologues have shown that aspects Genette sees as *paratextual* could in fact be found in either the paratext or the body of the text itself, and that the boundary between the two is by no means fixed.

b) Illuminations

Through the process of copying, paratext can be faithfully reproduced, or its meaning altered through *mouvance*, changes made either accidentally or on purpose.²⁰ We have seen examples of titles being altered, but these kinds of changes might also take place in manuscript illuminations. To exemplify this, I will compare two miniatures that both accompany the seventh chapter of Christine’s *Epistre Othea* that were produced about 60 years apart: one in a manuscript over whose production we know that Christine was actively involved, and the second in one produced after her lifetime (pls. 3 and 4). Each illumination accompanies a chapter that warns the princely addressee to beware of Venus’s traps,²¹ and not to fall in love unwisely. The verse that accompanies the images reads:

De Venus ne fais ta deesse,
Ne te chaille de sa promesse:
Le poursuivre en est traveilleux,
Non honnourable, et perilleux.²²

In both manuscripts, the miniature represents Venus in the clouds, whilst mortals below hand their hearts up to her. On the surface, these two illuminations appear to be quite similar, but there is a central difference between them: whilst a woman wearing a blue gown features prominently at the centre of the earlier miniature (pl. 3), this figure is completely absent from the later copy (pl. 4).

The presence of this figure in the author-manuscript is particularly significant here, because it appears to be representing – or at least alluding to the presence of – the author herself, who is generally always represented in this same outfit in

²⁰ On *mouvance*, see PAUL ZUMTHOR, *Essai de poétique médiévale* (Paris: Seuil, 2000).

²¹ The earliest surviving version of the *Othea*, contained in Paris, BnF fr. 848, was dedicated to the king’s brother, Louis of Orleans.

²² ‘Do not make Venus your goddess or trust in her promise. Her pursuit is a laborious task, dishonourable and perilous’ (translation my own).

illuminations made by this particular artist.²³ The actions of this figure are especially telling: whilst the surrounding figures foolishly hand their hearts to Venus, the Christine-figure clasps her own heart close to her chest, providing the reader with the only visualised correct example to follow. The sudden and visual authorial intervention is striking here, and perhaps more effective than the admonishment in the text itself. The image, in other words, and the Christine-figure in particular, serve a didactic purpose in making the message contained within the text immediately apparent. As the Christine-figure purposefully points her hand towards Venus, it is as if the familiar manicule that directs the reader towards important passages has been displaced from its usual place on the margins of the page into the centre of the image. Despite this manuscript having been used as the base for several copies and early editions,²⁴ the author figure we see here is completely absent from all later copies I have seen of this image, reducing the effectiveness of this particular precept.

Scribal and Editorial Paratexts

Taken to the extreme, my discussion of prologues and illuminations might make us wonder whether it is possible to distinguish between paratext and text in medieval literature at all. However, I would contend that such a distinction is both possible and useful. We shouldn't forget that, for Genette, paratexts are *seuils* or thresholds: the means by which we first come into contact with a work. Paratext therefore includes all that we can deduce of a text by examining its front cover, its title, by gleaning the layout on the page, looking at the illustrations, reading a review or an interview with the author, but *not by reading the text itself*. Armstrong's suggestion that the paratext includes citations of authorities therefore seems contentious: by being quoted, sections from the text cited have been displaced from their source to form part of a new text. When the reader comes across a quotation embedded within a text, it is not as a threshold (by which that work is first encountered), but is rather found rooted within the new text (the reader having already 'entered' the text). The function of that quotation is not therefore paratextual, but rather an intertextual link. However, the manner in which such intertexts might be displayed on the page is of

²³ The author is represented in this outfit on at least eleven occasions in this manuscript. This manuscript's illuminations are attributed to the workshop of the Master of the City of Ladies, who worked on twelve of Christine's author-manuscripts between c. 1405 and 1414. Christine seems to have developed a fondness for this particular workshop, to which many of the most famous portrayals of the author are attributed. On these representations of Christine, that I term "ambiguous", see Charlotte E. Cooper, 'Ambiguous Author Portraits in Christine de Pizan's Compilation Manuscript, British Library MS Harley 4431', *Performing Medieval Text*, ed. Ardis Butterfield (Legenda, forthcoming 2016).

²⁴ According to P. G. C. CAMPBELL, Harley 4431 was used as the base manuscript for William Caxton's translation of Christine's *Proverbes moraux* (translated as *The Morale Proverbes of Christyne*) as early as 1478 – 'Christine de Pisan en Angleterre', *Revue de littérature comparée*, vol. 5 (1925), 659-670 (667). It may have been used as the base manuscript for any of the five printed editions of the *Othea* that were published by different houses in the first half of the sixteenth century. For details of these editions, see GIANNI MOMBELLO, *La tradizione manoscritta dell'«Epistre Othea» di Christine de Pizan: Prolegomeni all'edizione del testo* (Torino: Accademia delle Scienze, 1967).

paratextual interest, particularly if they are presented in such a manner that by simply skimming through the text, a reader may tell that the author or scribe makes use of other sources.

At this point, we may return to Genette's definitions since if – as he suggests – there can be no text without paratext, it follows that certain *types* of paratext are automatically created as the text is transcribed; these would include the selection of a particular font, the colours and types of inks used, and choosing a particular layout, without which means the process of transcribing the text could not take place. But this is not the case for all paratexts, and details including running titles, prologues, dedications, prefaces, epigraphs, footnotes, and page numbers might feature in our list of 'optional extras' – aspects that make up the completed text, but that don't go hand in hand with the transcription process; paratexts without which the text still makes sense, but that might enhance or facilitate reading. We might discern between these types of paratext as 'scribal', and 'editorial', a distinction that would highlight the significance of what the makers *chose* to include in each manuscript.

Conclusion: Towards a Digital Paratext?

I have briefly explored some of the problems we might encounter when attempting to conceptualise a medieval paratext. However, it does not follow that there is no paratext/text distinction to be made in medieval literature, merely that such a concept needs to be approached with caution. Indeed, if a prologue can function as text, is it necessarily the case that illuminations function as *paratext*? The example of prologues has shown that the distinction Genette makes between text and paratext is not always straightforward, and any attempt to distinguish between the two must be mindful of this porous boundary. A rigid text/paratext distinction should therefore be avoided. Differing between scribal and editorial paratexts may remind us of the significance of the scribe's having chosen to include some of the more optional editorial elements – details that are not required to give the text substance. Although I have shown that it is slightly problematic to directly map Genette's conceptualization of paratexts onto manuscripts, texts that aren't formatted according to modern printing conventions can and should be studied, in all their paratextual glory.

These considerations have been illustrated with reference to medieval texts, but they might easily be applied to texts from any period: far from diminishing in significance further from the Middle Ages, it is increasingly interesting for us to reflect on these matters as the digital revolution and world of electronic publishing create new possibilities for the presentation (and reading) of texts. Unlike modern editions of medieval texts, which strip away the paratextual apparatus with which a text would have been encountered in the Middle Ages, new mediums for textual transmission are increasingly allowing students and scholars to access them and their

paratexts in the format in which they would have been experienced by medieval audiences,²⁵ and to compare different versions side by side.

As medieval paratext continues to be recast and recreated with each new edition, digital technology, too, allows us to endlessly add to the layers of paratext.²⁶ Whilst undoubtedly the medieval epitext is now largely lost to us, by continuing to discuss and to publish articles related to these texts, we continually generate epitext surrounding these works. Much of this discourse now takes place in digital mediums, and to end this discussion, we might consider the way in which the Venus image from Harley 4431 discussed above was recently presented on the social media site Twitter. The miniature was tweeted together with the caption, 'Venus. [heart, heart, heart, heart]'.²⁷ Examples such as this serve to make us rethink the text/paratext boundary with which we started: if, in its original format, this image was peritextual, in being reproduced out of context in this manner, it has been displaced from the manuscript page and reproduced in an entirely different medium and context. As such, this image has now become part of the epitext that is external to the physical book, a different type of threshold through which readers may encounter the text. This image exemplifies two points about medieval epitexts. Firstly, although Genette was writing in a pre-digital age and therefore makes no mention of the possibility of digital platforms providing valid epitext, there is no doubt that a lot of epitext is now located online, and therefore itself being constantly commented on, expanded, shared, and its meanings reinterpreted. This can include recordings of interviews with authors and book reviews, both of which can now take place in a visual, as opposed to purely textual, mode (we may think of televised interviews, or book announcements, etc). Blogs and continuations also make up a vital part of textual digital epitext.²⁸ But second, it is clear that the person who shared the Venus image had not read the text accompanying the illumination, or understood the author's presence in its centre. Such an understanding, we have seen, can only come from an intervisual reading of the different images contained in the *Othea*, or the reader's familiarity with the figure of Christine de Pizan.²⁹ This tweeted image therefore reminds us of the importance of reading any paratext in context, lest it be misunderstood, and highlights the potential creativity of interpreting material.

²⁵ This can include making the performance of medieval texts accessible to the public by providing recordings of performances via an online platform.

²⁶ I have said nothing in this article of the readers' roles in adding to the layers of paratext, through annotating, marginalia, etc. Neither scribal nor editorial, such readerly paratext make up a further category of the paratextual apparatus.

²⁷ ROBERT MILLER (@robmmiller), 15 August 2014.

²⁸ J. K. Rowling comes to mind as a writer who makes particularly proficient use of digital media to add to her published writings, such as through the Pottermore website (www.pottermore.com), that provides a forum for Rowling to continue the popular Harry Potter series.

²⁹ For the term 'intervisual', see MICHAEL CAMILLE, 'Gothic Signs and the Surplus: The Kiss on the Cathedral', *Contexts: Style and Values in Medieval Art and Literature* (New Haven and London: Yale University Press, 1991), 151-70.



Plate 1: Paris, BnF fr. 836, f. 1r – Christine de Pizan, *Le Livre du chemin de long estude*



Plate 2: Paris, BnF fr. 835, f. 1r – Christine de Pizan, *Cent Balades*

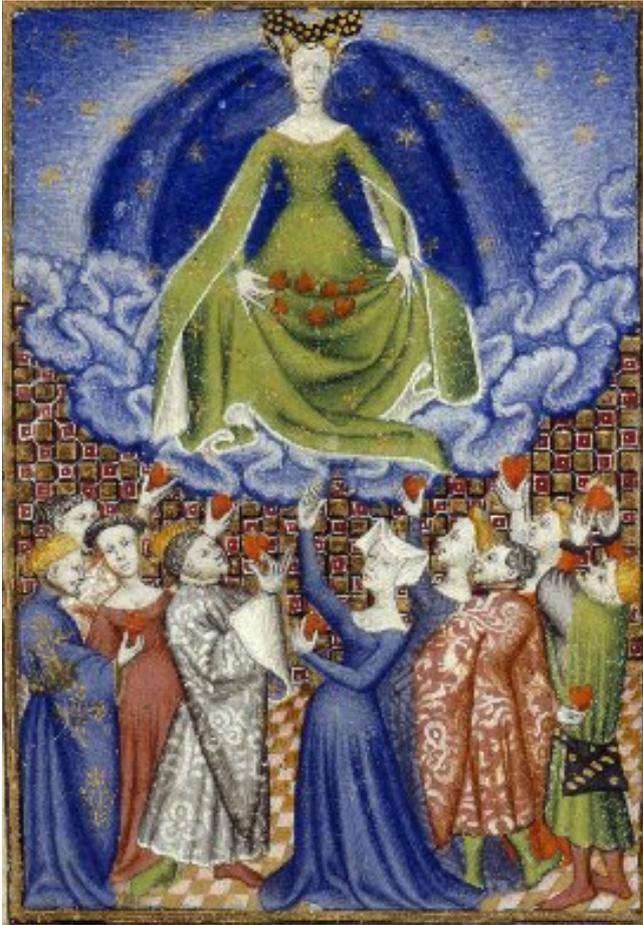


Plate 3: London, BL, Harley 4431, f. 100r (c. 1410-1414) – Christine de Pizan, *Epistre Othea*, Venus



Plate 4: Oxford, Bodleian Library, Bodley 421, f. 10r (c. 1475) – Christine de Pizan, *Epistre Othea*, Venus