New Directions in Scholarship

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The Story So Far…

The Creation of the Roman de la Rose Digital Library, and its development into the Digital Library of Medieval Manuscripts

Welcome to the *Roman de la Rose* Digital Library, a joint project of the Sheridan Libraries of Johns Hopkins University and the Bibliothèque nationale de France. The creation of this resource and the digitization of manuscripts from the BnF was made possible by generous support from the Andrew W. Mellon Foundation. The goal of the *Roman de la Rose* Digital Library is to create an online library of all manuscripts containing the 13th-century poem *Roman de la Rose*. We currently have digital surrogates of more than 130 *Roman de la Rose* manuscripts, and our collection continues to grow.

This Digital Library features new content and enhanced functionality, and builds upon the previously developed prototype *Roman de la Rose: Digital Surrogates of Medieval Manuscripts*. We are continuing our relationship with the founding partners of the Digital Surrogates project, including the Walters Art Museum, the Bodleian Library, the Morgan Library & Museum, and the J. Paul Getty Museum, while working with an ever-broadening group of new institutions and private collectors who have contributed digital images of their manuscripts. Through the efforts of our project team and advisory committee, the Digital Library has been developed as a resource for scholars in a variety of disciplines, as well as for a wider public. All users must review and accept our terms and conditions.

The collections, services, and infrastructure of the *Roman de la Rose* Digital Library are intended to be dynamic. We look forward to engaging the community to help us consider new content and different features to be added over time, which will be discussed on the site's blog. In order to maintain and build the *Roman de la Rose* Digital Library, we will need support from this community. Please consider making a donation.
Christine de Pizan Digital Scriptorium

Welcome to the Christine de Pizan Digital Scriptorium, a joint project of the University of Waterloo’s MARGOT project, the Sheridan Libraries of Johns Hopkins University and the Bibliothèque nationale de France. The creation of this resource and the digitization of manuscripts from the BnF were made possible by generous support from the Ontario Ministry of Research and Innovation.

The goal of the Christine de Pizan Digital Scriptorium is to create an online library of all manuscripts containing the works by this author. We currently have digital surrogates of 56 of her works’ manuscripts, which represent the collection held at the BnF consortium, and our collection continues to grow.

In addition to the fully digitized surrogates, this Digital Scriptorium features basic and detailed codicological descriptions, a brief biography of Christine de Pizan and her contributions to the literary, socio-political and cultural climate of late medieval France and England, a list of the illustration titles of the miniatures contained in the manuscripts, and much more.

Through the efforts of our project team, the Digital Scriptorium has been developed as a resource for scholars and students in a variety of disciplines, as well as for a wider public. All users must review and accept our terms and conditions.
The Digital Library of Medieval Manuscripts (DLMM) currently encompasses the Roman de la Rose Digital Library and the Christine de Pizan Digital Scriptorium. It offers a research environment in which the 13th-century narrative of the Rose and the works of late 14th/early 15th-century author, Christine de Pizan, can be explored in their manuscript context.
Medieval churches...are visible as monumental reminders of the medieval past...they were vibrant creators of culture and politics in their own time, and the origin of a dynamic cultural meme in the modern world.

Renaissance writers coined the word “Gothic” as a pejorative descriptor for medieval architecture, a term that quickly came to designate medieval culture in general.

During the Bourbon Restoration (1814-1830) French thinkers sought to reconstruct a heroic past...the “Gothic” Middle Ages experience[d] revival and respect.

Historians [and] philosophers conceived new ways looking at French history...called “medievalism.” Medievalism enabled the transformation of “Gothic” into the modern meme “Goth,” with its overtones of apocalypse and mysticism.

This medieval scenario will then serve as a backdrop against which to view the politics, history, and culture of the Bourbon Restoration.
Mout la resemboit bien l’image,
Qui fai fou a sa semblance;
Qu’il fu de simple vesture,
E si fu chaussée de vesture
Tot aus con fame rendue.
En sa main un sautier tenu;
Si sachiez que mout se penoit;
De faire a Deu prieres feintes,
E d’apeler e saluir e saintes.
El ne fu galie ne jolive,
Ainz fu par semblant ententive
Dou tot a bones ouvres faire;
E si avoit vestu la haire.
Si sachiez qu’il n’ere pas grasse,
Ainz semblait de joüner lasse,
S’avoit la color pale e morte.
A li e as siens iert la porte
Devée de parejis;
Car ieste gent font ier l’art
Amaigrir, ce dit l’Evangile,
Mout la resemboit bien l’image,
Qui fai fou a sa semblance;
Qu’il fu de simple vesture,
E si fu chaussée de vesture
Tot aus con fame rendue.
En sa main un sautier tenu;
Si sachiez que mout se penoit;
De faire a Deu prieres feintes,
E d’apeler e saluir e saintes.
El ne fu galie ne jolive,
Ainz fu par semblant ententive
Dou tot a bones ouvres faire;
E si avoit vestu la haire.
Si sachiez qu’il n’ere pas grasse,
Ainz semblait de joüner lasse,
S’avoit la color pale e morte.
A li e as siens iert la porte
Devée de parejis;
Car ieste gent font ier l’art
Amaigrir, ce dit l’Evangile,
Mout la resemboit bien l’image,
Qui fai fou a sa semblance;
Qu’il fu de simple vesture,
E si fu chaussée de vesture
Tot aus con fame rendue.
En sa main un sautier tenu;
Si sachiez que mout se penoit;
De faire a Deu prieres feintes,
E d’apeler e saluir e saintes.
El ne fu galie ne jolive,
Ainz fu par semblant ententive
Dou tot a bones ouvres faire;
E si avoit vestu la haire.
Si sachiez qu’il n’ere pas grasse,
Ainz semblait de joüner lasse,
S’avoit la color pale e morte.
A li e as siens iert la porte
Devée de parejis;
Car ieste gent font ier l’art
Amaigrir, ce dit l’Evangile,
LE ROMAN DE LA ROSE
Mont la ressemblance bien l'image,
Qui sire il a sa semence;
Qu'il fau de simple consumacion,
E de la chaleur il nature.
Tout moi con tenez rendre,
En sa maison voir rendre;
Si unchez que moit se pensoit;
Et faiez bien prendre bien,
D'enplis et interesse.
Et me fa fasse mon entende,
Alors en priez est entende.
Dans tous a heures aures faire,
E en avoiz rendre la viure.
Si unchez qu'il n'aime pas grene,
Alors sembliez de paire lain,
T'avoir a houser plus a moure.
A li a un temps et la porte
Denier de parer.
Car icelle est font lor via
Ambitieuse, ce sa l'Evangel.
1. What are Medieval Manuscripts?

Complex handwritten artifacts

Illumination/image: Poet/Christine de Pisan

rubric

decorated initial

Text in elegant scribal hand

Decorated initial

Marginal decoration: Vineleaf/fleur-de-lys

Text Column delineators

2 perhaps three artisans involved: scribe, illuminator, decorator
“I have used the DLMM this semester when teaching the Rose. It was amazingly successful in opening the eyes of the students to the complexity of the work. They first read the critical edition and could not understand how I could argue for the contingency of the text, and its multi-disciplinary nature. Once I began to show them different manuscripts using the DLMM, and especially showing MSS from different moments – early 14th c, late 14th c, 15th and early 16th c – as well as interpolations and omissions from one MS to another, the students were in shock at the difference between the “real thing” and the critical edition. They morphed from passively dutiful – we read it but it doesn’t do anything for us – to excited and wanting to do more. They loved the functionality that allowed them to drill down on details, etc. This experience gave me new ideas for pedagogical presentation of the material.”
Annotations and search more easily accessible

Scrolling through the manuscript is easier
Side-by-side comparison of manuscripts, transcriptions, and details.
Scholarly Use Case 2
Transcriptions In Context and Ease of Search
1) Ludwig XV7 : 70r
Illustration: False Seeming, Fraud, Faux Semblant, Faus Semblant, Faus Samblant, Faulex Semblant, Faussemblant, God
Transcription: Je ferai vostre volenté Car du faire grant talent é Faus Semblant qui plus m'attant
Transcription: Faus Semblant Amours parle Faus Semblant parle l'Amant parle
Char_name: False Seeming, Fraud, Faux Semblant, Faus Semblant, Faus Samblant, Faulex Semblant, Faussemblant, God
Char_name: False Seeming, Fraud, Faux Semblant, Faus Semblant, Faus Samblant, Faulex Semblant, Faussemblant, God
Char_name: False Seeming, Fraud, Faux Semblant, Faus Semblant, Faus Samblant, Faulex Semblant, Faussemblant, God

2) Walters 143 : 72v
Illustration: False Seeming, Fraud, Faux Semblant, Faus Semblant, Faus Samblant, Faulex Semblant, God
Transcription: Or commandez ce que voudrez Nous le ferons soit tort soit droiz Mes Faus
Transcription: Comment Amours reçoit Faus Semblant ette fait roy des ribaus de sa curt Faus Semblant
Char_name: False Seeming, Fraud, Faux Semblant, Faus Semblant, Faus Samblant, Faulex Semblant, Faussemblant, God
Char_name: False Seeming, Fraud, Faux Semblant, Faus Semblant, Faus Samblant, Faulex Semblant, Faussemblant, God
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Tamsyn Mahoney-Steel, *Nota Bene: Making Digital Marks on Medieval Manuscripts* (Peter Lang, Forthcoming 2018)

Bibliothèque nationale de France, fr. 1586 (aka Machaut MS C), ff. 219v-220r.
Motet 15, Amours qui a le pouoir / Faus Samblant m’déceu / Vidi Dominum, by Guillaume de Machaut.
Typical motet structure.
Triplum = top line (usually highest sounding, often secular)
Motetus = middle line (in the middle of the texture, often secular)
Tenor = bottom line (usually taken from sacred plainchant)
Bibliothèque nationale de France, fr. 1586 (aka Machaut MS C), ff. 219v-220r.
Motet 15, Amours qui a le pouoir / Faus Samblant m'deceu / Vidi Dominum, by Guillaume de Machaut.
“the French vernacular literary work...served as the point of departure for virtually all late medieval courtly poetry.”

his methodology is to view “the meaning of a particular lyric, or lyrico-musical, composition” as “in part determined, ‘conditioned’ by a variety of narrative contexts which constitute the tradition in which it is situated, against which it is meant to be read.”

“[l]ove has the power to reward his servant by moving the lady in his favour, but he has, so far, refrained from doing so.”

“repeated shifts in perspective...as Faux Semblant alternately praises and condemns the code of hypocrisy, adopting in turn the viewpoint of Antichrist and the viewpoint of God.”

“What is suggested by the motet and reinforced by the narrative context is that the language of Amours and the language of Faux Semblant, though superficially different, are part of the same system: the fallen linguistic world of appearances, of seeming, in which courtly discourse--the language of erotic love--is ‘ungrounded’, as it were, by definition. That is, its truth value remains elusive, and detached from its beauty or its rhetorical power.”

Bibliothèque nationale de France, fr. 380, f. 73r. This folio contains narrative section j5h in which the Barons request that Faux Semblant join their company, and j6a in which Amours begins his lengthy interchange with Faux Semblant.

Source: http://gallica.bnf.fr/ark:/12148/btv1b60003014/f153.image.r=roman%20de%20la%20rose%20380
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Visualization of the distribution of *Roman de la Rose* manuscripts by Kristen Mapes.

Thank You!

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