

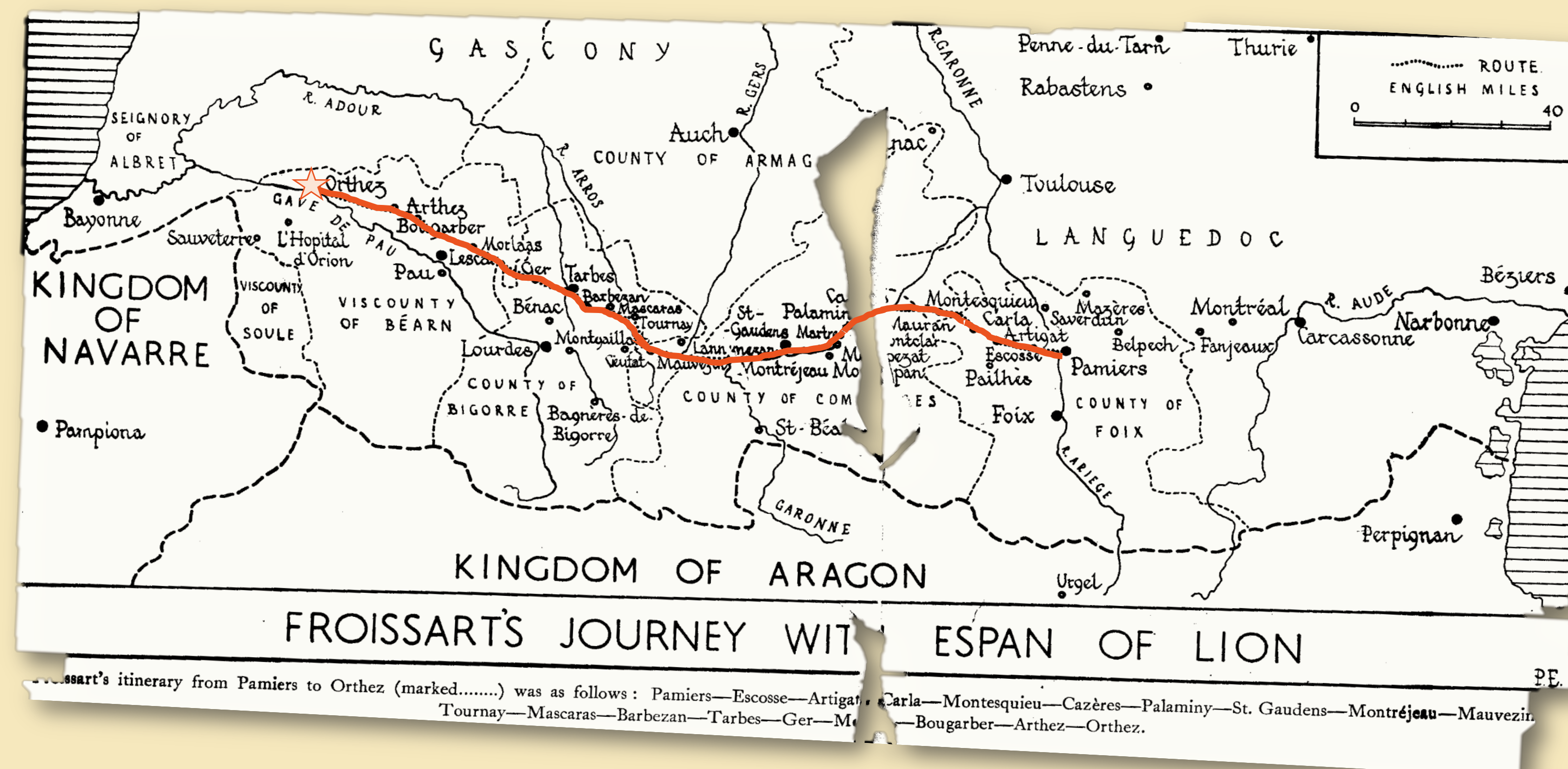
Fictionalizing the Past: Depictions of Iberia in the *Voyage en Béarn*

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- ❖ Early medieval authors of the romance tradition such as Chrétien de Troyes and Geoffrey of Monmouth are some of the first to depict Iberia as an exotic place.
- ❖ During the late Middle Ages, French chronicler Jean Froissart exoticizes Iberia as he travels to the court of Count Gaston Fébus III, where he records the Castilian Civil War.

This project identifies three literary exoticizations of Spain as an outlandish place. I argue that these exoticizations demonstrate that literature exposes the complexities of war and identity that historical accounts cannot.



Themes & Connections

Representations of Spain:
Literature & Art as a Tool for Prejudice

- Iago from Disney's *Aladdin*.
- Iago from Shakespeare's *Othello*.
- Esmeralda & Phoebus in the *Hunchback of Notre Dame*.
- Ibiza as a travel destination.
- Don Juan & Don Quixote.
- Propagandistic depictions of Spanish refugee children during the Spanish Civil War.
- The clash between Spain's past and present multireligious and multiethnic landscape.



Exoticization #1:

An Arthurian Quest is Born

- ❖ Froissart reports historical events and figures as the plot and characters of a medieval quest.
- ❖ Connections to a poetic genre about rape in pastoral settings.

Exoticization #2:

Uses of the Fantastical

- ❖ Strange midnight dinners.
- ❖ A poison plot involving a father killing his son.
- ❖ A murderous bear and a sleepwalking knight.

Exoticization #3:

An Ordinary Basque Mercenary of Extraordinary Significance

- ❖ The Bascot de Mauléon's ambiguous Iberian identity represents the ambiguity of warfare.

Most Overt

Less Overt



Jean Froissart kneeling before Gaston III Fébus, London, British Library, MS Royal 14 D.V, fol. 8r.



Young Gaston attempts to poison his father, Bruxelles, Bibliothèque Royale de Bruxelles, MS II 88, fol. 16v 1410.



"Final instructions before the hunt," New York, Morgan Library, MS M. 1044, fol. 4r (detail).



Bear capture, New York, Morgan Library, MS M. 1044, fol. 95v (detail).



The Battle of Najera: 15th century illustration from Jean Froissart's *Chroniques*, Paris, Bibliothèque Nationale de France, FR. 2643, fol. 312v (detail).

Header trees: *Livre de la Chasse*, New York, Morgan Library, MS M. 1044, fol. 54r (detail); Decorative gold stripes: *Livre de la Chasse*, New York, Morgan Library, MS M. 1044, fol. 43v (detail); Left and right marginalia: *Livre de la Chasse*, New York, Morgan Library, MS M. 1044, fol. 77v (detail); Decorative gold stripes: *Livre de la Chasse*, New York, Morgan Library, MS M. 1044, fol. 64v (detail); Top blue text box: Pécassou, "Château de Mauvezin (Hautes-Pyrénées, France)" Wikimedia Commons, 2012. (detail); Top blue text box decorative trees: *Livre de la Chasse*, New York, Morgan Library, MS M. 1044, fol. 57r (detail) and MS M. 1044, fol. 55v (detail); Green text box bears: *Livre de la Chasse*, New York, Morgan Library, MS M. 1044, fol. 18v (detail); Left map: Diverses, Armel High. *Le Voyage en Béarn*, Manchester University Press, 1953. Right map: Vernier, Richard, "Challenges and Designs" In *Land of the Pyrenees: Gaston Fébus, Count of Foix, 1331-1391*; Boydell & Brewer, 2008. Gaston Fébus III signature: Tuoso-Chali, Pierre. *Gaston Fébus: Grand Prince Méditerranéen*, Atlantica, 1996.