A late-medieval bookplate poem admonishes readers of the book in which it is inscribed to return it to its owner once they have “read and seen” it. To what activities does the author of this poem refer exactly? To seeing the book’s pictures and reading its texts? To reading (i.e. interpreting) its pictures and seeing its writing? To imagining the pictures a text describes? To some combination of all of the above? In this course, we will investigate a range of objects--from medieval manuscripts and cathedrals to renaissance emblems; from maps and almanacs to graphic novels and websites; and from string “writing” to ekphrastic poetry--that feature pictures and text and thus engage their reader-viewers in a complex play of reading and seeing activities. Facilitating our understanding of the hybrid works that will comprise the course’s primary object of study, secondary readings will include works on the history and ontology of writing by Denise Schmandt-Besserat, Susan Stewart, and Jacques Derrida; on the cognitive science and history of reading by Stanislaus Dehaene, Alberto Manguel, and Mary Carruthers; on picture theory by W. J. T. Mitchell and James Elkins; and, on ekphrastic poetry by Murray Krieger and James Heffernan. In addition to the usual seminar paper, students will be required to produce a picture-text object of their own and to collaborate in the production of an “exhibition catalogue” of the our collected works.