

The background of the cover is a medieval manuscript illustration. The top section features a large archway containing a zodiac scene with a sun, a chariot, and various animals. Below this, a courtly scene is depicted with several figures in elaborate 15th-century attire, including a man in a blue robe with a red hat and a woman in a blue and white dress. The setting includes a castle in the background and a stone wall on the right.

CMS PGR CONFERENCE

Memory and Legacy

BOOK OF ABSTRACTS

24th-25th April
University of Bristol

University of Birmingham

'For the authority of the roll is such that no man is allowed to dispute it or alter it': Trust, Accountability and Authority Between Memory and Written Record in The Dialogue of the Exchequer (Dialogus de Scaccario)

The Dialogue of the Exchequer (Dialogus de Scarracio), an 'insider's handbook' for the workings of the court of the exchequer produced in the 1170s, possesses its own immense legacy amongst historians of the twelfth and thirteenth centuries (Clanchy, 2013). Indeed, it has proved essential to administrative historians with an interest in royal bureaucracy but should also be indispensable to anyone curious in the changing place of memory in medieval society during the twelfth and thirteenth centuries. Unsurprisingly therefore, it features prominently throughout Michael Clanchy's *From Memory to Written Record: England, 1066-1307* (2013) and his argument that from the eleventh to fourteenth century England experienced a shift from a reliance on memory (based on orality) to written documentation (based on literacy). As part of his study, Clanchy innovatively paid some attention to the role of trust in this transformation in society, later prompting others to pursue the theme of 'trust in writing' (Schulte, 2008). However, the place of trust in *The Dialogue of the Exchequer* remains understudied, often only featuring cursorily in studies with a greater interest in accountability, the two frequently opposed to one another (e.g. Sabapathy, 2014). With the insights provided by recent studies of trust in the Middle Ages and growing body of theoretical literature on trust though, the place of trust in *The Dialogue of the Exchequer* is ready for a fresh appraisal, especially as it relates to the place of memory and writing in this exceptional text (Forrest, 2018). My paper therefore will examine the interrelationship between trust, accountability, and authority in the treatment of memory and the written record in *The Dialogue of the Exchequer*.

Alastair is a Part-Time PhD student at the University of Birmingham where he completed his MA Medieval Studies and BA History.

Inheritance Disputes and Social Memory in the Insular

Plantagenet World

How did local reputations and politics collide in inheritance disputes? This paper will examine the strategies which could be employed to navigate the complexities of legal jurisdiction and local custom in the Plantagenet World and we how might approach the place of family and memory in Plantagenet Politics.

Private petitioning provided a mechanism by which subjects of the Plantagenet kings could bring their complaints before parliament to be heard directly by the king, council, House of Lords or commons thereby bypassing local judicial systems which were often corrupt and under the control of powerful local magnates, their families and their retainers.

Through an examination of private petitioning as a weapon of political disputation the paper will bridge the gap between scholarship which has focused on the parliamentary frameworks of petitioning and scholarship which has considered the importance of social memory in legal and political disputation. In particular it will draw attention to a selection of thirteenth and fourteenth century petitions which demonstrate the various tropes of delegitimisation which could brought out in these cases, allegations of bastardy, alien origin and forgery.

Ultimately this paper will demonstrate that at the heart of all of these disputes was a battle of wills over the material political benefits as well as more widespread familial legacies and political legitimacy.

Josh Coulthard (he/him) is a doctoral candidate at Edge Hill University, his focus is on the importance of inheritance in the political culture of the insular Plantagenet World between 1200 and 1400. His interests include the textuality of law, cross border networks, and intersections of gender and ethnicity in political culture. Having completed his MA in Medieval Studies at the University of York, he is now based at Edge Hill University and is supervised by Lindy Brady and Emily Winkler (St Edmund's Hall Oxford) He is also the co-convenor of the North West Medieval Studies Postgrad Reading Group.

Independent Scholar**Between chronicle and florilegium: constructing a memorable classical past in Ralph de Diceto's *Abbreviationes chronicarum***

Ralph de Diceto (d. 1199), archdeacon and later dean of St Paul's Cathedral in London, was one of the most prominent English chroniclers of the early Angevin age. His work, divided into two parts (*Abbreviatio chronicarum* and *Ymagines historiarum*) presents one of the most ambitious attempts in medieval Europe to turn historical writing into a discipline with its own methods and goals. Ralph, who studied in Paris and was heavily influenced by Hugh of St Victor's ideas, presented himself as an heir to the long tradition of historiographers reaching back to various classical authors, from Pompeius Trogus to Cassiodorus.

However, until now, the issue of Ralph's utilization of classical authors and the image of ancient history presented in his work has not been specifically examined. A comparison of the three known versions of Ralph's opus (found in two London manuscripts Lambeth 8, Cotton Claudius E.iii, and a copy previously unnoticed by researchers and unused in all editions up to date—Leiden Voss. lat. F.50) demonstrates that most likely each of them is independently derived from a working autograph. This conclusion allows us to reconstruct Ralph's working methods. It appears that Ralph assembled a collection of excerpts from classical authors, which he combined in various ways in the surviving manuscripts, either by altering his ideas about the optimal structure of the composition or by adapting to the tastes of the intended recipients of these copies. Consequently, the final result in this part of Ralph's work represents something akin to a LEGO set, revealing similarities both with the traditional chronicle and with the genre of the florilegium.

Stanislav graduated in 2002 from Moscow State University (MA paper on Henry of Huntingdon, later published a full Russian translation of 'Historia Anglorum'). He submitted PhD at the same university in 2006 (subject 'Forging of the English historical tradition, c. 1066 - c. 1054', published in 2016 as monograph). He worked as a researcher at the Institute of World History, Russian Academy of Science (2010-2022) and associate professor at Russian Academy of National Economy and Public Administration in Moscow (2016-2022). Since 2022 he has been an independent scholar living in Tallinn (Estonia).

Olfactory Heritage: Remembering the Medieval in Museums

Modern-day museum interpretation increasingly utilises scent to aid visitor understanding, engagement, accessibility and memory. However, the meaningfulness and usefulness of such interventions are often scrutinised.

This in-person paper asks how smell can help us engage authentically with the medieval past and in turn produce new knowledge and understanding; examining two case studies that utilise smell to help visitors engage with medieval history: the Jorvik Viking Centre in York, and the British Library's Medieval Women exhibition.

First, medieval and modern understandings of smell are considered through the lenses of phenomenology and cultural anthropology, suggesting the changing significance of odour and olfaction through time. Within this frame, the smellscape and visitor experiences of Jorvik and Medieval Women are compared, evaluating methods of sensory engagement and identifying smell as a form of medievalism that helps us connect with our tangible and intangible heritage.

Clara is a CHASE-funded doctoral researcher at Birkbeck. Her PhD project, Reading Scent in Medieval England, examines cultural attitudes towards smell in Middle English texts and material culture. Through CHASE, she has recently completed a placement at the Natural History Museum, working with the Exhibitions and Galleries team on exhibition development and refining research practice.

The Myth of Greek Memory in Central Italy: A Fragment from a 14th century Student Grammar

This paper examines the 14th-century manuscript fragment B7 from the Biblioteca Comunale Leonj di Todi in central Italy as a case study for medieval Italian construction of classical Greek memory and authority in formal education.

B7 includes a unique selection of Greek paradigm charts and declension practice and was later reused as a book cover at an unknown date. It is likely a personalized copy of a university student's elementary Greek grammar utilized at one of the central Italian universities such as the nearby Universities of Perugia, Camerino, and Macerata that included ancient Greek language study in their classicizing curriculum since the 12th century. By the time of B7's composition, such study increased drastically in popularity as Byzantine envoys and refugees brought classical lexica to Italy. This fragment exemplifies the powerful impact of the classical past on medieval education with both mythological and linguistic authority. B7's later excision from its original manuscript and reuse as a cover for another, now lost, book, indicates a desire to display its contents. Perhaps the dismemberer understood no Greek at all thanks to his selection of a bifolium which contains only basic Greek vocabulary. However, he may have recognized the characters as Greek and hoped that its display would associate him with the learnedness and prestige of Greek language in Italy.

B7 thus exemplifies a fascinating adaptation of Greek cultural identity and memory in medieval Italy, first from the fragment's original composition by an Italian student wishing to master ancient Greek to a dismemberer's desire to present himself as a Greek speaker, regardless of his actual language comprehension. The paper engages with the textual transmission and adaptation of ancient Greek as well as the cultural legacy of classical Greece in medieval Italy.

Antiquity Revisited: A Study of (Re)interpreting Ancient Gems as Seals in Medieval Britain

Gemstones depicting mythical and everyday-life scenes or magical motifs played a significant role in ancient cultures from the Bronze Age onwards. In medieval Britain, particularly from the mid-12th to the 14th centuries, surviving gems were reset into engraved metal mounts (matrices) to serve as seals. This study explores the integration of ancient gems into Christian culture in Britain; it examines how the medieval elite, who had access to these antique precious stones, interpreted these objects.

Drawing upon an extensive corpus of two object types—122 medieval metal mounts set with gems and 210 wax seal impressions made using such matrices—the research employs two main methods. The matrices were often augmented with inscriptions referencing owners' names, mottoes, or religious ideas. First, we examine those items where a connection may exist between the legend and the image on the gem. Second, we explore lapidaries—texts that describe the magical properties of specific stones and images. Ancient gem-lore was transmitted to the Arabs and later to the Christian world, surviving in numerous transcripts. By analyzing lapidaries, we aim to understand how these texts influenced people's choices in selecting and reusing ancient gems.

Our findings reveal that interpretations varied between Christian and pagan perspectives, yet all these ancient gems shared a common purpose: reviving and highlighting antiquity's glory.

Adél Ternovác is a PhD candidate in the Department of Classics at the University of Reading, where her project is funded by the university's International PhD Studentship. Her research focuses on the re-use of ancient gems as seals in medieval Britain between the late 12th and 14th centuries. She earned her BA in History and MA in Classical Archaeology from Eötvös Loránd University, Budapest, and also holds a Master's degree in Museum Management from the Moholy-Nagy University of Art and Design, Budapest.

The Afterlife of Books: Remembering and Reinventing Medieval Manuscripts. A Roundtable.

Panel 2A

“Re-Mediating the Early Book: Pasts and Futures” (REBPAF) is an MSCA Doctoral Training Network that investigates different aspects of the history of the book, particularly focusing on historical contexts when the media of books is being renegotiated.

This roundtable seeks to explore the afterlife of medieval books, how they were perceived, remembered and misremembered by book artisans, owners and collectors in the centuries after the Middle Ages. Whether in the fifteenth century, when the legacy of the aesthetics of the medieval book can be seen in early printing (and the legacy of the printed book can be seen, sometimes, in manuscripts); or in the nineteenth century, when book collectors sought out pieces in the context of a medieval revival; and up to the present day, when medieval codices and fragments populate the catalogues of auction houses.

Speaker 1: Melania Marra (University of Alicante)

Melania's project focuses on the Occitan translation of the *Legenda Aurea*, with the aim of demonstrating its close relation with the Catalan translation. It also examines how this same Catalan text evolves in its transition from manuscript to print during the 15th and 16th centuries.

Speaker 2: Laurie Hoebe (University of Zurich)

Laurie's project focuses on the transition from manuscript to print in France. It aims to clarify what changes were made in this transition with special attention on modifications in layout, rubrication and titles. In particular, it is concerned with Arthurian novels published by the Parisian éditeur-libraire Antoine Vérard in the late 15th and early 16th century.

Speaker 3: Kaila Yankelevich (University of Bristol)

Kaila's project focuses on manuscripts produced in England, shortly after the introduction of print, which are copies of printed books or take inspiration from the printed aesthetic. It especially dwells on manuscripts that are copies of prints by William Caxton or his successor, Wynkyn de Worde.

Speaker 4: Sara D'Amico (University of Alicante)

Sara's project focuses on selling rare books in England between the 19th and 20th centuries, during the Golden Age of book collecting. The way manuscripts and early books were valued profoundly changed during this period and the new canons of value can be seen in the way books were described in catalogues, advertised in newspapers and sold at auction at sky-high prices, ultimately influencing the way we perceive and preserve those books today.

Speaker 5: Marika Fox (University of Antwerp)

Marika's project focuses on public perception of the value of manuscripts and early printed books, with auction prices serving as a proxy for perceived worth. The main goal of the project is to develop a computational model that can predict these prices, and uncover new information about the main factors that shape people's desire for these items.

Cruithnich cid dusforglaim: Remembering the Picts in late medieval Ireland

In this paper, I will explore the relationship between Pictish *origines gentium* and the survival of narrative culture in the Middle Ages. Previous approaches to Pictish *origines gentium* have sought to extract and classify sections of material and present them as critical editions. This approach, however, undermines the fluidity of medieval narrative culture and ignores the implications of survivorship bias. In order to mitigate these issues, this paper will propose a new framework for analysing *origines gentium* that understands the manuscripts as active, in that they are snapshots of a wide and ever-changing intellectual milieu that was intrinsically shaped by scribal activity. I argue that this can be done by first breaking up the extant material into *narremes* – units of narrative information – that can be inserted into a database. This database represents a more holistic insight into the concepts at the scribe's disposal. Therefore, allowing us to effectively see how *narremes* change and where scribal agency has been used to either reduce or expand narrative content which will in turn allow us to suggest what can be considered 'core' and 'marginal' *narremic* material. Moreover, using this data, I will show how network graphs can be used to highlight the interconnectivity of *narremes*. Thus, emphasising how the *narremes* formed part of an invisible network of narrative events that are only partially preserved in the manuscript record. This new approach to analysing Pictish *origines gentium* will present a more scribal-focused exploration of the legends that is essential due to the lack of surviving material.

Fergus Holmes-Stanley (he/him) is a SGSAH-funded PhD student working on medieval Pictish origin legends. His interests include medieval Insular historiography, digital methods, understanding manuscripts as artefacts, and scribe-focused approaches to historical research. Having completed his MPhil in Anglo-Saxon, Norse and Celtic at the University of Cambridge, Fergus is now based at the University of Glasgow and is supervised by Dr Jo Tucker and Prof. Dauvit Broun.

"It is better to die in one's native land than to achieve fame in a foreign one": khan Otrok's memory and the Polovtsian identity

This paper deals with the process of the Polovtsians' (the Cumans') memory loss and its recovery and restoring their identity. According to the Primary Chronicle kniaz' Sviatopolk II (d.1113) and his cousin kniaz' Volodymyr II Monomakh (d.1125) defeated the Polovtsians (the Cumans), led by khan Sharukan and his son khan Otrok in 1111. This battle appeared to be one of the most successful military expeditions for Rusian rulers against the nomads. Rusian leaders forced them to migrate to the East and South-East of Rusian principalities.

By the year 1201, the Halician-Volynian Chronicle praises kniaz' Roman (d.1205), ruler of Halych and Volynia, comparing him to his ancestor kniaz' Volodymyr II Monomakh, and focuses on his successful military campaigns against the Polovtsians hundred years earlier. The episode in the chronicle appears to be a part of the Polovtsian song, which was integrated into the Rusian medieval chronicle. The episode describes khan Otrok in exile in the Kingdom of Georgia after the battle of 1111. According to the episode, khan Otrok was unsuccessfully stimulated by bard Or to return to their native steppe after the death of their main enemy, Volodymyr II Monomakh, - in 1125. However, only after a specific ritual bard Or managed to remind khan Otrok who he was, recover khan's memory, and persuade him to return to his native land.

Firstly, the process of memory loss and its recovery will be analyzed according to the Memory Theory. Secondly, the Polovtsians' identity will be studied based on the Identity Theory. The focus will be on the role of emotions, which influenced the process of khan's self-verification. The analysis of khan's emotions based on the episode will be helpful to better understand 'the role expectations', commitment and collective bonds among the Polovtsians in the context of Rusian-Polovtsian contacts. Finally, the role of environment will be carried out according to the Situated Identity Theory as khan Otrok led his horde to the Kingdom of Georgia and back to their 'native land' later on, which shaped their collective identity.

Andrii is a PhD Candidate in the Institute of History from the University of Hradec Kralove, Czech Republic.

Public and Private Memory-Making in Late Medieval Italy: Challenging the Florentine-Venetian Divide

This paper investigates the interplay between public and private memory-making in late medieval Italy, emphasizing the fluid boundaries between textual genres in the construction of both collective and individual memories. Focusing on case studies from Venice and Florence, the research explores how societies with differing concentrations of ego-documents and public records approached the formation of memory. In Venice, where ego-documents are scarce, public records such as ambassadorial reports (the so-called *relazioni*) often served a dual purpose, functioning not only as instruments of statecraft, but also as vehicles for private memory construction. In contrast, Florence – a city renowned for its wealth of private memorial writings – produced familial records and personal memoirs that frequently transcended their immediate context to shape broader public narratives. By juxtaposing these two urban contexts, the paper reveals how genres traditionally associated with either public or private spheres could take on overlapping roles in the shaping of memory and legacy. This analysis engages with critical debates on cultural memory in medieval Italy, including James Grubb's observations on the relative absence of private memoirs in Venice and Judde de Larivière's identification of ego-documentary elements in Venetian ambassadorial reports. It further underscores the importance of textual hybridity in bridging individual and communal identities, offering a nuanced perspective on how memory practices were employed to influence both contemporary and future perceptions of the past.

*Jonathan Schiesaro is an Irish Research Council research fellow at Trinity College Dublin. He earned his PhD from the University of Zurich, where he worked on a project funded by the Swiss National Science Foundation, and conducted research at the Dutch Institute for Art History in Florence. His research interests primarily focus on Renaissance art treatises, private writings, and Florentine historiography. His main work is the book *Baccio Bandinelli e le anatomie degli scartafacci. Il libro del disegno, l'archivio di famiglia e la questione del "Memoriale"* (Berlin: De Gruyter, 2023).*

Women, memory, and the blissful hereafter: The salvational power of remembering the dead in the Middle Ages

If life, to medieval Christians, was a path to salvation, memory was the foundation upon which that path was built. Human memory, as understood in the Middle Ages, was an imperfect reflection of the all-knowing (and all-remembering) divine, binding the present to the past as well as offering glimpses into the eternal hereafter of spiritual salvation. It was through memory that the dead remained present among the living, invoking anxieties about the spiritual welfare of departed loved ones. In fact, souls in the afterlife depended on remembrances among the living to ease their journey to paradise, and women in particular tended to take up the responsibility of preserving family memoria. With a focus on thirteenth- and fourteenth-century Italy and drawing especially from medieval Italian literary works such as those penned by Dante Alighieri and Giovanni Boccaccio, this paper explores the salvific value of memory in the Middle Ages and specifically women's perceived role as 'memory specialists' and caretakers for departed souls. As medieval Christians became increasingly fearful of the purgatorial punishments awaiting most souls upon death, new imaginings of the afterlife promoted an emphasis on spousal intercession and a wife's duty to care for the departed souls of family members and especially of her husband as a form of 'spiritual housekeeping beyond the grave.'

Courtney A. Barter-Colcord is a Ph.D. Candidate in the Department of History from Princeton University.

The classical myth: to the allegory from philology: A comparison between Dante and Boccaccio'

Classical myth constitutes one of the most consistent and complex legacies from the classical and pagan literature, which the Middle Ages never abandoned. It was transformed and adapted to his culture and sensibilities, and made the subject of Christian allegorical interpretations, primarily through moralising works such as the Petrus Berchorius's Ovidius Moralizatus. This phenomenon is evident in Dante's Commedia, where the myth is frequently mentioned to allegorically convey Christian meanings, yet, as Robson argues, it never serves as a vehicle for attaining knowledge. This tendency underwent a complete renovation in Boccaccio's works. In his writings, myth assumes a central role to pursuit of knowledge. For instance, in Caccia di Diana, myth emerges as a protagonist on the path to understanding, while in Genealogia deorum gentilium the study of myth itself becomes a gateway to knowledge, as highlighted by Cerbo.

To better understand this restoration and its impact on the European culture, it is valuable to analyse how it occurred and how the relationship with myth evolved from Dante to Boccaccio, focusing on its direct application within literary text. In order to comprehend it, the present paper aims to explore the role of the myth and its interpretations in the Commedia and in the most relevant Boccaccio's works, while also examining the sources utilised by the two authors. This analysis will underscore the pivotal role of Boccaccio during this crucial moment for the literary history. Moreover, it will offer a better comprehension of the medieval connections with the past, as well as our contemporary relationship with antiquity and cultural heritage.

Berenice Daniele is a first year PhD candidate at Trinity College Dublin. Her research interest comprehend Giovanni Boccaccio, Humanism, classics' reception in Middle Ages and Humanism and Dantean Studies. Berenice's research objective is to examine the manner in which Ovid was used as source in Boccaccio's Genealogia and how it interacts with the Classical sources and Medieval sources. This type of research aims to identify evidence on the existing of a Boccaccio's Humanism, characterized by a comprehensive approach, that combines Latin literature with Greek and Medieval literatures. Her approach to literature is characterized by a more philological and technical approach, inherited from her his previous academic education.

Horace's Ars Poetica and Classical Memory in Dante's Commedia: A Metaliterary Perspective

Dante establishes a complex relationship of emulation with classical authors, which involves not only appropriation but also creative transformation of their legacy and doctrines from a Christian perspective. My paper will focus on the relationship between Dante and Horace and, specifically, on Dante's reworking of the precepts of the *Ars Poetica* in the *Commedia*. The *Ars Poetica*, which Dante refers to as *Poetria*, is the only Horatian text explicitly cited in at least three passages of his works (*Vita Nuova* XXV 9; *Convivio* II XIII 10 and *De vulgari eloquentia* II IV 30). Horace, as a theorist of poetics, enjoyed significant authority in the medieval world, where the *Ars* became an inspirational model for numerous treatises and medieval Latin *poetriae*.

Such a significant influence is evident in the *Commedia*, where Dante often draws on quotations from the *Ars* to legitimize his poetic and literary choices. The paper will examine four key passages of the *Commedia*: *Inferno* XXXII, 1-12; *Purgatorio* XXII, 94-99; *Paradiso* XXIII, 55-69 and *Paradiso* XXVI, 124-138. These passages, characterized by high metaliterary intensity include, respectively, an invocation to the Muses (the second in the *Commedia*), the completion of the «bella scola» in Limbo, the "leap of the poem" in the presence of Beatrice's smile, and Adam's reflection on the mutability of language. Through them, it becomes clear that Dante not only inherits Horace's authority but reinterprets his doctrines within the framework of his Christian poetics. In this sense, the *Commedia* does not simply preserve the memory of a classical text, but reshapes its legacy to forge a new poetic model, where cultural memory intertwines with eschatological vision.

Elisa Rosati is a PhD student in Italian Studies at University College Cork (UCC), under the supervision of Professor Daragh O'Connell and funded by the Eduardo Saccone PhD Scholarship in Italian Literature. She obtained both her BA in Humanities and her MA in Philology, Literature, and Classical Tradition from the University of Bologna. Her research interests focus on Dante's reworking of biblical models. At the same time, she is interested in the dialogue Dante establishes with Classical Latin authors, as well as in the study of metapoetic passages in the Commedia. Her PhD project at UCC, entitled "Vertical Dante: the Descensus Christi ad Inferos and the Ascent of the Ladder in the Commedia", aims to analyze the presence of two key themes in the Commedia; the Descent of Christ into Hell and the motif of the ladder, as microcosms of verticality in Dante's poem.

**The Disappearance and Resurgence of Redemptive Nature:
Neutral Angels in *Navigatio Sancti Brendani*, *Divine Comedy*,
and *The City of Life***

Neutral angels are divine creatures who neither sided with God nor the rebel angels during Lucifer's rebellion. They are first vividly depicted in *Navigatio Sancti Brendani*, possessing the ability to redeem others and the potential for self-redemption. This redemptive nature is denied in their brief yet academically renowned appearance in the *Divine Comedy*. In *The City of Life*, neutral angels assume a central role, exercising their redemptive qualities through free will. Spanning the medieval and Renaissance periods, the transmission, disappearance, and resurgence of neutral angels and their redemptive nature were largely overlooked in literary and theological studies due to their pagan connotations. Scholars have primarily focused on tracing the theological orthodoxy of Dante's neutral angels, while philological studies on the evolution of this figure began to emerge only in the 20th century. This study examines three works—the early medieval *Navigatio Sancti Brendani*, the 14th-century *Divine Comedy*, and the 15th-century *The City of Life*—to analyze the transmission and evolution of neutral angels' redemptive nature. Drawing on primary sources, it applies philological methods to analyze the divine essence and redemptive potential of neutral angels in *Navigatio Sancti Brendani*. The nature of neutral sins and the consequent removal of redemptive qualities in the *Divine Comedy* are further investigated through both poetic and theological lenses. A historical contextual analysis then explores the resurgence of redemptive nature and its theological orthodoxy in *The City of Life*. Finally, the study innovatively employs a comparative approach to trace the depiction and transformation of neutral angels across these works, highlighting the authors' strategies and struggles in preserving this legacy in Christian literary memory. Focusing specifically on the Italian context, the study aims to explore the continuity and development of religious and philosophical views in medieval and early Renaissance Europe and their enduring impact on literature and culture.

'Memorials of the Great Florentine': Female Dantism, Nationalism, and Cosmopolitanism in Margherita Albana Mignaty's *Life and Times of Dante Alighieri* (1865)

A few months before the celebrations of the Dante Centenary in May 1865, the Florentine publisher A. Bettini published *An historical sketch illustrative of the life and times of Dante Alighieri*, with an outline of the legendary history of Hell, Purgatory and Paradise previous to the *Divina Commedia*, written by Margherita Albana Mignaty (1821-1887). Despite the modest tone of the title and preface, the book is a 300-page study of XIII-XIV century Italy and Dante's own biography, followed by a brief account of the structure of Hell, Purgatory and Heaven. The book can be regarded as part of the extensive literary outputs published during the second half of the XIX century, both in Italy and abroad, to celebrate the memory of Dante and his legacy as a symbol of the Italian nation.

Despite her fame as a writer and intellectual, Mignaty's writings on Dante have received little critical attention, and my article will address this lacuna in three ways. First, building on Federica Coluzzi's recent work on the underplayed role of women in interpreting and popularizing Dante in the long nineteenth century, and on works on Dante's transnational reception (e.g. *Dante Beyond Borders: Contexts and Reception*, ed. by Havely, Katz and Cooper), my paper will evaluate the contribution of this work to nineteenth-century Dante studies and its reception among Mignaty's contemporaries. Second, it will consider its relationship to the 1865 Dante Centenary, with its connection to discourses of nationalism and to practices of commemoration in the newly unified Italy. Finally, it will consider the book's influences on subsequent works produced by Italian dantiste who contributed to the 'Esposizione Beatrice' of 1890. The paper will thus shed new light upon a substantial but largely forgotten work of Dante scholarship, its connection to nineteenth-century discourses of nationalism and cosmopolitanism, and its wider cultural afterlife.

Francesca Sartori is a PhD student in the Italian Department at the University of Bristol, looking at Dante's reception through the work of nineteenth century British women writers. She has presented her research at conferences such as the Congresso Dantesco Internazionale (Ravenna, 2023); Dante's Global Female Public (Warwick, 2024); the XXVI Congresso AIPI (Seville, 2024); and Dante Futures: New Voices in Ireland and the UK (Cambridge, 2024).

Selective Memory in the Arthurian Legends and the Arthurian Legacy

This study explores how the Arthurian legend has been selectively remembered and manipulated as a tool of political propaganda across different periods of history, showcasing how people look back to their received history to create and define their contemporary identity. By examining the processes of selective memory, this analysis, structured in two parts, highlights how the past has been reshaped to serve the political and ideological needs of different periods.

The first part of this study delves into how medieval and early modern portrayals of King Arthur in the British Isles were shaped by selective memory, showing how specific aspects of the Arthurian legend were emphasized or downplayed to align with the political needs of different English monarchs. Notable examples of this include the emphasis on Arthur's Welsh heritage to reinforce claims of legitimacy, and the revived belief in Arthur's messianic return carefully invoked by the Tudor dynasty, which promised to unify England during a period of political instability.

The second part broadens the geographical and temporal scope of the Arthurian legacy, examining how the myth has transcended British history and been repurposed to suit various political, cultural, and ideological purposes around the world. Examples of this include the vision of Camelot invoked by John F. Kennedy, which sought to evoke ideals of unity and moral leadership, as well as the appropriation of the Arthurian myth by far-right nationalist movements, which selectively invoked the legend to promote exclusionary ideologies of national identity.

Ultimately, this analysis underscores the notion that historical memory is not merely about preserving an objective truth, but about crafting narratives that serve contemporary needs. The manipulation of the Arthurian legacy – both in medieval times and in modern political discourse – demonstrates how societies have actively engaged with their past to define and shape their present identity.

Claudia Fernández-Estrada holds a BA in English Studies and an MA in Advanced English Studies from the University of Santiago de Compostela, where she is currently pursuing a PhD under the supervision of Professors Cristina Mourón Figueroa and Manuela Palacios González. Her primary research interests lie in Arthurian and Medieval Studies, with a growing focus on ecocriticism and ecofeminist literary criticism. Over the course of her academic career, she has received several scholarships, including the Fundación Amancio Ortega Scholarship for the 2017/18 academic year and, most recently, the Collaboration Scholarship for the 2023/24 academic term from the Spanish Ministry. This latest award enabled her to collaborate with the Department of English and German at the Faculty of Philology of the University of Santiago de Compostela.

'In my beginning is my end. In succession/Houses rise and fall':

Arthur, Mordred, and the Conception of a Strange Legacy

Arthur's death at the hands of his nephew/illegitimate son is one of the resounding tragedies of Arthurian literature; however, Arthur and Mordred are not just connected in the methods of their deaths (occurring almost simultaneously as they do) but also in the circumstances of their births. In both the Vulgate Merlin and the Prose Merlin, Mordred's birth is presented as a pale imitation of Arthur's own: where Arthur's birth is brought about by a forced manipulation of sight (Arthur's father is magically made to appear like Arthur's mother's husband), Mordred's happens as a result of Arthur simply pretending to be Mordred's mother's husband. Both the similarities and differences between the two carry significant potential for further investigation.

As I will explore in this paper, these two instances should not be analysed individually, but are instead intimately connected in the texts. In this paper, I will firstly argue that the strong similarities between the depictions of Arthur and Mordred's conceptions in the Vulgate Merlin and the Prose Merlin are used to solidify a narrative of disruption at the heart of Camelot's rulers; Mordred's conception, I will demonstrate, is part of the problematic legacy of Arthur's own. I will then argue that the critical differences between the two are influential in helping us to understand the relationship between the ultimate rivals -- a legacy of disruption begun by their problematic origins. To understand Arthur and Mordred's ends, I will argue, we must first understand their beginnings.

Sarah Collinson (she/her) is an AHRC-funded PhD student working on depictions of conception in medieval romance. Her interests include Arthurian literature, medieval vision, Older Scots texts, and depictions of otherworlds. Having completed her MLitt in Medieval English at the University of St Andrews, she is now based at the University of Bristol and is supervised by Professor Helen Fulton and Dr Aisling Byrne.

Merlin and Morgan ex memoria: Absence as a Way to Forget in Malory's Morte D'Arthur

When Elizabeth Edwards argues that 'much of the Morte Darthur is difficult to remember', she does so on account of a number of factors including (but not limited to): its magnitude and length; its generic elements (castles, knights, ladies, etc.); and its repetition of those elements across numerous episodes. Certainly, as Edwards continues, this is something even experienced by the text itself, forgetting on numerous occasions that one event has already occurred. For example, in 'Gareth of Orkeney', the Red Knight of the Red Lands turns himself in at Arthur's court twice without any comment from the court or the text.

To some, this matter of forgetting may hardly be the text's own fault, especially with regard to matters of length and genre. However, it is my contention that, elsewhere, the text-as-'auctor' wilfully engages with forgetting as a provocative and purposeful practice (Mary Carruthers, *The Book of Memory*, 2008, pp. 235-6). Considering the dominance of the visual and material sign in medieval memorial theory and practice, this paper examines one particular way in which the Morte Darthur makes us forget: through absence. This paper argues that, far from being merely silence, absence is a deliberate mechanism that allows the text to intentionally displace, obfuscate, and erase (thus forget) illicit subjects to give rise to linguistically, materially, and aesthetically visualised, dominant hierarchies.

This paper will briefly survey the roles of Merlin and Morgan le Fay in the early parts of the Morte Darthur, demonstrating how absence is used to alleviate anxieties about illicit performances of gender and power that are focalised through their interactions with 'lerved' (I, 6) 'crauftes' (I, 78). By marginalising these powerful magicians to the edges of the visible text, the Morte Darthur fundamentally decides what it wants us to remember about gender and power, and, more importantly, what it 'wants us to forget' (Edwards, 132).

Harry is a second-year PhD student in the Department of English at the University of Bristol, funded in-house by the Graduate Teaching Assistantship scheme. Their research interests are in representations of magic, gender and sexuality, subjectivity, agency, and the body in the Middle Ages. Supervised by Ad Putter and Cathy Hume, their thesis investigates the representation of magical objects in medieval romance and how they are profoundly queer. Their research aims to theorize how past associations between materiality and identity might inform and advocate for queer play in the present.

The Mythic Narrative of Memory in Kazuo Ishiguro's *The Buried Giant*

The Buried Giant is set in a mythological other place where people who inhabit the lands of post-Roman Britain become forgetful because of a she-dragon's memory-repressing breath. As the wounds and scars of war are deeply buried, Briton and Saxon, two antagonistic tribes, seem to have long been friends and kin. However, the uneasy peace between them is built upon a forced amnesia: the dragon's breath is enchanted under King Arthur's demand for a deliberate cover-up of violent war crimes. Everything seems in balance, until a Saxon warrior, Wistan, who comes from afar, wants to slay the dragon and advocate a war of revenge for the massive murder the Saxon people have suffered.

The story revolves around a fundamental dilemma of whether or not a society should forget its painful, murky and sinister moments to maintain its peace. The motif itself is universal and transhistorical. But it is worth noting that there is a temptation in Ishiguro's narrative to conceptualize the undecided and the unforeseeable by gesturing at some specific mythical creatures. For example, the she-dragon, the central mythical figure in the novel, just functions to mark an unfathomable social phenomenon—from temporary, grievance-repressing forgetting to belated, inflammatory remembering—through its recognisable living states of life (ageing) and death. In the talk, I want to discuss Ishiguro's fascination with the narrative function of mythical elements that were once taken as 'real' in accounting for serendipity or misfortune, but now are largely disenchanted by scientific knowledge.

Xiaoqiao Mu is currently a PhD student from the Department of English, University of Bristol. Her doctoral research focuses on Kazuo Ishiguro and the language of the unconscious. She is particularly interested in the relationship between psychoanalysis and the literary writing of memories, dreams, fantasies, jokes and senseless behaviours. Prior to her PhD study, she had read her master in English Literature at Swansea University.

**Memory and Reform in the Portuguese Dominican Nunneries:
Remembering Joana of Portugal**

From the mid-fifteenth to the early sixteenth centuries, several mendicant convents were founded and reformed in Portugal, thanks to the work of reform-minded nobles and their Observant confessors. These convents were often the result of the institutionalisation of lay women's religious communities, which were beginning to be frowned upon thanks to the growing popularity of the reformed religious orders (the Observants). Pressured by the loss of support, these communities were gradually absorbed into the Observant factions of the official religious orders. This entailed not only a change of obedience, but also a change in the religious identity of the communities, through the adoption of the customs and liturgy of the orders they had joined.

To facilitate these transitions, the reformers used several strategies, including the promotion of the cult of exemplary observant women who could inspire the new nuns to accept their new religious identity. This was the case of Princess Joana of Portugal (1452-1490), who joined the new Dominican observant convent of Jesus at Aveiro, in northern Portugal, in 1472 and soon became an inspiration to young women throughout the kingdom. Her early death in 1490, at the height of the expansion of the female Observant branch in Portugal, led to the rapid development of her cult, not only in Aveiro but also in other Dominican Observant convents. In this paper, I will explore the ways in which the memory and commemoration of Joana were used as tools to promote the Observance among religious women, through the analysis of several elements of material culture that testify to the development of her cult and to the formation of a "Dominican communal memory" centred on her.

Paula Cardoso is a Junior Researcher at the Institute for Medieval Studies at Nova University of Lisbon.

Textual Adaptation and Dynastic Legacy in the Vorau**Manuscript**

In the politically turbulent 12th century, the Vorau Monastery (Styria, Austria) was founded in 1163. To this day, the monastery houses one of the most important manuscripts for German medieval studies: the so-called Vorau Manuscript (Cod. 276), a large composite manuscript with spiritual (e.g. *Vorauer Bücher Mosis*, *Summa Theologiae*) and historiographical (e.g. *Kaiserchronik*, *Gesta Friderici*) texts.¹ Although the place of origin of the manuscript cannot be clearly proven, the way in which the manuscript was compiled and the text adaptations can be used to reflect on the intended area of influence of the codex, which oscillates between spiritual, pastoral, and secular interests. An impressive example of this can be found in the *Kaiserchronik*, which refers at one point to Styria long before its historical emergence, potentially reflecting a deliberate textual strategy to affirm genealogical claims and influence cultural memory regarding a succession crisis at the Traungau court (Georgenberger Handfeste, 1186). This mention occurs within the Dietrich von Bern episode through a subtle alteration of the antagonist's name. Additionally, Frederick Barbarossa's connection with the ruling Babenbergs reinforces the codex's possible role in political legitimisation, as evident in the *Gesta*.

This paper investigates the manuscript's composition, particularly the juxtaposition of spiritual and historiographical elements and the chronological or non-linear arrangement of its texts. The mention of Styria in the *Kaiserchronik* is analysed as a purposeful textual inscription, and its interrelation with the *Gesta* is explored. Finally, the intended and actual audiences of the codex, including the Traungauer and the canons/canonesses of Vorau, are considered, highlighting its multifaceted role in shaping collective memory, genealogy, and dynastic legacy in medieval Styria.

Promise and identity: gendered forgetfulness in 12th century

Old-French romance

Promises, oaths and pledges are a constitutive element of Medieval society and culture and, therefore, a key component of Old French narratives. Two romances composed in Champagne at the end of the twelfth century, Gautier d'Arras's *Ille et Galeron* and *Le Chevalier au Lion* by Chrétien de Troyes, put to the test the hero's memory and ability to keep a promise. More subtly, they also put in contrast the failure of male characters to keep their word, and the enduring memory of the heroines. However, although contemporary and working for the same patrons, Chrétien and Gautier emphasize these characterisations very differently.

Le Chevalier au Lion puts at the forefront Yvain's forgetfulness and failure to keep the promise made to his wife, leading to amnesia and the loss of identity. Showing understanding of the medical knowledge of his time, Chrétien highlights the physical and emotional impact of mental breakdown and oblivion.

In *Ille et Galeron*, Gautier also ties memory to feelings. Weaving two narratives, stemming from two similar promises made by Ille to two different women, Gautier d'Arras depicts the journey of a perfectible hero and his social ascent. However, rather than forgetfulness, Gautier appears to focus on the political and moral impact of remembering and keeping one's word. Through detailed textual analysis, this study aims to open new perspectives on the understanding of memory, gender and identity recounted in courtly romances composed in Champagne at the end of the twelfth century.

Sara is a third-year PhD candidate in Medieval Studies at the University of Bristol, working under the supervision of Professors Marianne Ailes and Ad Putter. Her comparative project focuses on Gautier d'Arras and Chrétien de Troyes, authors of romances in Old French at the end of the 12th century. In 2022 and 2023, she received the Arthurian Postgraduate Award from the British Branch of the International Arthurian Society. Prior to her PhD, she taught French and Latin from primary to tertiary education. Her research interests lie in medieval medical knowledge of mental health, literary representations of embodied emotions and patronage at the court of Champagne.

Icons, Feasts, Churches and Narratives: How did the medieval Novgorodians commemorate the siege of Novgorod in 1170?

In 1170, Novgorod the Great, under the leadership of the young prince Roman Mstislavich, triumphed against the siege of Suzdalian prince Andrey Bogolyubsky and "the whole land of Rus'." Vastly outnumbered, the City of Saint Sophia achieved this remarkable victory through the valour of its people and leader, as early chronicles attest.

However, beginning in the 14th century, chronicles began to emphasize a different narrative, introducing the divine intercession of the icon of Our Lady of the Sign (Znamensky icon of the Theotokos), which was credited with protecting the city and smiting its enemies. This narrative shift represents a fascinating ideological evolution in historical memory, transitioning from a focus on human agency to divine intervention.

Our paper aims to classify and analyse how the Znamensky narrative transformed from the 12th to the 16th century, as reflected in Novgorodian and non-Novgorodian chronicles. We explore how this shift from communal heroism to the veneration of the Mother of God mirrors broader cultural and theological developments. In addition to examining the textual tradition, we will discuss other forms of commemoration tied to the battle, such as the construction of churches and the establishment of religious feasts, which further solidified the icon's centrality in Novgorodian identity and its theological framing of the battle.

This paper highlights the role of narrative in shaping perceptions of power and divine authority in medieval Rus', exemplifying Novgorod's ideology as a "chosen city."

Dagmar Vysloužilová, PhD candidate in Medieval History, researcher and PhD student at the Masaryk University, (Brno, Czech Republic). Evgeny Podvalnov, PhD student in Medieval History in Yelets State University of Bunin (Yelets, Russia), researcher at the Krasnodar State Historic and Archaeological Museum-Reserve of E. D. Felitsyn (Krasnodar, Russia).

Independent Scholar**The Vinje Book: A Window into Medieval Norwegian Religious Practice & Belief**

The Black Books, or Cyprianus, are a collection of old Norwegian magical manuscripts containing spells and charms for a variety of purposes such as divination, healing, treasure hunting, and summoning supernatural beings. While most of these texts date from the 1600s to the 1800s, the Vinje Book (Vinjeboka), discovered under the floorboards of Vinje Church in 1796, has been dated to the late 1400s or early 1500s. Likely hidden away during the Norwegian Reformation (1536–1537), this manuscript serves as a time capsule, offering rare insights into the religious practices of late medieval pre-Reformation Norway. Within its pages, we find an eclectic mix of spells and incantations that illuminate both Catholic traditions and beliefs, alongside possible remnants of pre-Christian charms and folk medicinal recipes. The inclusion of a number of Marian hymns highlights the centrality of the Virgin Mary in devotional practice, while other spells reveal the Norwegian parish priest as a multifaceted figure: a spiritual leader, healer, Medicinal herbalist, thief-hunter, and even a practitioner of Solomonic magical rituals which were popular in late medieval Europe.

The Vinje Book offers an extraordinary opportunity to explore how medieval Norwegian society preserved and adapted religious and magical traditions during a period of cultural upheaval. This paper will analyse its contents to uncover the complex interplay of memory, legacy, and identity in late medieval Norway, demonstrating how this rare artifact contributes to our understanding of medieval religious life.

Nikolas C. Brusletto is an independent researcher and author based in Norway. His research interests encompass a wide range of topics, including ancient philosophy, ancient mystery religions, religious mysticism, and religious history, among others. As an undergraduate, he studied philosophy and classical studies at Oxford University and the Open University. As a postgraduate, he earned a master's degree in psychology from the University of Aberdeen, where he wrote a prize-winning thesis on the relationship between mystical experiences, existential anxiety, religiosity, and spirituality. Since completing his studies, he has published several books on religious history and ancient philosophy. He is currently working on the multi-volume Cyprianus series, which examines the Norwegian grimoire tradition and includes spells and recipes translated into English for the first time.

Administrative Memory: Visitations and Local Resistance as Depicted in the Registers of Bishop Thomas Bek (1342-1347)

In 1342, Thomas Bek returned from Avignon to the diocese of Lincoln, his appointment to the bishopric confirmed. Now, alongside his staff and clergymen, he had the momentous task of shepherding every soul in his diocese towards salvation. Visitation was one method employed by bishops, and their officials, to instigate pastoral reform and supervise the morals and behaviour of the laity, the religious, and the clergy. This paper examines the hitherto unexplored visitation records of Bishop Thomas Bek (1342-1347) and interrogates their contents to investigate what type of information that Bek and his chancery wanted to preserve for the future. It considers the loss of wider material and considers the broader purpose of these documents. Overall, whilst cross-examination of papal records reveals significant omissions, ultimately it was responsibility of the recipients of visitation to preserve visitation material.

Jessica Holt (she/her) is a Lincoln Record Society funded PhD student working on the episcopal registers of Bishop Thomas Bek of Lincoln (1342-1347). Her interests include bishops' registers, ecclesiastical politics, and diocesan management. She completed her MA in Medieval Studies at the University of Lincoln. She continues to be based there and is supervised by Professor Louise Wilkinson and Dr Michele Vescovi.

Dressing the Two Eyes of the Earth: Sasanian Legacies in Byzantine Court Dress

The Byzantine and Sasanian Persian empires were rivals across their shared lifetimes, a relationship that fostered embassies, correspondence, and eventually mutual influences on court culture and dress. Following the fall of Persia in the seventh century, Byzantium remembered their old rivals through these influences, retaining Persian costume and imagery at their court. Despite this, the origins of many items of Byzantine dress and its sartorial relationship with Persia remains understudied. This paper will consider the memory of Sasanian Persia in eleventh century Byzantium by looking at prominent items of dress at court and studying their Persian origins. This will uncover just how impactful the Sasanians remained on the Byzantine consciousness centuries after their collapse, and how the memory of an old rival remained crucial to Byzantine images of power, authority, and ceremony.

Tenth and eleventh century Byzantine manuals like the Book of Ceremonies or Philotheos' Kletorologion describe the nature of court dress in the contemporary court, and often re-record earlier texts involving interactions with the Sasanians. This baseline allows us to look at the origins of these garments and understand how Byzantine sartorial identity was constructed. Royal and imperial clothing items like crowns and footwear, various courtly items of jewellery, and even some garments with military connotations all developed from court embassies, diplomatic overtures, and cultural competition. For the three centuries that followed the Sasanian collapse, the Byzantine court consolidated its costume, balancing a sense of tradition that had developed with a new persona as the conquering power that had defeated their old foe. In the face of overwhelming odds and shifting balances of power, the eleventh century court used this new persona to present tradition and legacy as their most potent weapons.

Jamie Meade (he/him) is a recent graduate from an MA in Medieval Studies at the University of York. His dissertation, supervised by Dr Dilnoza Duturaeva, studied the influences of Sassanian Persian material culture on Byzantine ceremony and dress. He has previously done work on Byzantine interactions with the silk roads and the broadly developing costume of the Byzantine court. Beyond his research he is a warden at Windsor castle and a multi-period historical re-enactor.

Dressed by a King: the adornment of Cuthbert's shrine by Athelstan in 934

This paper deals with the textile donations made by Athelstan on his journey to Scotland. The primary donation under discussion will be the one made at Cuthbert's shrine in Chester-Le-Street. The textiles made up a significant proportion of the gifts, but they will be assessed in the context of the nature of those other objects. What can we learn about the appearance of a saint's shrine from the selection of gifts and to what extent was Athelstan demonstrating his piety as well as undertaking a diplomatic mission to assert his power. When we consider the way Athelstan's gifts were used in Cuthbert's shrine it is clear that it went beyond placing items in the coffin. Although they would have been recorded, they were not visible, implying that the additional items were chosen and curated by the monks to be indicative of the splendour of the interred objects. With all of this in mind, what role did elaborate textiles play in the display of power, especially in light of Athelstan's clothing in the frontispiece of MS 183. The description of the textiles make it possible to speculate on the items discovered in the 1104 translation of the body as well as those recovered by Raine in 1827; thus attempting to establish some kind of timeline of deposits and replacement of the elaborate textiles.

Tracey has a PhD in Medieval Studies from the CMS, (University of York) with a focus on early medieval textiles. Her thesis addresses the absence of a body of scholarship devoted to the use and perception of textiles and clothing in Anglo-Saxon England; examining the degree to which the art historical and archaeological evidence for early medieval textiles, clothing and adornment can be woven into and supported by the literature (vernacular and Latin, secular and ecclesiastical) produced and circulating in Anglo-Saxon England. I am also a member of the Early Textiles Study Group. Some of her upcoming publications are: The Entangled Making, Uses and Visualisations of Textiles in the Early Medieval Period, 450 – 1100 CE. Co-edited with Dr Alex Makin (Liverpool University Press); Monograph of PhD thesis (Liverpool University Press); and Texture in the Medieval World: Conference proceedings (Boydell and Brewer).

Religious “Thingness” and Food: How Culinary Objects Inspire Remembrance of Christ in Play of the Sacrament (ca.1491)

How is the mundane harnessed to remember? In this in-person paper, I will discuss how the religious “thingness” of culinary objects evoke remembrance of Christ in Play of the Sacrament (ca. 1491), with ovens and meat playing a significant role in the play’s conversion narrative.

From a 21st century perspective, the culinary fades into our periphery, rendered mundane by abundance. However, this wasn’t the case in the fifteenth century, with the culinary being an integral feature in medieval society, who adapted to periods of scarcity to use the culinary as a tool of power, and in this case, remembrance.

Play of the Sacrament utilises this attitude towards the culinary through its treatment of culinary objects. In this paper, I will argue that the portrayal of the oven and meat in this fifteenth century serve as remembrances of Christ, harnessing the remembrance via emulation to impose Christian power.

Alongside my understanding and knowledge of the stagecraft in Play of the Sacrament and the role of the host desecration accusation, Bill Brown’s “Thing Theory” will aid me in exposing how the Croxton playwright removes the culinary function of the oven and meat in Play of the Sacrament to present them as religious “things” that act as conduits of the transubstantiated Christ.

By portraying culinary objects in this way, the culinary is harnessed to communicate religious power but also a powerful tool of remembrance of Christ that plays a significant role in the conversion narrative in Play of the Sacrament.

Rebecca Fell (she/her) is a recent MA graduate working towards her PhD research proposal. Her interests include late medieval religious drama, object theory and food writing. Having completed both her BA(Hons) and MA at Lancaster University, she is now based in the Lake District.

**The Construction of Memory, Fame and Time in the Signatures
of Jan van Eyck**

Van Eyck's signature and dating practice is perhaps his most distinctive departure from contemporary procedures in painting. The surviving signatures are indicative of his exploitation of the medium's functions, properties and audiences, and of wider societal and cultural shifts that were taking place in the 14th and 15th centuries. They reveal Van Eyck's pursuit of memory and legacy, along with a fixation on time, in the areas of business, faith and ethics. As such, they further our understanding of Van Eyck's perception of painting as the exercise of skill and ingegno and as a transactional undertaking. Along with related inscriptional practices such as pseudo-script, code and transliteration, the signatures shed light on Van Eyck's understanding of language, reading and communication. A relationship to themes and ideas explored at the royal court of France in the 14th century suggests a convincing intellectual context in which to position Van Eyck's contribution to the transformation of painting.

Susan Jones (she/her) is a specialist in late medieval and early modern art and culture, with a particular focus on late medieval painting and its relationship to other media. Her research falls into the distinct areas of inscriptions and visual communication; intellectual and epistemological traditions; the commercial art market and materials, techniques and workshop practice. Susan is Assistant Professor in Art History at Northeastern University London. She completed the PhD in Art History at the Courtauld Institute of Art in London. She was Assistant Curator at the National Gallery in London and a Fellow at the Art Institute of Chicago, and she has taught at several institutions in the US and the UK. Sue was Project Manager and Art Historian on the VERONA project, which created high-resolution technical images of the oeuvre of Van Eyck and his circle, made available on the specially designed website [Closer to Van Eyck](#). She also worked in a small, interdisciplinary group to reconstruct the quatrain on the exterior frames of the Ghent Altarpiece by Hubert and Jan van Eyck.

'This Ornament of Knighthood' and the 'Base Knight': The Order of the Garter and the Invention of the Medieval in Henry VI Part 1

In the collaboratively written play Henry VI Part 1, the character of Talbot tears the garter, a symbol of a knight belonging to the Order of the Garter, from the leg of the 'base knight' Fastolfe. In the few analyses of this play which focus on this scene, it is often read as a demonstration of Talbot's superiority over Fastolfe and as a means of reinforcing Talbot's characterisation as a 'man-out-of-time', the last remnant of a noble medieval past which he praises in this same scene. These analyses therefore rely on a clear distinction between a 'modern present' and a 'medieval past'. However, the Order of the Garter as an institution works to undercut this distinction through its bridging of this temporal divide. Knighthood was not an anachronistic social structure in the early modern period, especially in the reign of Elizabeth I, and the Order of the Garter is a prime means of demonstrating the ways in which medieval ideas were re-interpreted after the Reformation, as is the play Henry VI Part 1 as a whole. By looking at the historiography surrounding the Order of the Garter's origin, specifically the versions of the tale which appear in Holinshed's Chronicles, a more complex picture begins to present itself, one which centres the necessity of 'base-ness' in the formation of nobility. This history is over-written by Talbot in Henry VI Part 1 in such a way that is likely to have been noticed by a contemporary audience. Therefore, Talbot's actions in this scene do not represent a clear distinction between a 'medieval past' and 'modern present', but the ways in which the past itself is formed through the projection of modern ideals into an imagined past to justify present actions.

Dominic Gilani (he/they) is a GTA-scholarship-funded PhD student working on the intersection between class, materiality and eco-criticism in the early history plays of the Lord Chamberlain's Men, specifically Henry VI Parts 1, 2, and 3 as well as Richard III. Having completed both Bachelors and Masters degrees in English Literature at Bristol University, Dominic has continued to work there under the supervision of Dr Tamsin Badcoe and Dr Laurence Publicover.

Remembering the Horsemen of Medieval Smithfield: The Legacy of Chivalric Nostalgia in John Stow's A Survey of London

John Stow's 1603 *A Survey of London* brings the history and culture of early modern London to life. However, according to Survey scholarship we cannot rely on the portrayal of the seventeenth-century City in the Survey because Stow felt nostalgia for the medieval past. In this paper, I challenge the modern-day dismissal of Stow's nostalgia as a limiting affliction and argue that medievalism in the Survey blends synchronic and diachronic historical awareness to create a chivalric memory culture and powerful civic mythology. Drawing on animal, literary and memory studies, I explore how what I describe as chivalric nostalgia in the Survey communicates unprecedented urban change in the City through the lens of horsemen and their equine customs in Smithfield. My new approach establishes chivalric nostalgia as a hitherto unrecognised purposeful memory strategy and historiographical phenomenon of broader significance. Both discoveries reveal the intertextual complexity of Stow's early modern nostalgia for the myths and traditions of medieval knighthood and the importance of Smithfield's horsemen in London's rich civic history. On the one hand, a widely cherished chivalric heritage enables the Survey to imbue the horsemen taking part in fourteenth- and fifteenth-century Smithfield tournaments and the weekly market with synchronic nostalgia. On the other hand, diachronic thinking in the Survey raises the alarm over urbanisation eroding equine topography in early modern Smithfield. The dynamics between the synchronic and diachronic historical consciousnesses achieves a timely and critical agenda which serves Stow's present. It is the legacy of chivalric nostalgia in the Survey that readers can reimagine a fully urbanised Smithfield as the once equine heart of the City.

Kerstin Grunwald-Hope (she/her) is an AHRC-funded PhD student at Bath Spa University and the University of Bristol, supervised by Professor Ian Gadd and Dr Tamsin Badcoe. She is working on portrayals of equine customs and nostalgia in early modern history writing. Her interests include sixteenth- and seventeenth-century chronicles and chorographies, city comedies, animal husbandry manuals and the revival of chivalric romance in the early modern period. She was joint-winner of the Curriers' London History Essay Prize in 2022 and published her article 'Remembering the Horsemen of Smithfield: Chivalric Nostalgia in John Stow's A Survey of London' in The London Journal in 2024.

Charlemagne's Path to Sanctity in Twelfth-Century Aachen

Few topics are as famous and as obscure as that of the memory of Charlemagne in Aachen. Countless works deal with it superficially, but few delve into the confusing array of sources surviving in Charlemagne's city and his mausoleum, the Marienkirche in Aachen. In this paper I will show how twelfth-century Aachen underwent a dramatic change in how Charlemagne was perceived and venerated. While he was canonised only around Christmas 1165, he had already come to dominate political thought in Aachen by the 1120s, when the foundation charter for Aachen (the so-called Karlsdekret) was forged in his name. This rooted the continued validity of Charlemagne's stipulations in the royal-imperial succession of the Holy Roman emperors, which was constitutively complete with the royal enthronement on the throne of Charlemagne in Aachen, after which the pope could no longer object to that king's rise to the imperial office through a coronation in Rome.

However, what mattered was how the canons of Aachen, who held some of the most important positions in the imperial court chapel and chancery, influenced both imperial policy and the intellectuals tied to the imperial court, such as Otto of Freising, who is the first non-Aquensian to explicitly insist on the legal validity of the enthronement in Aachen. As I will show, the forger of the Karlsdekret was none other than Albert of Sponheim, who served as the chief court chaplain to Conrad III on the Second Crusade (1147 – 1149), where he must have discussed intellectual questions, including those of historical and legal nature, with Otto of Freising, who even led his own contingent on that expedition. The same Albert would later write the fateful *sacrum imperium* mandate for Otto of Freising in March 1157 while imitating his style, which shows how the Aquensian and imperial spheres were intertwined.

Vedran Sulovsky obtained a BA in History and Art History in Rijeka in 2013, and then an MA in Interdisciplinary Medieval Studies at the CEU in Budapest (2015). He then spent a year at the Accademia Vivarium Novum in Rome. He completed his PhD in History at the University of Cambridge in 2019, after which held a postdoc in Carolingian art history at the Masaryk University in Brno. Sulovsky is currently the first Saunders Research Fellow at Gonville & Caius College, Cambridge, and his first book, Making the Holy Roman Empire Holy: Frederick Barbarossa, Saint Charlemagne and the sacrum imperium, was published in May 2024. He is currently preparing a book on the imperial court chapel from 1106 to 1215.

Glory days: Approaching the past with Icelandic revenants

This exploration of Old Norse legendary sagas analyses how revenants, primarily residing in burial mounds (haugbúi), function as embodiments of cultural memory. Unlike the better-known draugar from the *Íslendingasögur*, legendary saga revenants are actively sought out by heroes desiring treasures or knowledge from the past. These interactions represent a conscious engagement with cultural memory and the challenges of accessing it.

The hero's quest often involves negotiations and struggles with the haugbúi's possessive nature. This struggle can be interpreted, using Maurice Halbwachs's concept of "cultural milieu", as a metaphorical representation of the difficulties in navigating and interpreting the past. The hero's determination to overcome these obstacles highlights the perceived value of retrieving past knowledge, aligning with cultural memory studies' emphasis on the dynamic relationship between past and present. Additionally, the heroes legitimise their social status by confronting mound-dwellers usually framed as old kings at the crossroads of myth and history. The act of destroying the undead, particularly the meticulous rituals involved, can be interpreted as a form of symbolic forgetting. This act, while attempting to erase the memory of the creature and the anxieties it caused, paradoxically serves to solidify its place in cultural memory.

Sagas involving barrow-dwellers e.g. *Hrómundar saga Gripssonar* or *Harðar saga ok Hólmverja* underscore the importance of actively engaging with ancient history, thus by interpreting these narratives through the lens of cultural memory, we can better understand how they illuminate the significance of confronting and integrating the past into the present. The paper ultimately aims to contribute to the growing field of memory studies in Old Norse literature, enriching our understanding of how these narratives engage with the complex dynamics of remembering and forgetting.

Dr. Írina Manea (PhD Viking studies, Bucharest 2017). Is a preceptor at Signum University – classes on Old Norse magic and beliefs, the Viking age, pre-Christian religions, Germanic languages. Created a YouTube channel for historical education and research (Shield of Skuld).

Landscape, Loss, and Legacy: Pwyll, Prince of Dyfed and the Preservation of Cultural Identity

A study of the landscapes in *The Mabinogi* will reveal how medieval people both interacted with, influenced, and were influenced by, their landscapes. This paper will argue that in the case of Pwyll, Prince of Dyfed, Rhiannon's loss of Pryderi demonstrates how Welsh oral and literary tradition used the landscape to both highlight the attempted dismantling of, and desire to preserve Welsh culture, and how literary landscapes functioned as memory, loss, resistance, and, ultimately, a longing to return to origins.

To explore this, this paper will consider the symbiotic relationship between humans and the landscape, and the function memories play in their construction and deconstruction, as studied by Cornelius Holtorf; Anne Stoler's research on the capacity of landscapes to hold memories of violence and trauma, as well as Gaston Gordillo's study into the afterlife of landscape destruction, and Sergeui Oushakine's treatise on the micropolitics of loss. Finally, it will call upon Catherine M. Roach's insights into the mother/nature connection in popular culture, and consider the possibility of maternal loss as an allegory for the destruction of landscape.

Where landscapes can serve to invoke memory, they can also be used to make people forget. This is certainly true for medieval Wales; a country rich in culture, steeped in mythology and folklore and yet beleaguered over the centuries by political upheaval and military congress, we might read tales like Pwyll as an attempt to refuse the repeated attempts to forget – and thus erase – its customs, traditions, and ultimately, its people. This paper intends to demonstrate how, by imbuing Welsh culture into the very fabric of its landscapes, the act of telling stories became less about upholding a memory but ensuring something much more important – leaving a legacy.

The Politics of Memory: Narratives and Legacies of the Pammakaristos Monastery

The Ottoman conquest of the Byzantine capital Constantinople in 1453 not only reshaped the city but also created lasting debates about memory, legacy, and forgotten histories. After the conquest, Sultan Mehmed II reestablished the Greek Orthodox Patriarchate as a key institution for the Christian population, and granted it the monastery of Pammakaristos as the patriarchal seat, symbolizing his vision of a multi-ethnic and multi-religious capital. However, these policies eroded by the changing ideologies of late sixteenth century, and Pammakaristos, with several other churches were converted into mosques.

The legitimacy of the conversion of Pammakaristos was especially controversial because the original imperial grant (berat) was said to have been lost in a fire. Contemporary patriarchs helplessly found two elderly Janissaries to testify that Mehmed had granted the monastery to the Patriarchate, and that it could not be taken from them to be converted. However, without written proof, legal disputes dragged on for decades, and ultimately, Pammakaristos was converted into the Fethiye mosque in 1588.

Recently, a medieval copy of a berat confirming the Patriarchate's rights over Pammakaristos was discovered in the archives of the autonomous medieval monasteries in Mount Athos in Greece, raising intriguing questions: Why was this document inaccessible at a critical moment? Could it change the fate of Pammakaristos? Did the Patriarchate of Constantinople lack connections with Mount Athos, or was its significance overlooked?

This apparent "loss" of a medieval memory fueled Ottoman legal and political debates for over a century. This paper examines the cultural memory of the Pammakaristos monastery and how archival discoveries can reshape forgotten narratives. It highlights the role of memory and forgetting in preserving and erasing history, connecting Pammakaristos's story to broader church-to-mosque conversions in late medieval Constantinople, and discusses how the recent discovery might change modern day historiography.

Rahime Aksa Boyraz is a PhD candidate, Freie Universität Berlin. Her research focuses on the cross-cultural/cross- confessional encounters between the Byzantine Empire and its Islamic neighbors with a specific interest in the urban history and material culture of Cilicia.

The Re-use of Monuments and Memory in Medieval Irish Landscapes

Structures of the ancient past fascinate us today; it was no different in the middle ages. With this paper I wish to explore how historical landscapes and monuments were viewed and incorporated in medieval Ireland as part of legends and ceremony.

Within Irish archeology the concept of medieval royal landscapes and ceremonial inauguration sites are recognized to often build upon older monuments. Tara is among those sites with roots in the iron age and neolithic period. In fact, there is evidence at Tara for the incorporation of earlier monuments into newer ones. Certainly, we know that these monuments were incorporated into the legend of the period. Medieval Irish legend even has a theory as to which people belonged in these ancient burial mounds, the otherworldly Sidh. Some of these monuments, such as Newgrange, we know were already ceremonial sites dedicated to gods in the ancient past. It is therefore worth exploring whether the stories connected to the monuments in medieval literature are remembering older practices or are an imagined past fit for contemporary purposes.

At Tara we know there was continued activity where existing monuments were repurposed, but new monuments were scarcely added to the monumental landscape. The reverence for the past at Tara evolves into a wider narrative when we consider the cultural implications and legends that surround it. I would like to make a meaningful connection with how these monuments exist within a context of *Lieu de Mémoire*. These are literal sites of collective memory that appear as part of medieval legend and literature that reveal to us how medieval people interacted with a past culture that was not fully available to them anymore. This context, surrounding how medieval people incorporated ancient monuments in their view of and purpose for the past, is what I to explore.

Jackie Burema is a graduate of the University of Utrecht in history, literature and Celtic studies. Her research interests include heritage and the stories we tell about history. She has previously studied the Salmon of Knowledge in Medieval Irish literature and its interpretation by scholars, and has published an article on the sensory turn in museums. She is currently working as a public engagement officer for the Museum of Paleis het Loo in the Netherlands.

Making Everyman an Everywoman? Floris Prims' Rewriting of Morality Plays and the Issue of Gender

Floris Prims (1882–1954) was a Catholic priest from Antwerp, as well as a historian, archivist, and a widely read and well-established author of books and articles on local history. He published several dramas aimed at reviving the medieval genre of morality plays, including three texts related to the Middle Dutch play *Elckerlijc* (late 15th century, the source of the later *Everyman*), which comprise a linguistically modernised version of the medieval play and its feminised counterpart entitled *Femina*. In the performance instructions, Prims articulates his disapproval of the individualism and hedonism prevalent in contemporary theatre. The author seeks to restore the medieval 'synthesis and logical construction.' Surprisingly, Prims' works incorporate the individualisation and concretisation of the allegorical characters while shifting towards a more idiomatic and colloquial language, particularly in the case of *Femina*. This paper will address the question: why and how does a Catholic priest in the early twentieth century rewrite a medieval morality play in such a manner? Prims was undoubtedly motivated by the desire to popularise morality plays. His works were primarily intended for performance by non-professional theatre groups and aimed to be more accessible to broader audiences than their medieval originals. The plays are entwined with negotiating cultural heritage, grappling with a medievalistic vision of a 'synthetic' Middle Ages, and revealing the troubling issue of *Elckerlijc*'s (or *Everyman*'s) gender. After all, every gender-neutral theatrical representation of *Elckerlijc* is intertwined with the performer's gender. Nevertheless, one can strive to embody *Elckerlijc*'s universalism through diverse representations. To perform *Elckerlijc*'s various genders, social interactions are essential, complementing the allegorical tableaux; this is precisely what occurs in Prims' *Femina*.

Jan Załęcki is a PhD student in Literary Studies at the University of Wrocław, Poland, affiliated with the Erasmus Chair of Dutch Studies.

**Bibliophiles and Barbarians – medieval books' afterlives
between fragmentation and re-discovery**

In the late Middle Ages and the Early Modern period, the parchment of medieval books was often re-used to make covers of other volumes. From about the late 17th century onwards, antiquarian book collectors discovered these dismembered codices as a way to source books for their collections. They began to look for waste parchment in libraries, at bookfairs and in bookbinders' workshops. In some cases, they removed fragments from bindings or re-assembled scattered leaves into units again.

In this paper, I will examine the works of two antiquarians, the travelogue of Zacharias von Uffenbach (1683-1734)¹ and William Blades' (1824-1890) treatise *The Enemies of Books*, and investigate how each of them engaged with fragmented books. Both framed their own collecting of manuscripts and early prints as an act of preservation and rescue, often casting themselves as saviours of the literary legacy of the Middle Ages in contrast to the "ignorance and bigotry" (Blades, chapter V) of the previous unworthy owners. Collectors' treatment of the books that went through their possession represents an important stage in the post-medieval engagement with medieval book culture, often determining the state in which book objects exist today, and therefore an interesting object of study for fragmentologists. Only what they deemed interesting and worthy enough to become part of their libraries was rescued and reconstructed, influenced by their ideas of how the Middle Ages should be remembered. Comparing two distinct narratives from different locations and time periods will serve as a starting point to chart the antiquarian engagement with fragments, a step towards a broader understanding of how the emerging cultural heritage category 'fragment' fits into 18th and 19th century conceptions of medieval book culture.

Charlotte Epple is a PhD fellow working on medieval book fragments at the University of Southern Denmark. She is part of the Doctoral Network From antiquity to community. Re-thinking classical heritage through citizen humanities (AntCom), funded by the European Union.

Voorwaar! Exploring the Nineteenth-Century Dutch Translation of Beowulf

The nineteenth century saw the first publication of the early medieval English poem *Beowulf* and its subsequent study by philologists and historians. These academics, especially German ones, quickly saw its potential as a cornerstone on which to build a romantic image of the early medieval past (Shippey and Haarder 1998: 36). Translations of *Beowulf* mostly appeared in German and English, as these languages had the best claims on the poem and its legacy, albeit at different points in time (46-50). Translations into other languages were also produced during the nineteenth century, one of which was Dutch.

This translation by L. L. Simons (1896) has invited little scholarly attention. It was included in Chauncey Tinker's *Translations of Beowulf*, though Tinker states he "is unable to offer any literary criticism of the translation" (111), presumably because he did not speak Dutch. I aim to direct attention to this heretofore unexplored translation and its Dutch cultural context.

In his preface to *Beowulf*, Simons states: "Nothing special can be said about the translation. I adhere to my example as closely as possible" (1896: 5). He is posing as a neutral party, as much as that is possible; however, his belief that *Beowulf* is "the expression of the folk-ideal and thus a well-nigh reflection of the character, morals and habits of the old Germanic peoples" (20) may very well have influenced his translation choices. By analyzing Simons' paratext and translation choices through the lens of domestication and foreignization, I hope to reveal the cultural framing of his translation and answer the question: What changes to the original poem did Simons make in translation, and how can these changes be accounted for? More broadly, my paper addresses the question of the legacy of medieval English literary culture in a modern, non-anglophone context.

Suzanne Klare is a PhD student at Leiden University, working on Dr. Thijs Porck's EMERGENCE Project (Early Medieval English in Nineteenth-Century Europe (EMERGENCE - ERC project) - Thijs Porck).

The Genealogy of the Female Trickster

In the Middle Ages, recalling and preserving the past was important to shaping culture. But as history was not a separate field in and of itself, various individuals wrote about historical subjects, including troubadours, who depicted how their society was developed and governed through their compositions.

Authors tried to reflect on the past to mould their narratives and to create archetypes to make a better understanding of the world. These fabricated figures usually served to critique or analyse how were the times they lived in. One of them was the trickster, which could be traced back to the Bible's Old Testament. Eve committed the first sin by eating the fruit of knowledge, and afterwards "pursuing" Adam to follow, causing humanity's demise. Later on, people or characters that were seen as transgressors of societal norms, or often created chaos with the purpose that their actions may lead to growth, revelation, or justice, offered a lens through which to examine power dynamics, gender roles, and morals ambiguity, served to shape the characteristics of the trickster archetype.

The Church was highly influential in medieval culture, therefore, the claim that the First Woman was responsible for humanity's downfall had a significant impact on how society perceived women's roles. It created a vicious circle of mistrust that kept women from rising to positions of authority or taking on too much decision-making. People assumed that similar to Eve's sin that "ruined" Paradise, women would eventually lead to society's collapse.

Consequently, the female trickster is a repository of cultural memory and a lens for critiquing its contemporary values as well as deeply rooted in mythological traditions and literary narratives. Through tales of subversion, cunning, and resilience, it remind us of the complexity of medieval society and its ongoing influence on how we remember and reinterpret history.

Language and “Lykyng”: Latin Compilation in *A Talkyng of the Loue of God*

The fourteenth-century Middle English compilation *A Talkyng of the Loue of God* (*A Talkyng*) is experiencing a critical resurgence among medievalists, major priorities of which are the identification of *A Talkyng*'s compiled source texts, and the analysis of *A Talkyng*'s complex engagements with them. Central *A Talkyng* source texts are two Wooing Group works and various Anselmian writings, all of which are compiled by *A Talkyng* in Middle English. However, *A Talkyng* also contains multiple lines of Latin, material which has rarely received the same critical attention as *A Talkyng*'s Middle English-language compilatory practice. In my paper I will argue for *A Talkyng*'s lines of Latin as themselves compiled material, these lines not only inheritances from other interpolated works, but also purposive inclusions subject to the same practices and considerations as *A Talkyng*'s Middle English-language compilation. In arguing thus, my paper will first briefly propose new sources for several of *A Talkyng*'s Latin lines, broadening the textual lineage out of which the work arises before then contending the specific applicability of previous analyses of *A Talkyng*'s Middle English compilatory practices to its Latin compilation as well. The medieval compilation is a memorial genre, drawing forward and reconfiguring previous texts through a present literary and cultural moment. That *A Talkyng* performs this compilatory work in Latin as well as Middle English extends the text's memorial possibilities, evidencing the complex web of scriptural, patristic, and vernacular devotional inheritances foundational to this remarkable work.

Charlotte Atkins is an MPhil student in the Faculty of English at the University of Oxford.

'The time is come I will make end': Eschatological and Local Memory in the York Cycle Plays

A snake in the form of a ribbon. Eve, curious, and the vaulted ceilings inside St. Martin's Church. When I tuned my ears, I could hear the apocalyptic roar. Bus 2 growling into view. This paper will examine the interplay between eschatological deep time and spatial local time in the York Cycle Plays. A protean corpus valuable to the study of Medieval Narratology, the plays will be used to develop a cognitive performance framework informed by the conceptual blending of deictics, spatial referencing, and the dual purpose of the performances: 'prodesse qua delectare' (von Contzen, 2016), to inform and delight. Conversing between textual eschatology and performative local space and time, it will be argued that the York Cycle Plays construct a hybrid space for medieval and modern understandings of memory.

The paper will use a visual powerpoint to guide the audience through the following sections: cognitive and narratological framework, close analysis of selected passages, and the contemporary legacy of the York Cycle Plays. Particular emphasis will be drawn from the embodied and enactivist approach of Eva von Contzen (2020), Jill Stevenson's exploration of mirror neurons and conceptual blending (2010), and scrutinizing the 'Perspective Structure' of Manfred Pfister and Ansgar Nünning alongside the performances. Furthermore, this paper will approach the experiential dimensions of devotion, performance, and eschatology alongside the local space of York through Marco Caracciolo (2014, 2021) and Karin Kukkonen (2021).

Bus 2 growling into view. When watching the York Cycle Plays, the exterior soundscape cannot be ignored. This paper will not only feature Bus 2 and the use of churches in the 2024 performances as mimetic spaces, but also the question of legacy. What conceptual blending do we see today? Are we audiences, or participants? Memory is not secondary, but enactive - revised, performed, participated in.

Victoria Craggs is a DAAD Scholar at the University of Freiburg, studying a Masters in English Literature and Literary Theory.

The perseverance of singular identity between remembrance and present knowledge in God in the *Questiones disputatæ de veritate* of Thomas Aquinas

In *questio* 19 of his *Questiones Disputatæ de Veritate*, Thomas Aquinas engages with the complex issue of the knowledge of the human soul following corporal death. While this subject may not serve as a central tenet of Christian doctrine, it became an accepted topic in the *cultured debate* since the 12th century. Indeed, from the 12th to 13th centuries, the scholastic and abbey collegiate, alongside the newly established universities, began to start what would have become the characteristic methodology of medieval *Scholasticism*. The traditional *Lectio*—i.e. a lecture on Sacred Scripture and its Glosses—was progressively alongside *Disputatio*. This latter medieval academic form of teaching, while retaining the style of the *questio*, expanded the scope of inquiry to encompass broader theological and philosophical themes. Within the Christian Latin world and the broad religious European landscape, such *disputationes* are neither viewed as superfluous nor as straying from the core of the faith; rather, these are thought of as enriching and confirming the faith itself.

So, in the two articles within the 19th question of *De Veritate*, Aquinas shows a robust argument that confirms Christian doctrine and tradition while simultaneously deepening the exploration of Christian thought to levels attained by philosophical investigations during the Scholastic period. From the academic context of the late Middle Ages, the paper wants to illustrate how Thomas Aquinas cogently argues for the perseverance of *individual identity* beyond bodily death. Moreover, following Aquinas, it can affirm that God may be understood as the depository of the *syntax*—how himself is—adaptable to any actual reality, which concurrently sustains *personal* and *communal semantics* within the beatific life. Thus, the *personal memory* of any person persists in the singularity of one's existence in relation to the Being that God is.

Salvatore Diodato is a PhD student at the Pontificia Universitas Antonianum and assistant professor at the Università della Calabria, he is working on the reception of Thomas Aquinas's thought in contemporary times, particularly in J.M. Finnis's theory of action and P.T. Geach and his logical, ontological, and metaphysical system.

**Universidad Nacional de La Plata - Consejo Nacional de
Investigaciones Científicas y Técnicas (CONICET)**

**The shaping of memory in Saint Guthlac's death in *Guthlac B*,
*Exeter Book***

The late tenth-century Old English poems *Guthlac A* and *Guthlac B*, found in the *Exeter Book* (Cathedral Library, MS 3501, *Codex Exoniensis*), recount the life and death of the Anglo-Saxon saint Guthlac of Crowland. The saint's responsibilities evolve as he grows older and matures spiritually, with the poems reflecting on the virtues and vices associated with youth and old age. In *Guthlac A*, these are depicted through the saint's personal experiences of youth and adulthood, whereas in *Guthlac B*, they are illustrated through the relationship between the saint and his servant. As the saint approaches death, he assumes the social role of comforting those he will leave behind while preparing his posthumous legacy through prophetic speech.

In this presentation, we will argue that the portrayal of death and the dialogues that precede it in *Guthlac B* achieve two main purposes: to comfort the audience by addressing questions about death and presenting the saint's responses as guidance, and to provide details about the burial process and rituals surrounding the saint's body—an essential element in shaping both the memory of the saint and the history of Crowland. To that end, we will analyze the vocabulary in the text related to memory, and the act of *memor Christi* performed by the saint as he exemplarily imitates the life of Christ.

Sara Ennis is a PhD candidate at the Universidad Nacional de La Plata, specializing in medieval English literature. Her thesis, funded by CONICET (Consejo Nacional de Investigaciones Científicas y Técnicas), is titled "Picturing Death in Three Moments in Medieval English Hagiography: A Comparative Study of Ælfric of Eynsham's Prose (10th Century), Poems from the Exeter Book (11th Century), and Late Medieval Devotional Texts (13th–15th Centuries)". She participates in research projects at both the Universidad Nacional de La Plata and the Universidad de Buenos Aires, and has been involved in teaching courses on Spanish Medieval Literature and Introduction to Old English at her home university.

Circulation, Reception and Legacy of Arab Historiographical Memories during Periods of Crisis in Iberia (13th-16th centuries)

Medieval Christian society intellectually constructed a normative “ourselves” that was based on the construction of different “othernesses”, such as those of the Arab communities. Due to history writing, these representations circulated in form of “memories” through different geographies and intertextually connected numerous texts from subsequent centuries.

With this framework, our objective is to analyze how the texts of the 16th century Hispanic Monarchy receive and use the 13th century “memories” of the Arab communities to legitimize their current social structure. To do this, first we will analyze the Castilian representations of Arabs in the 13th century based on the *Historia Gothica* by Ximenes de Rada and the *Estoria de España* by Alphonse X. Then, we will study how these medieval representations circulate in form of “memories” and resignify in numerous texts from the 16th century based on a double reception process. First, it is transmitted in historiographical texts such as the *Coronica General de España* (1571-1574) by Ambrosio de Morales. Then, from these, it is received both in literary and eschatological texts such as the *Tratado de Tribulacion* (1589) by Pedro de Ribadeneyra.

This analysis will be done based on the concept of “memory” of Pierre Nora, the conceptual ideas of the reception theory of Hans-Robert Jauss and the new intellectual history of Dominick LaCapra. This theoretical apparatus will allow us to study the different contexts in which these “memories” emerged, the networks through which they traveled from the Middle Ages to the Modern Age, and how these “memories” were adjusted to the crisis reality of the 16th century. Their objective is to project a particular social order adapted to the positioning of the Hispanic Monarchy of Philip II in the so-called “wars of religion” of the time.

Iago Brais Ferrás García is a researcher at the University of Santiago de Compostela funded by the FPU program of the Ministry of Universities, Government of Spain. His research projects focus on the representation of the Middle Ages in sixteenth-century Iberian historiography, and the political uses of the medieval in contemporary cultural products.

Jamia Millia Islamia**The Legacy of Mughal Letter-Writing Tradition**

This paper emphasises that letters are vital for remembering and understanding history. By analysing Mughal documents, it seeks to answer how letters evolved as archives, agents of power, and long-standing histories that rendered the past. We have a rich stock of letter collections. However, historians only used it briefly. In this paper, we will explore the letters directly from the pen of emperors, their ministers, and princesses. We will also examine the letters of Sufi saints, royal ladies, poets, and others. Analysis of these letter collections reveals that their themes included personal communication between the sender and recipient and the era's political, economic, social, cultural, and administrative components.

Correspondence was fundamental in governance, diplomacy, and interpersonal relations during the Mughal era. Letters were the means of communication from the emperor to his officials, allies, and adversaries. They constituted information tools as well as instruments of politics for manoeuvring, bargaining, and the exercise of power. The rich content and form of Mughal letters served as both modes of communication and important historical documents. The records contain the nuances of daily life, governance, and imperial ideology, and in this way, a glimpse into the legacy of the Mughal socio-cultural fabric can be gained not through chronicles or histories but letters. In addition, the paper is focused on the strategic use of letters by the Mughal rulers to promote their authority and legitimacy. Emperors also used historical precedents and achievements for a continuous storyline of power as they used letters to advance their influence around the empire.

Nazreen is a PhD scholar in the Department of History and Culture of Jamia Millia Islamia, in Delhi, India.

**Testament ('izustnaja pamjat') as a tool of memory in the
Russian Middle Ages**

Izustnaja pamjat', or in the modern sense of the testament (the will), is a rather interesting and multifaceted source. It allows you to consider the issue of kabala (russian slavery) relationships, debt obligations, and make a brief excursion into the life of a man who stood on the threshold of two worlds. Thus, the Russian tradition of making wills made it possible to perpetuate the memory of people of the Middle Ages, even if they did not belong to the noble class. The purpose of the author's article is to study the issue of making a medieval will, its form, mandatory semantic parts and structure. It also presents an attempt to systematize information that can be obtained from wills drawn up in the period before the beginning of the 17th century. One of the documents that was studied by the author was published by him and introduced into scientific circulation for the first time.

Elizaveta Popova, PhD in Medieval History, researcher at the Yaroslav-the-Wise Novgorod State University, (Novgorod, Russian Federation),

Benoit de Sainte Maure' Briseis: a heroine between Ancient Greek Novel and Roman Love Elegy

Benoit's *Le Roman de Troie* (*The Romance of Troy*) is a novel of the Middle Ages. It was written in the 12th century as an adaptation of the Homeric epic, *Iliad*. The author varies the story, focusing our attention here on Briseis. The young lady is presented as the daughter of Calchas, who, although an ally of the Trojans, decides to side with the Greeks. Briseis is characterized by a number of adjectives, which describe both her external appearance and her mentality. She is deeply in love with Troilus, from whom she is forced to separate, something that remind us the Ancient Greek novel where the same separation happens. The two young people experience incredible disappointment and pain in their last meeting, which is a tender moment.

The continuation of the story shows Briseis finally transferred to the side of the Achaeans. There one of the Greeks, Diomedes immediately approaches her and expresses his feelings, swearing eternal loyalty and perpetual pleasure. But Briseis rejects Diomedes, recognizing him as a man of honour but they could not be together. This part of the text is reminiscent of the Roman Love Elegy. The *domina* Briseis with her beauty has dominated the mind of Diomedes, who willingly accepts to serve her, to become her *puer*, putting into practice the *servitium amoris*.

All the three protagonists of the passage are servants of Eros, serving him in the same way: they are deeply in love. They are possessed by sincere love feelings. No one can resist against Love! The novel is a characteristic example of how Homeric poetry has influenced the Literature of the West and how Classics are still alive!

Maria Sandali is a Ph.D student at the University of Athens. She has studied Classics and her master degree is in Ancient Greek History. Her research is focused on the reception of antiquity in Late Antiquity and Medieval Times.

'Copy/Pasting Memories'. The Construction of a Narrative of Royal Prestige for the Monastery of Sahagún

The *Chronicle of Abbot Alonso* (or Walabonso) is a recently rediscovered medieval text that narrates the foundation of the monastery of Sahagún, situating this event in the context of the Asturian Monarchy. However, it is not a text from the late 9th century by the monastery's first abbot (as the text itself claims), but a 12th-century forgery of a late copy of the *Chronica Albeldensia* (ca. 884).

However, the real author did not only incorporate references to Sahagún into the text. Furthermore, the author sought to compensate for the paucity of information in the original *Albeldensia* by incorporating a multitude of events fabricated after 884. These included the arrival of the Holy Ark in Asturias, the restoration of the Episcopal see of Oviedo, the arrival of the remains of Saint Eulalia in Asturias, the legend of the Cross of the Angels, and the discovery of the tomb of Saint James, among others. To achieve this, the 'neo-chronicler Walabonso' had access to other materials from which he could draw upon. He took the original text of the *Albeldensia*, incorporated historical news known from later chronicles, events from other nearby monasteries and created a new narrative about the origins of his monastery, thus establishing a new collective memory for the monastic community.

This is an illustrative example of the creation of an 'imaginative memory' (in the words of Amy G. Remensnyder) from historiography, with the objective of forging a prestigious identity for the monastery.

The objective of this paper is to present the chronicle and analyse its sources, the textual transmission and its adaptation, the materials that inspired it and the intertextuality of this chronicle. This process of rewriting memory allows us to analyse the relationships between present and past, as well as between fiction and historical truth.

Álvaro Solano Fernández-Sordo is a young lecturer in Medieval History at the University of Oviedo (in northern Spain), in the early stages of his teaching and research career. He is currently employed as a non-permanent lecturer in Medieval History, having completed his doctoral studies eight years ago.

The Behaviour of Truth-Telling and its Memory in Twelfth-Century Hagiographies: A Case Study of St. Gilbert and St. Dunsta

This study explores the roles of truth-telling and its memory in twelfth-century hagiography, focusing on the lives of Saint Gilbert and Saint Dunstan. The primary aim of this research is to analyze how these saints embody truth through their actions and words while considering how memory—both collective and individual—shapes the construction of the saints' authority in the texts. In these hagiographies, authors often quote or imitate descriptions of apostles or angels from biblical literature, attempting to align the image of the saint with the collective memory of the apostles in lay society. Through the miracles depicted in the saints' lives, lay viewers, believers, and transmitters of these stories each contribute to shaping personal memories of the saints' authority in truth-telling, then forming a social network of collective memory through oral tradition. Employing textual analysis, comparative methods, and a framework based on memory studies, this research investigates the various versions of their hagiographies and the contexts in which they were produced. Preliminary findings suggest that portraying these saints as truth-tellers not only serves to enhance their spiritual authority but also reflects how memory was manipulated to address and reinforce the social and political concerns of the twelfth-century church. This study highlights how memory, narrative, and truth-telling intersect in the construction of medieval saintly identities, shedding light on the dynamics of memory formation in religious and political discourse. Ultimately, it emphasizes the evolving role of saints in hagiographic texts in mediating truth and memory within the medieval ecclesiastical and political spheres.

Shunran Tu is a PhD student in Medieval History at the University of Exeter. His research explores truth-telling and authority in twelfth and thirteenth-century English hagiography. He is also interested in the palaeography and social theory of Michel Foucault.