

Conference Abstracts

NB Abstracts are listed alphabetically by presenter's surname. Where only panel abstracts are available, all presenters are named, and the first presenter's name is used to alphabetize.

Aitcheson, James

Representing the Middle Ages in fiction

One of the principal modes by which our medieval past is communicated to the twenty-first century public is historical fiction, a literary genre that is currently enjoying a significant resurgence. Novelists as well as academics therefore shoulder a tremendous responsibility to 'get it right', in order not to misinform their readers by misrepresenting the history that underpins their narratives. Nevertheless, it's inevitable that on occasion the demands of plot, character and narrative structure will mean the novelist is forced to compromise to a greater or lesser extent when it comes to fidelity towards the known 'facts'. With that in mind, how can the novelist of the Middle Ages go about representing his subject responsibly, i.e. in a way that engages, entertains, is accessible to and appeals to a modern audience, but which at the same time captures a true sense of medieval life and remains sensitive to the attitudes and beliefs of the period? Historical novels offer a way to explore the past in ways that non-fiction histories might otherwise struggle to do. Whereas the latter generally have the advantage of taking the long view of events, examining themes and processes with the benefit of hindsight, historical fiction is more akin to virtual reality: an immersion into the past that enables the reader to experience history directly, as if it were happening now. Thus historical fiction should not necessarily be seen as being in conflict with academic history. Instead, the two complement each other to an extent that is often underappreciated.

Arias Guillén, Fernando

Uses and Abuses of the Word 'Spain' Relating to the Middle Ages

The concept of 'Spain' in the Middle Ages is a very contentious one. The traditional view saw the political unity of the Iberian Peninsula as inevitability, despite the sharp political division that existed for almost seven centuries. However, this interpretation has been challenged in the last three decades by peripheral nationalisms. The rhetoric of Spanish nationalism, which emphasizes the unity of the peninsular kingdoms through the Reconquista, has been now confronted with other discourses that consider political unity as a Castilian imposition and the almost obliteration of different 'nations' which had their own culture and identity.

These essentialist and romantic depictions are fairly common in general works and in Primary and Secondary School history books, but Spanish scholars neither share nor support these unscientific and simplistic interpretations. However, the popular vision of the Middle Ages in Spain is shaped by the nationalists discourses due to the limited diffusion of academic works, which remain within their own circles. Thus, this paper analyses some of the modern misconceptions about the Middle Ages, the conflicting interpretations regarding the medieval past, the revival of the Spanish nationalism since the late 1990s and the survival –and predominance– of an essentialist and romantic vision of the Spanish Middle Ages.

Aronstein, Susan and Finke, Laurie

"Nasty, Brutish and Short: Politics, Sex and Myth-making in Starz' *Camelot*"

Created by Michael Hirst (*The Tudors*) and Chris Chibnall (*Torchwood* and *Law and Order: UK*), *Camelot* was positioned by Starz as the network's entry into the "sexy historical" popularized by HBO's *Rome*. As such, the series offers its viewers all of the hallmarks of that genre: elaborate sets, name actors, expensive production values, and plenty of nudity, sex and violence. On the surface, the series seems to forego the "the dirty middle ages" of muck and mud made famous by *Monty Python and the Holy Grail* and favored by series like *Game of Thrones*. Indeed, it is visually stunning: its landscapes lushly green, its skies blue, its actors beautiful, its fabrics and jewels rich and dazzling. The dirty middle ages in this series is not found in its physical setting so much as in the Hobbes eat Hobbes world it creates; it lies in *Camelot's* take on the Arthurian legend's founding myths. *Camelot* reduces the legend's benevolent magical memes – Merlin, the sword in the stone, the Lady in the Lake--to cynical political spin at the same time that it introduces a sexually threatening magic located in the monstrous feminine. This *Camelot* for a new generation offers not the idealism of Arthurian mythmaking but a reflection of the nasty, brutish, and dirty politics with which we all are too familiar.

Baden-Daintree, Anne

Translating loss: Jane Draycott's *Pearl*

This paper considers the translation of medieval poetry as an essentially interpretive art, examining Draycott's *Pearl* (2011) in terms of its ability to present the ambiguities and layers of meaning of the original. How far can a translator replicate the complexities of wordplay, and the nuances of late-medieval allusion in modern English? Is the figurative vocabulary of the twenty-first century capable of representing medieval understandings of grief or spiritual experience? Draycott manages to stay closer to the spirit of the original text than earlier verse translations, but modern English provides a clarity that removes the layers of complexity generated by the *Pearl*-poet's wordplay. Instead, Draycott presents a very contemporary picture of grief, with a fluidity and suppleness of language that still mirrors something of the poetic structure of the original. Her rewriting of *Pearl* retains the intricacy of the linguistic framework, the poignancy of grief, the sense of baffling incomprehension, the dazzling vision of the heavenly city. Yet something is, nonetheless, lost in translation. While she creates a new jewel-like artefact infused with grief and regret, Draycott's erasure of the language of the courtly and of bridal mysticism undermines the complexity and ambiguity of the *Pearl*-poet's text. In Draycott's landscape the girl is always a girl, not a pearl; she is a lost child and not an idealised courtly mistress; and 'desire' loses any of its original, troubling, erotic charge. Is the medieval, then, untranslatable? Do we have such a sanitised version of Christianity that the medieval language of spirituality has no figurative discourse of equivalence today?

Barajas, Courtney

"Cripples, Bastards, and Other Broken Things": A *Song of Ice and Fire* and the "New" Neomedievalism

The wild popularity of HBO's adaptation of George R.R. Martin's medieval fantasy series *A Song of Ice and Fire* (presented by HBO as "A Game of Thrones") is most commonly attributed to the "sexiness" of the production; one reviewer, writing in *The New Yorker*, bemoaned the producers' use of "sex and violence (sometimes in the same scene)". But the serious emotional and intellectual response to the series pre-HBO suggests a certain appeal not related to visual stimulation; after all, the founding of *asoiaf.westeros.org* ("A Forum of Ice and Fire") in 1999

implies that someone, at least, was interested in a prolonged discussion of the series well before it received the infamous HBO “makeover.” This paper is an attempt to show that *A Song of Ice and Fire*, in its book and television forms, owes much more to the genre of medieval Romance than it does to the low-brow “guts- and-corsets melodramas” so despised by critics of modern culture. In its multiplicity of plotlines, obsession with incest and paternity, and non-linear narrative style, *A Song of Ice and Fire* is the direct modern descendent of the medieval epics and *chansons de geste* so beloved of medievalists worldwide. The presence of an online community willing not only to discuss the minutia of the series, but also to produce detailed analyses and fan-fiction recalls the serious academic and creative efforts which medieval Romances such as *Emaré* and the *Roman de Saladin* inspired. I will argue that the historical crises and cultural anxieties that inspired the most famous medieval Romances are also responsible for the current popularity of *A Song of Ice and Fire* and its ilk. By providing a safe outlet for nationalistic fears and forbidden erotics, Martin’s work allows for the sort of escapism modern critics can identify in Romantic and Victorian societies, but cannot – or refuse to – admit is necessary in our own time.

Benz, Judith

Arthur’s Appetite for Adventure

With her 2008 novel *Iwein Löwenritter*, acclaimed German author and 2012 *Georg Büchner Prize* winner Felicitas Hoppe brings to life Hartmann von Aue’s twelfth-century Arthurian romance *Iwein* as a fairy tale for a juvenile audience. Fifteen years earlier, Swiss writer and philologist Adolf Muschg had published his opus magnum, *Der Rote Ritter: Eine Geschichte von Parzival*, a creative retelling of Wolfram von Eschenbach’s *Parzival* (ca. 1210). Both of these works bear witness to the continued interest in the Arthurian subject matter within the German-speaking literary scene. Moreover, in both accounts the figure of King Arthur plays a small yet nevertheless significant role. Both Hoppe and Muschg have appropriated the Arthur figure as an instrument to comment, at times critically, on the state of the Arthurian society and its significance (or lack thereof) within their respective narratives. While the portrayal of Arthur in both texts is clearly informed by the medieval sources, Hoppe and Muschg have also taken considerable creative liberties to reshape the Arthur figure. One striking feature that is common to the Arthur of both Hoppe’s and Muschg’s provenance is the king’s heightened (especially when compared to the medieval sources) interest in adventure. In both narratives, however, rather than being an active participant in an adventure or quest, Arthur is conceived of as the passive consumer of stories about adventure. Whereas Hoppe presents Arthur as an indiscriminate and insatiable ‘devourer’ of stories, Muschg casts his Arthur in the role of an archivist who is tasked with the collection and preservation of important cultural memory for posterity. My paper discusses Arthur’s ‘appetite for adventure’ in Hoppe’s and Muschg’s texts and also looks to their medieval sources to determine what may have motivated this shift in Arthur’s function.

Bernau, Anke

The Craftsmen, the Jews and the Wardrobe: Living with the Prioress' Tale Cabinet

This paper will consider the wardrobe co-produced by Philip Webb, Edward Burne-Jones and William Morris in the early years of their collaboration, between 1858-59. Presented as wedding present to the Morrises, it is a domestic – intimate - item of furniture that has troubled numerous twentieth-century commentators because of its choice of narrative motif: a scene from Chaucer’s Prioress’s Tale. It is perhaps because of the tale’s valorisation of religious violence that there is little scholarship on this instantiation of nineteenth-century medievalism. This paper will consider

the wardrobe in relation to the symbolic meanings and affective associations surrounding domestic furniture, as well as to its production context.

Betancourt, Roland

The Medium is the Byzantine: A Byzantine Methodology for Pop-Culture

The Byzantine in its formal and conceptual parallels to modernity has served as a dialectic for articulating new media and their technologies since the mid-twentieth century. This is perhaps most vividly demonstrated in two portraits by Marshall McLuhan both depicting him with a book open to the mosaic programs of Hagia Sophia. Carefully staged, these images draw attention to the Byzantine in McLuhan's conception of new media and the global image. While the artistic practices around the Byzantine in modernity have begun to be a thriving area of study, the legacy of the Byzantine in late modernity is still underdeveloped, particularly as it relates to popular culture and new media. This paper uses these sources [Billy Idol's Charmed Life album, Lady Gaga's Judas] to identify how the deployment of the Byzantine differs from uses of Western Medieval material in visual culture and how each has served distinct yet coexistent purposes. Nevertheless, I am not attempting to place the Byzantine or the wider Medieval in a privileged place in pop-culture or to claim any innovation or break in its deployment. Rather than focusing on citation and revivalism, this paper utilizes 'the Byzantine' as a methodology for accessing and articulating the ontological shifts in the image and its medium in contemporary pop-culture and art.

Bourdreau, Claire; Pass, Forrest; Labelle, Manon

PANEL ABSTRACT - Canadianizing a Medieval Tradition: The Canadian Heraldic Authority and Twenty-first Century Medievalism

Heraldry is a colourful, prevalent and immediately-recognizable inheritance from the Middle Ages. Yet the practices and meanings of heraldry have changed significantly over the past millennium and continue to evolve today. This paper will present some of the challenges faced and decisions made by the Canadian Heraldic Authority as it has adapted this medieval medium to contemporary circumstances. Established in 1988, the Authority operates within the Government of Canada; it is responsible for designing and granting coats of arms and other heraldic emblems for governmental and non-governmental institutions, the Canadian military and private individuals. In creating a distinctive and contemporary Canadian heraldic tradition, the Authority has retained, with adaptation, many mediaeval elements, such as the basic rules of design; the principles of heritability and cadency; technical terminology and the language of blazon; elaborate, hand-crafted granting documents; and the office of the herald, with some of its rituals and regalia. The Authority has abandoned medieval European heraldry's conceptions of rank and hierarchy; its marginalization of women; and inseparability of medieval coats of arms from surnames. The project of adapting heraldry faces the ongoing challenges of adapting its system of cadency to reflect the diversity of modern family structures, and of adapting the conventions and language of heraldry to incorporate features unknown to medieval heralds, such as indigenous Canadian flora and fauna, Aboriginal emblems, and the symbols of non-European immigrant groups. More generally, it faces the challenge of balancing its role as an agency of government, accountable to the Canadian people as a whole, and the interests of its clients and the heraldry community, which are shaped significantly by diverse conceptions of the Middle Ages. The presentation will conclude with some thoughts on future directions for Canadian heraldry, and on what interest in heraldry in Canada tells us about popular medievalism in the New World.

Bovey, Philip

Why photographic technique affects our perception of medieval architecture

The availability of photographic images, and more particularly photographic illustrations in books, changed the study of art history. But while it is possible to achieve a close approximation of a two-dimensional object, the representation of a three-dimensional object such as a building or sculpture, far from being a merely passive act, necessarily involves interpretation (whether or not conscious). Leaving aside obvious aspects such as “style” and viewpoint, photographic technique can have a profound effect on the representation. The paper will examine three aspects of particular relevance to the photography of medieval architecture and sculpture: first tonality, particularly with reference to printing techniques such as gravure and collotype,, secondly the use of movements in a large format camera to control perspective, and thirdly (more briefly) the impact of digital photography as it has become fully established (which is only very recently in photography of historic architecture). Based on historical examples, the paper will show that the optical principles used to control perspective in architectural photography apply generally, exemplified by the work of the seventeenth century Dutch church portraitist Saenraedam and also the nineteenth century engraver Charles Méryon. It will argue that, surprisingly, there are links with early Cubist analysis (despite the latter’s belief that it was breaking away from the laws by which a photographic likeness can be achieved). It will suggest that, in both cases, the break is with conventional single point perspective and that both are concerned with the almost abstract way in which forms interact. Building on that analysis, the paper will examine the specifically photographic control of tonality and its effect on the way the forms are portrayed.

Bowler, Tamara; Essenburg, Julia

Medievalism in the Propaganda of the Crimean and Balkan Wars

Our paper is titled, “Medievalism in the Propaganda of the Crimean and Balkan Wars.” It will compare the uses of medievalism in war propaganda between the Crimean war of 1853-56 and the Balkan wars of the 1990s and examine how manipulation of the medieval has evolved over time. Though these wars are separated by more than a hundred years and several hundred miles, they employ similar metaphors of the medieval. Both conflicts have a religious focus on the obtainment or defence of a holy city: Jerusalem for the Crimean War, Kosovo during the Balkan wars. That the medieval was employed similarly in both Eastern and Western European contexts suggest that there are similar ‘stereotypes’ at work and clearly demonstrates that certain visions of the medieval are not confined to western culture. The propaganda machines of the participants of these two wars manipulate the medieval for both negative and positive associations, in a sense developing two distinct visions of the same era in order to use it for disparate aims. Their use of these medieval myths furthers a nationalistic agenda and advances an idea of ‘righteousness’ in seeking national autonomy. Recently the medieval in war propaganda has been exploited in the War on Terror and has become synonymous with terms like barbarism, cruelty and evil in the popular press. While our paper will focus on the Crimean War and the Balkan conflicts, we will briefly discuss how the uses seen in these two wars continue to pervade contemporary conflict rhetoric. Finally, we hope to prompt discussion on what the use of the medieval in war propaganda does to our view of the historic Middle Ages. Is war propaganda powerful enough that it influences our views on the Middle Ages themselves even when we strive for objectivity?

Brljak, Vladimir

The Age of Allegory: A Medievalist Myth and Its Legacy

“The Middle Ages were essentially the ages of allegory.” This sentence from Jacob Burckhardt’s *Civilization of the Renaissance in Italy* is one of the most influential statements of an idea that has exerted a powerful and lasting effect on modern literary historiography: the idea that allegory is somehow an essentially medieval phenomenon, and that the Middle Ages – to jump from the mid-nineteenth century to a very recent publication – “might rightly be considered the Age of Allegory”. The notion seems untenable in the light of an ever-increasing body of scholarship demonstrating the continuity of the Western allegorical tradition from the ancient interpreters of the Homeric epic up to at least the eighteenth century, and, more recently, the widespread notion of a postmodern “return” or “rehabilitation” of allegory, heralded by the work of Walter Benjamin. However, this persistent medievalist myth, which basically projects the denunciation of allegory in Romantic aesthetics onto the premise of a teleologically laden historical break between the Middle Ages and the Renaissance/Early Modern period, retains considerable currency in contemporary literary scholarship and continues to underwrite some of its basic conceptual and periodisational frameworks. My paper seeks to explore the genesis, dissemination, and ramifications of this idea of the Middle Ages as the Age of Allegory, especially in the context of English literary history.

Brookman, Helen

Making a ‘very limited impression’? Gender, translation, and the ‘publication’ of Anna Gurney’s *Literal Translation of the Saxon Chronicle*

In 1819, two scholars were preparing to publish versions of the *Anglo-Saxon Chronicle*. One was James Ingram, the Rawlinsonian Professor of Anglo-Saxon at Oxford. The other was Anna Gurney, a Quaker-born, physically disabled, twenty-three-year-old woman who lived in rural Norfolk. When Gurney heard news that Ingram’s ‘much more complete’ edition was imminent, she restricted her publication ambitions to a small, local, private printing: a ‘very limited impression’. She titled it, with calculated modesty, *A Literal Translation of the Saxon Chronicle, By a Lady in the Country*. It was the first translation of the *Anglo-Saxon Chronicle* into modern English. This paper will explore Gurney’s text in the light of this scholarly clash. The physical form of the book and the literal nature of the translation were influenced by her gendered status as a ‘learned Lady’ and the modest stance she felt compelled to take, avoiding direct competition with the Oxford professor and limiting the impression she made. Yet, in time, Gurney’s plain style was praised over Ingram’s ‘grotesqueries’ by Anglo-Saxonists in several later generations. The paper will look at the act of impression in both senses: the printing of a medievalist translation and the forging of scholarly reputation. It will think through theoretical issues about the approach to historical medieval scholarship, considering the teleological nature of privileging scholarly ‘impact’ and the benefits of exploring ‘intellectual dead-ends’ that are not considered part of the critical heritage. Gurney’s ability to publish, her role as translator, and thus her version of the text itself were all influenced by her status as a ‘learned Lady’; she had to negotiate the gendered associations of barbarousness and incivility that clung to Anglo-Saxon history. The paper will uphold the hermeneutic role of the translator, engaging in close textual analysis of the blurring between poetry and prose in Gurney’s version of the *Chronicle* texts and linking it to her modest style. Building on new research into the critically neglected careers and publications of nineteenth-century women medievalists, it will open out from Gurney’s *Literal Translation* to examine the complex relationships between gender, scholarly authority, and the translation of medieval texts.

Burrows, Hannah

A Twist in the Tale: English Translations of ‘The Waking of Angantyr’

Following the 2011 release of the Hollywood blockbuster *Thor*, part of the hugely successful *Avengers* franchise, reactions from viewers and critics included discussion of its fidelity to its sources. Complaints came not from scholars of Norse mythology, who were (at least in my own anecdotal experience) content to take the film and its splendid silliness at face value, but from fans of the Marvel comic on which it was based. Interestingly, however, some used Old Norse texts to justify their own agenda, disparaging the casting of black actor Idris Elba as Heimdallr, on the grounds that the god is described in the thirteenth-century *Edda* of Snorri Sturluson as *hvítastr*, ‘whitest’. Old Norse literature has been particularly prone to adaptation into other cultural contexts, from within the medieval period, through the Gothic and Romantic revivals of the ‘Scandinavian Renaissance’ and the misappropriations of right-wing political groups, to the popular culture of today. The Old Norse *Hervarar saga* includes 22 stanzas of dialogue between a warrior-maiden, Hervör, and the ghost of her dead father, Angantyr. These stanzas gained acclaim as a separate poem, known in English as ‘The Waking of Angantyr’, which first appeared in English in 1705 and regularly during the eighteenth and early nineteenth centuries in incarnations with varying fidelity to the original, most extreme being M. G. Lewis’s melodramatic interpretation in rhyming quatrains in which Hervör is devoured by flames at the end (1801). At least some of these reworkings were claimed as ‘translations’, including the hugely influential version by George Hickes (1705), reprinted in the *Annual Register* of 1761 with the startlingly inaccurate description ‘Fragments of Celtic poetry ... literally translated’. I am one of the most recent translators of these stanzas, for the project *Skaldic Poetry of the Scandinavian Middle Ages*, which has an explicit aim of transparency and fidelity to the original, though English translations are into prose rather than verse. Old Norse itself did not have a unique word for the process of translation as we know it, using the verb *snara*, lit. ‘to turn, twist’, a word also used for the process of compiling new works from written sources. My paper will use the Hervör stanzas as a case study to probe what is involved in translating the medieval, how cultural translation interacts with literal translation, and why – and to what extent – authenticity matters.

Caiazza, Melanie

Proposed paper title: ‘Masculinity in Crisis: Finding redemption in the Middle Ages in David Fincher’s *Fight Club*

Fight Club is a 1990s film cult classic due to the controversial nature of its content. *Fight Club* uses a range of interesting religious medieval messages and values within its narrative whilst also incorporating an illuminating colour and stylistic palette to position the viewer head-on within this male fantasy world of redemption through destruction. This paper will explore and engage discussion into how the use of the medieval imaginary works narratively in postmodern films by using *Fight Club* as its primary case study. This paper will suggest that postmodern nihilism consciously returns to medieval thinking as an ideal social order in its attempt to destroy this imagined past whilst also using it as a platform for new cultural change. In order to validate the nihilism of brutality and terrorism a new, yet old, male brotherhood exists at the core of existence – involving loyalty to a cause and also to authority. In addition, the body becomes materiality also within a new and old order that liberates the white male from the social hierarchy. These European medieval Christian values represent a desire for transcendence. In *Fight Club* blood and bodies allude to medieval mysticism and miracles. The battered, resurrected and martyred male body becomes sacred and desired; wholeness becomes physical and spiritual as Jack

communicates his first-person hagiographical narrative of Tyler Durden. Although brutality finds liberation in *Fight Club*, ultimately Jack must destroy the medieval ideology, represented by Tyler, in order to have peace with his present and future. Overall, this paper will suggest the importance of understanding the nuances of medievalisms present within the postmodern narrative of masculine film genres, particularly action and gangster films. Fundamentally, this paper will explore the necessity of postmodernised medieval values as a spatial catalyst for the narrative and quest of characters and the overall messages and values of these films.

Caie, Graham

Beowulf in Denmark

This paper will deal with the reasons why 'Beowulf' was more popular in Denmark than the UK in the 18th and 19th centuries. It will trace the rediscovery of 'Beowulf' in Denmark at the time of Grimur Jonsson Thorkelin through to Bishop Grundtvig's translation and his writings on the poem which he saw as the missing link between past and present, between Denmark and England. Grundtvig intended to revive a national appreciation of the great myths and moral truths of the past by awakening "the heroic spirit of the north through the release of the power of the spoken word, hidden in ancient myths." The paper concludes with modern Danish translations of the poem and their authors' views on the relevance of the poem in Denmark today.

Carpegna Falconieri, Tommaso

Medievalism and Protest: the 1970s in Italy (Pier Paolo Pasolini, Dario Fo, Umberto Eco)

The 1970s in Italy were marked by a spirited political scene. The country was effectively split in two, between the Communists and Christian Democrats, but in reality the span of representation in Parliament was both broader and more segmented than in other countries, ranging from the neo-Fascist far right to groups well to the left of the Communist Party. The extreme right and left faced off in the streets, and the word "contestazione" was the order of the day. In a period marked by the definitive abandonment of the countryside and of traditional cultural references and by forceful demands in the social sector, in factories, through strikes and rallies, the lure of the medieval era and its evocation in political discourse, paradoxical as it may seem, was very visible on the Italian panorama. A significant number of writers, musicians, filmmakers, and politically engaged *maîtres à penser* adopted the Middle Ages as a preferred mode for narrating their complex contemporary realities. Among these figures three rose amply above the Italian dimension to become international celebrities. I am referring to: Pier Paolo Pasolini, a bard of longing for the past with a revolutionary perspective, author of three well-known films focusing on the Middle Ages, including one documentary (*Il Decameron, I racconti di Canterbury, I fiori delle Mille e una Notte, Le mura di Sana'a*); Dario Fo, author of many plays on medieval themes (including the superb *Mistero buffo*), an eminent protester who was awarded the Nobel Prize for having emulated «the jesters of the Middle Ages in scourging authority and upholding the dignity of the downtrodden»; Finally, Umberto Eco, one of the first authors to have identified the concept of the "neomedieval" in relation to the contemporary and who wrote the celebrated novel *The Name of the Rose*, whose Middle Ages presents strong parallels to the *anni di piombo* (the years of lead), the terrorism of the 1970s. Very different in their literary registers but comparable in the political bodies that their works symbolize and represent, Pasolini, Fo, and Eco are among the most significant authors of contemporary medievalism. In this paper I intend to delineate their respective literary-political profiles with particular attention to the images of the Middle Ages that each one created and disseminated.

Carruthers, Annette

Art, politics and chivalry on an Orkney shooting estate

When the Birmingham businessman Thomas Middlemore purchased the Orkney islands of Hoy and Walls in 1898 the local people must have expected him to use his new estate, as did most other landlords in the period, for holiday recreation and the shooting season. It soon became clear, however, that Middlemore had bigger plans and was aiming to regenerate his islands by building roads and piers, improving communications and providing attractions for visitors. As a wealthy industrialist with strong Liberal Unionist connections he could afford to undertake such work as a hobby or an investment, but his motivation is actually to be found in his long-held commitment to the ideals of medieval chivalry. ‘One might almost say of him that he was chivalry personified...’ wrote an obituarist in *The Times* when he died in 1923. After briefly outlining the story of the Melsetter estate from 1898 to the 1920s this paper will show how the new house, chapel, furniture and furnishings embodied a particular Victorian notion of the medieval social contract. The Middlemores’ employment of W. R. Lethaby, an architect closely associated with Morris & Company in London, led to the decoration of the house with carved and painted heraldic shields and tapestries from the Holy Grail series. The role of Malory’s *Morte D’Arthur* in Morris’s art and the significance of Arthurian legend in the creation of a Scottish identity within a sense of Britishness will be the main focus of the paper.

Carson Pastan, Elizabeth

Sacred or Secular? The Inventory of Bayeux Cathedral: its later medieval reception & implications for understanding the Bayeux Embroidery

A distinction between the sacred and secular realms is generally understood to be a modern one anachronistically imposed on the Middle Ages. Yet we have overlooked the implications of the fact that the Bayeux Embroidery was incorporated into the later medieval liturgy at Bayeux Cathedral because it doesn’t suit our understanding of this “secular” hanging. While not an argument for the eleventh-century hanging’s original provenance—which remains unknown—the examination of the inventory of Bayeux Cathedral compiled in 1476, the first indisputable reference to it in the first four centuries following its creation, suggests that an ecclesiastical setting for the Bayeux Embroidery cannot be ruled out. This study is part of a larger project that seeks to understand the Bayeux Embroidery as a monastic and commemorative monument of the monks of the monastery of St Augustine’s in Canterbury, who are almost universally credited with the work’s manufacture, yet unaccountably denied any agency in its design or conception in favor of the prevalent view that it is a Norman secular triumphal victor’s monument.

Churchill, Elizabeth

Adam and Eve (and Eve, and Eve...?): What Medieval Sacramental Theology Has to Say About Marriage Today

The conversation about marriage in the modern west has always contained a prominently mathematical bent. Failed Republican presidential nominee Rick Santorum, for example, declared a 2012 court ruling against California’s Proposition 8 an assault on “four thousand years of human history,” asserting that “marriage is defined and has always been defined as ‘one man and one woman.’” This “one man, one woman” formula is so prevalent as to defy further citation, having been invoked in every modern conjugal controversy from polygamy to no-fault divorce. Current emphasis on gender aside, this expression bespeaks a domestic ideal grounded in an indissoluble one-to-one ratio, legitimated by the “four thousand years of human history”

throughout which it has supposedly endured without change. It is a model that persists, moreover, in the face of starkly conflicting social realities, in which marriage is easily dissolved, easily repeated, and, by some standards, increasingly socially unnecessary. My paper addresses this modern discrepancy by undertaking some targeted discursive archeology, looking at the twelfth and thirteenth century sacramental discourse out of which this matrimonial ideal emerged. As sacramental theology developed as a discipline, pressure mounted to pin down the “sacrament” represented by matrimony, resulting in its designation as the union between Christ and his church. This formula, however, invited almost as many problems as it solved, not least of which was embodied in the continued specter of widowhood and remarriage. Simply put, if marriage is “sacramental” because it reflects the Christ-Church paradigm then it should ideally maintain this 1-1 ratio, rendering the sanctity of second marriages both untenable and dangerous.

Clements, Joanna

The Creation of Medieval Scottish Music History in the Eighteenth and Early-Nineteenth Centuries

The term “middle ages” is first used with regard to Scottish music history in William Dauney’s *Ancient Scottish Melodies* of 1838. Prior to *Ancient Scottish Melodies* the term had been used in publications which covered Scottish music history, but not specifically with regard to Scottish music history. Scottish music at dates covered by the “middle ages” label had been discussed in many publications but without the label being applied. “Ancient” was the label most frequently applied to this music. The term “middle ages” is used by Dauney to divide the history of Scottish “national melody” up into distinct time periods. He only does this, however, for the music history of the upper classes and the towns. When he discusses the music of the peasantry he perceives music as the same throughout history. Dauney’s writing was part of a tradition of writing about Scottish music history which began in the early eighteenth century. Elements of the idea that the history of the popular eighteenth-century “national melody” or “Scots song” was the history of medieval Scottish music can be seen in writings throughout this period. The idea that “national melody” and “Scots song” belonged to a largely undifferentiated “ancient” past can also be seen. Key writers of the Scottish Enlightenment and more broadly such as Allan Ramsay, Benjamin Franklin, Lord Kames and James Beattie all contributed to the early stages of the writing of Scottish music history of the Middle Ages.

Coatman, Graham

What is medieval music to the contemporary composer: Medieval models in the work of Judith Weir.

Many 20th-century British composers have turned to medieval models for inspiration. Is their use of medieval models a means to establish identity and authenticity, or simply a reaction against the overwhelming harmonic and formal legacy of the 19th century? What do contemporary composers, and indeed, what do we, understand by medievalism today? How important to us, as audience, is it to understand or know the medieval sources so used? How is the use of pre-existent material integrated into the contemporary creative process? Judith Weir, amongst many contemporary British composers, including composers as diverse as James Macmillan and Peter Maxwell Davies, has openly used medieval and other pre-existent models in her compositions. Her interests in narrative, folklore and theatre have found expression in a broad range of musical invention. She has derived inspiration from diverse sources, which include Icelandic sagas and Chinese Yuan Dynasty drama. Her work is lauded and slated in equal measure, often for her openness in acknowledging her sources. Examining the musical textures of Weir’s choral work All

the Ends of the Earth, which recreates Perotin's organum *Viderunt Omnes*, this paper seeks to put Weir's use of medieval sources into the wider context of medievalism in contemporary music.

Cohen, Nan; Jones, Chris; Polley, Jacob
Continuities and Departures: A Poetry Reading and Discussion

I se that makaris among the laif
Playis heir ther pageant, syne gois to graif;
Sparit is nocht ther faculté;
Timor mortis conturbat me.
(William Dunbar, "Lament for the Makers")

This is a poetry reading and discussion which seeks to identify and discuss the ways in which we meet—imaginatively, linguistically, geographically—the poets of the medieval world. How do poets and poems of the last few decades connect with, and depart from, poems from the Middle Ages? Topics include aspects of poetic form, translating poetry, imagining the past, and, of course, language itself. We will revisit some old favorites—Auden, Hill—as well as illuminate continuities between medieval poetry and some of the newest voices to join the pageant of the *makaris*, from the new versions of the Anglo-Saxon poetic corpus by contemporary poets in Greg Delanty's anthology *The Word Exchange* to Patience Agbabi's *Canterbury Copy* (2014) and Chris Jones and Jacob Polley's adaptations of the Exeter Book riddles for Twitter. All attendees are invited to participate by bringing favorite poems or translations to share.

Costain, Angelina
"wishing your...Churches perfect unity": Old English Studies and Religious Division in Seventeenth- Century England

On 16 December, 1697, Thomas Smith, Keeper of Cotton Library, wrote a letter to George Hickes, one-time dean of Worcester Cathedral and author of *Linguarum vet[erum] septentrionalium thesaurus*, in which he pondered whether he would live long enough "to see this horribly divided nation settled upon its true basis, the Church restored to its former splendour & unity, and a happy end put to all disunion, and schisme." A fugitive at the time, Hickes nevertheless led a collaborative effort of scholars and antiquarians from different political and religious leanings to produce the *Thesaurus*, a book on the ancient history of their country's language and culture. Hickes' initiative exemplifies the early development of Old English philology. While scholars such as Allen Frantzen and Kathleen Biddick have explored the construction of Old English philology in the nineteenth century, relatively little has been done on the construction of the field before that. Yet the first half of the seventeenth century saw a steady increase in the study of Anglo-Saxon. Seventeenth-century scholars were inspired by a growing sense of pride, as the discovery of a past heretofore generally unknown inspired feelings of solidarity in England. But, I will argue, an even more pressing motive was to heal the division and unite the country in religious belief. Midway through the seventeenth century, a series of religious and political crises inspired several decades of intense activity in this field. These crises were not the result of new problems, but the residual effects of an old one; one of the most persistent consequences of Henry VIII's break with Rome in the sixteenth century is an acute awareness of the religious division within the English nation, which continues throughout the seventeenth century. I propose to explore the relation between the development of Anglo-Saxon studies and contemporary religious trauma. In particular, I wish to focus upon the efforts of George Hickes in

order to test the idea that the driving force behind Anglo-Saxon studies during the Restoration was religious (re-)unity.

D’Arcens, Louise

“You Had to Be There”: When Comic Medievalism Doesn’t Make Us Laugh

Laughter, amusement, hilarity, cheer: the ‘mirthful affects’ constitute some of the most widespread but least examined forms of postmedieval response, elicited by the many comic medievalist texts that have proliferated for centuries in the afterlife of the Middle Ages. Many of these texts have been hailed for their apt combination of comic modality, modern (frequently satiric) sensibility, and historical vision, to draw out what postmedieval audiences have deemed most absurd, risible, or frankly hilarious not just about medieval society, but about modernity. But other instances of comic medievalism have not fared so well, soliciting but not eliciting laughter, and as such have been deemed failures — comedically, historically, or both. “You Had to Be There” is evoked here as the phrase that marks not only the failure of a comic attempt, but the relationship of that failure to the loss of immediacy, both comic and performative; and by extension, to the audience’s distance from the comic moment. In the case of unfunny comic medievalism this is further compounded by the complexities of historical mediation, the impossibility of either comic or audience having “been there” in the Middle Ages. This paper will examine a number of comic medievalist texts which have been deemed affective failures, such as *Blackadder* Season I, Frankie Howerd’s *Up the Chastity Belt*, some nineteenth-century medievalist burlesques, some aspects of the *Horrible Histories* franchise, and even Pier Paolo Pasolini’s *Canterbury Tales*, in order to explore a range of questions, including: is it possible to identify and limit-points to our postmedieval comic reception of the Middle Ages? Do the failures of comic medievalism inhere in the use of inappropriate comic modalities and genres, anachronistic ideological commitments, or in the inevitable distancing effect of history? Are there, more broadly put, intrinsically more (and less) successful ways to make the Middle Ages funny to postmedieval audiences?

Davis, Alex

Uninventing the Middle Ages: Beyond ‘The Self-awareness of the Renaissance as a Criterion of the Renaissance’

When did ‘the Middle Ages’ (as distinct from the medieval period) begin? An influential tradition of historiography considers the Renaissance to be more or less defined by its conscious differentiation from the past, and therefore also from the Middle Ages, viewed as such for the very first time. Hence the prominence in many accounts of the relation between the Middle Ages and the Renaissance (or the early modern) of formulae in which the former is said to have *invented* the latter period. We might think of Herbert Weisinger’s argument about ‘The Self-Awareness of the Renaissance as a Criterion of the Renaissance’; or of Brian Stock’s epigram about how ‘the Renaissance invented the Middle Ages to define itself’; or look at Curtis Perry and John Watkins’ recent investigation of ‘Shakespeare’s invention of the Middle Ages’.

These are influential formulations. However, this paper will argue for the importance of moving beyond a constructivist tradition of thinking about the relationship between the medieval and the modern. The *topos* of the Renaissance invention of the Middle Ages posits both medieval and modern as sites of imagined plenitude and self presence: the medieval, we are asked to believe, lacks true knowledge of the past, knowing only itself; and whilst the Renaissance may know that the past is lost forever, in knowing that, it knows itself in its own historical moment. The *topos* of

the Renaissance invention of the Middle Ages therefore underestimates, and blinds us to, the sheer variety of historical perspectives in both medieval and Renaissance thought.

Davies, Hilary

Translating the medieval erotic: Héloïse and Abelard in a Modern Bee Garden

I shall be reading two short sections from my poem 'In a Valley of This Restless Mind' from the collection of the same name (Enitharmon Press) and discussing their relationship to the 12th century sources which helped me write this sequence. The poem takes its inspiration from the famous love affair between the teacher, Pierre Abelard and his pupil, soulmate, and later wife, Héloïse. The narrative traces the story of their physical, emotional and intellectual love against the backdrop of the theological debates of the time. But a major concern while writing it was to uncover the way this story is also a story of modern life, to discover how poetry may make a bridge between an apparently lost 12th world and a modern one so apparently very different from it. 'In a Valley of this Restless Mind' explores questions of sexual love, gender and gender politics; the dualities of scholasticism and mysticism; the nature of art and the creative act; parental love; debates about the nature of essence and existence; women's education; church politics; the monastic life; sin and punishment; and the nature and efficacy of prayer and redemption. The sources I drew on were textual and contemporary: *Historia Calamitatum*, the *Letters*, *Scito te Ipsum*, *Dialogue of a Philosopher with a Jew and a Christian*, as well as the wider world of Occitan courtly love, Béroul's *Tristan*, and Cistercian monastic writing of the 12th century. But the poem owes its genesis just as much to non-textual sources: extensive travel in the landscapes of the Ile de France, Poitou, the Loire and Brittany; several years living in Paris; and a close study of French and British Romanesque art. More modern poetic and artistic influences were David Jones, artist and poet; Gerard Manley Hopkins; Charles Péguy, *La Tapisserie de Notre Dame* and Geoffrey Hill, *The Mystery of the Charity of Charles Péguy*. as well as the work of the 17th poets John Donne, George Herbert, Henry Vaughan and Thomas Traherne. I hope that this discussion will help to generate interest in how a poet's original materials are metamorphosed into a new work, and illuminate aspects of the medieval world's continuing presence in our own century.

DeVun, Leah

Hermaphrodites, History, and the Politics of Intersex

In the twenty-first century, questions about the identities and rights of intersex and transgender individuals are the source of fierce debate in the United States and Europe. My research on hermaphrodites during the twelfth through fifteenth centuries examines similar debates about sexual difference, albeit in quite a different time period and cultural context. My work documents how many approaches to sex that have been attributed to much later time periods appear in some form in the Middle Ages, including recommendations for corrective surgeries that were intended to reconcile atypical genitals with societal expectations of standard male or female anatomy. This paper explores how medieval approaches toward hermaphroditism both diverge from and converge with modern approaches toward intersex. During a recent fellowship at a medical school, I spoke to physicians and medical students about my work on medieval understandings of sexual difference. My experience at the medical school, as well as in subsequent meetings with queer and transgender activists, posed a number of questions about the general public's view of the "medieval," as well as the ways in which the Middle Ages might help us to illuminate modern assumptions about sex, gender, and medicine. While it offers no simple equations between medieval hermaphrodites and modern intersex people, this paper

argues that a study of the medieval period and its legacy has much to offer to contemporary discussions of how sex is naturalized and legitimized.

Diebold, William J. and Guy, Erin

The Medieval and the Modern in a 19th-Century Illuminated Manuscript

The subject of this paper is a book made in England in the middle of the 19th century. It is a classic medievalizing object: a manuscript, written on vellum, with a Catholic Mass text (albeit written in English), and a binding featuring interlace ornament. Each page of the manuscript is decorated. Most of these pages have elaborate ornamental borders derived from an eclectic range of 15th-century manuscript styles; the model for these pages has not yet been discovered (the Reed manuscript is unknown to scholarship) but they are likely taken from some kind of printed pattern book. This is all very much business as usual in the world from which this book comes; it is a typical product of the Gothic Revival. What distinguishes the Reed manuscript from most of its peers and makes it a fitting centerpiece for this paper is one of its few pages with representational miniatures. On the leaf with the Offertory of the Mass, set in a frame inspired by late 15th-century book illumination, are three roundels with images of . . . the Crystal Palace. This structure, built of glass and iron for the Great Exhibition of 1851 in London, is one of the icons of modernity. Its industrial materials, its emphasis on functionality, and its use as a place for mass spectacle all make it a touchstone of virtually every account of modernism in architecture. As such, it stands as a sort of antithesis to London's Houses of Parliament, the great historicizing Gothic Revival building completed in exactly the same years. While it is the spirit of the Houses that underlies the Reed College manuscript, it is their counterpart, the Crystal Palace, that is actually depicted in the book. This paper uses these strange images (according to the bookseller's description the miniatures of the Crystal Palace "are bizarre anomalies completely unrelated to the spirit" of the book) as a way to examine the relationship of the medieval and the modern, both in mid-19th-century Britain and more broadly. It asks whether these images are, indeed, "bizarre anomalies" or whether they provide a confirmation of Oexle's claim that the medieval and modern are inseparable.

Driver, Martha and Richie, Gene

Medieval Encounters: Translating Gower for Modern Readers

This paper describes a project to translate selected stories from John Gower's *Confessio Amantis* into modern English. The Gower translations are part of a volume tentatively titled "Medieval Encounters: Magical Stories of the East." The book is aimed at a broad audience of students and more general readers who might be interested in learning about past relationships between East and West, Christian and Muslim. The translators are Martha Driver and Eugene Richie, both at Pace University. Gene is a poet of distinction and editor of the work of the internationally known American poet John Ashbery. The volume includes translations of a range of stories from moral tales to romances, and we intend it primarily as a useful addition aimed at college students studying these texts, perhaps in conjunction with their literature or history courses. The translation opens with a dialogue from Gower's *Confessio Amantis* between the Lover and the Confessor, *Are Crusades Lawful?* (3.2481-2638), followed by their further discussion of brotherly love (4.1615-1810). The translations include other excerpts from the work of Gower and Geoffrey Chaucer, along with selected medieval romances. While Chaucer has been translated before (notably by Nevil Coghill, Larry Benson, Vincent F. Hopper and most recently in prose by Peter Ackroyd), we think inclusion of our verse translations of the tales of the Squire and the Man of Law might provide for easy comparative analysis with Gower's stories. We have translated

Gower's stories of Constance (2.587-1603) and Canace (3.143-336) and plan to translate "The Tale of the False Bachelor" (2.2501-2802), Gideon (7.3727-3806), the counsel of Balaam (7.4405-4468), and the evil example of King Solomon (7.4469-4573, 8.2659-2700). Other translations include passages from *Guy of Warwick* and the entirety of "Sir Isumbras" and "The Sowdan of Babylon," along with "Sir Gawain and the Turk." In the volume, each section of text will be introduced by a brief history of sources, a discussion of manuscript and printed editions, and selected bibliography. Our lecture examines various approaches to verse translation from Middle to modern English, and some issues we have encountered, along with selected readings of modern passages by Gene Richie. There will be a handout.

Dumitrescu, Irina

Humane Teaching and the Old English St. Andrew

Critics have described the anonymous Old English poem *Andreas* as a recasting of hagiographic romance in terms of Anglo-Saxon heroism and lordship, as a study of barbaric, cannibalistic otherness from the perspective of a colonizing missionary force, and, rather dismissively, as an ungainly imitation of *Beowulf*. For a conference celebrating the 600th anniversary of the University of St. Andrews, it seems appropriate to examine a theme central to the poem, and yet superficially discussed to date: education. In this talk, I hope to show the *Andreas* poet's understanding of the cognitive processes involved in successful learning and how he expands these ideas by demonstrating surprising cases of failed teaching. The central scene of both the poem and my analysis is a lesson on the high seas. The apostle Andrew, called by God to rescue St. Matthew from a Mermedonian prison, travels on a divinely provided ship. The helmsman is Christ in disguise, and after a dangerous ocean storm has settled down, he questions the unsuspecting Andrew about the life and miraculous works of Jesus. At first, Andrew is surprised at the helmsman's ignorance. "How could it happen that you have not heard of the saviour's might," he asks. However, as the sailor continues to ask him pointed questions, Andrew, with a hint of suspicion and a note of exasperation, replies: "Why do you ask me, dear lord, with troubling words, when you know the truth of every event with your wise cunning?" With his cheeky reply, the apostle Andrew sounds like a schoolboy just realizing that he is being catechized. The joke works in several ways, however. The poem's audience enjoys the irony of Andrew relating Christ's miracles to Christ himself. Moreover, the exchange plays on the Augustinian idea that human teachers only draw out knowledge that is already present within the learner, while the true teacher, Christ, is the one who endows humans with the ability to reason itself (*De magistro*). In this scene of instruction, Christ is disguised as a human and teaches in a human way, by asking Andrew about things he already knows; in a play on the idea that Christ is the first teacher, however, he is also the literal source of Andrew's knowledge, since Andrew relates the works he performed during his ministry. While Christ is a subtle and successful teacher when in disguise, he is surprisingly ineffective when using more typically messianic teaching methods. Despite working miracles he fails to teach the Jews, and although he enjoins Andrew to imitate him in suffering torture, Andrew's pains convert no one. (Andrew turns to genocidal violence to bring about their conversion.) The poem thus undermines charismatic instruction, proposing instead a pedagogy based in faith but practicable by human teachers.

Eichel, Andrew

Marginal Manifestoes: Medieval Texts and the Translator's Note

A translation, like its original, is indelibly stamped with markers of its contemporary culture, regardless of how accurate or unbiased a translator intends to be. Such prejudices are

unavoidable, says Hans-Georg Gadamer, because “[t]he focus of subjectivity is a distorting mirror ... That is why the prejudices of the individual, far more than his judgments, constitute the historical reality of his being.” There are few places for a translator to speak directly on his or her own behalf and so the translator’s note must function as this discursive space. Sometimes, as in Heaney’s introduction to *Beowulf*, the translator uses this section to provide more than a simple overview of methodology and conveys aesthetic and cultural philosophies; more often, the translator professes humility and begs forgiveness for any imperfections. Both types of introductions remain outside scholarly attention, even though translators serve a key mediating role in the reception of medieval texts for modern society, in effect asserting individual medievalisms in the guise of academic publications. Unlike literary scholars, a translator shapes the afterlife of medieval texts covertly, producing a hermeneutic creation that blends the personal reflection with a professional edition. By focusing on translators’ notes from various editions of *Beowulf* and collections of Anglo-Saxon poetry, specifically what is said and what is omitted, I identify the patterns that make notes a genre, unique in their juxtaposition of literary and biographical details. More importantly, my study helps complicate the multifaceted relationships between translators, texts, and readers, revealing much about these hermeneutic practices and how they generate new concepts of the medieval world.

Elliott, Andrew

“Our minds are in the gutter, our eyes are on the Starz: Sex, Violence and Dirty Medievalism in *Camelot* and *The Pillars of the Earth*”

In a 2011 *Yahoo!* review for the medieval trio *Game of Thrones*, *The Borgias*, and *Camelot*, online reviewer Elizabeth Periale proposed that all three series offered a “sexy blueprint”: “Start with a dash of intrigue, add some blood and gore, and then throw in as much sex as you can fit into an episode.” Be it the blood and nudity of Starz’ *Camelot*, the bedroom power plays of Showtime’s *The Borgias*, or the violence and sexual intrigue of HBO’s *Game of Thrones*, in the era of cable television it seems that the term ‘medieval’ has come to mean ‘time to put the children to bed’. But why do cable channels in particular favour a dirty medievalism over the merrie Olde England exemplified by network offerings such as BBC’s *Merlin* and *Robin Hood*? Examining the use of sex and violence in *Camelot* and *The Pillars of the Earth*, this paper will look at the commercial and marketing impact of this “sexy blueprint” to question which came first: was the dirty medievalism seized upon by Starz as a vehicle, or has the sexy blueprint of Starz been the impetus for a resurgence in Eco’s “shaggy medievalism”?

Fitzpatrick, KellyAnn

***Sleeping Beauty* (1959)/*Beowulf* (2007): (Neo)Medievalism and the Naturalization of Gender**

This paper explores the ways the “medieval” has been used to naturalize constructions of femininity in two films: Disney’s *Sleeping Beauty* and Robert Zemeckis’s *Beowulf*. In examining the differences between the two films, it furthermore differentiates the concept of Neomedievalism from more traditional forms of Medievalism. I begin with a demonstration of how both films (through animation, no less) attempt to produce “realistic” representations of the Middle Ages, yet construct images of women in accordance with twentieth- and twenty-first century ideals of femininity (the heroine of *Sleeping Beauty* fulfills this ideal, whereas Grendel’s mother fails monstrously). The explicit attempt to mask decidedly non-medieval gender constructs with the explicit incorporation of realistic medieval impulses exemplifies how the use of the Middle Ages serves to naturalize or essentialize constructed concepts such as gender. As part of this process

of naturalization, both films openly connect themselves to a particular “source text” (Charles Perrault’s writings, the Old English poem), yet each film sets up a different relationship to that source text. *Sleeping Beauty*, for instance, uses its source text as an “origin” even though it diverges widely from Perrault; its interpretation of its source text—and use of the medieval—is rather receptive and passive, as is the film’s heroine. The film *Beowulf*, on the other hand, attempts to displace the poem by positing the film’s narrative as the “real” origin for the poem; Grendel’s mother plays a very active role in this process. The differing relationships to a source text and methods of naturalizing gender (despite similarity in medium) reflect what I consider to be a difference between a more traditional form of Medievalism (*Sleeping Beauty*) with one that I would argue demonstrates qualities of “Neomedievalism” (*Beowulf*).

Foster, Sally

A tale of two (Fifeshire) societies: 19th-century replicas and the generation of visions of early medieval peoples

There is a growing awareness that replicas contributed significantly to academic and popular perceptions of early medieval material culture during the long nineteenth century. Linked by the vision, energy and actions of one man — George Buist — in 1839 the St Andrews Literary and Philosophical Society and the Fifeshire Literary, Scientific and Philosophical Society produced multiple plastercasts of the St Andrews Sarcophagus and pewter replicas of the Norries’s Law hoard, respectively one of the most accomplished surviving Pictish sculptures and the largest surviving body of Pictish metalwork. By 1853, visitors could see facsimiles of the St Andrews Sarcophagus in Dublin, Newcastle, Edinburgh and Cupar. This unexpectedly precocious, scientifically motivated programme of replication of archaeological material culture also provides an important window into contemporary attitudes to St Andrews’ medieval legacy, and to early medieval material culture in general. In all senses, it is the starting point for introducing how the biographies of replicas also add to our appreciation of Victorian and Edwardian medievalism.

Fuente, Maria Jesus

The First University of Spain: the 800 Anniversary of the *Studium generale* of Palencia

In 2012 the city of Palencia commemorated the birth of the *Studium generale*, an institution that was founded in the early XIIIth century and survived for several decades. The event was celebrated by many activities, following a recent trend in which commemorations have emerged as part of European and American culture. There have been so many commemorations that some scholars talk about a cult of commemoration and wonder what underlies this phenomenon. In this paper I am going to look at the 800th anniversary of the oldest university in Spain, which was located in Palencia, and in particular at the style, goal, and impact of its recent commemoration. I will focus on the birth of the *Studium generale* (the decades of its life and its role in Castilian culture in the XIIIth century); the commemorations (institutions involved, popular culture, and academic activities, as well as the media’s role in the diffusion of the events); and the commemoration as a reflection of the trend of celebrating anniversaries in ways that are supposed to have political and economic benefits.

Gabriele, Matthew; Paul, Nicolas L.; Booker, Courtney; Hofmann, Julie

PANEL ABSTRACT - Ghosts: How the Nineteenth Century Still Haunts the Middle Ages

The specter of the 19th century still haunts both its past and its future. That particular century’s conceptualization of intellectual life, such as setting the boundaries of proper intellectual inquiry in the modern university (the disciplines), continues to shape the very questions we ask about our

world. Perhaps nowhere is this more true than for the Middle Ages, where even today we're still trying to answer the 19th century's inherently teleological questions. They wanted to see where they came from, to find the origins of their *gens*, the origin of their nation, to separate the religious from the secular, to model their world back on the past. But the Anglo-Norman scribe of the Oxford *Roland* did not have Louis XIV in mind when he was writing; *Domesday* did not necessarily lead to Maggie Thatcher. Need we be trapped in their "textual community?" So, instead of asking what more we can say about this or that source, instead of asking if we can know this or that event more accurately, perhaps we should first be asking other questions. These sessions will seek to go "ghost hunting," as these papers, regardless of disciplinary "home," will seek to excavate, reexamine, reevaluate, reinvigorate, and/ or dispense with the origins of questions long-thought fundamental to the study of the Middle Ages.

Garcia, Leandro

The Medieval Imaginary in the Popular Brazilian Literature

The Brazilian Literature is vast and full of different possibilities in which poetry has manifested its voices. One of these voices is the rich medieval imaginary taken to Brazil through Iberian tradition, specially the Portuguese one. Churches, towers, ladies, cavalry, knights, witchcraft, castles, balls, legends and many other images come from the Middle Age towards the Popular Brazilian Literature. Our paper aims to analyze these tradition, seeking to comprehend how this medieval influence helped to create a creative poetry, rich in poetic symbolism and metaphorical representation, linking Brazilian culture to different sources of medievalism and history.

Gargova, Fani; Fingarova, Galina; Teetor, Sarah

PANEL ABSTRACT - The "Other" Middle Ages at the Margins of Europe: Exploiting the Byzantine Past on the Balkans

This panel will question the modes and ideas that modern nation states on the Balkans have used to interpret their own past. This past is strongly linked to what we today call "Byzantium". Defining the idea of "Byzantium", though, proves to be a challenge. The term is an abstract notion of a culture, neither antique nor medieval, neither Western nor Eastern. In reality it pertains to a vast Empire that existed for over 1000 years with a fluctuating territory, that spanned at times over the whole Mediterranean, but whose main and last strongholds were on the Balkan peninsula. Its culture left a significant mark on those states that were established on Byzantine territory still during its existence. Through recurring political struggles they saw Byzantium as their eternal enemy, but at the same time they deeply appropriated and adopted the Byzantine culture and came to call it their own. This panel will not merely present manifestations of those processes after the establishment of modern nation states in the 19th century, but will explore the relationships between ideology and material culture throughout three subsequent political structures – royal, communist, and democratic – in those areas up to today. It will investigate the different and specific vernacular conceptions of the Middle Ages at the "margins" of Europe.

Gilmour, Nicola

Fictional Representations of Ethno-Religious *Convivencia* in Late Medieval Iberia

Historical fiction is a boom genre in Spanish publishing and has been for many years. One of the most popular periods covered is that of the later centuries of the Reconquest leading up to the momentous events of 1492. The peculiar fascination that these times hold for writers of historical fiction has been noted by critics (e.g. McInnis), its popularity reflecting a fascination with the coexistence of three religious and ethnic groups, Christian, Muslim and Jewish – whether in the

Christian kingdoms of the Peninsula or the Muslim-ruled Al-Andalus. It is widely acknowledged that historical fiction often tells us more about the present than the past – revealing the historical background of present-day conflicts, for example, or hinting at parallels between past and present (see, e.g., Carlos Garcia Gual, *Apología de la novela histórica*, 2002). Within such a framework, this paper will explore those preoccupations of contemporary Spanish national consciousness which might lie behind the numerous representations of late medieval Spanish society in historical novels over the last twenty years. What use do contemporary Spanish writers of historical fiction make of their medieval past? What popular image is being presented of the Middle Ages in this historical fiction? And what parallels do they perceive between the past they write of and the present they write for?

Gomes, Miguel

On the nature of the ‘heroic’ and the ‘chivalrous’: Tolkien’s alliterative verse for the 21st C & the publication of *The Fall of Arthur*

2012 has been, without a doubt, “the year of the hobbit”. Numerous books have been published to mark the 75th anniversary of the publication of J.R.R. Tolkien’s work including *The Art of The Hobbit* a fantastic opportunity for fans and scholars alike to rediscover Tolkien as illustrator and artist. More importantly, when discussing the impact of the story in popular culture today, the next couple of years will witness the highly anticipated release of Peter Jackson’s trilogy on *The Hobbit*. But 2013 will also be the year of publication of what John D. Rateliff describes as “the most eagerly awaited of all unpublished works by JRRT”: *The Fall of Arthur*. Although some excerpts from it were published by Humphrey Carpenter in his biography of the author, the book will offer the first, more or less, complete account of Tolkien’s recreation of some of the Arthurian legends. Following the publication of *The Legend of Sigurd and Gudrún* in 2009, written possibly around the same time as *The Fall of Arthur*, we encounter Tolkien’s first attempts to “learn the art of writing alliterative poetry” and his firm intention “to finish a long poem on The Fall of Arthur” in the same way that he had written, with pleasure, *The Homecoming of Beorhtnoth ‘a dramatic dialogue on the nature of the ‘heroic’ and the ‘chivalrous.’* Whereas in *The Hobbit* Tolkien’s scholarship and storytelling for his children meet, being the suggested sources and influences for the plot today almost never-ending, and those include Arthurian literature; *The Fall of Arthur* will open up the possibility for an examination of Tolkien, the Philologist and poet, presenting his own contribution to the Arthurian tradition of Geoffrey of Monmouth and Malory. This paper aims to see whether Tolkien’s love for archaic language and for the ‘old Northern’ alliterative verse in his re-elaboration of the Arthurian myth is well received by today’s readers or whether some of them might reject it for going beyond the tolerance of a modern audience. Be that as it may, Tolkien fans know that for the next few years we might well be again ‘stuck in the middle’ with him.

Grabowski, Rae

The Shadow of the Worm in Modernity’s Glittering Vices: Dragon sickness in *Beowulf* and *The Hobbit*

“Every worm has his weak spot, as my father used to say” (*The Hobbit*). This aphorism, quoted by Bilbo as he begins to descend and speak with Smaug for a second time, makes dragon lore and tales seem prevalent — all the more so since this particular piece of wisdom is attributed to Bungo Baggins—a most respectable and unadventurous hobbit. The ubiquitous nature of dragon lore in *The Hobbit*, however, does not match the scarcity of dragons in medieval literature. As Tolkien notes with some regret in his essay *Beowulf, the Monsters and the Critics*, “And dragons,

real dragons, essential both to the machinery and the ideas of a poem or tale, are actually rare.” When they do show up, their presence on the page is often complicated by textual cruxes and scholarly debates. This paper will consider one of these cruxes—whether the dragon’s gold in *Beowulf* was cursed and whether Beowulf incurred the consequences of that curse when he attacked the dragon. It then will examine Tolkien’s description of Smaug in *The Hobbit* and Smaug’s effects on those around him, focusing on the “dragon sickness” and “bewilderment of treasure” to which so many characters in the work succumb. The paper will demonstrate that, through the final actions and death of Thorin Oakenshild, Tolkien obliquely waded into the debate about *Beowulf*’s cursed gold. Furthermore, this paper will examine both this moment and the death of the master of Laketown as critiques of the greed and selfishness of modern capitalism, to argue that Tolkien’s work as a medievalist and his role as an author responding to his world come together in *The Hobbit*. Thus, this passage in *The Hobbit* shows how it is Tolkien’s role as a medievalist which affords him the perspective and material to make this critique of the modern world in his fiction.

Griffin, Carrie

Excalibur, Nationhood and Language: Medievalism in *Any Old Iron*

The novels of Anthony Burgess often theorize, through the medium of various colourful characters, versions of and attitudes to nation and identity. In particular, Burgess is interested in the ways in which Englishness and expressions of Anglophone identity intersect with versions or impressions of those other nations in these islands: Wales, Ireland and Scotland. *Any Old Iron*, which Burgess published in 1988, remediates and reimagines the Excalibur legend, to the backdrop primarily of the First World War and, more broadly, the first half of the twentieth century when whole families were wiped out and in which borders and boundaries were shifted and disputed; but a time also in which identity and nationality, in his view, are in flux, and are diluted, textured and transformed by the modern world.

Arguably one of Burgess’ most important late works, *Any Old Iron* in part considers the Sons of Arthur, a Welsh nationalism movement, and their attempts to recover Excalibur for the Welsh nation and to reclaim Arthurian narratives and traditions for Wales and for Welshness. Rather than ensuring any kind of original stability and purity, however, the Arthurian narrative, with Excalibur as its symbol, merely confuses. This seems to confirm for Burgess (but not for his characters) that, in the medieval period, identities, languages and customs mix as freely and with perhaps more impact than they do in the open and navigable world of the early twentieth century. The focus on Excalibur, even on the opening page of the novel, makes this manifest:

“...I can see how metallurgists have to reject the claim that the sword Excalibur survived in to the twentieth century. All those salts resident in air and soil and water, eating steadily at what was itself called the eater. For the name Excalibur comes from the Welsh Caladbolg, and Caladbolg means hard belly or capable of eating anything.” For Burgess, the mixing of nations and peoples, exemplified here in the biological and chemical processes, has a destructive force; in many cases throughout the novel human survival is the imperative. But the symbols of nationhood also, ultimately, dissolve, and paradoxically it is language – which is essentially a barrier - that preserves both a sense of nation and origin and the meeting of different worlds. This paper will examine Burgess’ harnessing of aspects of the Arthurian legend in order to understand or frame some of the major events – social and political – of the last century.

Habib, Vanessa

The Flight from Industrialisation: the re-discovery of tapestry in nineteenth-century Scotland

Sir William Burrell, the son of a wealthy Glasgow shipping family, furnished Hutton Castle in Berwickshire with medieval tapestries, oriental rugs, stained glass and renaissance furniture, the fruits of a passion for collecting which began at the age of fourteen. The 4th Marquess of Bute, a man made wealthy by the coal industry, also a philanthropist, built a Gothic castle on the Isle of Bute and founded the Dovecot Tapestry Company in Edinburgh. What made both men invest in tapestry? For Burrell, medieval tapestries were some of the most expensive purchases he ever made. For the Marquess of Bute, who hired two of William Morris's workmen to establish the tapestry company, it was a personal project which was never going to make money. Tapestry had largely become unfashionable by the beginning of the 18thC. Aristocratic rooms hung with pictured arras, or forest work were outdated and even the imitative mock arras was laid aside. In the Middle Ages tapestries recorded the grandeur and piety of noble houses and the church. In the face of relentless mechanisation in the 19thc, particularly in the textile trades and in spinning and weaving and in Scotland which came late but rapidly to industrialisation, did the making and collecting of tapestry identify a lost past which seemed to value the permanent and the spiritual?

Hall, Alaric

Medievalism in Icelandic literary responses to the 2008 financial crisis

Medievalism has had a central role in Iceland's post-independence national identity—manifested during the country's recent boom partly in the celebration of bankers as 'viking raiders'. Since the 2008 financial crisis, however, both the 'viking raiders' and national identity have come under a new scrutiny. Several novels have emerged addressing Iceland's financial crisis, most characterised by soul-searching which looks to Iceland's rural, pre-urbanisation past as a touchstone for national identity. In this process, many engage directly with Iceland's medieval past. This paper focuses on Bjarni Harðarson's 2010 *Sigurðar saga fóts*, which takes the medieval romance- saga of that name as one inspiration for a satire of the Icelandic financial sector. The novel is striking for bringing to the fore a genre denigrated in Iceland's historiography as unrepresentative of Icelandic values; it takes a critical stance towards the blithely gore-soaked pursuit of self-interest by the heroes of *Sigurðar saga fóts* as a means to criticise the activities of Icelandic bankers during the boom. Other novels addressed will include Sigrún Davíðsdóttir's *Samhengi hlutanna* and Árni Þórarinnsson's *Morgunengill*. All use medieval texts from outside the canon to challenge the myth of Icelandic solidarity founded on the familiar narratives of Iceland's first settlers, on which modern Icelandic medievalism has hitherto focused.

Hall, Mark

Re-making Then Now: Medieval Material Culture in the Movies

This paper will seek to explore questions of authenticity, performance and agency in cinematic depictions, re-mediations and creations of the medieval world. The main focus will be on how medieval material culture is deployed and recreated within and for the movie landscape. Three iconic (in cinematic, popular culture terms) objects or groups of objects will be dealt with: the sculpted stone cross, the Bayeux Tapestry and the Lewis Chessmen. In all three cases, historical accuracy is never privileged over an authenticity of feeling and recognition in the popular consciousness. In that domain well known examples of medieval material culture are relatively few and those that there are have to signify a medieval past and a recognisable set of human

values and ways of inter-relating. The paper is not concerned with the dynamics of a single, particular film but will range more widely over the cinema landscape stopping off at some of the following settlements: *Brave*, the Harry Potter sequence, *The Lion in Winter*, *Beckett*, *Silverado*, *Day of Wrath*, *The Last Relic*, *Black Knight*, *El Cid*, *Court Jester*, *Bedknobs and Broomsticks*, *Hamlet*, *Solomon Kane*, *The Secret of Kells*, *Darby O' Gill and the Little People*, *Centurion*, *Faintheart*, *The Wild Hunt* and *Role Models*.

Hamilton, Elina G.

New Justifying the Old: Medieval avant-garde in the Twentieth century

The twentieth century witnessed a radical change in the way music was written on a two-dimensional surface. Striving to chart unexplored territory, avant-garde composers broke free of the past and explored a variety of innovative techniques and methods through graphic notation. Their philosophies, creativity and advances revolutionised not only the way that music was notated, but also how it was performed and heard. To make sense of their endeavours, a number of composers turned to the musical creations of the Middle Ages to justify their actions. They claimed that this transformation of convention was as radical as those which occurred at the beginning of Western music history. Their attempts may have a direct connection to the medievalism movement happening simultaneously in the 1960s and 70s. A renewal of appreciation for medieval culture coupled with a systemisation of its study - still in its early stages of establishment - was not only a convenient milieu, it also helped to explain their own endeavours as a continuum of Western musical practices. Though these composers were not medievalists, the distant past was an opportunity to establish their work as the new point of departure for Western music history. A two-fold distance from the first wave of medievalists and twentieth-century avant-garde composers allows musicologists to redefine connections which were loosely claimed then. This paper will explore a number of American and English avant-garde compositions which broke the notational boundaries of the immediate past, only to be cast into the distant past for a justification and understanding.

Hancock, Jessica

'A Saddlebag Full Of Science': Technologies of Identity in Melvin Burgess' *Bloodtide* and *Bloodsong*

Melvin Burgess' young-adult novels *Bloodtide* (1999) and *Bloodsong* (2005) transform the Old Norse Völsung legend into a tale of technological trauma. Unlike other re-writings of the legend which retain the medieval setting, *Bloodtide* and *Bloodsong* situate the narrative in a post-apocalyptic Britain. This futuristic temporality allows Burgess to investigate the problematic nature of scientific developments such as genetic cross-breeding and cloning. This paper explores Burgess' use of science in the texts, and uses theories of posthumanism to analyse how the technologies described in *Bloodtide* and *Bloodsong* affect the identities that can be performed. The Völsung legend has been popular from its first known incarnation as a series of poems found in the Codex Regius manuscript (c. 1260), although the poems are believed to have emerged from an oral tradition and date from the late tenth century. Since then, the Scandinavian version of the Völsung narrative has been re-written many times, most notably by Wagner in his *Der Ring des Nibelungen* operatic treatment (1848-74) and William Morris as the narrative poem *Sigurd the Volsung* (1876). Unlike these previous versions, Burgess modifies the temporality of the narrative; this allows his work to use futuristic technology to call into question categories of identity. The alteration of the medieval narrative to make use of modern technologies has implications for the representation of identity in both texts; a transitional and liminal concept of identity is explored,

which is perhaps particularly relevant for a teenage audience who are undergoing a metamorphosis from child to adult. This paper analyses the interaction of medievalism and technology in Burgess' work, in order to explore the possibilities offered by the medieval for a creation of new kinds of identity in contemporary children's literature, through a comparison with similar post-apocalyptic young-adult texts such as the recent *Hunger Games* trilogy (2008-10).

Henderson, Anna

The Bayeux Effect

The Bayeux Tapestry has been referenced and reworked in a variety of ways in popular culture while in academia it continues to spawn new scholarship. This paper looks at a more subtle form of reprocessing – the Bayeux Tapestry as inspiration for modern largescale embroidered narrative history – and considers how far this can be defined as a form of medievalism. Focusing on Scotland's own Prestonpans Tapestry, and on its synergies with Bayeux, the paper will begin with the choice of embroidery as a medium for historical expression and go on to consider more specific aspects of this homage, such as the espousal of the Bayeux Tapestry's idiosyncratic format – long and narrow with margins – and of its image-with-text approach. The editorial and design choices involved in creating these narratives will also be examined. The authors of both the Bayeux Tapestry and its modern imitators foreground episodes that are less prominent (or even absent) from other versions of the histories depicted. In the Bayeux Tapestry, these variant images may have been included at the behest of the patron, or perhaps, in some instance, at the whim of members of the embroidery workshop. In our own time, the re-appropriation of a narrative by a specific group and its careful retelling as a selected and organised sequence of episodes in the form of embroidered history raises broader questions regarding reception and interpretation. To what ends is history being used? How does the deployment of the Bayeux Tapestry as a medieval model assist these ends?

Houghton, Rob

Abstractions, Accuracy and Augustine: Representing the Middle Ages in Historical Grand Strategy Computer Games

Computer games are a relatively young medium but one which has become increasingly accessible in recent decades. Within this category, the niche filled by Historical Grand Strategy Games, themselves descendants of board games, holds increasing influence over the public perception of history. These games, originating with the likes of *Civilization*, tend towards relatively deep representations of the periods and cultures they address and, as distinct from most other mediums, allow a great degree of interactivity. The user controls military, economic, social and diplomatic actions of his country, kingdom or empire within a "sandbox" non-linear simulation and this necessitates a different representation of history to that found in literature, films or even other types of computer game. Grand Strategy Games have typically been somewhat weak in their coverage of the middle ages. As has been the case in other mediums, the period has often been eschewed in favour of the classical, renaissance or modern eras with little more than a cursory knight sandwiched between legionaries and musketeers. However, this balance has been redressed to a large extent in the new millennium. Games spanning the entirety of human history have placed greater emphasis on the Middle Ages and series such as *Medieval: Total War* and *Crusader Kings* have focused exclusively on the Middle Ages. The popularity of these games makes them of increasing importance to medievalism and to teachers of medieval history whose students have increasingly come into contact with this media. This paper will address the changing representation of the medieval period within this genre. It will

discuss the difficulties inherent in producing games of this sort with regards to the Middle Ages looking at how modern preconceptions on the part of both author and audience have dictated design decisions. It will consider the restrictions placed on these games by technology and research limitations as well as the unique nature of politics, warfare and society within the medieval period. It will address the demands for historical accuracy, which increasingly come from the audience rather than the author and how this impacts on the way these games play. Finally it will deal with the dichotomy between free will and predetermination within this medium, an issue which has gained prominence in recent years.

Hsy, Jonathan and Barrington, Candace

Global Chaucers: Reorienting Cultural Adaptation in Non-Anglophone Worlds

Chaucer's global reception has received only slight attention. Although extensive scholarship has examined and analyzed Chaucer's reception in Britain, Australia, and the United States, little work has been done with his reception outside this inner circle of English-speaking countries, and even less in non-Anglophone cultures. Indeed, it might surprise many Anglophone scholars to learn that modern Chaucer adaptations outside English are many—and that they exist in European and non-European languages alike: Spanish, Farsi, Japanese, Chinese, Esperanto, to name a few. This corpus of adaptations lends itself to new ways of seeing how the European Middle Ages have been appropriated and reconceived throughout the modern world. For example, they prompt us to ask how Chaucerian appropriation outside the English-speaking world might reshape our perception of this author's work and our relationship to the medieval (English) past? And, to what extent does a global orientation toward literary reception history transform how we conceive cultural forms of engagement with the (Western) Middle Ages? In answering these questions, our presentation will do two things. First, we will discuss some of the broad methodological questions behind our "Global Chaucers" project, a long-term endeavor that includes the creation of an online catalog of post-1945 non-Anglophone translations, adaptations, and appropriations of Chaucer's *The Canterbury Tales*. Second, we will provide a brief "case study" examining how one Chaucerian work—"The Miller's Tale"—gets adapted into three very different contexts, and across disparate forms of media: Mandarin Chinese prose retelling (Fang Zhong, 1983), Flemish comic book (Lük Bey, 2010), and song and dance performance in Nigerian Pidgin (Overo Productions, 2012).

Impara, Elisa

Contemporary stories of ordinary medieval violence: toward a medieval criminology?

In medieval Europe, torture was not just a form of punishment or a deterrent for serious crimes like treason, sexual violence, homicide and arson, but also a sanguinary, brutal collective experience: ordinary people would gather together in order to witness the torments inflicted upon the criminal. The delinquent's abdomen could be sawed when s/he was still alive, the body could be dismembered, eyes excavated, the agonizing body stabbed with incandescent pokers. A thrilled public would take part to this physical and psychological humiliation by insulting the condemned or cheering at the violence... a form of attraction for a society whose social life was confined to the *ora et labora* paradigm. In contemporary Europe, violence is no longer a form of 'lawful' control. Society attempts to find motivations for that type of violent crime that does not emerge as a consequence of unemployment, social inequality, and/or poverty; these are, in fact, regarded as the cardinal pillars of criminological discussions. Crime for crime sake is dismissed as 'motiveless', whereas an analysis of how criminal behaviour is articulated would suggest that the carnivalesque excitement of engaging with violence constitutes a motivation *per se*. The aim

of this paper is to understand the contemporary seduction of inflicting violence by looking at how violence was conceived as a form of spectacle in medieval times: how can the understanding of medieval punitive violence help us understand brutal cases of contemporary criminal violence? Has society moved away from the bi-dimensional relationship among entertainment, deviance and excitement? This investigation will develop an analogy between medieval spectacles of pain and the carnival of crime. In order to do this, the paper will investigate descriptions of medieval torture, along with contemporary accounts of ritualistic crime. Theoretically, it will attempt to establish a bridge between medieval studies and cultural/gothic criminology by advancing a hazardous hypothesis: our contemporary lust for bloody violence points to the need for the creation of a 'medieval criminology'.

Ito, Marie D'Aguanno

Orsanmichele – The Florentine Grain Market: Fourteenth Century Origins of a Commodities Exchange

My paper will examine the grain market at Orsanmichele in the late thirteenth and early fourteenth centuries, which hosted a centralized trading venue, trading rules, market professionals, and governmental and market oversight. The market was sophisticated and complex, in the nature of an early exchange. It was of systemic importance to the Florentine populace and to the city's economic health. As an efficient and orderly system, it was able to withstand in its heyday even the market stresses of 1329. I further believe that the grain market at Orsanmichele pushes our modern notion of "exchange" back several centuries. My paper will consider market structure, as well as economic and social impact issues relating to Florence's central grain market at this time.

Jenner, Virginia

Finding Isabel de Clare: The Marshal's Wife in History and Fiction

In November 2011, the Institute of Historical Research hosted the conference *Novel Approaches: from Academic History to Historical Fiction*, asking speakers from the ranks of both historians and novelists to consider the rigidity of the boundaries between "fact" and "fantasy" in these two discourses of history. Historian Beverley Southgate neatly summed up the perspectives of both sides when he conceded that "the distinction between history and fiction is being eroded, *or rather* a recognition of its similarity of identity" has been acknowledged. I believe it is equally important to consider this new liminal history from the perspective of the lay reader. Does historical fiction "contaminate historical understanding," as historian Niall Ferguson claimed during the Guardian Hay Festival in 2010, or rather does it perform a *different* history to the reader, more accessible than traditional academia, but with a historical consciousness that undermines the simple equation of history with fact, historical fiction with fantasy? My paper will explore these questions, with particular enquiry into the recent proclivity for biographical historical fiction that sketches both those in the limelight and in the shadows. In many cases, these shadows take the shape of historical women who have been neglected by academia, made visible to a wide reading public through modern narratives. Historical fiction author Philippa Gregory is outspoken on this phenomenon, and her work has been subject to some critical consideration. This paper, however, will consider the limelight achieved almost as a by-product of biographical re-telling: the case of "The Marshal's Wife" in the novels of Elizabeth Chadwick.

Jordan, Alyce A.

Remembering Thomas Becket in Normandy

The French historian Raymonde Foreville spent much of her career documenting medieval Normandy's fervent devotion to St. Thomas Becket, whose veneration was manifest in literally hundreds of sites throughout the region. The sources of this devotion are myriad; both of Becket's parents were Norman by birth, and Henry II established many of his own penitential foundations in Normandy, then part of the Plantagenet Anglo-Norman Empire. Visual testimony to the centrality of Becket's cult survives in medieval works of art dedicated to him. In addition to many single images, multi-scenic narrative depictions of Becket's life survive in the thirteenth-century tympanum at Bayeux cathedral, in stained glass windows at the cathedral of Coutances and the church of Saint-Ouen in Rouen and elsewhere.

This paper explores the sustained devotion to Thomas Becket and its articulation in the visual culture of the region. I propose that Becket's continued popularity is due in large part to the link he embodies with the region's medieval identity. Though under French governance since its conquest by king Philip II of France in 1215, Normandy long existed as the hereditary domain of the dukes of Normandy and part of the Anglo-Norman realm. Several medieval and medieval revival artworks proffer accounts of Becket's life foregrounding his ties to the medieval Angevin Empire. Thomas Becket and the sites of early devotion to his cult became, and remain, places of memory articulating, through visual means, a tangible connection to the region's distinct medieval history and culture. One potential explanation for the profusion of gothic revival works devoted to Becket may reside not only in the intrinsic nationalistic tendencies underpinning that movement, but more specifically the publication of Augustin Thierry's *Histoire de la conquête de l'Angleterre par les Normands* (1825) in which the author identified Thomas Becket not as Norman, but Saxon, a mistaken ethnicity that persisted well in to the twentieth century. The creation of new works of art placed in the immediate vicinity of their medieval counterparts, or, as at St.-Lo, installed on the site of earlier destroyed works, educe a material linkage to the region's saintly native son, and the distinctive regional history in which he played so high-profile a part.

Kaufman, Amy

“Medievalism, Masculinity, and Authenticity.”

HBO's television series *Game of Thrones* is based on a book series that is replete with rape, misogyny, and domination-based sexuality, all of which author George R. R. Martin claims is there for "authenticity." Yet HBO changed one of Martin's only empowering sex scenes into a rape scene, amplifying the already disturbing tone of the books in a way that completely forecloses the possibility of female desire. This paper will interrogate both the novels' and the show's claims to a seemingly inextricable union of patriarchy and authenticity in their representations of the 'real' Middle Ages.

Kelly, Stephen

Medieval Studies and the Religious (Re-)Turn

This paper will discuss the role a specific account of medieval religiosity has come to play in debates regarding 'post-secularity'. Beginning with the 2010 *Treasures of Heaven* exhibition at the British Museum, I will assess how troubling the supposed religiosity of the Middle Ages continues to be to avowedly secular practices of historiographical and museological presentation which aim to engage wide publics with an appetite for the medieval and medievalism. In turn, I will explore how the faith-based historiography of recent medieval scholarship has been central to the historicisation of the Middle Ages as an 'Age of Faith' and the concomitant role such an 'age' has come to play in the politics of contemporary historical knowledge. At stake is the understanding of 'religion' in general and medieval Christianity in particular. In dialogue with

recent work by Christopher Bradley, M.D. Pranger and Bruno Latour, this paper will suggest that the historical specificity of medieval religiosity is poorly served by historiographies indebted, on the one hand, to a now discredited 'secularisation thesis', and on the other, to a naïve and wishful identification with a Christian tradition in which the Middle Ages functions as apotheosis, as represented by the Radical Orthodoxy movement and its avatars in public and social policy in Britain.

Lambert, Sarah

Christianity, Islam and the persistence of mythmaking

This would be a work in progress report on research into the persistence into the modern world of the deliberately constructed invidious image of Islam generated in medieval Europe by hostile clerics and by poets and popular writers, drawing for its medieval aspects on the work of Meredith Jones, Matthew Bennet, Deborah Strickland, Susan Edgington, Norman Daniel, Michael Frassato, John Tolan and others. In the 'post-Clash of Civilisations' world, attitudes to Islam seem to be slipping back in medieval uncertainty and hostility and the circulation of myth and misunderstanding is increasing. Internet and social media sources spread rumours around the world and are credited by a non-historically aware public with a wholly undeserved truth-value. Ancient lies are reformulated for a modern world. This paper will explore the persistence of medieval myth, but also compare the processes of myth making, both as 'error' and as misinformation.

Lawrence, Tom

History by Contact: Experiencing the Middle Ages in the Modern World

This paper considers whether it is possible for scholars to draw upon their modern experiences of medieval English literature and art in order to suggest how they may have been read, experienced and interpreted by their earlier historical audiences. It explores the potential application of a phenomenological approach to the study of medieval cultural objects by drawing upon the writings of Edmund Husserl (1859-1938) – the founding father of phenomenology (the study of human experience and of the ways things present themselves to us in and through such experience) - and Maurice Merleau-Ponty (1908-1961). It will then provide a close reading of the fifteenth-century illustrated version of *The Short Charter of Christ*, preserved in London, British Library Additional MS 37049, in order to demonstrate how our modern experiences of medieval objects can provide a foundation for reflection upon their possible medieval reception. It will conclude by discussing the possible role of modern experience in the writing of history; the possibility of a History by Contact that invites the Middle Ages to come into being once more in the modern world.

Lee, Donghill

Korean Translation of Beowulf: Variety and limitation of Archaic Words

My Korean translation of *Beowulf* was primarily designed to introduce Korean readers to 1) the world of the western epic in which heroism is highly praised 2) the beauty and subtlety of 'winged words' which are embedded in compound nouns, epithet, formulaic expression, and appositive style. On the other hand, however much I wished to convey the elevated tone of alliteration which pervades the whole poem, except for several hyper-metrical lines, I was unable to achieve this as alliteration is not common in the Korean language. I deeply regret not being able to convey the metrical characteristic of alliteration. I strongly believe that the poem *Beowulf* is based on the heroic ideology. The precise meanings and full significance of archaic words are not always easy

to define. Of that there is no question, However I felt during the preparation of my Ph. D thesis that many words and phrases are mistakenly rendered by modern English translators simply because they appeared to overlook the heroic ideology, and conducted insufficient philological research. I believe many words and formulaic expressions such as *heard under helme*, *wlenco*, *oferhygd*, *dolgilp*, *mapelian* can be accurately defined with the aid of philological examination and close textual reading in accordance with this heroic ideology. In this paper, whilst focusing on some key words and expressions, I will demonstrate how such definitions and meanings can be drawn out and can be translated into their appropriate Korean equivalents.

Lees, Clare; Hartley, John; Brownrigg, Jenny

PANEL ABSTRACT - A Kink in Colm Cille's Spiral: Culture, Creativity and Collaboration 2013.

Colm Cille's Spiral is a project built around a collaboration between contemporary arts practice and scholarship to reinvestigate the sites, themes and presentation of the sixth-century Irish monk Colm Cille, or St Columba. The project is led by arts organisation Difference Exchange and King's College London's Centre for Late Antiquity and Early Medieval Studies and introduces leading academics from a range of disciplines to visual artists, writers, poets, and their audiences. *Colm Cille's Spiral* is part of the Derry-Londonderry City of Culture programme 2013.

Tracing a 'spiral' across the British Isles, a sequence of 'knots' – curated artists' commissions and events – will bring together artistic and academic methodologies and communities of reading, from the specialist to the general public. The project seeks to demonstrate the value of radical reimagination for both artistic and academic approaches and insights. It seeks to widen access to scholarship and to bring historical readings into contact with unlikely contemporary touchstones. A Kink in the Spiral will offer medievalists an opportunity to reflect on the theory and practice of collaboration as a mode of engagement with the cultural and creative sector but it will also intervene creatively in our academic protocols, offering a performative expression of collaboration, rather than the more usual panel of three conference papers.

Leglu, Catherine

'Cathars in popular culture and scholarly debate: How to translate Troubadour Poetry of the Albigensian Crusade in the twenty-first century?'

This paper emerges from my contribution to a sourcebook of translated texts relating to the Albigensian crusade, forthcoming with Pearson Group. I translated a selection of troubadour poems and narratives of the period 1209-1250. Several issues emerged which impacted directly on the process of selecting and translating texts. As the collection was aimed at an audience of undergraduates and postgraduates, it needed to engage with the popular perception of the period and the subject, something that in popular culture is dominated by heroic/historical fantasy novels (Dan Brown and Kate Mosse). However, there is also an academic debate, led in English-language scholarship by Mark Pegg, that claims that the Cathars never existed, and were the product of ecclesiastical propaganda. No troubadour text ever mentions the Cathars by name, and none expresses support for a religion that is only defined in propaganda texts. Therefore there are specific issues both of translation and of textual selection that are determined by the need to rectify the popular understanding of the Cathars, while acknowledging a scholarly scepticism about their very existence. Meanwhile, there is also a real need to alert the English-language readership to the regionalist and linguistic debates that sub-tend a great deal of scholarship concerning the troubadours and the Albigensian crusade.

Lindfield-Ott, Peter

Antiquarian furniture and the ‘Modern Gothic’ in eighteenth-century Britain: an unexplored connection

Furniture history is often considered a niche subject removed from the main discipline of Art History, and one that has little to do with the output of painters, sculptors and architects. This paper, however, connects the key intellectual, artistic and architectural debates in ‘the arts’ in the eighteenth century with the commissioning of architecture and furniture. An interest in the Picturesque and the construction of neo- Gothic buildings furnished with Gothic interiors throughout the second half of the eighteenth century demonstrates the sustained popularity of the aesthetic at a time of fleeting fashions. Notwithstanding the expanding corpus of scholarly monographs dealing with individual cabinet-makers or furniture-making in geographic areas, little attention has been paid to exploring how Gothic furniture was conceptualised and what it meant to furnish a room, or house, in the style. Interpretations of Gothic were not static but developed continually between 1740 and 1800 with the increasingly systematic and accurate investigation of medieval architecture. It changed from a superficial grasp of ornament under William Kent and Batty Langley in the early eighteenth century to a complex understanding of structure and appropriate ornament in the 1840s. No attempt has yet been made to place the design and evolution of Gothic furniture within the blossoming context of eighteenth- and nineteenth- century Gothic architecture, nor to trace its connection with the sentimental position of ‘the Gothic’ in the period. I will address this shortcoming by connecting the intellectual and architectural concerns of the time with the stylistic and material characteristics of Gothic furniture. The paper explores the implications of the sudden interest in medievalism c.1740, and establishes the reasons for Gothic’s popularity. Unpublished manuscript designs for furniture at Horace Walpole’s Strawberry Hill, in addition, will be used to identify a hitherto overlooked trend for glossing medieval furniture with overt Gothic decoration in the mid-eighteenth century. I argue that, like classical architecture, Gothic’ in the 1750s was viewed as – and indeed based upon – a simplified vocabulary of motifs.

Livermore, Christian

Dancing With Death: Writing the medieval for the modern reader

My paper will discuss my novel, which updates the legend of the *Three Living and the Three Dead* to 21st Century New England, why I was inspired by the legend, and how I plan to tell the story to modern readers. I will explain how I plan to tell the story to a modern audience with little knowledge of conventions that would have been immediately recognizable to a medieval reader. The image of the cadaver, for instance, spoke instantly to the Christianized medieval reader of revenants who had not died a ‘good death’ and strayed from the graveyard to wreak havoc. When modern readers see ‘cadaver’, they just think ‘zombie’. Most modern people have seen the Wheel of Fortune, but they haven’t read Boethius. My paper will identify the sources on which I am drawing, explain what motifs those sources employed and how medieval people would have perceived them, then discuss what if anything the modern reader is likely to know about them. Finally, I will explore how I will use those sources to tell my story. I will also explore broader questions, including how a piece of creative writing contributes to understanding of the medieval compared with academic work.

Ludwikowska-Leniec, Joanna

Early-modern medievalism in Puritan (New) England: imaginary journeys of the soul

The late Middle Ages and the seventeenth century in England seem to have little in common. Yet the Puritans appear to have been rooted in medieval spirituality, specifically in terms of penance and spiritual journeys which lead to the bettering of the soul. John Bunyan, an English Puritan writer, composed his *Pilgrim's progress* much to the like of medieval morality plays, and penitential romances. Immensely popular since published, the work was read on both sides of the Atlantic Ocean, and to the Puritans who emigrated to America had a very special meaning. The toils they faced upon their arrival and subsequent settling in New England were often rationalized as God's plan for the spiritual maturation of the settlers. Faced with calamities, the English in America resorted to their continental identity and tradition, for safety and comfort. Mary Rowlandson's *The Sovereignty and Goodness of God: Being a Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*, a classic captivity narrative, is an example of turning a personal tragedy into a spiritual journey in which the soul purifies and enriches itself. By tracing the connections between chosen medieval texts (*Sir Isumbras*, Geoffrey Chaucer's "The Parson's Tale", *Everyman*), and the seventeenth century John Bunyan's *Pilgrim's progress* (part I) and Mary Rowlandson's *The Sovereignty and Goodness of God*, the paper will attempt at outlining a part of the development of Puritan medievalism and its planting in English colonial America.

Lynch, Andrew

War and the Medieval in Children's Histories of England

War and combat are definitive features of the modern medievalist imaginary, central to some positive evocations, but also commonly supporting an idea of medieval barbarism. It is notable by contrast that retrospective views of the early modern period are often dissociated from the history of war in the years 1500-1800. Historiography of the middle ages lacks alternate terms which avoid association with war, such as 'Reformation', 'Renaissance' and 'Enlightenment' provide for the early modern period. War is an aspect of medievalism which exemplifies the tendency of the descriptor 'medieval' to collapse the finer historical distinctions applied to other periods into a more generalised thematic repertoire. In considering possible reasons for this perceived quirk in cultural memory, my paper will investigate the relation established between war and the medieval in the tradition of 'children's histories' of England that began in the mid-eighteenth century. These texts, though numerous and widespread, have received less critical attention than has been paid to medievalist fiction for children and young adults. The paper will investigate how children's histories treat war in their demarcation of the 'medieval' from the period (however constructed) which is seen to succeed it, and in relation to their depiction of the contemporary. What does the historiographical direction towards children effect in the depiction of medieval war? Do the children's histories create a different image of the middle ages from the one established in fiction? Discussion will centre mainly on examples by Goldsmith, Dickens, Ruskin and H. E. Marshall (*Our Island Story*).

Maier, Bernhard

Presenting medieval oriental manuscripts to the Victorian public: William Wright's work for the Palaeographical Society

From 1875 until 1883 William Wright, Professor of Arabic in the University of Cambridge, edited for the Palaeographical Society an 'Oriental Series of Facsimiles of Manuscripts and Inscriptions', comprising a hundred plates and accompanying descriptions of texts in various oriental languages, gleaned from major European libraries. In this paper, based on published and unpublished material, I propose to examine in some detail how the plan for this project was conceived and put into effect, highlighting the technical as much as the scholarly and the social

aspects of it. Born in North-East India in 1830, William Wright had grown up in St. Andrews (where he had been educated in the Madras College and in the University), had been awarded the degree of LL.D. by the University of St. Andrews in 1864, called his Cambridge home 'St. Andrews', and ultimately came to be buried in the family grave in the Cathedral precinct in 1889.

Mann, Janice

Goodyear, Heins, and Lafarge and the Counterfeiting of Medieval Architecture in the Choir of the Episcopal Cathedral of Saint John the Divine, 1892-1911

My paper will examine how the design choices made by Lafarge and Heins for their choir reflect the impact of the eccentric notions of William Henry Goodyear (1846-1923), understood by many to be America's first art historian. In 1870 after finishing his art historical education in Germany, Goodyear travelled to Italy where he encountered the leans, tilts, and sloping courses of the architecture of the Piazza dei Miracoli, Pisa. Ignoring their unstable clay foundations, Goodyear was convinced that the deviations from regularity in the cathedral, campanile, and baptistery were intentional refinements like those witnessed in ancient Greek temples such as the Parthenon. From this point on, for the next fifty years of his career Goodyear obsessively photographed and measured medieval churches, "scientifically" documenting what he perceived to be their intentional anomalies. While challenged by European archaeologists and scholars, American architects, among them Lafarge and Heins, were so convinced by Goodyear's idiosyncratic ideas that they accepted "architectural refinements" as being as salient a characteristic of medieval architecture as pointed arches. Unquestioningly, they incorporated them into their designs for medievalizing churches. In my paper, I hope to clarify the reasons for this blind acceptance of architectural refinements as a characteristic of medieval architecture by examining the seductive quality of Goodyear's scholarship, the irregularities in the choir of Saint John the Divine, and the personal relationship of Goodyear, Heins, and Lafarge.

Mathis, Kate

The Deirdre play of 'Michael Field': the Ulster Cycle in fin-de-siècle London

Amidst the cultural scenery of fin-de-siècle London, aunt and niece Katherine Bradley (1846-1914) and Edith Cooper (1862-1913) produced a remarkable body of drama and poetry, published under their shared pseudonym, 'Michael Field'. Much of their output focused upon characters renowned in history or literary tradition, such as the Anglo-Saxon queens Emma and Edith (*Canute the Great*, 1887), the wife of Herod (*Queen Mariamne*, 1908) and, in their last-completed play, Deirdre, ill-fated protagonist of the ninth-century Ulster Cycle tale, *Longes mac n-Uislenn* ('The exile of the sons of Uisliu'). *Deirdre*, published posthumously in 1918, was written nearly twenty years earlier, heavily influenced by the character's contemporary popularity amongst the writers and political activists of the Irish Literary Revival. This paper will consider the extent to which *Deirdre* was influenced by Katherine's and Edith's complex relationship with their literary persona, as well as reflecting the character's wider role within the ideology of the Irish Free State.

Matthews, David

Tintagel: Medievalism and "Touristic Capital"

This paper is an examination of the Cornish village of Tintagel, legendary place of King Arthur's conception (and, in some accounts, his birth and even death). I consider Tintagel as an Arthurian and touristic site, beginning with the early visits to the site in the mid-nineteenth century, looking back to Thomas Warton's 1777 poem, 'The Grave of King Arthur', and turning to the consolidation

of the site's reputation as a result of Tennyson's Idylls. I then turn to the way Tintagel appears today, drawing in particular on Dean MacCannell's concept of the sight marker and sight sacralisation (from *The Tourist*, 1976). I will then consider how MacCannell's concepts need to be adapted in considering a site that is actually low on authenticity and does not even offer much to see. I put forward a theory of touristic capital and examine the place of medievalism within this concept. So the paper focuses on a particular case in medievalist tourism, before opening out into a larger consideration of what happens in visits to medievalist sites.

McCarthy, Conor

Time, place, language and translation: Ciaran Carson's *The Inferno* and *The Táin*

Ciaran Carson's translations of two major medieval texts, *The Inferno* (2002) and *The Táin* (2007) are part of a broader body of translation within his work (including some shorter medieval texts). Appearing during a decade when a substantial number of English-language poets turned their attention to the Middle Ages, Carson's translations are in tune with some other recent approaches in seeing affinities between his own circumstances and those of the medieval texts he's working with: drawing parallels, for example, between Malebolge, Dante's Florence, and his own North Belfast. These versions are fully aware of predecessors and parallels – invoking both Kinsella and Joyce, for instance, in the prefatory material to *The Táin*. Notable in Carson's approach in these translations is a commitment to the formal qualities of the source texts: his *Inferno* is in a version of *terza rima*; his *Táin* echoes the 'palimpsestic' mixture of forms, styles, and moods found in the medieval texts. His *Inferno* translation invokes the spirit of Dante's commitment to the vernacular (in a very broad sense), and is unafraid to produce a translation that may sound like a translation: the result is a polyglot performance that poses (useful) challenges to assumptions about how translation should work. But these translations are also informed by Carson's practice elsewhere: he draws here on the oral forms that inform his other writing, and so the translations also carry echoes of Irish ballad and traditional storytelling. And both texts can be read in light of an interest in the intersections between time, place, and language found across Carson's wider body of work.

McWilliams, Stuart

A New Order of the Ages: Premodernity and Enchantment in the Contemporary 'Culture Wars'

In recent years, medievalists such as Kathleen Davis and Bruce Holsinger have urged us to consider with renewed care the political and rhetorical functions of 'premodernity,' and to recognise the centrality of these functions in intellectual domains beyond literary studies and historiography. In parallel with the growth of interest in the 'meta-medieval,' the sociologist of science Bruno Latour has continued to probe the constitution of modern temporality as achieved through 'purification' – a process encompassing not merely the banal separation of nature from culture, but a further and more profound temporal and political estrangement of this modern, 'purified' state from the nature-culture admixture which ostensibly characterises – and condemns – premodern culture. Building on my monograph *Magical Thinking: History, Possibility and the Idea of the Occult* (Continuum, 2012), this paper will trace the mounting influence of 'medievalising' narratives – particularly those of enchantment, disenchantment and secularisation – on the 'culture wars' of recent decades. This controversial set of conflicts spans academic, journalistic and popular discourse, and includes the 'New Atheism' of Richard Dawkins and others; the heated debates over the intellectual legitimacy of theology; the 'science wars' chronicled by Latour (in which continental philosophy, and the humanities more broadly, are

pitched against hardline rationalism), and the emergence of counter-secular movements (including Radical Orthodoxy) in the United Kingdom's political, religious and educational establishments. Working within this high-stakes context, the paper will demonstrate the significance and interdependence of notions of premodernity and enchantment, and will synthesise methodological innovations from across the humanities in order to suggest new ways of thinking beyond modern, postmodern and antimodern historical imaginations.

Mell, Julie

The Origins of the Medieval Commercial Revolution in Twentieth-century War, Exile, and Genocide

This paper proposes to examine the nexus between medieval economic history and the twentieth-century experience of war and exile. It examines five 'Jewish' émigrés whose intellectual work reconceptualized premodern European economic history during WWII and established predominant postwar paradigms. The émigrés form three distinct groups defined by Jewish identity and by professional identity. The first two (Guido Kisch and Toni Oelsner) identified as Jews and worked as Jewish historians. The second two (Michal Postan and Robert Lopez) identified as Jews, but worked as European historians. The last (Karl Polanyi) was Jewish only by origin, identified as a Christian socialist, and worked first as an economic journalist, then in worker's education and late in life as a professor of economics. All five dealt with the origin of European capitalism, but in different veins: Kisch celebrated and Oelsner contested a hegemonic academic discourse that linked the birth of capitalism to Jews. Postan and Lopez contested the flip-side of this discourse, the presumption that medieval Europe was pre-capitalist *par excellence*. In doing so, they helped construct the current paradigm of a high medieval commercial revolution. Polanyi contested historical narratives that described the Free Market as the natural growth of economic life. By recovering the grounding of these paradigms in the shared crucible of war and exile as Jewish émigrés, this paper explores the relationship between modern twentieth-century politics and identity and the construction of medieval periods and paradigms.

Menzer, Melinda J.

***Prymskviða* in the 21st Century: Fan Fiction Retellings in the Marvel Cinematic Universe**

Sheenagh Pugh begins her book *The Democratic Genre* by suggesting that medieval works such as the Robin Hood ballads or Robert Henryson's sequel to Chaucer's *Troilus and Criseyde* could be seen as a works of fan fiction, texts written and shared by fans of a book, a television series, or another form of media that expands on the content and characters of the original. This idea, that fan fiction harkens back to medieval ways of appropriating characters and stories as "a resource that belonged to all" (Pugh 14), seems particularly fitting when we look at fan fiction deriving from Norse myths. Fan fiction authors, inspired by recent Marvel Comics-based movies that themselves rework Norse mythology (*Thor* and *The Avengers*), have reached back to medieval texts and transformed them, placing the myths specifically in the Marvel Cinematic Universe, where the relationship between Thor and Loki, now estranged adoptive brothers, is a key part of the narrative tension.

One frequently reused myth is *Prymskviða*, from the *Poetic Edda*. As Margaret Clunies Ross notes, it is "one of the best-known poems of the Elder Edda" and has been widely anthologized ("Reading *Prymskviða*" 180) and retold, often for children. The poem, known popularly in English

as "The Lay of Thrym," involves the jotun Thrym's theft of Thor's hammer and the story of how Thor and Loki retrieve it. In the poem, Thor and Loki must disguise themselves as women, a play on the usual hypermasculine portrayal of Thor; the poem ends when Thor regains his hammer and his male identity and kills all the giants. Scholars debate the implications of the poem: while Ross states, "The conclusion of *Prymskviða* is thus satisfyingly positive for proponents of the social status quo . . . in reinforcing norms associated with male dominance and social hierarchy" (181-82), McKinnell argues that it can be read "as an optimistic, therapeutic poem about the loss of social and sexual identity, and how they may be regained through personal courage, exercise of the will, and reconciliation between the sexes" ("Myth as Therapy" 13). Fan fiction retellings of *Prymskviða* respond to the original in ways that parallel these two scholars' interpretations while filtering it through the conflicts of the Marvel Cinematic Universe. Some authors retell the story in ways that reinforce gender roles, explicitly placing the tale in the context of heterosexual norms and mocking the feminized men. Others writers, however, introduce homosexual relationships and/or open up the possibility of gender fluidity in order to reconcile the feuding brothers.

Miller, Katherine

Now You See Me, Now You Don't: Translating Slaves in *Hervarar Saga ok Heiðreks*

Translations of medieval literary texts are sometimes inaccurate, inconsistent, and even bizarre in how they treat words for chattel slaves. Strategies range from the mistranslation of words to suggest a lesser degree of subjugation (such as 'servant' for 'slave'), to the omission of words entirely. This process allows translators to construct a picture of society in which chattel slavery was uncommon and where 'slaves' were really just 'servants' by another name. My paper will discuss this phenomenon in the translation of *Hervarar saga ok Heiðreks*, an Old Norse legendary saga, compiled in Iceland around the year 1300. The text was edited and glossed by Turville-Petre in 1957, and translated by Christopher Tolkien in 1960. While slavery plays a key role in many of the text's pivotal scenes, terms to denote slaves (*þræll*, *ambátt*, *þý*) are treated unevenly by these translators. While they are sometimes rendered as 'slave', they are also translated in ways which do not fully preserve the original meaning, such as 'bondswmaid' and 'serf'. My paper will discuss the origins of this quirk of translation, and its relationship to the traditionally idealised view of the 'free Germanic peasant'. I will suggest a continuing reinterpretation of the concept of service which led to an increasing discomfort with the presence of slaves in medieval literature, particularly that dealing with the Germanic North. I will explore the ways in which the mistranslation of slaves can influence our perception of a text, and thus perpetrate such idealised visions of the past. Ultimately, it changes our perception of the society as a whole, and of the text as a literary entity. In *Hervarar saga*, we are presented with a varying parade of servile figures, some of greater and some of lesser personal freedom, rather than a text in which chattel slaves recur regularly as both a thematic and structural feature, and one in which slavery is socially ubiquitous. I will conclude by suggesting that we need to reassess prior translations of social categories and their impact on our own understanding. Such translations have hidden medieval slaves in plain sight. More nuanced and informed understanding of the lexis of the source languages can help us to draw back this veil of unease and see the texts with clearer vision.

Mills, Kirstin

Haunted by the Medieval: Spirit Realms, Virtual Worlds and the Spatial Imagination

The twenty-first century psyche owes a lot to the medieval imagination, particularly as concerns one of the most fundamental and yet critically overlooked aspects of literature, culture and human perception: the spatial imagination. The phrase 'spatial imagination' describes both the various ways that humans have imagined space, including the complex relationships between spatial dimensions, and the ways this has been applied to concepts of the mind and imagination, where certain states of consciousness were represented as occurring within their own unique spaces, separate from the every day world. The most interesting intersections between the medieval notions of physical space and the imagination occur along the tenuous borderlines between their concepts of the natural and the supernatural. Medieval mystics, lay visionaries, philosophers, scholastics, poets and bards reflect a variety of complex and multivalent approaches to the supernatural and its relationship with the natural world, but what unites them all is a deep concern with exploring this interaction in terms of spatial limits and transgression. In this concept, the supernatural was posited within a liminal space that was both within and outside of the natural world. Moreover, this liminal space was seen to overlap with that of dreams and similar altered states of mind. Such notions bear clear resemblance to our own conceptions of higher-dimensional and virtual space, expressed in twenty-first century literature, film, gaming and cyberspace, and yet it can come as a surprise just how direct the path from the medieval to the modern has been. While most people associate the idea of higher dimensional space with Einstein, few recognise that it was a process theorised earlier in the mid-nineteenth century, and still fewer realise that even this 'innovation' owes a direct and significant debt to the unique, new, and complex ways in which the spatial imagination was mobilized in the middle ages. By uniting historical and cultural analysis with literary criticism, the exciting academic frontiers of spatial history and post-medieval reception and adaptation can be extended and compelling insights gained into the nature of human perception at the limits of spatial imagination.

Mills, Robert

Derek Jarman's Medievalism

'Filmed history is always a misinterpretation,' writes Derek Jarman, in the marginal commentary to *Queer Edward II*, a book published to coincide with the release of Jarman's 1991 film *Edward II*. This paper will examine the contradictory attitudes to time and history in this film, and in Jarman's oeuvre more broadly, in order to bring into focus the ethical and political dimensions to these acts of misinterpretation. On one level the medieval represents, for Jarman, the kinds of stifling attitudes to sexuality that he sees as typical of the Christian church throughout its history: Jarman's Middle Ages are characterised by religious and sexual repression. Yet these ideas coexist with a more complex and ambivalent set of associations, in which the medieval becomes a point of departure for the artist's own aesthetic, notably regarding his approach to colour, temporality and narrative sequence. Framing these observations with a reflection on recent debates in queer studies concerning the politics of time, this paper will also interrogate Jarman's medievalism from the vantage point of recent scholarly reflections on the genre of 'medieval film'.

Mottram, Stuart

Ruined abbeys and 'ruinous' words: Spenser and the legacy of the later Middle Ages

Spenser's nostalgia in *The Shepheardes Calender* for the 'ruinous' words of Chaucer and other late medieval poets is well known, but so too is his 'protestant' zeal for the reformation of England's medieval past, a zeal exemplified in passages of *The Faerie Queene* such as Guyon's destruction of the Bower of Bliss. But readings that liken Guyon's actions to the dissolutions and desecrations of protestant reformers in the sixteenth century sit uncomfortably with passages

elsewhere in *The Faerie Queene* that express pity for the ruins of England's medieval monasteries. Commenting on the conundrum of Spenser's account of the Blatant Beast 'despoiling' a monastery in *The Faerie Queene* 6.xii.23-5 – an account that balances an orthodox protestant denunciation of the 'filth and ordure' of the monks's 'cels and secrets' with an equally strong denunciation of the desecrations there perpetrated by 'that foule Beast' – Philip Schwyzer has expressed surprise for Spenser's 'implicitly Catholic' tone of pity in this passage (2007: 94). But Spenser was by no means the only writer in Elizabethan England to balance protestant pieties with expressions of pity for the ruins of England's Catholic past – William Lambarde and William Camden are among other of Spenser's 'protestant' contemporaries to do similar. Their nostalgia towards England's 'ruinous' monasteries invite us to reconsider what James Simpson (1997) has called the 'ageism' of Renaissance attitudes towards the legacy of the later Middle Ages. In this paper I explore Spenser's attitude towards England's protestant present through the lens of his representation of its recent medieval past. With a focus on *The Shepheardes Calender* and *Faerie Queene*, I read Spenser's representation of monastic ruins in relation to those of Lambarde and Camden, arguing that Spenser and his generation were less condemning of their Catholic forebears than critics have otherwise suggested.

Mulholland, Neil; Hogg, Norman

The Confraternity of Neoflagellants

The Confraternity will present an illuminated reading from the 'Anchorhold' section of their forthcoming book *thN Lng folk 2go*. The book sets out a speculative treatise on neomedieval aesthetics founded on three separate, yet interlocking tropes of neomedieval practice: Journeyman, Anchorhold and Host. While precariously anchored in the rational now of scientific appropriations, *thN Lng folk 2go* plots a course towards a neomedieval future where such logics of interpretation lie in ruins. In its place we have the hypereconomy of the "post-homo man-thinge" – a bi-rational global network of hybrid neomedieval mythologies. The Confraternity of Neoflagellants are lay peoples dedicated to the ascetic application, dissemination and treatment of neomedievalism in contemporary culture. Borne of the new irrationalism of zombie capitalism, they are attuned to the scent of the medieval in the creative commons, in the folknote, in molar time, in the unbundled territoriality of post-post-industrialism and the apocalyptic overtures of global neotribalism. *thN Lng folk 2go* will be published by Punctum Books, Brooklyn, NY in summer 2013. www.punctumbooks.com.

Parsons, Geraldine

Medieval sources and modern satire in (Michael) Ireland

This paper considers an English-language novel, Michael Ireland's *The Return of the Hero* (1923), in relation to the medieval texts upon which it was modelled. A reworking of *fianaigeacht* literature – the Gaelic tradition centred on the legendary hero Finn mac Cumhaill – *The Return of the Hero* is acknowledged to be a satirical response to the contemporary Irish politics. Michael Ireland was a pseudonym adopted by Darrell Figgis (1882-1925), a notable participant in the Irish cultural and political nationalist movements. Although Figgis was variously a member of the Sinn Féin élite, an independent TD (member of parliament), and a prolific journalist, literary critic and creative writer, he has since dropped out of the public consciousness. This paper seeks to establish the sources drawn on by Figgis more precisely than has been done to date, and to contextualise the novel with respect to the wider uses made of medieval Gaelic literary sources in Ireland in the early twentieth century, in scholarly and popular milieux. Topics to be examined

include Figgis' use of material concerned with Finn mac Cumail relative to the better-known interest in material from the Ulster Cycle, another pre-modern Irish-language corpus of heroic literature, during the formation of the Irish Free State.

Pascolini-Campbell, Claire

Ezra Pound's Medievalism: The Case of François Villon

While much has been written on Ezra Pound's 'medievalism' no critic has yet focused on the significance of François Villon, the fifteenth-century French poet and *persona*, in Pound's imagining of the Middle Ages. In an essay on Villon in Pound's *Spirit of Romance*, he describes the French poet as marking the end of the 'medieval dream'. This paper will suggest that by studying Pound's treatment of Villon - both in his criticism, and in his adaptations of his work - we can explore what Pound means by the word 'medieval'. For instance, what qualities does Pound find in Villon that prohibit him from classifying the poet within a canon of medieval writers? How does Pound categorise the 'modern' versus the 'medieval' era through his work on Villon? How does Pound's presentation and discussion of Villon compare with his treatment of authors whose work he did consider as being 'medieval', such as Dante and Calvacanti? And, finally, how do the Villonauds - Pound's poems imitating Villon - negotiate Modernism and Victorian Medievalism in their pairing of archaic language with an innovative theory of translation? Thus, this paper will aim to show how Pound used Villon to inform his ideas about what constitutes 'medievalness' and, further, how he imagined the medieval writer as differing from the modern one.

Pass, Forrest

Strange Whims of Crest Fiends: Perceptions of Heraldry in Contemporary North America

This paper will explore the fascination with heraldry in nineteenth- and twentieth-century North America, concentrating on the ways private family crest producers and their customers have ascribed new meanings to the mediaeval art form. In the United States during the Gilded Age, entrepreneurs with slight heraldic knowledge, such as Albert Welles of the American College of Heraldry and Genealogical Registry, sold memorabilia adorned with coats of arms to wealthy Americans eager to mimic the cultural practices of the European aristocracy. In the twentieth century, new heraldic enterprises have catered to broad markets in both the United States and Canada. These included Frank Allaben and Eleanor Lexington, whose nationally-syndicated column "Corner in Ancestors" reached hundreds of thousands of American readers; the self-styled "Vicomte de Fronsac", whose College of Arms of Canada lobbied for a return to feudalism; the Collège canadien des armoiries, which produced hundreds of personal and municipal coats of arms in French-speaking Canada; and finally, Halbert's Inc., of Bath, Ohio, which sold millions of computer-generated family crests and surname histories by mail order. The marketing of heraldry in North America fundamentally altered its significance and, by extension, popularized antimodernist perceptions of the Middle Ages. Where the European coat of arms was form of visual identification that situated an individual within a family line, many North Americans today perceive the "family crest" as a universal appurtenance of a surname and an esoteric representation of generic "mediaeval" cultural values, especially chivalry. The paper will conclude with a brief discussion of two very different groups – the mediaeval re-enactors of the Society for Creative Anachronism and the anti-government libertarian movement known as the Freemen on the Land – whose conceptions of the significance and practice of heraldry differ from that offered by the Canadian Heraldic Authority.

Powrie, Sarah

Allegories of Mutability in the Twelfth and Sixteenth Centuries

This paper will compare the dialectic of chaos and ordered nature in the allegories of Bernardus Silvestris (*Cosmographia*) and Edmund Spenser (*Mutabilitie Cantos*). Each allegory emerges from a cultural climate invigorated by a “rediscovery” of the natural world; likewise each allegory self-consciously reflects upon its own *fabula*. The juxtaposition of these works will serve to reveal surprising continuities between medieval and early modern allegory, and so challenge the critical commonplace that renaissance allegory breaks with its medieval past (ie. Catherine Gimelli Martin, *Decay of Allegory*; Gordon Teskey, *Allegory and Violence*). Bernardus Silvestris' *Cosmographia* responds to the twelfth-century fascination with nature, stimulated by hexaemeral works and commentaries on Plato's *Timaeus*. It flirts daringly with heterodoxy, relying more upon the pagan *Timaeus* than Genesis and representing primordial matter as malignant. Bernardus' allegory begins memorably with a complaining Silva, the personification of primordial matter, who both cries out longingly for the imposition of form's beauty, but also tries to resist form when this petition is answered. Silva is transformed into Nature, and her contradictory spirit, desiring and resisting goodness, persists in the beauty and terror of the natural world. For Bernard, the allegory is as much about nature as poetic process: the “matter” of language also necessarily resists the completing perfection of form. In Spenser's allegory *Mutabilitie* resembles Silva as a chaotic voice whose complaint initiates the poem. However, unlike Silva, *Mutabilitie* does not represent a younger and less articulate version of Nature. *Mutabilitie* is Nature's challenger. *Mutabilitie*'s vociferous defense overtakes the poem and with it Nature's claims to authority. For Spenser, Nature's order is teleological and absolute, and so Nature cannot rationalize contradictions and disorder. Interestingly, the early modern poet is more perplexed by chaos than his medieval counterpart: in Spenser's imagination, *Mutabilitie*'s recalcitrance holds apocalyptic implications, while Silvestris simply accepts recalcitrance as part of the complexity of the natural order.

Price, Helen

In the Middle of *Things*: Ecomaterialism for the Past, Present, and Future

Emerging from the current movements of object-oriented studies and ecocriticism, this paper is the result of an ecomaterialist methodology. It argues that ecomaterialism can provide new insights into the way the world is constructed in early medieval poetic texts, whilst also suggesting that Anglo-Saxon poetry can help to shape object-oriented studies and ecocriticism, and offer insights which hold as much relevance to the world today as over a thousand years ago. With a specific focus on the Exeter Book riddles, I will re-examine the place of objects in Old English poetry in the light of modern approaches such as Actor-Network Theory and object-oriented ontology, and uses these approaches to tune into the agency and vibrancy of objects within these texts. Through this methodology, this paper provides a different view of the construction of the world within early medieval poetic texts. This has wider implications for the reading of twentieth- and twenty-first- century poetry influenced by the medieval. This paper will, therefore, also address how the re-reading of objects and the world in medieval literature can alter our readings of modern and contemporary poetry. Ultimately, I aim to explore the ways in which the material world constructed in medieval literary texts can be used to promote more positive interactions and understanding of the material world which we inhabit today.

Read, Stephen; Uckelman, Sara; Johnston, Spencer

PANEL –ABSTRACT What can modern logicians learn from medieval ones?: Obligations, Insolubles and Consequences

The introduction of dynamics into logic is often seen as one of the hallmarks of modern logical developments. However, analyses of reasoning and inference in interactive, and hence dynamic, contexts, are found in medieval logic too, in particular in the so-called *disputationes de obligationibus*. Many of the actions and modalities occurring in them are different from the ones studied in contemporary logical dynamics, and thus studying the dynamics of reasoning in these disputations is of interest because of new insights that can be gained about the interactive nature of reasoning. Advances in logic in the last hundred years have largely been driven by engagement with the logical paradoxes, such as the Liar paradox ('Should you believe me if I tell you I am lying?'). So too was logic in the medieval period. The seminal advance in the fourteenth century was due to Thomas Bradwardine, first of the Merton Calculators and later Archbishop of Canterbury. Bradwardine's treatise on *Insolubles* can still provide deep insight into the cause and potential dissolution of these paradoxes. Reasoning involving tense and modality has been a source of constant interest and trouble for philosophers over the past 2000 years. Philosophers in the Middle Ages spent a great deal of energy attempting to understand and develop a coherent account of how these modalities functioned in reasoning. The study of such theories not only served as inspiration for some modern theories of modality (e.g. Arthur Prior's) but can also offer new and differing perspectives on the role these modalities play in various philosophical problems.

Robertson, Elizabeth

Chaucer and Wordsworth's Vivid Daisies: Abstract

In 1801 Dorothy Wordsworth records an intensive reading program of Chaucer's works. Although Wordsworth's subsequent interest in Chaucer in his "modernizations" of the *Prioress's Tale*, the *Manciple's Tale* and part of a book of *Troilus and Criseyde* have been noticed, critics have yet to consider how the understanding of Chaucer's poetics Wordsworth gained from this period of intensive reading shaped both new directions in his own poetry and his statement of his poetics in his revisions to the preface to the *Lyrical Ballads*. Just after Wordsworth reads Chaucer, his poetry takes a sharp new turn towards a consideration of small and seemingly insignificant natural objects, insects, birds and small, common flowers such as the celandine and the violet, and indeed the very first poem he writes after reading Chaucer is his poem *To a Daisy*. While most critics consider that poem part of Wordsworth's turn to nature, the poem proves in fact to be, like Chaucer's poem to a daisy in the prologue to the *Legend of Good Women*, a meditation on poetic identity. Furthermore, Wordsworth's understanding of Chaucer's use of language in that poem and elsewhere, I suggest, contributed significantly to Wordsworth's formulation and enactment of a poetic language dedicated to the evocation of vivid sensations in words whose authenticity is achieved in part by a reduction of ornate artificial poetic diction including literary figures. I shall explore both poets' interest in a "poetics of cheerfulness," one that through its creation of the figure of the reclining poet engages questions of poetry's relationship to labor and leisure, and promotes the status of poetry as "sacred waste." Third, the poets achieve this new state through leisure as reclining poets, a condition that raises questions for readers of the relationship of labor, leisure and the writing of poetry. Finally, the poets not only express a self-consciousness about poetic identity but also about the kind of poetic language suitable for such

an identity including English itself, a language that both authors wish to be “naked” English, a term that refers not only to the language itself, but also to the place of figuration in it.

Robinson, James

Ted Hughes and the Green Knight: Medieval Poetry and Modern Poetic Identity

Ted Hughes’s substantial engagement with medieval literature has often been overlooked and minimised by critical discussions of his work. In terms of establishing a literary precedent for Hughes’s verse, an understandable emphasis has been placed on the importance of Shakespeare. However, whilst the influence of Shakespeare was undeniably central to Hughes’s poetics, in terms of fashioning his poetic identity, Hughes consciously drew on older traditions of verse. In his essay ‘Myths, Metres, Rhythms’, Hughes located himself within a history of English verse-form in which the central crux was the divergence between the syllabic forms of Geoffrey Chaucer and the alliterative, stressed metre of *Sir Gawain and the Green Knight*.

In this paper, I will explore the ways in which Hughes used Middle English verse to construct an idiosyncratic poetic historiography which, both drawing upon and wilfully misrepresenting the perspectives of such mid twentieth-century medievalists as J.R.R. Tolkien, allowed him to fashion an oppositional, subversive and – most importantly – fundamentally local poetic identity. It was in the verse of *Sir Gawain and the Green Knight* that Hughes found a precedent for his sense of himself as a distinctly northern English, vernacular poet. As I will argue, it was this fundamental identification which underpinned Hughes’s lifelong engagement with *Gawain*, which began with an ill-fated attempt to launch his broadcasting career on the BBC in 1956, continued through such important collections as *Wodwo* (1967) and culminated in his incomplete translation of the poem, which represented one of his final sustained poetic works.

However, whilst this paper will focus upon Hughes’s reception of both Chaucer and *Sir Gawain and the Green Knight*, it will also seek to highlight and contextualise Hughes’s reading of and engagement with a range of other medieval poetry, most prominently such figures as Dante and the twelfth-century Persian poet Farid ud-Din Attar. Even in the work of poets whom he perceived as lying well outside the English tradition, Hughes’s interest, as I will demonstrate, was consistently directed towards the ways in which medieval authors could provide origins and precedents against which the modern poet could measure himself, and ultimately from which he could derive his own poetic identity.

Rodman Jones, Mike

Forms of Civic Medievalism: Historiography, Prose Fiction, and History Play in the 1590s

The 1590s saw a proliferation of medievalism of various forms, all of which can be seen to intersect with and inform each other. John Stow’s *Survey of London*, relying heavily on medieval texts such as Fitzstephen’s ‘Description of London’, focused the study of the medieval past on the physical and historical shape of England’s capital. At the same time, narratives found in dominant historiographical texts (most importantly Fox’s *Acts and Monuments* and Holinshed’s *Chronicles*) provided vivid material for the city’s playing companies, and for the burgeoning and often experimental forms of prose fiction written by Thomas Deloney and others. Much of this writing (barring canonical history plays by Marlowe or Shakespeare) remains comparatively obscure. However, the specifically civic quality of much of this writing is vital in shaping how the pre-Reformation past was perceived and constructed in the ‘Golden Age’ of Elizabethan literature. This paper will explore how this network of medievalism shaped a number of mutually dependent identities: national, religious, and local or civic. Most importantly, it will argue that the visual staging habits of the stage in this period frequently intersected with the ways in which written

narratives worked to shape the medieval past as being specifically *civic* in focus. While we tend to think of the history play as being predominantly concerned with monarchical and national identity, many of these texts use a physical choreography which persistently makes the monarch peripheral in both mis-en-stage and narrative strategy, forcing the medieval heritage of London's capital into a more central position.

Rossiter, Will

Thomas Wyatt: The First Reformer?

In his now famous 1589 account in *The Arte of English Poesie*, George Puttenham described how Sir Thomas Wyatt the Elder and Henry Howard, Earl of Surrey, 'hauing trauielled into Italie, and there tasted the sweete and stately measures and stile of the Italiā Poesie ... greatly polished our rude & homely maner of vulgar Poesie, from that it had bene before, and for that cause may iustly be sayd the first reformers of our English meetre and stile'. Puttenham's politically loaded term, 'reformers', aligns Wyatt's poetry with the Henrician Reformation, and signals a radical break with the medieval past. Furthermore, Puttenham's account of Wyatt has been reiterated consistently by subsequent commentators upon Wyatt's verse who emphasise his 'Protestant poetics' and thereby reinforce the early modern model of English literary history. The present paper queries this view of Wyatt, suggesting instead that Wyatt's poetry can be aligned with the practices of medieval *translatio*, whereby the translation incorporates both the source text and its *glossa*, and earlier translations. These practices will be illustrated through an examination of Wyatt's translations of Italian and French poets, and the penitential psalms. Ultimately, the paper will argue for early modern *imitatio* as being a development of late medieval *translatio*, whereby – in Petrarch's words – a plurality of sources produces 'a oneness that is unlike them all, and better'.

Russo, Daniel

Thomist Theology and Architectural Metaphor. Thinking and Writing about Medieval Art During the First Half of the Twentieth Century : France, The Netherlands, Belgium.

I will compare the relationships between what Bruce Holsinger has called "Para-Thomism" and art history in three authors: Émile Mâle (1862-1954) in France, Johan Huizinga (1872-1945) in the Netherlands, Edgar de Bruyne (1898-1959) in Belgium, and more precisely, *Religious Art of the XIIIth Century in France* (Paris, 1898), *The Waning of the Middle Ages* (The Hague, 1919), *Essays in the Medieval Aesthetic* (Bruges, 1947). I see three dominant period features: firstly, an organic tendency in descriptions of works of art and architecture ; secondly, the intention of picturing the « Middle Ages » as an ideal epoch of social consensus ; thirdly, subordinating all the arts, and consequently the artists, to a divine purpose. Words and concepts, turns of phrases and images can be attributed to either an intellectual focus with the large philosophical synthesis by Jacques Maritain (1882-1973) or an historical focus with Étienne Gilson's (1884-1978) understanding of a Christian way of life. Both introduced a systemic problem that was : the study of medieval art as only a religious phenomenon – as an example I will cite the debates and the controversies surrounding André Malraux 's (1901-1976) *Voices of Silence* (Paris, 1951).

Saunders, Corinne

Voices in The Mind: Medieval and Modern

This paper explores landscapes of the mind through an examination of the phenomenon of voice-hearing, medieval and modern. The paper draws on the insights of the ongoing Wellcome-funded interdisciplinary research project 'Hearing the Voice' based at the University of Durham. Medieval writing will be placed in the context of medieval physiological and philosophical concepts and of

modern neuro-scientific and phenomenological notions, to reveal striking intersections and continuities as well as contrasts. While contemporary neuroscience and psychology, as well as the experience of contemporary voice-hearers, can offer new approaches to medieval literature, medieval writing can also valuably contextualise and illuminate contemporary experience. A range of examples will be considered, from both romance and mystical writing.

Sax, Benjamin E.; Riches, Theo; Höink, Dominik; Hofmann, Julie

PANEL ABSTRACT - Ghosts: How 19th-Century Questions Haunt the Middle Ages

Any survival of nineteenth-century concerns in medieval research cannot be studied without taking cultural context into account. This paper will look at the depiction of Otto the Great in German popular media of the time and of today and ask to what extent different contexts lend different meanings even to similar questions. For the nineteenth century, the oratorio will serve as an example of how medieval subject matter was moulded into a musical form with a wide popular reception and how it was used to construct national narratives infused with religious discourses. The opening episode of the popular 2008 documentary series 'Die Deutschen' will then be examined, especially with regard to its treatment of national narrative and its very different relationship to religion.

Seaman, Myra

Representing Re-enactment

Keynote speaker Carolyn Dinshaw suggests that we scholars might learn from “the amateur” to claim an affective relationship to the past that we have actively denied ourselves. One such amateur is the re-enactor, the modern individual who performs a past by living in and through an immersion in its cultural materiality. In the Preface to her forthcoming book *How Soon Is Now?*, Dinshaw guides us through her own visit to the European fourteenth century in twenty-first-century New York City, recording for the future (that is, for us) her experiences of one iteration of the Medieval Festival held annually in the environs of The Cloisters. There, an ad-hoc inhabitant of the modern medieval demonstrates his presence in the past (or rather, the presence of the past) by wearing a monogrammed bathrobe while strolling the grounds playing a recorder. Dinshaw sees in this figure an example of the amateur medievalist, “the desirous, embodied being...out of synch with the ordinarily linear measurements of everyday life, that engage[s] heterogeneous temporalities” (Dinshaw, *How Soon Is Now?*, 4). This paper investigates the cultural placement of one such “desirous, embodied being,” the re-enactor, through an extended engagement with Tod Wodicka’s 2008 novel *All Shall Be Well, All Shall Be Well, and All Manner of Things Shall be Well*, supplemented by an analysis of an episode of the FOX TV program *House*. In both texts, modern non-medievalist audiences are invited to inhabit a re-enactor’s queer temporality, with the appeals of the medieval past to our seemingly separate present richly represented. In one, Dr. House’s medical team marvels at their medieval tournament role-playing patient’s total commitment to the knightly code, which seems to have induced an actual case of love-sickness. In the other, Eckbert Attquiet (né Burt Hecker) inhabits the European twelfth century in contemporary New England and proclaims of himself and his fellow “historians” in The Confraternity of Times Lost Regained, “History books can never lower themselves down from the third person, that false godlike overview, but reality is never lived that way. History did not happen that way. That we looked idiotic is relative. Shouldn’t all explorers be brave?” (Wodicka, *All Shall Be Well...*, 199). Yet despite these appreciative characterizations, both texts in the end rebuke such bravery, such historical re-situ-ation. My talk recuperates the re-enactor in both representations by celebrating the symptoms of atemporal affective existence that are

consistently pathologized by modernity—and by contemporary medieval studies (even as my talk will be aided by the work of medievalists Trigg, D’Arcens, Dinshaw, Utz, Prendergast, Sponsler and others). Attquiet insists that “Reality is reenactment” (Wodicka, *All Shall Be Well...*,125), and this project aims to learn from such amateur understandings of our place in time.

Smith, James L.

Exploring the Comic Medievalism of the Internet Meme

When describing a now-famous term, evolutionary biologist Richard Dawkins proposed that “just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation”. Within the vastness of human social interconnectivity, the meme spreads en masse, jumping from person to person, country to country, mind to mind. The phenomenon of the Internet meme is a form of humor and cultural commentary that has reached full maturity in the first decade of the twenty-first century, shared among friends, acquaintances and social media contacts worldwide. Thousands of memes are created, spread, consumed and redistributed every day, making them a powerful and distinctly modern form of mass amusement. In this paper, I explore what is of interest to the medievalist in this world, and what we can learn about the medieval from studying it. Louise D’Arcens has recently proposed a theory of ‘comic medievalism’ investigating the mechanics by which the Middle Ages amuse us, and the diverse modes by which we laugh with and at the medieval and at medievalisms. I seek to continue this path of enquiry into the online world of the meme. Furthermore, I seek to elucidate the manner in which different types of Internet users engage in mimetic Internet medievalism, from teenagers to office workers to academics.

Still, Carl

Searching for Thomas amid Thomisms Past and Present

The interpretation of Thomas Aquinas today is marked by seemingly intractable disagreements. A look at the historiography of Thomism will show that such disagreements have existed since at least the fourteenth century. Yet the present situation is distinctive, influenced as it is by the disintegration of Neo-Thomism and the rise of analytic philosophy in English-speaking universities. As a way of assessing present controversies, I examine two twentieth century approaches that undermined Neo-Thomism by recovering the historical Thomas: (1) the historico-textual approach of Etienne Gilson and (2) the *ressourcement* of the theologians at Le Saulchoir. While distinct approaches, they both understood Thomas as a “philosophizing theologian” of the thirteenth century; yet this portrait remains largely neglected by the dominant mode of English-language scholarship on Aquinas. I hope to show that, if taken seriously, this historically grounded Thomas – freed from centuries of “Thomisms” – may shed much-needed light on the controversies that persist today. In particular, those of us who interpret Aquinas should be challenged to reunite Thomas the philosopher and Thomas the theologian into a single thinker.

Stoa, Heidi

The Enclosed Imagination: Idolatry in Dacre’s *Zoffloya*

Charlotte Dacre’s 1806 Gothic novel *Zoffloya* uses its setting in late-medieval Italy as a backdrop for sensational horrors. It is also preoccupied with the question of idolatry, which is referred to explicitly several times in the course of the novel. In my paper, I will argue that Dacre’s focus on idolatry, while Gothic in its impulse, also gets to the core of medieval concerns over idolatry and the imagination. Like the idols described by Saint Augustine, Victoria wields a deceptive power

over the minds of those she dominates. Increasingly cut off from the influence of others, she then falls prey to her own idolatrous imagination. I argue that the servant Zofloya, who appears to Victoria in a dream, is the construction of her enclosed imagination and idolatrous desire – an idol that she subjects herself to fully and with catastrophic results. Clare Simmons has recently defined the Romantic Gothic in opposition to the period's medievalism. While the latter idealizes the past, Simmons argues, the former presents the medieval past as an age of irrational horror. But both the Gothic and the medievalist impulses view the medieval as a stage that has been passed: in James Simpson's reading, the medieval period is a separate "chamber" of history like a single chamber of the mind in faculty psychology. For Enlightenment and Romantic writers both, the medieval was ruled and "infantilized" by the faculty of imagination, which "imprisoned" reason. In this closed chamber of history, truth ceded to illusion and idolatry. *Zofloya's* end shows no rational overcoming of the medieval horrors it has subjected its reader to. Instead, Zofloya is revealed as a triumphant demon and Victoria destroyed. Unlike the novels of Ann Radcliffe, *Zofloya* offers no retreat into rational explanation. It shows that reason cannot ever fully control the imagination – and that idolatry is not a past stage, but rather an on-going problem that cannot easily be solved. In this way, Dacre suggests that the medieval problem of idolatry is not enclosed and left behind at an earlier stage, but instead an on-going problem of truth for the post-medieval periods.

Symes, Carol

Modern War and the Medieval Past: The Middle Ages of World War I

In the decades following the Franco-Prussian War, the staking of claims in Europe's Middle Ages became increasingly essential to the consolidation of modern nation states and national identities; at the same time, this usable past were envisioned as an antidote to modern mechanization and industry. Perceptions of "the medieval" thus came to occupy a central place in both popular and elite cultures, within Europe and around the world. In 1914, consequently, this shared (and contested) medievalism would become the symbolic language through which the war was waged and imagined: in the prevalence of propaganda campaigns' medieval imagery; the public response to the destruction of medieval monuments and artworks; and the intellectual, spiritual, and practical uses of medievalism in the trenches. After the war – and even before the armistice – the nostalgic sacralization of "murdered" medieval towns would give way to the commodification of their destruction in fundraising campaigns resulting in the refabrication of the war's medieval "poster children" (Louvain, Reims, Ypres, Arras). Meanwhile, the immediate impact of the war's medievalism was manifested at the Paris Peace Conference (1919) and in the canonization of Joan of Arc (1920). But its longer-term legacy was the field of medieval studies itself, which was decisively shaped by the experiences of younger combat veterans (J.R.R. Tolkien, C.S. Lewis, Marc Bloch, Ernst Kantorowicz) and more senior scholars (Henri Pirenne, Johan Huizinga, Charles Homer Haskins). This paper is part of an ongoing research project that will demonstrate how memories and monuments of the Middle Ages were represented, targeted, destroyed, and sentimentalized before, during, and after the Great War. Although this event is usually understood as a quintessentially modern phenomenon, I will argue that the perceptions of those who waged, witnessed, and survived it were shaped in crucial ways by competing visions of the medieval past. In turn, the trauma of modern warfare is fundamental to the emergence of medieval studies in the twentieth century – and so to the paradigms, methods, and assumptions that today's medievalists have inherited.

Talbot, David

The state/place of Medieval Studies in the university

The field of Medieval Studies is now widely recognised under this name, in no small part due to the proliferation of “interdisciplinary” Medieval Studies Centres and Institutes throughout the UK, US, Australia and elsewhere since until they are now ubiquitous among research based universities. Two important factors are common to most, if not all of these – the training of postgraduate researchers, and a definitive statement of being “interdisciplinary”, usually prominently displayed on the website and literature. The former, especially in the form of PGT masters programmes, is relatively new, but has quickly become a norm. But are these centres really interdisciplinary? And what does the quick uptake of training new researchers into Medieval Studies, instead of its cognate disciplines, mean about the field? For the first, there is little evidence of any structured motive force for integration of disciplinary knowledge and method, which is widely regarded as the defining factor of interdisciplinarity. Recent studies on the nature of Medieval Studies, however have suggested an intrinsically interdisciplinary nature to the field, a basic necessity for it in order to develop effective narratives. My own research on the nature of interdisciplinarity, and its related practices multidisciplinary and transdisciplinarity, along with a more complete understanding of what makes a discipline a discipline, may suggest that this intrinsic need for interdisciplinarity coupled with the increase in training new scholars directly into the field means the Medieval Studies is in fact becoming a free-standing discipline unto itself. This raises other questions though. If this is the case then is Medieval Studies only a discipline at the postgraduate level, or is introduction of a complete undergraduate programme, not unlike Classics, the next logical step? What would a step like this mean for the relation of medievalists to the rest of their specialists disciplines, especially at the edges of periodization? What would it mean for funding and REF? Throughout the next year I will be conducting interviews with Scottish medievalists to find out what they think about the nature of the field, interdisciplinarity, and postgraduate/undergraduate learning and teaching. I would be happy to report on those findings in reference to the ideas above for the conference in June.

Taylor, Arwen

An Ecology of Meaning: Reading Birds Beyond the Middle Ages

Birds are a staple of medieval allegorical literature, from the unrepentant ibis and the Christic phoenix of Bestiary texts, to the twelfth-century lifestyle debates of the owl and the nightingale, to the quarrels over avian romantic consent at Chaucer’s *Parliament of Fowles*. The part that birds are asked to play in texts like these demands that they, as literary figures, come to mean something more than themselves – something human as well as something animalian – and thus draws them (or at least, their referential bearing, the meaning they make), out of a natural-world network and into a human-institutional one. Modern, medievalist fantasy texts rarely put the same depth of referential pressure on its avian figures; instead, they are likely to interact as agent beings, within a network of human relationships and institutions. This paper explores the way that bird-figures in both medieval and medievalist texts navigate this liminal landscape between the human and the non-human: Tolkien’s eagles (the only animals in Middle Earth clearly given sentience, agency, and language, as well as a crucial role in the narrative of human affairs), Rowling’s owls (a common wizard familiar, offering in general a more psychologically intense relationship than a mere pet to their human counterparts), and Martin’s ravens (the vehicle for high-speed communication in Westeros, and thus closely tied to language and the transference of meaning). Birds in these and other fantasy texts engage as themselves, not just as symbols, with

humans and human culture. Yet their liminal status is parallel to that of birds in medieval texts, as they are drawn out of the networks of the natural world and incorporated into human culture and production of meaning.

Thomas, Colleen M.

The Unusual Case of O’Ferrall’s Irish Cross

By the end of the nineteenth century, the medieval high cross came to be regarded as a distinctly Irish form which reflected a past civilization of great sophistication. Antiquarians like Margaret Stokes, J. Romilly Allen and eventually the Harvard art historian Arthur Kingsley Porter trumpeted the high cross as a missing link in the trajectory of monumental sculpture between the works of the late Roman Empire and the first appearance of Romanesque architecture. The form became a cultural symbol appropriated by several groups and it came to variously represent Irish nationalism, Catholicism, and even Ireland itself. When individuals made use of the high cross form, it was almost always as a funerary monument. Although they used what had become a standard sculptural silhouette, these monuments were personal and their meanings nuanced by the complex associations between the patron and a diverse set of cultural symbolism. On rare occasions, a high cross was commissioned by an individual for private purposes rather than as a grave marker. The O’Ferrall Cross is such an exception. Made for a wealthy and influential patron by a Dublin stone carving firm, this cross was not intended to commemorate a great man but instead to affirm his strongest beliefs, ideals upon which he had staked his political career and personal faith. In this regard, it has much in common with its medieval models. This paper will consider the antiquarian and religious context of this private high cross monument.

Trafford, Simon

Hurdy-gurdy, man! Medievalism in Pop and Rock Music

Popular music has become increasingly ambitious in the range and variety of its cultural references as it has developed over the last fifty years. Although the stuff of everyday life will always remain pop's principal subject matter, films, literature, history and myth have all been quarried extensively; amongst these the middle ages have proved a particularly fertile source of inspiration. Many bands have felt moved to write songs on medieval themes alongside their other material, but since the 1990s, a number have embraced the period in a far more all-encompassing way, making it the principal or even the sole subject of their songs and image. These bands are numerous and popular enough that they have formed distinct sub-genres or scenes, with their own festivals, record labels, press and fanzines. It is on two of these distinct but interleaved scenes that this paper focuses: firstly, on the Viking Metal sub-genre that originated in Scandinavia in the 1990s but that has gone on to fame and popularity throughout the world; secondly, on the more recent Mittelalter or folk metal scene that has emerged in the early years of the twenty-first century from German origins to attract large audiences throughout continental Europe. What do bands and audiences want of their Middle Ages? Any answer must obviously include escapism, and the search for an authenticity of experience and strength of emotion felt to be wanting in modern life; such generalisations, however, mask a more complex and varied set of interests and needs that condition how particular artists, fans and scenes choose the periods they celebrate, as well as the means by which they evoke them. Thus, for instance, many artists lionise the vikings, the perennial darlings of popular culture, with their alluringly roguish combination of excitement, adventure, untrammelled freedom and pleasingly uncomplicated hyper-masculinity. Others, though, prefer a ribald, bibulous and altogether hearty

version of the later middle ages borrowed from the *Carmina Burana* or the Wife of Bath's prologue, whilst yet others indulge their taste for new-age 'Celtic' mysticism.

Traxel, Oliver

The Medievalism of Language: Translations of Modern Texts into Old and Middle English

During recent years, some well-known modern literary texts have been rendered into past language stages, in particular by German publisher Edition Tintenfass, who issued versions of Antoine de Saint-Exupéry's *Le Petit Prince* and Heinrich Hoffmann's *Struwwelpeter* in Old and Middle High German as well as in Old and Middle English. Some years earlier Manfred Görlach had already translated Wilhelm Busch's *Max und Moritz* into Old English (in both rhymed and alliterative poetry) and Middle English. The *Englisc List* dedicates itself to translations into Old English, and issues a year-by-year account of current news in the form of the *New Anglo-Saxon Chronicle*. There is an Old English version of *Wikipedia*, and even a blog in the language of Geoffrey Chaucer. With regard to the Old High German *Le Petit Prince*, the publisher characterised it as a "cleverer Philologenspaß". But is there more to such translations than merely philological fun? This paper presents some translations into Old and Middle English, discusses the techniques used for such renderings and argues that they should not be ignored or smiled upon in academic circles. In fact, they are welcome teaching aids and may even enhance our linguistic awareness and understanding of earlier language stages.

Turner, Marion

Chaucer and the Landscapes of the Mind

Lacan's comments on the topography of the mind draw heavily on medieval architecture and landscapes, echoing the writings of numerous medieval writers, both religious and secular. Medieval places loom large in analysis of our mental space – but why are certain aspects of medieval landscapes privileged over others? And does the dominance of medieval castles and wildernesses in discussions of our imaginaries weirdly skew our understanding both of the self and of the medieval world? This paper focuses on exploring the chamber, the private room as a mental landscape, analyzing two of Chaucer's dream poems in the context both of contemporary medieval changes in the use of domestic space, and of modern and medieval theories about the mind. I argue that in both *The Book of the Duchess* and the *House of Fame*, the castle identity, walled-in and contained, is death-like, dead as stone, associated with the denial of the senses. Rocks, walls, and stones close off the self, allow it to stagnate. But the narrator eschews such an aristocratic location, locating himself instead in a series of chambers, more open spaces, with books and doorways, and, ultimately, in intersubjective mental spaces, beyond the confines of private space. Chaucer marks his interest in everyday urban life and structures by his focus on the made environment in contrast to, for instance, the *Gawain*-poet. And the sophistication of Chaucer's ideas about the mind are manifest in his construction of the most fruitful mental places as porous, intersubjective, and moving.

Verkerk, Dorothy

Old Ways, Pathways: Toward an Iconography of Druidry in DruidCraft Tarot

Druidry, which is attracting a growing number of adherents around the world, is characterized by decentralization, creation spirituality, polytheism, and magic. Like other religions, Druidry - practitioners prefer the term "pathway" - utilizes an iconographical vocabulary that visually identifies and defines its beliefs. Devotees of Druidry view themselves as a revival of an ancient culture; therefore, a visual lexicon that reflects this ancient heritage is essential to give tangible

form to this tradition. Modern Druids are developing a distinctive repertoire of symbols, ritual artifacts and a theologically complex narrative art: a shift from simplicity to complexity that parallels the historical development of early Christian or Islamic art. The earliest Druidic art is symbolic; for example, the Awen symbol is a signifier of a Druid following the tri-fold path. More recently, Druidry is moving toward more a complex and varied iconography that layers modern artistic traditions upon a medieval foundation, thus lending legitimacy to their visual theology. In this paper, I study the DruidCraft Tarot Deck since it sets the standard for the development of Druidic art. Thru personal email interviews with Worthington, he has given a rare insight into the crafting of a new type of art for a religion that seeks to find a visual pathway from the margins that reflects its spiritual pathway. Many of the works of art and architecture have no historical connection to ancient Druids; however, the perception of what is ancient Druidic art is the focus of this paper. The emphasis on authenticity and historical ties to medieval art is at the core of this developing iconography of Druidry. Although modern Druids are often well-versed in ancient texts, the visual arts are the most immediate and versatile means of defining and disseminating Druidic ideals.

Vishnuvajjala, Usha

“A Beastly Anachronism:” Temporality and Alternative History in *The Once and Future King*

In 1136, Geoffrey of Monmouth wrote of King Arthur that “he had a claim by rightful inheritance to the kingship of the whole island” of Britain as a direct descendent of Brutus. 800 years later, on the eve of the Second World War, British novelist T.H. White sought to understand and challenge the modern nationalism that Geoffrey’s story and its many retellings had spawned. My paper examines the ways in which T.H. White complicates the temporal setting of the story of King Arthur in his novel *The Once and Future King*. I argue that White uses flexible temporality and the moving temporal position of his narrator to confront the ways in which the alternative history of Arthurian legend has influenced modern national identities, even as that alternative history has constantly evolved to engage with contemporary issues of nationhood. Twentieth-century medievalist authors like White provide a unique way of understanding the problems of modern nationalisms because they revisit the very myths on which modern national identities rest, treating the problems of modernity with regard to their roots in what Geraldine Heng calls “the fantasy of a pre-political, pre-racial, pre-nationalist, and pre-imperial time that is the Middle Ages.” White deliberately confuses history and legend and destabilizes the pseudo-historical nature of King Arthur, moving his life and reign around between the twelfth and fifteenth centuries, and in doing so exposes the ways in which modern national identities rest on something that is itself unstable and impossible to define. White’s project, however, is not entirely one of destruction. I will argue that, in both the content of the novel and in the act of writing it, White ultimately offers an important prescription for addressing the problems of modern national identity: read more, write more, and always question what we think we know about the past.

Wallace, Craig

“Weird Medievalism” in the Ghost Stories of M.R. James

The weird writing of M.R. James represents the past as the object of antiquarian research that disrupts the present in disturbing ways. In “weird time” the past is not periodized into a succession of moments, each relegated to a definitive past. The past is akin to dreams and memories in a weird conceptualization of time, characterized by simultaneity, fragmentation, and the fracturing of a distinct chronological trajectory that resists periodization. Many of James’s

stories are informed by his own extensive research and scholarship in medieval studies. The voluminous cataloguing of existing and extinct library manuscript collections, the study of biblical apocryphal literature, and the surveying of church architecture all feature as the antiquarian pursuits of the protagonists in different stories. Although never set directly in the Middle Ages, the malevolent apparitions in the stories often hint at something deeper and much older. The ghost stories might be understood as examples of “weird medievalism” as scholar-historians unsettle something very old through archival research, gradually manifested as a force from the past that haunts the present. The haunting reflects anxiety concerning revivals of older cultural practices considered definitively *of-the-past* by James’s protagonists but that have always been known through the survival of a repressed collective folk memory. Belief in ghosts suggests that time is not superseded. James’s academic training and scholarship would promote an antipathy toward the supernatural. In his ghost stories the supernatural is active. This could be in response to what James perceived as a loss of the sacred and the passing of a supernatural efficacy. “Weird time”, the weird tale, and “folk horror” have implications for British culture’s understanding of the relationship of Modernity to its own unsettled past.

Warren, Nancy Bradley

Resurrection and Re-incarnation: Chaucer, the Middle Ages, and Dryden's *Fables Ancient and Modern*

In a collection of verses marking the death of John Dryden, an anonymous poet writes:

And *Chaucer* shall again with Joy be Read,
Whose Language with its Master lay for Dead,
Till *Dryden*, striving His Remains to save,
Sunk in His *Tomb*, who *brought* him from his *Grave*.

Invoking the belief that Dryden was actually buried in Chaucer’s tomb, this poet casts Dryden’s translation of Chaucer as an act of Christ-like, salvific self-sacrifice on Dryden’s part that raises Chaucer’s textual corpus from the grave and gives it new life. The association of sacrifice and resurrection with Dryden’s translation provides the occasion for my exploration of the ways in which Dryden’s versions of Chaucer’s *Canterbury Tales* in his *Fables Ancient and Modern*, written after his conversion to Catholicism, work to reassert a Catholic Chaucerian tradition that counters the proto-Protestant identity for Chaucer so well established in the early modern period by such writers as John Foxe, who in his *Acts and Monuments* identifies Chaucer as a Wycliffite. My reading of Dryden’s translations of Chaucer situates Dryden’s poems in the tumultuous, overlapping struggles of literary canon formation and the formation of English national identity, both conflicts in which claims to the contested medieval past are central. In the *Fables*, I argue, Dryden not only writes about the medieval past, but he also uses the figure of Chaucer strategically in negotiating issues of lineage, gender, and religion—issues in which human bodies and the textual corpus complexly interact—in ways that echo strategic adoptions of Chaucer by medieval and early modern monarchs and writers. In doing so, Dryden resurrects, or perhaps better, re-incarnates, the past with the aim of reshaping England's poetic and political future.

Wilford, Bea; Davies, Josh; Kears, Carl; Paz, James

PANEL ABSTRACT - The Queer Times of Medievalism

This session will examine the critical and cultural desires and possibilities of the cross-temporal connections that occur in medievalisms. The linear nature of time and common sense

understandings of 'historical progress' are disrupted by the works considered in all three papers: Welsh pseudo-history is appropriated by Hungarian nationalists to imagine a future free from tyranny, the distant past is found in, or through, the examination of distant futures, and the 'out' past is used to cast the present from the closet. Each paper therefore examines the ways in which appearances of the Middle Ages in the modern world mark time as hybrid and irregular and potentially rewrite history itself as a queer constellation.

Wilson, Christopher

Early Methodist and Anti-Methodist Medievalism

To historians familiar with the arrival of the mendicant orders in England in the thirteenth century, the rise of Methodism seems to have a number of uncanny parallels. The historiography of the early evangelical movement, like that of the coming of friars, has been characterized by debates about the links between religious developments and urbanisation, the role of outdoor sermons, preaching itineraries and licences, the importance of a new devotional language and the relationship between promoters of the new movements and the established local clergy.

These parallels were not ignored by anti-Methodist authors keen to liken the new movement to the Roman Catholic, medieval past. Whereas historians of anti-Methodist pamphlets have tended to focus on the more general accusations of Catholic-like practice, or more specific claims of Jacobin sympathies, this paper will discuss how the anti-Methodists selected and manipulated evidence from the medieval past to criticise aspects of Methodist behaviour. It will explore how anti-Methodist medievalism differed from the more broad and general attacks on Catholicism and consider why the polemicists turned to particular medieval chroniclers, like Matthew Paris, and specific Dominican and Franciscan medieval saints to illustrate their attacks.

This paper will also analyse how these claims were countered by the Methodists with their own novel ecclesiastical medievalism which focused on the heresies of the central Middle Ages. By looking at Methodist sermons, pamphlets about church structure and prayer meetings and even in John Wesley's own redaction of school textbooks, I will argue that the early Methodist interpretation of the medieval church played a small but significant role in shaping their identity.

Wollenberg, Daniel

The New Knighthood: Terrorism and the Medieval

Anders Behring Breivik is responsible for killing 77 people in Norway in July 2011. He claims to have been a member of the Knights Templar, a neo-medieval brotherhood that, according to Breivik, is an "Indigenous Rights Movement and a pan-European Crusader Movement." In his scattered, sprawling manifesto, *2083: A European Declaration of Independence*, Breivik's radical ideas about Europe's contemporary situation – in which Muslims will soon outnumber "native" Europeans in certain countries – pivots on the medieval past as both exemplum and a warning. Because the Middle Ages are vital to Breivik's radical worldview, it is essential to address both Breivik's employment and manipulation of the medieval as well as broader ideas from both the left and right on the period that influenced Breivik. This essay addresses how the medieval can be shaped to political ends both in the mind of a terrorist and among well-intentioned intellectuals. I examine the manifesto of Anders Breivik from three perspectives on the medieval. Insofar as the overarching goal of the essay is to explore how Breivik uses the medieval period as a legitimizer of his radical politics, the first perspective is from Breivik himself. In order to illuminate fantasies of the medieval from broader perspectives, I turn to two conceptions of the medieval that are echoed in *2083*: first, the characterization of the medieval "collective will" by prominent left theorists on nations and nationalism; second, voices from the right on the Crusades and their impact on the

contemporary world. The public discourse (both popular and scholarly) on Breivik has focused largely on Islamophobia and the far right in Scandinavia and Europe. Commentators have pithily explained his use of medievaesque imagery, so central to his manifesto, as a simple extension of his online life in videogames. In this essay, I examine how a psychopathic criminal like Breivik might have arrived at his conceptions of the Middle Ages, and, more troublingly for medievalists, why such ideas appealed to someone like him. Because nationalists, in whatever form, continue to co-opt and shape the period as a formative time in which “native” ethnic-national identities took their true form, studying the Middle Ages remains crucial to understanding both that period and the making of our own world.

Yawn, Lila

Assisi’s May Festival and Its Fascist Founder

Each year for three days in early May the central-Italian hill town of Assisi returns to the Middle Ages. Lamp posts are hooded in burlap. Shop signs are covered with hand-painted placards written in Latin or in a vernacular idiom approximating that of St. Francis of Assisi. The mayor ceremonially turns the keys of the city over to a *maestro de campo*, and at night designated areas of the historic center are closed off and thoroughly medievalized—lit with torches, strewn with hay, populated with live farm animals and scenes of medieval life. During the day, many dozens of the city’s inhabitants, from retirees to infants, dress in medieval style and participate in pageants, games, and concerts that pit the *parte de sotto*, the lower part of the city, against the *parte de sopra*, the upper town. The festivities culminate in the awarding of a *palio* to one side or the other by an international panel of judges expert in medieval history, musicology, and theater. Presented as a medieval usage rooted simultaneously in medieval spring celebrations and in a protracted feud between the Nepis and Fiumi families and their factions that erupted in Assisi in the 1300s, this festival of ‘Calendimaggio’ (the Kalends of May) was founded in 1927 by Arnaldo Fortini, a local historian and lawyer later famous for his successful defense of the Fascist syndicalist Tullio Cianetti and for twenty years (1923-1943) Assisi’s mayor or, more accurately, its *podestà*; in 1926 Mussolini’s senate had decided to reinstitute the medieval term. This paper will consider the political, cultural, and personal circumstances that surrounded Fortini’s first Calendimaggio, including his founding of the Compagnia dei Cavalieri di Satriano in 1923 and his organization in 1926 of the mega-celebration for the seventh hundredth anniversary of the death of St. Francis of Assisi, a saint co-opted by the Fascists as a national symbol. In a second, briefer section the paper will also examine the subsequent history of Calendimaggio, including its revival after World War II, its shifting political overtones and gradual commercialization, and its role in keeping an *assisano* identity alive, even with the severe depopulation and resettlement in surrounding areas that took place after the earthquakes of 1997-1998.