



THE MIDDLE AGES IN THE MODERN WORLD

International Conference

Rome 2018 21~24 November

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'Papal Ass and Rome as a Widow', A scene from *Triumphs & Laments: A Project for Rome*, by William Kentridge, 2016

THE MIDDLE AGES IN THE MODERN WORLD



Rome, 21~24 November 2018

In collaboration with / *In collaborazione con / Avec la participation de*



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École française de Rome

piazza Navona 62

Institut français - Centre Saint-Louis

largo Giuseppe Toniolo 20

John Cabot University - Guarini Campus

via della Lungara 233

Museo Nazionale Romano

di Palazzo Altemps

via di Sant'Apollinare 8

For further information

Per informazioni

Plus d'informations

<https://themamo.org/>

themamoconference@gmail.com

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General program with abstracts
Programma completo con i riassunti
Programme complet avec les résumés

General program with abstracts

| *Programma completo con i riassunti*

| *Programme complet avec les résumés*

Wednesday | Mercoledì | Mercredi, 21 Nov.

SESSION | SESSIONE I

Ambasciata di Francia, palazzo Farnese, salone d'Ercole

H. 18:00

Welcome to the participants / Benvenuto ai partecipanti / Accueil des participants

His Excellency the Ambassador of France in Italy / S.E. l'Ambasciatore di Francia in Italia / S.E. l'Ambassadeur de France en Italie, **M. Christian Masset**

MAMO-2018 organizers / gli organizzatori di MAMO 2018 / les organisateurs de MAMO 2018: **Pierre Savy, Tommaso di Carpegna Falconieri, Lila Yawn**

H. 18:30

Keynote lecture. **Salvatore Settis**, *La culla in una tomba. L'antichità nel medioevo, il medioevo nel moderno*

- simultaneous translation into English / traduction simultanée en français

H. 19:30

Welcome reception / Ricevimento di benvenuto / Réception

Thursday | Giovedì | Jeudi, 22 Nov.

École française de Rome (piazza Navona 62)

Museo Nazionale Romano di Palazzo Altemps (via di S. Apollinare 8)

Institut français - Centre Saint-Louis (largo Giuseppe Toniolo 20)

SESSION / SESSIONE 2

École française de Rome - piazza Navona 62, salle de conférences

H. 9:30 - 10:30

Keynote lecture. **Andrew B.R. Elliott**, *#Medieval: Social Media, Medievalism and Participatory Culture*

- traduzione simultanea in italiano / traduction simultanée en italien

H. 10:30 - 11:00. Coffee break / Pausa caffè / Pause café

SESSION | SESSIONE 3

École française de Rome, piazza Navona 62, salle de séminaires

H. 11:00 - 12:30

Thread / Percorso / Parcours: **Romanticism / Romanticismo / Romantisme**

Session/ Sessione: **Le Moyen Âge du long romantisme – France, Italie**

Chair / Moderatore / Modérateur: **Vincent Ferré**

Speakers / Relatori / Relateurs:

Patricia Victorin, *Médiévalisme et tourisme nostalgique dans le Tristan le Voyageur de Marchangy*

Marchangy (1782-1826), l'auteur des deux sommes que sont la *Gaule Poétique* (1813-17) et *Tristan le Voyageur* (1825-26) a souffert au XX siècle d'un traitement injuste. Et pourtant cet auteur était apprécié au XIX siècle, en témoigne le succès de librairie de sa *Gaule Poétique* ou encore le fait que Charles Nodier, en 1817 salue son écriture pittoresque et le rattache à l'école romantique. Seul Michel Stanesco s'est livré à une réhabilitation des écrits de Marchangy soulignant une véritable conscience historique qui lui était jusque-là déniée. Marchangy occupe une place transitoire entre l'érudition du XVIII siècle et l'éveil à un pré-romantisme. Dans son *Tristan le voyageur*, beaucoup plus empreint d'esprit romantique, Marchangy nous invite à cheminer dans la France de 1373. À la suite de Tristan, seigneur poitevin, dont les six tomes du *Tristan le Voyageur* sont les souvenirs de jeunesse, qui a combattu aux côtés de Du Guesclin, nous parcourons la France d'alors... sur les traces (au moins partiellement) d'un premier enquêteur, Froissart. L'année 1373 marque une césure aux yeux de Marchangy : entre la fin de la féodalité médiévale et le début de la centralisation royale. Le canevas romanesque qu'il a choisi est dans la continuité des romans arthuriens. En faisant le choix de la narration poético-historique, Marchangy opte pour un chemin encore inexploré, une voie de traverse à mi-chemin entre l'histoire relevant du document ethnologique et la fiction poétique. L'errance de Tristan entrelace matière bretonne, souvenirs épars de Marie de France, et événements historiques des *Chroniques* de Froissart, notamment pour ce qui concerne la guerre de succession de Bretagne. Nous proposons un itinéraire inédit dans la mémoire historico-littéraire de la fin du Moyen Âge, avec pour guide, le chroniqueur Froissart.

Michaël Devaux, *Saint Louis dans l'imaginaire français depuis Michelet*

Louis IX (1214-1270) est le seul roi de France canonisé. Quelle place occupe-t-il dans l'imaginaire français ? D'un côté, la justice rendue sous un chêne à Vincennes, de l'autre l'imposition de la rouelle aux juifs. D'une part, le dernier souverain parti en croisade (7e et 8e), d'autre part la naissance de l'idée laïque. Ce règne de contraste peut être ap-

préhendé de bien des manières. Entre le Moyen Âge tel que le voyait Michelet et la biographie de *Saint Louis* par Jacques Le Goff, nous étudierons les représentations de Louis IX dans l'histoire publique en France, notamment depuis la troisième république. Quelle image les français retiennent-ils de ce roi ? Pour délimiter les représentations de Louis IX, nous consacrerons une partie de nos analyses aux manuels scolaires (la bibliographie d'histoire de l'éducation en France est très pauvre à son sujet !). Sur quoi et où s'enracinent les médiations culturelles le concernant (Poissy, Aigues-Mortes, etc.) ? Nous essaierons ainsi de dresser un bilan des médiations culturelles des commémorations nationales de l'année Saint Louis en 2014. Enfin, quels sont les angles de médiatisation pour le saint roi aujourd'hui ? Que le grand public est-il invité à en retenir ? Entre histoire, fantôme et imaginaire, que reste-t-il donc de Louis IX en France aujourd'hui et pourquoi ? Notre étude fera donc le point sur les aspects d'histoire de l'enseignement de l'histoire à l'école concernant Saint Louis, et sur les médiations culturelles pour les différents publics qui ont pu être mises en place en 2014.

Lorenzo Carlucci e Laura Marino, *L'Architrenius di Giovanni di Altavilla e il Dialogo della Natura e di un Islandese di Giacomo Leopardi*

L'Architrenius di Giovanni di Altavilla (ca. 1184) e il *Dialogo della Natura e di un Islandese* di Giacomo Leopardi sembrano possedere alcune somiglianze macroscopiche: mossi dalla considerazione della miseria della condizione umana, i protagonisti delle due opere vanno pellegrini per il mondo, incontrano una personificazione femminile della Natura e ingaggiano con essa un intenso dialogo, accusandola di nutrire sentimenti di odio per l'umanità. Una approfondita indagine comparativa dei dati interni ed esterni alle due opere ci ha permesso di dare corpo e coerenza all'ipotesi che il poema medievale sia da considerarsi una fonte della celebre operetta leopardiana, aggiungendo una significativa componente medievale al novero delle fonti antiche e moderne già note. La comparazione testuale evidenzia una ricca serie di corrispondenze tali da non potersi ritenere casuali. L'analisi dei dati esterni permette di isolare un buon numero di opere da cui Leopardi può avere tratto notizia dell'*Architrenius* e dimostra la possibilità di un accesso diretto di Leopardi al testo medievale durante il soggiorno di studi filologici a Roma (1822-1823). Cosa giustifica l'interesse di Leopardi per l'*Architrenius*? Nell'aspra disputa tra il protagonista e la Natura si ha una problematizzazione delle tesi classiche del provvidenzialismo che sembra prefigurare temi cari all'Illuminismo e a Leopardi. Si tratta più verosimilmente di una eco del dibattito medievale sul dualismo "manicheo", della quale troviamo ampia traccia nell'*Architrenius*. Sugeriamo di leggere l'interesse di Leopardi per l'*Architrenius* come la spia di un interesse specifico del poeta per l'eresia manichea.

SESSION | SESSIONE 4

Teatro del Museo Nazionale Romano di Palazzo Altemps, via di S. Apollinare 8

H. 11:00 - 12:30

Thread/Percorso/Parcours: **Performing the Middle Ages / Medioevo performativo / Un Moyen Âge performatif**

Session/Sessione: **Medieval Movement and Attire - Getting It Right (and Wrong)**

Chair/Moderatore/Modérateur: **Axel Mueller**

Speakers/Relatori/Relateurs:

Kristina Hildebrand, *Medieval dancing in modern movies*

For much medieval dancing, we must rely on images and the occasional, not detailed description. However, starting in the 15th century, we get dance choreographies written down. The dances manifest power, dignity, and courtly behaviour; despite the vigorously athletic steps in many dances, the dancer had to maintain decorum. The dances are largely egalitarian, in that men and women have the same steps and often take turns leading, and low on touch, with generally no more physical contact than hands being held. There are both set choreographies and those that allow for improvisation, but all are intended to showcase the social and cultural capital of the dancers. In modern TV series and movies depicting the Middle Ages and Renaissance, this function of dancing is in most cases entirely abandoned, in favour of some of the social functions of traditional styles of dancing today: physical contact and distinct gender roles. Medieval dance is presented as involving physical contact, with more explicitly sexual connotations, and with a leading male partner and a passively led, but often overtly seductive, female partner. Some of this is undoubtedly due to choreographers with no training in dance history beyond early ballet in the 18th century, but as there are choreographers and dancers specialising in early dance, who are not consulted, there is clearly also a choice involved. In this paper, I would like to trace the effects of that choice, and how it comes to portray medieval cultural acts such as dancing as more gendered and more heavily sexualised than they were.

Robert C Woosnam-Savage, *Of Knights and winches, cranes and hoists...*

It is often claimed that 'lumbering' medieval knights, weighed down and encased in their immensely heavy plate armour, could only mount their horses with the aid of some mechanical device, such as a crane, hoist, winch, pulley, derrick or even some form of A-frame. This idea and image, although totally erroneous, is still firmly rooted in popular perceptions of the Middle Ages, repeated as it has been in numerous book illustrations and representations in various 'medieval movies', perhaps most famously in Olivier's 1944 film of *Henry V*. There are even some

modern academics who still describe this method of mounting a horse when armoured, as though it were indeed fact. It has been repeatedly claimed that this pervasive idea originated from the work of Mark Twain and in particular his novel *A Connecticut Yankee in King Arthur's Court*, which was published in 1889. However, as this paper will show, even this is actually also nothing but another myth itself and Twain has been unfairly blamed for this canard for far too long; Twain's association with the origin, or even being called the originator, of this idea is, rather like he famously wrote of his own prematurely reported death, '*an exaggeration*'. Via film, theatre, literature, the popular press, history, and even the Victorian processions of the Lord Mayor's of London, other earlier origins are suggested and examined – and also rejected – before discovering what appears to be the real origin of this undying hoary myth.

SESSION/SESSIONE 5

École française de Rome, piazza Navona 62, salle de conférences

H. 11:00 - 12:30

Thread/Percorso/Parcours: ***Jewish History & Medievalism/Storia ebraica e medievalismo/Histoire juive et médiévalisme***

Session: ***Jewish History and Medievalism, 1: Remembering the Jews of Medieval Christendom***

The only religious minority which was technically permitted to inhabit medieval Christendom was the Jews. During the medieval period the Jews were subjected to intolerance, violence and death. Ever since historians and antiquaries have endeavoured to reconcile these uncomfortable narratives with their own national histories. This panel will use to case studies in order to consider the ways in which the experience of medieval Jews is presented in the modern world. The first case study will focus specifically upon the perception and representation of the Jews of medieval England using a number of different approaches. There is, however, a tendency within the historiography to treat England's Jewish communities is isolation. Consequently, our second case study will look at a continental example in order to compare and contrast the portrayal of medieval Jews in the modern world.

Organizers/Organizzatori/Organizateurs: **Dean A. Irwin and Toni Griffiths**

Speakers/Relatori/Relateurs:

Toni Griffiths, *Hidden in the Archive: the case of the medieval Anglo-Jewish token*

In 1968, a lead token with Hebrew inscriptions was discovered during excavations of Lower Brooks Street, Winchester, England. The artefact

was dated to the late twelfth to thirteenth century and is thought to have been used as a synagogogue token used by the medieval Jewish community. The Winchester Jewry was one of the earliest settlements in England and were present in the city from the mid-1100s, until their expulsion from the country in 1290. The significance of the discovery can be found in that it is one of a limited selection of artefacts relating to the medieval Jews across England and has been suggested by Martin Biddle that it is 'the only one of its kind to have been found in England securely dated before c.1250' (2012: 700). This paper will explore the discovery, interpretation, and treatment of the Winchester token. It will consider how its place in the archive has impacted on the approach of the city towards remembering and forgetting medieval Jewish history. Drawing into focus the public display of other medieval Jewish artefacts, such as the ritual lamp at Bristol's M-Shed, this paper will also assess the challenges of displaying the token in Winchester and consider the role of the City Museum as a potential display space, noting its challenges, possibilities, and restrictions.

Esther Robinson Wild, *Representations on Integration and the Medieval Anglo-Jewish Community in the Historiography - Making the Case for Further Examination and Interrogation Using a Multi-Disciplinary Approach*

The historiography of Medieval Anglo-Jewry is generally consistent with opinion on the level of interaction of Jews with their Christian neighbours in the urban space. This typically references marked differences in religion and customs and secular aspects of medieval English society that precluded Jews from integrating fully and upon which the construction of their 'otherness' is based. Recourse to the European model of community, specifically the requirements for communal buildings, when interrogating the English documentary and archaeological record is a dominant strand. Focusing on Jews' Court, Lincoln, this paper discusses how a buildings archaeology and urban morphological approach may bring about a reconsideration of the evidence for the Anglo-Jewish community and the level of social inclusion and integration. It discusses the research undertaken on the evidence-base for the assignment of Medieval period synagogogue use of the building by Cecil Roth, a prominent researcher of Jewish history, and the attempt to contextualise this perceived historic use in terms of the historical narrative of the building, the medieval Anglo-Jewish community, and their extant material culture. The paper further discusses intermediary research findings which suggest a different and place-specific, model of community that differs from that of Europe, the English medieval urban context. These findings suggest a level of urban belonging at odds with the predominant narrative of the Jew as an Outsider in the historiography and that the facilitating of ritual and customs was adapted to address the constraints of the medieval urban space. It also considers questions the research has raised about the dominant historic narrative, the use and management of the build-

ding today and the general issues of presenting medieval Anglo-Jewish history in the heritage space.

Dean A. Irwin, *Representations of Medieval Anglo-Jewry in the Modern World*

The Jews arrived in medieval England in around 1066 and were expelled in 1290. During that period, a tradition of writing about the Jews in the narrative sources emerged and a number of themes became commonplace (notably the ritual murder allegation). This literary tradition did not cease with the Expulsion. Rather, as historians like Gavin I. Langmuir have demonstrated, these narratives continued to be developed until at least the nineteenth century. For example, Chaucer referenced the murder of Little St. Hugh of Lincoln in his *The Canterbury Tales*, and later it became commonplace for medieval narratives to be included in popular ballads and tales. This tradition did not come to an end with the end of the Victorian period either. There has, however, been no attempt among historians to determine the ways in which the Jews of medieval England were presented in twentieth- and twenty-first century narratives. Consequently, this paper will explore the representation of Jews in historical fiction novels since the Second World War. More than nineteen novels have been produced since then which focus particularly upon medieval Jews. This paper will seek to explore two related features. First, how these narratives fit into a longer history of representing the Jews into literature. Second, it will explore the ways in which such novels inform modern perceptions of Jews in the modern world.

Jeffrey R. Woolf, *Contemporary Agendas and Medieval Jewish Studies*

In the wake of the French Revolution, European Jews began a long process of return to the European stage, after having lived continually an essentially Medieval existence. The challenges of Nineteenth and Twentieth Century Western Culture highlighted many discontinuities between the Medieval Jewish experience and the exigencies of contemporary life (e.g. Religious Continuity and Political Emancipation). This prompted the radical recasting of the Jewish Middle Ages by both Academics and rabbis, the impact of which is still very relevant today. This paper will present two examples of such recasting that are drawn from Italian Jewish History during the Fifteenth and Sixteenth Centuries, as portrayed by scholars in the Twentieth. The first will evaluate the dominant evaluations of the extensive Jewish involvement in Humanist Culture. The Second will focus in on both academic and Orthodox interpretations of *prima facie* religious laxity among Italian Jews in the same period.

SESSION/SESSIONE 6

Institut français - Centre Saint-Louis, largo Giuseppe Toniolo 20

11:00 - 12:30

Thread/Percorso/Parcours: **Early Modern Medievalism / Medievalismo dell'età moderna / Le médiévalisme à l'Époque Moderne**

Session /Sessione: **The Middle Ages in Early Modern Erudition**

Chair/Moderatore/Modérateur: **Ingrid Rowland**

Speakers/Relatori/Relateurs:

Giulia Panzanelli, *Il medioevo nel Catalogus testium veritatis di Flacio Illirico*

Lo studio della storia medievale si può asserire che inizi con l'affermarsi di quella che è comunemente definita Riforma protestante. Infatti i luterani s'impegnarono a costruirsi un passato che potesse fornirgli delle solide basi con cui affrontare i controversisti cattolici. E queste basi furono create soprattutto grazie all'*Ecclesiastica Historia*, la prima storia della Chiesa dopo quella di Eusebio di Cesarea; questa fu ideata dal controversista croato Matija Vlačić, meglio noto con il nome latinizzato di Matthias Flacius Illyricus. Egli fu anche l'autore del *Catalogus testium veritatis*, un catalogo che raccoglie più di 400 testimoni di verità, *testes veritatis* appunto; una raccolta di persone che hanno testimoniato e tramandato la vera fede andando contro la Chiesa di Roma. Le personalità medievali presenti appartengono alle più disparate categorie e molte di queste non ci si aspetterebbe di trovarle quali antagonisti della Curia romana: di fatti si trovano diversi papi, monaci, teologi inseriti perché magari avevano proposto una qualche riforma del clero. Non mancano invece i movimenti eterodossi, considerati i precursori di Lutero, ad esempio viene dato ampio spazio ai valdesi, e proprio Flacio fu uno dei primi storici a raccontare la loro storia. Non bisogna dimenticare che il croato fu anche un bibliofilo ed un editore di fonti e perciò l'odierno studio della storia medievale è debitore nei suoi confronti. Di conseguenza ciò che si propone questa relazione è la presentazione e l'analisi del Medioevo flaciano, come sguardo specifico sui rapporti fra Medioevo e Riforma e come premessa di quello che sarà poi l'odierno medievalismo.

Linda Nolan, *What to do with the medieval material past? Apostolic Visitations to churches in Rome during the late 16th-17th centuries*

After the Council of Trent, the Church in Rome restarted the Apostolic Visitations with new found vigor. The visits were conducted to check that the cult, physically and spiritually, was in sound condition. The records of the visits, kept in the *Archivio Segreto Vaticano*, offer a window onto the difficulties that faced the members of the clergy who conducted the visits. Although some scholars have turned to the Apostolic Vis-

itations for information about the censorship of works of art during the time of pope Clement VIII, I instead consider devotional objects, material aspects that drew the attention of the visitors. The clergymen often found legendary objects with local traditions housed in Roman churches. The publications produced after Carlo Borromeo's model visitations to churches in Milan provided the general instructions. But such handbooks could not prepare the visitors for the lack of memory found at the churches in Rome. Legendary objects related to the history of early Christianity and the martyr cult needed careful negotiation to justify the traditional reliance of the Church upon material devotional practices. To demonstrate this, I compare several encounters with legendary objects found in the late 16th-17th century Apostolic Visitations with contemporary texts written by ecclesiastic historians.

Bruno Varennes, *Regarder le diocèse de Grenoble par le regard d'un autre. Étienne Le Camus (1671-1707) dans le prisme de Laurent l'Allemand (1484-1518)*

Investi du diocèse de Grenoble en 1671, Étienne Le Camus souligne rapidement l'ampleur de la tâche qui s'ouvre à lui. Conscient de la reprise en main nécessaire d'un terrain délaissé par ses prédécesseurs, il met en œuvre une pastorale active qui lui fait parcourir son diocèse cinq fois durant les douze premières années de son épiscopat (seuls trois de ces registres ont été conservés, dont un partiellement : 1672-1673 ; 1677-1678 ; 1683-1685). Il parsème ses notes d'extraits recopiés, parfois traduits et commentés, de procès-verbaux en latin des tournées menées en ces mêmes lieux par l'un de ses prédécesseurs, Laurent I Allemand (1488-1495 ; 1506-1508). Cet usage questionne quant au regard passiviste que pose l'évêque sur son diocèse. Il s'agit d'un « retour aux sources » permettant d'ancrer la remise en ordre de l'évêché dans une situation antérieure à la réforme mais en la fondant sur une perception de la réalité déformée par le prisme des procès-verbaux médiévaux. Le choix porté sur Laurent I n'est pas anodin et doit être mis au crédit des efforts de ce dernier pour structurer le diocèse (synodes réguliers, révision et impression des statuts, visites et « Pouillé du diocèse » de 1497), mais à l'exclusion d'autres prélats (en premier lieu Laurent II Allemand, 1518-1561). Enfin, les procès-verbaux de É. Le Camus vont plus loin, interrogeant les lieux visités au-delà des registres de la fin du XV^e siècle, mettant au jour et questionnant, à deux cent ans d'écart, certains silences de la pastorale médiévale.

H. 12:30-14:00. Lunch break/Pausa pranzo/Pause-déjeuner

SESSION/SESSIONE 7

École française de Rome, piazza Navona 62, salle de séminaires

H. 14:00 - 15:30

Thread/Percorso/Parcours: **Romanticism/Romanticismo/Romantisme**

Session/Sessione: **The Middle Ages in the Pictorial Arts and Design**

Chair/Moderatore/Modérateur: **Anna Czarnowus**

Speakers/Relatori/Relateurs:

Lis Møller, *Agnes Slott-Møller – a Danish Pre-Raphaelite*

In 1888, the young Danish painter Agnes Slott-Møller (1862-1937) travelled to Italy to see for herself the medieval artworks, which she had only known from lectures in art history. Her experience of Italian medieval art was a revelation that set her course as an artist. In her autobiography she writes: “Without at that time having ever heard of the modern English school of painters who in their partiality for pre-Raphaelite Italian art called themselves ‘Pre-Raphaelites’, I became directly and immediately a Danish ‘Pre-Raphaelite’”. What AS-M found in Italian medieval art was first of all a romantic vision of the Middle Ages as a golden age of noble youth, high ideals, and beauty. She brought this vision to bear on a material that exerted a life-long fascination on her: Danish folk balladry from the Middle Ages. Throughout the nineteenth century, these ballads had inspired Danish poets and writers. However, AS-M was the first painter to make the ballads her main motif. As a woman in an almost exclusively male art world and as (perhaps) the only Pre-Raphaelite in Danish art, AS-M was largely marginalized during her lifetime. Recently, however, two exhibitions of her oeuvre have called attention to this almost forgotten artist. I hope to show that her belated recognition is well-deserved. AS-M may not be a great painter, but she is certainly an interesting one. My paper will focus on the clash in AS-M’s art between her medieval sources and subjects (Italian medieval art and the medieval ballads) and her modern naturalistic style of painting. This clash is particularly pertinent in paintings referring to ballads with a supernatural content, for instance in two paintings (1899 / 1913) based on the ballad “Tidemand og Blidelil”. AS-M’s rendition of Blidelil, flying in a suit of feathers (!) over a deep blue sea, may be reminiscent of Giotto’s depiction of angels. Trained, however, as a plein-air painter, she painted the seascape in a quite naturalistic manner. The overall result is striking – dreamlike, almost surrealistic.

Michal Lynn Shumate, *Imagining Medieval Space at the Ottocento Villa Torlonia*

This paper considers a series of medieval-revival spaces designed and constructed on the grounds of the Roman Villa Torlonia during the 1830s. Of particular interest are two illusionistic, gothic-style rooms in

the Casino Nobile: the *Camera de' poeti ed artisti italiani* located directly off the central ballroom, and the upstairs *Camera gotica*. Within a large and heterogeneous complex – complete with *Capanna Svizzera*, *Torre e Serra moresca*, and a series of false tombs and ruins (as well as Etruscan, Pompeian, and Egyptian-themed spaces within the main neoclassical buildings) – contextualizing these historicist rooms within the history and terrain of the Villa Torlonia is a rich endeavor. While the villa complex has received careful attention from both conservators and researchers during its development as museum in the last decades of the twentieth century, the Villa's unique use of medieval revival has not been fully addressed. The use of neo-gothic decoration within individual rooms and across the grounds is seemingly incongruous with their place and time; their illusionism and otherness have precedence in other themed rooms of aristocratic Roman palaces from the preceding decades, but the interest in medieval space, while already well-established in England, predates neo-gothic building in Rome by fifty years. This paper will investigate possible sources of inspiration for the patron Alessandro Torlonia and lead-artist Giovanni Battista Caretti (including scenography of northern Italy and English garden design) alongside germane issues of Roman souvenirs and collecting toward an understanding of how these small painted rooms were intended for and experienced by an early nineteenth-century visitor.

SESSION/SESSIONE 8

Teatro del Museo Nazionale Romano di Palazzo Altemps, via di S. Apollinare 8

H. 14:00 - 15:30

Thread/Percorso/Parcours: ***Performing the Middle Ages/Medioevo performativo/Un Moyen Âge performatif***

Session/Sessione: ***Festivals, Evocations, and Reenactments***

Chair/Moderatore/Modérateur: **Riccardo Facchini**

Speakers/Relatori/Relateurs:

Pedro Martins, *An “album of pictures”: medieval tournaments and historical pageants in the Estado Novo (1935-1947)*

Historical re-enactments were an important part of the historical imaginary of totalitarian regimes during the 1930s and 40s. From the reinvention of the *Palio di Siena* and Firenze's *calcio storico* in Fascist Italy to Munich's historical pageants held during the “Day of German Art” in Nazi Germany, there are many examples of how the history of each nation was represented and ideologically instrumentalized in this type of displays. The Portuguese *Estado Novo* (1933-1974) was no exception to this phenomenon and, during the late 1930s and early 1940s, we have

some examples of elaborated re-enactments in which the history of Portugal was conveyed in a sensorial way. In this paper, I will examine the tournaments and pageants organized during the municipal feasts of Lisbon and Coimbra in 1935, and the historical parades held during the Double Centenary of Portugal's Foundation and Restoration of Independence (1940) and the Eighth Centenary of the Conquest of Lisbon (1947). Commonly understood as symbols of the *Política do Espírito*, promoted by the Secretariat of National Propaganda with the aim of translating the regime's work of "national resurgence" into the cultural field, these historical re-enactments were, in fact, excellent displays of the historical imaginary promoted by the Estado Novo and, specifically, its medievalist component. Designed to imitate Portuguese historical figurative representations, following a concept of "authenticity", they were instead largely influenced by Romantic depictions of the Middle Ages which were not exclusive of the Portuguese context.

Dušan Zupka, *The Landshut Wedding 1475: to experience the Middle Ages*

The wedding of the Polish Princess Hedwig Jagiellon (1457-1502) with the Bavarian Duke George the Rich (1455-1503) in 1475 in Landshut became a model example of a most lavish and extravagant wedding feast for all the later Middle Ages. The ceremony was proverbial and served as a point of reference to many princely and royal weddings taking place in the region and beyond. Today the '1475 Landshuter Hochzeit' belongs to one of the most attractive summer festivals in Germany. It attracts thousands of visitors from among locals as well as tourists in the four consecutive summer weekends. Its goals are twofold. On the one hand it tries to keep the local memory of the most important event in Landshut's history and tries to hand over its reputation and importance to new generations. On the other hand it serves as a unique attempt for the rapprochement of the 'real' Middle Ages to contemporary people. The focus of all of the programme, the re-enactment and all the performances is placed on the local Landshut / Bavarian / Wittelsbach memory. Its attractiveness is seen in the mixture of history, theatre and local patriotism. The original number of 250 protagonists in the first re-enactment performed in 1903, turned onto more than 2000 in the last performance in 2017. This paper examines the rich diversity of the modern medievalism present in what is being labelled as the most important and biggest historical festival in Europe.

Alessandro Battistini, Federica Viglianisi, *Lo studio dei manuali manoscritti di scherma nell'ambito della rievocazione storica: risultati ottenuti e prospettive di ricerca*

Il seguente lavoro intende illustrare come nell'ambito della rievocazione storica medievale, in Italia come all'estero, si siano sviluppati interessanti percorsi di ricerca riguardanti le tecniche di combattimento tramandate dai manuali di scherma manoscritti. La paziente opera (oramai più che ventennale) di entusiasti dilettanti ha permesso di donare nuova luce e, letteralmente, nuova vita ad opere così antiche

attraverso uno studio teorico e pratico delle conoscenze che queste tramandano, finalizzato alla ricerca di una maggiore autenticità nel campo della rievocazione storica; questa iniziativa ha permesso di far conoscere ad un vasto pubblico, seppur di nicchia, un settore della storia medievale ancora poco trattato dalla ricerca tradizionale, creando comunità di studio nazionali ed internazionali che collaborano per realizzare opere di divulgazione di buon livello. Produzioni a stampa e pubblicazioni online, siano esse edizioni commentate dei manoscritti, enciclopedie oppure trattazioni generali, si affiancano alla sperimentazione concreta in un percorso di studio volto alla riscoperta e alla valorizzazione delle arti marziali occidentali a scopo sia culturale, sia ludico e ricreativo.

SESSION/SESSIONE 9

École française de Rome, piazza Navona 62, salle de conférences

H. 14:00 - 15:30

Thread/Percorso/Parcours: ***Jewish History & Medievalism/Storia ebraica e medievalismo/Histoire juive et médiévalisme***

Session/Sessione: ***Jewish History and Medievalism, 2: Memory and Perception of Time***

Chair/Moderatore/Modérateur: **Carla Heelan**

Speakers/Relatori/Relateurs:

Fani Gargova, *Remembering Sofia's Romaniote Jewish Community*

When Bulgaria became an independent state in 1878 it had a sizeable Jewish community, particularly in the new capital of Sofia. The vast majority of the Jewish population spoke Judeo-Spanish, including the Ashkenazi and Romaniote communities. However, despite the linguistic communality, the Romaniote community had maintained their separate synagogue and rite. As Sofia became a modern capital city at the turn of the 20th century, the separate synagogues and their communities were assimilated and integrated into the dominant Sephardic majority. The memory about the Romaniote Jews settling as refugees from Byzantium on Bulgarian soil – and specifically in Sofia – during Khan Krum's reign (803-814) would, however, be cultivated by Bulgarian Jewish historiography. It became a powerful narrative in the aim of the Bulgarian Jews to be taken seriously as 'true Bulgarians', devoted citizens deserving their equal rights. This paper will examine the narrative of the Romaniote Jewish migration from Byzantine to Bulgarian territories in the 9th and 10th centuries, for which no contemporary historical or material evidence exist. In assessing late 19th and early 20th centuries sources, it will argue for the importance of this legendary narrative in establishing a modern Bulgarian Jewry.

Galit Noga-Banai, *Local Medievalism: Bernward's Doors, Hezilo's Chandelier, and the Memorial Fountain for the Synagogue*

On November 9th, 1988, precisely one year before the Reunification of Germany and 50 years after *Kristalnacht*, a memorial fountain was inaugurated for the synagogue in Hildesheim. The new landmark was placed at Lappenberg (*am Lappenberg*), where the synagogue had stood since its erection in 1849 until its destruction on the Night of the Broken Glass. The 1988 fountain, a cube-like sculpture made of Verona marble and decorated with bronze and marble reliefs, was designed by Elmar Hillebrand (1925–2016). Hillebrand belonged to the so-called Cologne School (*Kölner Schule*), a group of Catholic artists headed by the famous architect Rudolph Schwarz (1897–1961). Hillebrand invited three other sculptors to work on the project. They split the work among them, so each would be responsible for one of the four vertical surfaces of the cubic monument. Hillebrand received the south side, dedicated to the Jewish Law (Das Gesetz), the Torah; Theo Heiermann was given the east side, devoted to the Jewish people as “the chosen people” (Die Erwählung); Jochem Pechau was assigned the north side, dealing with the Jewish religious ritual (Der Kult); and Karl Winter got the west side, which was to portray the persecution of Jews throughout history (Die Verfolgung). In addition, Hillebrand would create a model of Heavenly Jerusalem to be placed on top of the monument. My paper will point out and elaborate upon the connection between the visual heritage of medieval Hildesheim and the memorial fountain erected at Lappenberg. It will argue that the medium, technique, material, motif layout, and iconography of the monument were intended to resonate with the town’s medieval landmarks. In the observer’s perception, the fountain’s design generates visual links with the local cultural memory, which in Hildesheim is deeply rooted in Christian tradition and pivots around the Church.

Federico Stella, *Leo Strauss e l'Illuminismo medievale*

Nel 1935 il filosofo ebreo-tedesco Leo Strauss pubblicò la sua celebre opera intitolata *Philosophie und Gesetz: Beiträge zum Verständnis Maimunis und seiner Vorläufer*, nella quale conìò la categoria storiografica di *l'Illuminismo esoterico religioso medievale*. Con questa espressione Strauss si riferiva al peculiare modo di fare filosofia elaborato da Maimonide e dai suoi precursori arabi, quali al-Fārābī, Avicenna ed Averroè. Cosa intendeva di preciso Strauss con questa espressione e quali erano i suoi bersagli polemici? Il recupero straussiano del “razionalismo medievale” si fonda sulla critica radicale dell’Illuminismo classico, della “ragione moderna” e dello storicismo, sintomi, secondo Strauss, di nichilismo e oscurantismo fanatico. Ciò che mostrerò nella relazione saranno le motivazioni soggiacenti al recupero straussiano del “razionalismo medievale”: quello che può sembrare un recupero per certi versi neutro di un modo altro di intendere la filosofia e la ragione, denota, al contrario, una concezione della modernità letta attraverso le lenti di un pensiero

della crisi, comune ad altri pensatori in qualche modo riconducibili ad un contesto conservatore o reazionario. L'obiettivo della relazione sarà di individuare, quindi, le motivazioni filosofiche, politiche e polemiche che hanno condotto Strauss alla riscoperta del "razionalismo medievale" e, una volta individuate, tenterò di mostrare le conseguenze filosofiche di tale operazione nel contesto intellettuale novecentesco.

SESSION/SESSIONE 10

Institut français - Centre Saint-Louis, largo Giuseppe Toniolo 20

H. 14:00 - 15:30

Thread/Percorso/Parcours: **Reinventing the Middle Ages/Reinventare il medioevo/
Réinventer le Moyen Âge**

Session/Sessione: **Linguistics & Toponymy**

Chair/Moderatore/Modérateur: **Simon Trafford**

Speakers/Relatori/Relateurs:

Oliver Traxel, *Linguistic Medievalism in the 21st Century*

Academic involvement with medievalism can be found in many different fields, such as history, literature, and media studies, but surprisingly there are hardly any works on linguistic issues. This frequent oversight is strikingly illustrated in the recent *Cambridge Companion to Medievalism* (D'Arcens 2016), which has no contribution on language. However, there is a significant number of compositions in as well as translations into Old English and Middle English available, in the form of both longer texts, shorter passages and individual words. These have been carried out at various times, for various purposes, in various ways, and to various degrees of success. The present paper focuses on some of the most recent occurrences of linguistic medievalism. It follows up from the speaker's studies on the different forms of medievalist Old English and Middle English, as encountered, for example, in films and TV series or historical novels, and puts them in a wider context. Particular attention is paid to the motivations and challenges encountered when creating something that looks as if it could belong to an earlier language stage. On the other hand, Old English and Middle English have also been updated for a modern audience, and there are remarkable differences in both purpose and implementation regarding these two language stages, which will also be addressed. The aim of this paper is to draw attention to a hitherto neglected type of medievalism and to show that there is a large amount of material worth investigating.

Norway suffered a 400-year long rule by Denmark and subsequently Swedish rule for almost a century. When Norway became a fully independent nation in 1905, it reinvented itself as a national entity by establishing joint and common Norwegian language. Norway chose, however, to accept two standard modes of written Norwegian – Bokmål and Nynorsk. Both variants are equal in status – the Nynorsk variant, however, being closer in expression to spoken variants. When it comes to the more identity-laden elements of language, such as place-names, an interesting point can be observed. Instead of accepting written forms corresponding closely to the spoken norm (as would be expected), several place-name types show an interesting ‘revival’ of forms last used in the Middle Ages and which therefore do not follow current pronunciation. An example is present-day place-names Solheim, recorded as being pronounced [ˈso:l,eim] (and written Soleim) in the 1886-Cadastre. In modern Norwegian a consonant -h- has been introduced in writing which has not existed since the High Middle Ages. This introduction has been so powerful that the current pronunciation usually is [ˈso:l,heim] in these names. This trait goes contrary to usual Norwegian language ideology – so the questions are: Why is a medieval form of a place-name seen as being suitable? Is it nation-revival at play? If so, can medieval names define a modern nation? This paper aims to explore these questions through some of Norway’s rich place-name heritage.

Johnny Grandjean Gøgsig Jakobsen, *Medieval Place-Name Renaissance(s). Re-introduction of medieval and new invention of ‘medieval-sounding’ place-names in post-medieval Denmark*

Name preferences have changed throughout times. This holds true for people as well as for places. Based on a combination of different criteria, the bulk of Danish place-names can be approximately dated from the word elements, which they have been coined from. Particularly the place-name generics (suffixes or endings) have traditionally been used to identify the age and chronology of different place-name types. The mechanism of this method is, however, challenged by the fact that some otherwise ‘outdated’ types of place-names occasionally have come into use again. This phenomenon is in Denmark particularly evident for a handful of place-name generics, which primarily belongs to the high or late medieval period, but nevertheless can be found to have been introduced on settlements long after their main periods of activity. The first wave of such a ‘place-name renaissance’ is seen for Danish manor houses in the 17th-18th centuries, followed by ordinary farmhouses in the 19th century, and entire villages and new urban settlements in the 20th-21st centuries. This has involved the re-introduction of original, medieval names, which had otherwise been abandoned in favour of more modern names, as well as completely new inventions of ‘medieval-sounding’ place-names. In this paper, I will present examples of the types of place-names involved in these renaissances; identify

when the different types of renaissances have taken place; and, as the more challenging part, try to establish their motivation.

SESSION/SESSIONE I I

École française de Rome, piazza Navona 62, salle de séminaires

H. 15:45 - 17:15

Thread/Percorso/Parcours: **Romanticism/Romanticismo/Romantisme**

Session/Sessione: **The Romantic Middle Ages - Canada, Denmark, Russia**

Chair/Moderatore/Modérateur: **Heta Aali**

Speakers/Relatori/Relateurs:

Anna Czarnowus, *John Richardson's Wacousta and the Transfer of Medievalist Romance*

John Richardson's *Wacousta* exemplifies both the cultural transfer of gothicisms into Upper Canada and the transmission of romance as a genre from the Middle Ages to the eighteenth and early nineteenth century, when in this very case it adopts the form of colonial romance. It shows the two manners in which the Middle Ages existed in the Enlightenment, which was apparently continued in Romanticism, at least in Canada. The choice of 1763 as a temporal setting entails the presence of indigenous peoples, who for Canadians symbolized similar primitivism as the medieval culture for Europeans at the time. Yet another temporal dimension that functions very much like the functioning of the Middle Ages in relation to the eighteenth and nineteenth century is the history of Scots and even the Cornish oppressed by imperial England. Fort Detroit in *Wacousta* provides a similar, pseudo-medieval, hence medievalist, architectural background to the events. Richardson's intention was very likely to show his personal interest in the other culture of colonial Canada, but also to illustrate the idea that the indigenous people could be seen as sophisticated, much the same as medieval people were imagined by intellectuals and scholars in the eighteenth and nineteenth-century England. *Wacousta* is a text about cultural transfer: the transfer of romance as a genre from Europe to Northern America and the transfer of culture from the medievalist Scotland and Cornwall to colonial North America, where medievalist phenomena had to acquire a new meaning.

Lea Grosen Jørgensen, *An Undying Death Song: Reinventing the warrior-skald in Adam Oehlenschläger's Ragnar Lodbrok (1848)*

The picture of the Viking Ragnar Lodbrok singing his death song in an English snake pit has been immortalized for centuries, most recently in History's TV series *Vikings* (2013-). Many adaptations are based on Old

Norse manuscripts, in which the dying Ragnar recounts his exploits and portrays himself as a warrior and a skald simultaneously. The song combines warrior traits with the art of storytelling and was one of the first pieces of Old Norse literature translated into English. It is also an excellent example of the reception of Old Norse literature in the Romantic period. In Denmark, one of the leading Romantic writers Adam Oehlenschläger (1779-1850) incorporated the death song in his heroic poem *Regnar Lodbrok* (1848). However, this poem has gone unnoticed in Old Norse reception studies as well as in Danish literary history, which tends to focus on Oehlenschläger's earlier writing. Based on an analysis of *Regnar Lodbrok*, this paper will discuss the balance of the warrior and the skald in Ragnar's character. The paper also examines the similarities and differences between Oehlenschläger's portrayal of Ragnar as a "Danerskiald" ("Dane-skald") and Thomas Percy's (1729-1811) translation "The Dying Ode of Regner Lodbrok" (1761). Following this, the paper argues that Ragnar's death song forms a backdrop for the authors' ability to edit and reconstruct the Old Norse poem in their own words. This is particularly evident in *Regnar Lodbrok*, as the poem examines the relationship between the main character's memory and Oehlenschläger's reinvention of the Viking hero.

Stephanie Richards, *Western European Medieval Chivalry in Nineteenth Century Russia: Alexander Pushkin on the Decline of Chivalry*

When Russia's greatest poet, Alexander Pushkin, began asking questions about how Russia had ended up where it was in the 1830s, he donned the hat of historian and went looking for answers in the socio-historical turning points that defined Western culture. This paper will discuss one of these threshold moments that captured Pushkin's imagination: the end of the European Middle Ages. By tracing particular influences, such as Walter Scott's essay on chivalry, Henry Hallam's history of Europe and Chateaubriand's historical writings on chivalry, the paper will demonstrate how several creative texts by Pushkin, which are set in medieval Europe, carry historical meaning. They speak to Pushkin's thinking on the transition from the medieval era to the early modern period. After establishing this creative context for Pushkin's historical thinking, the paper will focus particularly on an unfinished dramatic piece, referred to as "Scenes from the Time of Chivalry," and on the concept of aberrant knighthood as a symbol of decline. In the end, we will see how all of Pushkin's knights are, in fact, not true knights at all. Rather, they are empty shells of an ideal who, through their inversions of chivalric principles, represent the death of the institution.

SESSION/SESSIONE 12

Teatro del Museo Nazionale Romano di Palazzo Altemps, via di S. Apollinare 8

H. 15:45-17:15

Thread/Percorso/Parcours: **Sardinia/Sardegna/Sardaigne**

Session/Sessione: **Sardegna - memorie, miti, media**

Chair/Moderatore/Modérateur: **Sonia Merli**

Speakers/Relatori/Relateurs:

Corrado Zedda, *Il problema della trasmissione della memoria nella storiografia sulla Sardegna medioevale*

Fin dagli studi proposti agli inizi del Novecento è stato posto un forte accento sull'isolamento e sull'arcaicità delle strutture della Sardegna medievale, un tema che venne raccolto da Marc Bloch e successivamente sistematizzato da Fernand Braudel. Quest'ultimo diede una valutazione netta e assertiva del ruolo della Sardegna nella storia, ma la natura delle fonti da lui utilizzate appare inadatta alla comprensione del quadro isolano: esse appartengono alla geografia, alla letteratura, al cinema, alla cronaca. In nessun modo appaiono quelle documentarie o archeologiche. I concetti base scelti da Braudel per definire storicamente la Sardegna, sono quelli dell'isolamento, dell'insularità e della montagna come luogo arcaico ed è singolare che la visione di Braudel si collochi in coincidenza con quella postulata negli stessi anni dallo studioso di linguistica sarda Max Leopold Wagner. L'interpretazione braudeliana ha ottenuto un grande successo presso la platea internazionale, ciò ha condotto i più illustri rappresentanti della classe intellettuale isolana ad articolare le loro riflessioni sulla Sardegna avendo come postulato la visione storiografica basata su arcaicità e immobilismo. Il risultato è stato la costruzione di una Sardegna medievale divenuta la colonia di centri più importanti ed egemoni, che se ne disputarono il controllo durante il Medioevo: un vero e proprio "mito della colonia", che si è tramandato fino ai giorni nostri, radicandosi profondamente nella storiografia. L'interpretazione colonialista, per i dati stessi sui quali è fondata, non può essere pigramente accettata dalla storiografia tradizionale, ma l'ostacolo maggiore alla formulazione di nuove ipotesi resta il fatto che quello che è mancato finora alla riflessione storica sulla Sardegna è stata la capacità di proporre una contro lettura proprio di quei concetti gravitanti attorno all'isolamento e alla marginalità dell'isola. Si proporranno dunque delle interpretazioni alternative, dalle quali emerge come la Sardegna medioevale fu un mondo molto più complesso e dinamico di quanto si ritiene comunemente. Esso risulta tuttora difficile da approfondire per l'impostazione ideologica che non riconosce una capacità propositiva dell'isola verso l'esterno. Ciò è legato alla difficoltà che l'isola ha sempre avuto nello stabilire un

rapporto corretto con la propria memoria storica; tale difficoltà non consente ancora oggi di esportare efficacemente questa memoria, producendo distorsioni che si riflettono sulla questione identitaria dell'isola e dei suoi abitanti.

Marco Muresu, Nicoletta Usai, *Falsi miti del Medioevo in Sardegna alla prova della ricerca archeologica e storico-artistica*

Nel 1845 Cosimo Manca, frate del convento di Santa Rosalia a Cagliari, offriva a Pietro Martini, storico isolano, una pergamena di provenienza incerta. Lo studioso, intuendo il valore del documento, lo comprò a sue spese per donarlo alla Biblioteca Universitaria di Cagliari, dando l'avvio alla questione delle cosiddette *Carte d'Arborea*, i falsi che dal 1845 al 1870 hanno svolto un ruolo di primo piano nel dibattito storiografico e filologico italiano. Al primo testo si aggiunsero, nel corso di circa dieci anni, altri esemplari, eterogenei per tipologia, che di fatto aiutavano a gettare una luce su quelli che erano i periodi meno noti e più oscuri della storia medievale della Sardegna. I falsari costruirono a tavolino pergamene che fornirono convincenti testimonianze ad esempio sulla fine della presenza bizantina nell'isola, creando personaggi leggendari, come il primo re-giudice Gialetto, o fornendo caratteri di eccezionalità a figure storicamente attestate, come Eleonora, figlia del sovrano d'Arborea Mariano IV e giudicessa essa stessa alla fine del Trecento. Il desiderio di individuare in un Medioevo mitico le radici dell'identità isolana ha fatto sì che per alcuni decenni, alla fine del XIX secolo, si sia imposta la ricerca storica su basi di fantasia e di leggenda. Nel presente intervento si intendono esaminare alcuni di questi personaggi, realmente esistiti o immaginari, e sottoporli al vaglio della moderna ricerca archeologica e storico-artistica, per verificare se e come, in anni più recenti, sia stato superato un certo tipo di stereotipo identitario legato ad un leggendario passato medievale della Sardegna.

SESSION/SESSIONE 13

École française de Rome, piazza Navona 62, salle de conférences

H. 15:45 - 17:15

Thread/Percorso/Parcours: ***Political Medievalism & National Identity/Medievalismo politico e identità nazionale/Médiévalisme politique et identité nationale***

Session/Sessione: ***La quête de l'identité nationale. Les usages politiques du Moyen Âge en France et en Italie, des Lumières au-début du XIXe siècle***

Avec l'affirmation des Etats-nations, au cours du XIXe siècle, le passé médiéval a été l'objet de nombreuses réutilisations politiques : les discours des historiens cherchaient dans cette période les origines des nations européennes et leurs spécificités mais également l'apparition, en leur sein, de classes sociales, celle de la bourgeoisie opposée à la noblesse. Or, ces dynamiques sont déjà très présentes dans la pensée du XVIIIe

siècle jusqu'au tournant des Lumières. Les réflexions historiques s'intéressent aux spécificités des caractères nationaux des peuples en réutilisant l'histoire médiévale dans une perspective politique. Ce sont ces problématiques que notre session se propose d'étudier à diverses échelles, en France et en Italie, dans une approche diachronique et comparative. Montesquieu identifie l'origine des caractères singuliers du peuple français dans l'esprit des Francs, peuple qui a réussi à préserver, au cours des siècles, l'esprit germanique, dont la caractéristique particulière est la liberté. Ce modèle général sera confronté à l'écriture locale de l'histoire dans les villes françaises au XVIIIe siècle. Ces historiens se servent des héritages médiévaux, des problématiques liées aux débats sur les origines « barbares » ou romaines des peuples, pour construire une identité bourgeoise dans un contexte d'affirmation politique des villes au sein du Royaume de France. Sismondi clôturera notre étude. Au tournant des Lumières, il hérite de cette pensée historique et la réadapte à l'Italie. Le caractère italien est né des conséquences des invasions barbares, il s'affirme au sein d'un monde urbain indépendant, mais ce caractère est pluriel, il s'adapte aux contextes locaux, et contrairement à l'idée de Montesquieu, il évolue avec le temps et les gouvernements.

Organizer/Organizzatore/Organizzatore: **Fabiana Fraulini**

Chair/Moderatore/Modérateur: **Tommaso di Carpegna Falconieri**

Speakers/Relatori/Relateurs:

Clarisse Coulomb, *“Liberty before liberalism”: the emancipation of the communes in urban histories in eighteenth-century France*

Some historians pretend that there was no middle-class consciousness in Prerevolutionary France. Sarah Maza relies on the paucity of historical discourses glorifying the bourgeoisie to argue that their existence as a social class during the ancien régime is a myth. She notes that historical accounts of the period focus on the debates between the ‘Germanists’ and the ‘Romanists’ who argue over the role of the nobility. Certainly, Mably and abbé Duclos denounce feudalism and comment on the emergence of the communes, but without setting them up as models. Nevertheless, it was during the Eighteenth-century that the genre of municipal history reached its apogee with the publication of around one hundred studies. The pretension of the nobility to embody national freedoms, the debate about commerce and luxury, and more broadly the debates about patriotism led to the consciousness of a collective identity founded on historical arguments: the representation of the bourgeoisie as a liberating force against the despotism of nobility was already in place before the Revolution. Medieval urban history was a political schooling which could explain the revendications of community assemblies in favour of a doubling in the size of the Third Estate within the Etats généraux.

Fabiana Fraulini, *«Nos pères les Germains» : Montesquieu e l'origine dell'identità francese*

Nel corso del Settecento diversi autori, nel tentativo di dare risposta ai problemi politici e istituzionali della contemporaneità, si volgono

allo studio del medioevo. L'attenzione, in Francia, si concentra principalmente sulla fondazione del regno dei Franchi. Tra gli autori più significativi che si occupano delle origini dei Franchi vi è Montesquieu, il quale, nell'*Esprit des lois* (1748), contrappone l'Impero romano, divenuto un regime dispotico, al Nord Europa, luogo in cui libere tribù di barbari, fuggite dall'oppressione di Roma, si unirono dando vita alle nazioni destinate a riportare la libertà in Europa. Nella sua ricostruzione storica, le varie popolazioni barbariche, dopo aver conquistato i territori dell'impero, si comportarono in modo diverso con i vinti e ciò determinò differenze radicali nello sviluppo dei singoli regni europei nati dalle invasioni. Alcune popolazioni, nell'incontro con il mondo tardo-romano, abbandonarono i caratteri più significativi della cultura germanica. I Franchi riuscirono invece a preservare, nel corso dei secoli, lo spirito germanico, la cui caratteristica peculiare è la libertà. Montesquieu individua l'origine dei caratteri propri del popolo francese nello spirito dei Franchi. Il momento fondativo dell'identità francese, nata dall'incontro tra latinità e germanesimo, viene quindi individuato nei secoli medievali: si tratta di un tema ricco di implicazioni politiche e che avrà grande fortuna nella riflessione storiografica successiva.

Marion Bertholet, *Quand le Nord rencontre le Sud : origine du caractère national italien, de la liberté médiévale et de sa décadence moderne chez Sismondi*

Au tournant des Lumières, l'ouvrage de Sismondi, *l'Histoire des républiques italiennes du Moyen Âge* (1804-1817), érige l'époque communale en un temps d'apogée de la civilisation italienne. Les cités-états furent le berceau de la liberté et du renouvellement de l'esprit humain. Cependant, le processus d'indépendance des communes fut préparé antérieurement par celui de la régénérescence des Italiens et la formation de leur caractère national. Le sentiment patriotique du Sud a rencontré la vigueur du Nord ; les peuples latins de la Péninsule ainsi régénérés furent à même de conquérir leur indépendance et d'établir un modèle politique reposant sur des républiques autonomes. C'est ce processus de naissance du caractère national italien et son évolution que je propose d'étudier. La pensée de Sismondi s'opposant à toute forme de déterminisme géographique, ces traits ne furent pas immuables. Les Italiens sont nés de cette rencontre entre le Sud et le Nord et se sont affirmés politiquement grâce à ce mélange qui leur a permis de conquérir leur liberté, mais son maintien dépend entièrement des vertus produites par les lois : la corruption des esprits et des corps médiévaux – deux éléments constitutifs du caractère national – a été une des origines de la chute des républiques italiennes. Le catholicisme tridentin et les influences du despotisme espagnole ont définitivement transformé ce caractère national en altérant les comportements des Italiens et en les éloignant des vertus de leur époque médiévale.

SESSION/SESSIONE 14

Institut français – Centre-Saint Louis, largo Giuseppe Toniolo 20

H. 15:45 - 17:15

Thread/Percorso/Parcours: **Reinventing the Middle Ages/Reinventare il medioevo/
Réinventer le Moyen Âge**

Session/Sessione: **The New Middle Ages**

Speakers/Relatori/Relateurs:

Laurent Broche, « Nouveau Moyen Âge », « Retour au/du Moyen Âge » et consorts : réflexions sur des formules persistantes (début XIXe-XXIe siècle)

Depuis plus de deux cents ans, les formules « Nouveau Moyen Age », « retour au/du Moyen Age », et leurs variantes et dérivées - sous des formes verbales telles que « revenir au Moyen Âge » et « renvoyer au Moyen Âge » ou d'unités lexicales légèrement différentes comme « prochain Moyen Âge », « futur Moyen Âge » -, participent à de nombreux discours. Leur rayonnement a varié. À certains moments, ces expressions ont été très visibles : envahissantes dans les années 1920-1930, actives vers 1970, très fréquentes juste après la fin de la Guerre froide. Aujourd'hui, elles restent d'actualité. Des livres les ont arborées de façon ostentatoire - Nicolas Berdiaeff, *Un nouveau Moyen Age* (1924), Roberto Vacca, *Demain le Moyen Age* (1971), Alain Minc, *Le nouveau Moyen Âge* (1993) - mais leur retentissement ne doit pas masquer de multiples usages simultanés. En dépit de critiques virulentes d'historiens depuis les années 1990 leur vitalité se perpétue. Agissantes dans des domaines très disparates, elles ont revêtu un panel étendu de significations : certains en ont usé, et en usent toujours, pour décrire et dénoncer des traits du présent ou un avenir redouté, tandis que d'autres, en même temps ou plus tard, les ont utilisées et y recourent encore, pour définir et louer un futur désiré. La communication envisagée illustrera la grande diversité de ces formules sur la longue durée, et interrogera les raisons de leur persistance et de leur succès depuis le début du XIXe siècle.

Sarah Linford, *Medievalism in the French right-wing ca. 1900* (Denis, Maillol, Barrès, Maurras, et al.)

The Neo-traditionalist painting of the *Nabis* and French Symbolist painters emerged as a reaction to the alleged corruption of French art and morals in the larger context of a call for national renewal. The French Catholic revival, which prompted massive conversions by intellectuals of all stripes from 1885 to 1935, relied heavily on references to imagined Medievalisms. The “Middle Ages” purportedly offered home-grown alternatives to the impasse of mimetic representation. From Puvis de Chavannes, Gustave Moreau and Odilon Redon starting in the 1870s, to Emile Bernard, Paul Gauguin, Maurice Denis and Paul Sérusier in the 1880s, 1890s and beyond — the decade this talk will focus on —

the Middle Ages were heralded as providing modern solutions to the intimately tied issues of national cultural identity and artistic value. By the 1890s, referencing the Middle Ages was frequently short-hand for opposing the Republican regime, its minimizing and exclusion of the Church in State or civil affairs. Taken to its extreme, politically conservative uses of medievalism were central to the new, anti-democratic Right. This was a radical departure from the political function of “medievalism” only a few decades earlier. This talk argues that the pictorial avant-garde was instrumental in converting the “Medieval” to the French far-right.

H. 17:15-18:00. Coffee break/Pausa caffè/Pause café

SESSION/SESSIONE 15

École française de Rome, piazza Navona 62, salle de conférences

H. 18:00 - 19:00

Keynote lecture. **Francesca Roversi Monaco**, *Universitas studiorum: i miti di fondazione delle università*

- simultaneous translation into English; traduction simultanée en anglais

Friday | Venerdì | Vendredi, 23 Nov.

John Cabot University - Guarini Campus, Via della Lungara 233

SESSION/SESSIONE 16

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 9.30 - 10:30

Keynote lecture. **Michèle Gally**, *Sortir de l'histoire : le Moyen Âge comme a-chronie dans la littérature contemporaine*

- simultaneous translation into English/traduzione simultanea in inglese

H. 10:30-11:00 Coffee break/Pausa caffè/Pause café - John Cabot University, aula magna/ anteroom

SESSION/SESSIONE 17

John Cabot University, via della Lungara 233, room G11

H. 11:00 - 12:30

Thread/Percorso/Parcours: **Moving pictures & interactive technologies/Figure in movimento e tecnologie interattive/Images en mouvement et technologies interactives**

Session/Sessione: **'Power lies where people believe it does. It's a trick, a shadow on the wall.' Images and forms of medieval power in Game of Thrones**

If George R.R. Martin describes his work as 'a narrative centered on war and power', the readers and viewers are forced to conclude that the story of Westeros and Essos does in fact present a diffracted image of power. The novels *A Song of Ice and Fire* and the HBO TV series developed from it, later creating an adjunctive and different story, play with the many reinvented facets of politics and medieval government, from the traditional feudal society of the Seven Kingdoms to the Italian-inspired economic organisation of the Free Cities of Braavos – to only mention the most obvious examples taken from medieval history and updated to our contemporary values by the author. Fiction mixes historical and literary elements to question the stakes and limits of power: in *Game of Thrones*, power does not inherently belong to kings, to armies, nor to religious dignitaries, even though, as it did during the Middle Ages, these groups have an active role to play in the politics of the realms. Does medieval power, as it is conceived in the fictional creation of Westeros, lie in money, in unexpected heroes, in the people, or maybe outside the the story, within the fans and viewers? As Lord Varys states, power is barely 'a trick, a shadow on the wall'. Following the brilliant work proposed by scholars including Carolyne Larrington and Ayelet Haimson Lushkov, this panel will discuss the representations of power(s), especially inherited from medieval structures, in *Game of Thrones*.

Organizer/Organizzatore/Organizateur: **Justine Breton**

Chair/Moderatore/Modérateur: **Mathilde van Dijk**

Speakers/Relatori/Relateurs:

Matteo Barbagallo, *The Game behind the Throne: George R.R. Martin and the balancing power of Game Theory*

In 1996, the American author George R.R. Martin created the overwhelming saga *A Song of Ice and Fire*. In this saga, noble families plot and fight one against the others to rule the Seven Kingdoms from the Iron Throne, a seat created by melting together the swords of those who have fallen in the battle against the king. The Iron Throne is there to remind both the members of court and the citizens that there will always be someone revolting against the king, as much as there will always be someone contrasting the rebellion. In my paper, through the analysis of major characters and events I will highlight how nobles and peasants in Westeros are nothing but pawns in the hands of skilled players whose aim is to gain always more power. In fact, both Varys and Baelish use people to reach different goals, but the way they play the 'game of

thrones' creates interesting parallels with Machiavelli's theories and John Nash's Game Theory, whose principles seem to have been remodeled by Martin to show a never-ending struggle for balance within the walls of King's Landing.

Tasnime Ayed, *Daenerys Targaryen: figure de pouvoirs, archétype en mouvement*

Dans l'univers médiéval-fantasy de *Game of Thrones*, saga littéraire et série télévisée, les personnages féminins jouent un rôle éminent dans la lutte pour l'appropriation du pouvoir, intrigue centrale de l'œuvre. Alors que certaines protagonistes se conforment aux archétypes médiévaux ou les dépassent, Daenerys Targaryen apparaît à la fois comme le personnage le plus complexe, en lien avec différents types de pouvoir, et le moins médiévalisant, véritable héroïne fantasy projetée dans une quête transcendante. Néanmoins, l'étude des rapports qu'elle entretient avec le pouvoir révèle le substrat médiéval qui construit son personnage. Daenerys du Typhon de la Maison Targaryen, première du nom, L'Imbrûlée, Reine des Andals, de Rhoynar et des Premiers Hommes, Suzeraine des Sept Couronnes et Protectrice du Royaume, Reine de Meereen, Khaleesi de la Grande Mer Herbeuse, Mère des Dragons, Briseuse de Chaînes, Mhysa, est au carrefour de plusieurs tropes médiévalisants. Princesse à marier, reine, dame courtoise, mère, guerrière, magicienne, prophétesse, elle représente de multiples figures féminines de pouvoir au Moyen Âge. Son parcours, dans *Game of Thrones*, suit l'évolution de sa puissance politique et surnaturelle proposant une réflexion sur l'essence du pouvoir, son fonctionnement et ses conséquences. Loin du simple raccourci, cette concentration de traits médiévalisants fait de Daenerys Targaryen un personnage hors normes, figure de pouvoirs aux dynamiques mouvantes. Dans *Game of Thrones*, George R.R. Martin construit, en effet, un univers médiéval fantasy où les tropes conventionnels sont systématiquement subvertis. La complexité inhérente au personnage le rend criant d'universalité et contribue à une esthétique d'écriture réaliste spécifique à la gritty fantasy contemporaine, et dont Daenerys Targaryen devient l'archétype.

Justine Breton, *A very small man can cast a very large shadow: building a social power*

Tyrrion Lannister is a deeply ambivalent character in his relation to both power and society: born from a noble family, he is despised by his kin; while favouring a life of inebriation and lust, he is appointed Hand of the King and Master of Coin; hero and strategist of the attack at Blackwater Bay, he is criticised and ignored by the city he helped saved; at first devoted to his family, he finally jeopardises it by killing his father and sacrificing his home, Casterly Rock, to Daenerys's army. 'I arrived here a King's Hand, riding through the gates at the head of my own sworn men [...], and I leave like a rat scuttling through the dark, holding hands with a spider.' By being constantly underestimated and rejected, Tyrrion has to adapt and to shift from one social circle to another. However, as it is the case for most outcast characters in George R.R. Martin's work, this

political weakness is turned around to become the character's main strength: Tyrion goes beyond his original status to keep company with prostitutes, sellswords, and barbarians. Through his adventures, he learns to understand the realms in their social heterogeneity, thus discovering at the same time how to help and to control the people. This paper will discuss the gradual path to power followed in *A Song of Ice and Fire* and *Game of Thrones* by a traditionally marginalised character through his transversal social approach.

SESSION/SESSIONE 18

John Cabot University, via della Lungara 233, room GK13

H. 11:00 - 12:30

Thread/Percorso/Parcours: **Earth & Heaven/Cielo e Terra/Ciel et Terre**

Session/Sessione: **The Pope, the Planet and the Medieval Past**

This panel will consider the modern papacy as a form of 'planetary medievalism', exploring the role of medievalism in contemporary papal self-fashioning, and how it underwrites the institution's claim to planetary leadership. Although the Papacy's claim to authority is grounded in an appeal to the Eternal, it is also multi-temporal. Whilst its founding Petrine dispensation was scriptural, the Church elaborated much of its core doctrine during the High Middle Ages. More recently, the papal encyclical, birthed in the nineteenth century, reveals the Papacy's conviction that it can offer a corrective to the depredations of global modernity. Famously, in 2015, with the encyclical *Laudato Si'*, Pope Francis took the papacy into the realm of the planetary. Imploring the world to address the ravages of climate change, *Laudato Si'* reveals how Francis's pontificate draws upon medieval tropes and precedents, most obviously in relation to his namesake, Francis of Assisi. This medievalism distinguishes him from his immediate predecessors John Paul II and Benedict XVI, who offered a contrasting image of the medieval past characterised by a reverence for Aquinas as the maker of dogmatic orthodoxy. This panel considers the papacy's plea for a planetary environmental consciousness, assessing both the necessity and the innovation of its medievalism in the context of the very long history of papal uses of the Middle Ages.

Organizer/Organizzatore/Organizateur: **Louise d'Arcens + MAMO**

Chair/Moderatore/Modérateur: **Lila Yawn**

Speakers/Relatori/Relateurs:

Louise D'Arcens, *Medievalism, Globalism and Planetary Deep Time in the Environmental Writings of Pope Francis*

On 18 June 2015, the Vatican website released Pope Francis's encyclical, *Laudato Si': On Care For Our Common Home*. Uploaded in English, Arabic, and six European languages also spoken in Africa and Latin Ameri-

ca, it was instantly and globally available. Addressing his message to “every person living on this planet”, Francis, the first Latin American pope, ameliorates the Eurocentrism of the encyclical’s origin by emphasising the Church’s presence in former colonial societies and the economic global south. A 45,000-word call-to-arms to end anthropogenic environmental destruction, *Laudato Si’* reaches beyond the global Church, and even beyond global humanity, to claim the planet as home for all life forms. At once ecological, political, and spiritual in its implications, the encyclical constantly shifts scale between the intimate and the vast, the atomic and the cosmic, the global and the planetary. This paper explores the extent to which Pope Francis’s defence of the environment as universal inheritance rests on a densely multi-temporal vision, in which concern for the global future and indebtedness to eternity converge with an affinity with the medieval European past, in particular the ministry of the pontiff’s namesake, St Francis of Assisi. It traces how the medieval saint inspires the Pope’s root-and-branch rejection of capitalism as the cause of planetary degradation and global injustice, and embodies an ethically and theologically profound alternative to the spiritual brokenness of neoliberal existence. I argue that its surprising but apposite invocation of this medieval precedent makes *Laudato Si’* a virtuosic example of global medievalism.

Clare Monagle, *Home Time: Laudato Si and Integral Ecology*

Laudato Si has been hailed by progressives for taking the urgency of the environmental crisis seriously, and for its injunction to believe the scientists. Its subtitle declares that we ought to care for ‘our common home’, the earth. Such lovely words, care and home, denote intimacy and the everyday. The problem of environmental degradation is a domestic one, it hits home, so to speak. And this home is womanly. Francis tells us, ‘our common home is like our sister with whom we share our life, and a beautiful mother who opens her arms to embrace us; yet ‘[w]e have come to see ourselves as her lords and masters, entitled to plunder her at will.’ These metaphors contain binarised oppositions that arouse suspicion: femininity, maternity, home, and care contrast sharply with dominion, authority, masculinity and destruction. The earth has been destroyed by the wilful desires of her inhabitants; she “groans in travail” (*Rom: 8:22*). A closer examination of this encyclical’s apparent gender binaries, however, reveals its radical re-reading of normative Catholic accounts of gender. By making feminised ‘home’ the core category of analysis, and suggesting that everything of the world must be respected as our home, Francis repudiates theologies that make masculinity prior to, and more universalisable than, femininity. Rather, he subsumes the masculine into an economy of womanliness, in which everything is ‘home’. He does this, I will show, via his Franciscan medievalism. Following his namesake’s practice, Pope Francis deploys gendered categories to subvert them, rather than seeking their reification.

Riccardo Facchini, *Catholicism and the Middle Ages during the Second Vatican Council. From neo-modernism to neo-intransigency*

This paper aims to analyze how the Middle Ages have been perceived and represented by the Catholic Italian world during the Second Vatican Council (1962-1965). I will mainly analyze the development of two different approaches: on one side, the one embodied by those intellectuals (mostly medievalists and Church historians) considered as heirs of modernist theological ideas, such as, to name but a few, Raffaello Morghen and Raoul Manselli. On the other side, I will highlight the idealization of the Medieval era operated by the traditionalist and anti-conciliar movements, which inherited several themes from the 19th-century Catholic Romanticism. The ultimate goal will consist in identifying the genesis of certain myths on the both sides, generated in order to legitimize doctrinal, ecclesiological, or political ideas. This research aims to fill a lack in the studies on Catholic medievalism due, firstly, to the reluctance to address the religious uses of the Middle Ages (Richard Utz, in 2013, reported an «exclusion of religion» from the debate on medievalism), and secondly, as suggested by Tommaso di Carpegna Falconieri (2011), by the fact that the Middle Ages have been perceived, by the public audience and, sometimes, also by the academic one, as an era dominated by Roman Catholicism. This reading led, sometimes, to consider as somehow justifiable and taken for granted the religious exploitations of Medieval topics.

SESSION/SESSIONE 19

John Cabot University, via della Lungara 233, room GK1 I

H. 11:00 - 12:30

Thread/Percorso/Parcours: ***Political Medievalism & National Identity/Medievalismo politico e identità nazionale/Médiévalisme politique et identité nationale***

Session/Sessione: ***Political Medievalisms 1***

Chair/Moderatore/Modérateur: **Sarah Linford**

Speakers/Relatori/Relateurs:

Berit Merete Kjærulff, *For King and Country. Medievalism and nationalism in Sander's The Liberation of Denmark, or Niels Ebbesen of Nørreriis (1799)*

The relation between romantic medievalism and nationalism has been discussed for long, but there is still more to be said. Especially so, if we also consider the relation between nationalism and patriotism within medievalism. This paper examines medievalism as a facilitator for considerations of nationalism, patriotism and political structures in Levin Christian Sander's 1799 play *Danmarks Befrielse, eller Niels Ebbesen af Nørreriis* (The Liberation of Denmark, or Niels Ebbesen of Nørreriis).

The drama is about the Danish national hero Niels Ebbesen, who ended the 1332-1340 interregnum in which Denmark was pawned to Holstein counts. Ebbesen killed the pledgee of Jutland in 1340 and thereby paved the way for reinstating the Danish monarchy. The play depicts the nobility divided as to supporting the Holstein pledgee's aspirations to the Danish throne on the one hand, or rebelling and fighting for appointing the Danish heir to the throne on the other. This unstable historical situation forms a backdrop for the play to discuss the requirements for a good regent, the Danish form of government, rights to the throne, national identity and loyalty to king and homeland. The paper argues that the play's medievalism makes it function as an echo chamber for considering political questions pertinent to the European Age of Revolution about national identity and forms of government. As such, the play can be regarded a precursor for the later public debate on absolutism, which eventually led to the abolition of absolutism in 1848.

Heta Aali, *Using the Middle Ages to seek legitimacy for the Restoration monarchy (1814-1830)*

In this paper I will examine how the Bourbon dynasty used Middle Ages to legitimize its rule after the restoration of the monarchy in France in 1814. When King Louis XVIII came to France in 1814 his position was not undisputed. Napoleon's return and the Hundred Days further destabilized the French monarchy. The king and his supporters had to use multiple means to strengthen their position, and history was one significant source of legitimization. Besides the events of Revolution, the royalists sought legitimization especially from the Middle Ages and from the history of medieval royal saints. Furthermore, early medieval Merovingian king Clovis I (died 511) was a popular character in the 1820s and a point of reference in the royal imagery. I will particularly focus in my paper on the medieval characters associated with the early nineteenth century royal women. One such royal woman was Marie Thérèse of France, the Duchess of Angoulême, who was important person during the Restoration because she was the only surviving child of the guillotined King Louis XVI and Queen Marie Antoinette. Marie Thérèse was essential link between the Old Régime and the restored monarchy. Therefore it is not surprising that diverse medieval imagery was associated with Marie Thérèse in public discussions until the revolution of 1830 when the Bourbons were yet again forced to exile. I will analyze especially popular treatises that supported the Bourbon monarchy in order to discover how and for what purposes she was made to resemble medieval saints or even Joan of Arc.

Heather E. Grossman, *Medieval Monuments and Modern Nations in the Mediterranean*

This paper examines the reception and uses of Late Antique, medieval Byzantine, and early modern Ottoman architecture in Istanbul, Turkey in both the later nineteenth and twenty-first centuries as exemplars of nation building. In the later years of the Ottoman Empire and also now in contemporary Turkey, the architecture of past medieval and

early modern imperial states was and is invoked by the ruling political group to bolster the image of the contemporary government and to provide legitimizing foundations upon which to build national identity. In the nineteenth century, Late Antique, medieval Byzantine, and early Ottoman monuments in the heart of Istanbul's historic peninsula were conjoined both physically and in photographic images to modern buildings and new infrastructure, making a connection between past and present governments and nations. In the twenty-first century, historic monuments of both Byzantium and early-modern Ottoman Istanbul have been selectively restored, and neo-Seljuk and neo-Ottoman constructions have been created in support of governmental political authority. This practice follows trends in other Mediterranean and European countries (both in the nineteenth century and today) of using the medieval past in support of current political and societal goals. Both historic monuments and photographic images of Istanbul, particularly the photographs of the Sébah photographic firm (active through the later half of the nineteenth century) will be examined in this talk.

SESSION/SESSIONE 20

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 11:00 - 12:30

Thread/Percorso/Parcours: **Monument & Image/Monumenti e immagini/Monument et image**

Session/Sessione: **Il medioevo evanescente. Prove di stile nella Roma di inizio '900**

Roma nei primi due decenni del Novecento è un crogiolo in cui si sperimentano in architettura e nelle arti figurative linguaggi che attengono a tradizioni diverse e convergenti, alla ricerca di un'identità in cui eclettismo, avanguardia e storicismo convivono e interagiscono, guardando contemporaneamente al vecchio e al nuovo. In questa congerie il medioevo è al contempo radice ed esperimento, fuori da binari filologici e rigorosi, in cui la dimensione onirica ed esotica si combina con il ricorso alla tradizione per produrre idee unificanti e potenzialmente "nazionali". Nello specifico si esaminano gli esperimenti di Gino Coppedè nel nuovo quadrante di espansione urbanistica tra via Salaria e via Nomentana, dove si esplicita la filiazione del nuovo dall'antico per citazioni eclettiche e più o meno consapevoli estrazioni da un medioevo serbatoio di temi e miti. Qui l'uso noncurante del segmento medievale annega nella fantasmagoria di richiami affrancati dall'obbligo filologico. A Roma il medioevo diviene anche fucina di elementi per la genesi di un immaginario nazionale, come nel caso del padiglione della Serbia all'Esposizione internazionale del 1911, dove si propone la declinazione di una leggenda che affonda nel confine incerto dell'oralità medievale balcanica come mito fondante dell'identità *in fieri* di una nazione.

Organizer/Organizzatore/Organizateur: **Umberto Longo**

Chair/Moderatore/Modérateur: **Francesca Roversi Monaco**

Speakers/Relatori/Relateurs:

Umberto Longo, *Le fiabe sulla pietra. Il medioevo onirico di Coppedè a Roma*

L'opera assolutamente originale e *sui generis* dell'architetto, arredatore, scultore fiorentino Gino Coppedè merita senz'altro di essere ripercorsa seguendo come filo conduttore dell'analisi il suo rapporto con il medievalismo. Negli studi – certamente non numerosi – che gli sono stati dedicati, il ricorso al medioevo non è stato esplorato sistematicamente, all'interno del coacervo rutilante e bulimico delle sue declinazioni espressive, dal neomanierismo al moresco, dal neogotico al neobarocco, senza prescindere dalla contemporaneità del passaggio dagli stilemi *liberty* a quelli *art-déco*. Partendo dall'analisi del così detto quartiere Coppedè a Roma, “quinta” che si presta in maniera emblematica a incarnare l'attitudine scenografica e fantastica dell'architetto fiorentino, si intende effettuare per la prima volta un saggio sul repertorio di temi e suggestioni attinti dall'immaginario medievaleggiante di Coppedè che unisce in un'unica rappresentazione il Graal, Dante, Firenze, Roma, santi, religiosi, cavalieri e fate ecc. Attraverso l'analisi di fondi archivistici, giornali dell'epoca e scritti dello stesso architetto è possibile valutare se nel quadro dello “stile Coppedè” il ricorso al medioevo sia solo un *escamotage* epidermico all'interno di un eclettismo disinvolto e vagamente dandistico – come pure gli fu rimproverato da alcuni contemporanei, (per es. D'Annunzio) – o se la rivisitazione di stilemi espressivi gotici, quattrocenteschi e cinquecenteschi sia parte di una linea progettuale coerente. In ogni caso è innegabile come l'opera di Coppedè abbia lasciato un segno originale ricorrendo a un assemblaggio fantastico e onirico in cui il neomedievalismo, sospeso tra «falsificazione della memoria» e «gusto per la storia» è una cifra distintiva e armonizzante.

Geraldine Leardi, *Quale medioevo. In cerca di un Coppedè medievale*

Il quartiere Coppedè, progettato come nuova cellula urbana dall'architetto fiorentino Gino Coppedè a partire dal 1915, costituisce un *unicum* nell'orizzonte architettonico e decorativo del primo Novecento romano. Il multiforme linguaggio che investe la concezione stessa e la realizzazione materiale dei villini e delle palazzine, alle spalle di Piazza Buenos Aires, si esplicita attraverso un eclettismo elegante e spettacolare che è diventato sigillo del luogo e sua qualità indiscussa. Fra gli stili storici ai quali Coppedè attinge quello medievale appare tra i prediletti, concentrato nel cuore dell'area e su edifici ben visibili. Il Medioevo si qualifica qui come una sorta di *pastiche* (affilato e consapevole oppure esclusivamente formale e di superficie?) dato dalla combinazione di materiali tratti dall'edilizia civile e religiosa medievale, dal ricorso a soggetti e stilemi della tradizione cavalleresca nelle pitture murali e nei rari mosaici, anche dalla predilezione per soluzioni e parati architettonici

che appaiono citazioni esplicite da loggiati, torri, rilievi e arredi di un Medioevo reale e certamente veduto - soprattutto in Italia e in Europa del Nord - ma stravolto in una ricombinazione chimerica e senza precedenti. Qui si propone di tracciare una 'mappa' del lessico medievalistico, di estrarlo dal vortice eclettico che investe il quartiere per tentare di comprenderne l'estensione, le categorie materiali e stilistiche, le fonti e i modelli, l'eventuale portata storicistica, e circoscriverne la funzione di *revival*, capire in fondo quale e quanto sia il Medioevo sognato da Gino Coppedè.

Jelena Jovanović, *Medioevo declinato. Mito e leggenda nel Padiglione delle Belle Arti del Regno di Serbia nell'Esposizione di Roma del 1911*

L'Esposizione Internazionale di Roma del 1911, bandita per il Cinquantenario dell'Unità d'Italia, ha testimoniato significative commesse artistiche italiane ed internazionali. La presenza del Padiglione del regno di Serbia, con una personale del dirompente, 'barbarico' e 'primitivo secessionista' Ivan Meštrović, ne consacrava l'operato come vincitore del primo premio per la scultura. Quello dei serbi è ai primi del Novecento un caso paradigmatico di popolo oppresso cui la tradizione mazziniana, culturalmente ben presente nella nuova borghesia italiana, rivolgeva la stessa affettuosa attenzione dedicata a suo tempo alla Grecia di Byron. Autore del *Tempio di Vidovdan*, mausoleo simbolo della battaglia della Piana dei Merli (Kosovo Polje) del 1389, mai effettivamente terminato, per l'Esposizione di Roma Meštrović realizza un *parterre* di sculture colossali degli eroi morti nella storica battaglia contro i Turchi e delle loro vedove. Un repertorio epico ed arcaico recuperato dal mito medievale del Kosovo e dei suoi leggendari personaggi, come Miloš Obilić, la madre dei nove Jugović o il principe Marko, le cui vicende furono tramandate nei secoli dai *guslar*, cantastorie medievali del ciclo epico cristiano. La metafora chiaroscurata e violenta dei canti viene qui tradotta in una visione espressiva realistica e cruda, priva di qualsiasi processo di estetizzazione figurativa o decorativa medievale ma intrisa di un medioevo diversamente mutuato, concettuale e semantico. Sarà inoltre esaminata la percezione del medioevo come *medium* silenzioso attraverso il quale il messaggio del mito e della leggenda acquista il suo pieno significato, portando così a radicare il motivo medievale nel genoma di un popolo.

H. 12:30-14:00. Lunch break/Pausa pranzo/Pause-déjeuner

SESSION/SESSIONE 2 I

John Cabot University, via della Lungara 233, room G1 I

H. 14:00 - 15:30

Thread/Percorso/Parcours: **Moving pictures & interactive technologies/Figure in movimento e tecnologie interattive/Images en mouvement et technologies interactives**

Session/Sessione: **Medioevo cinematografico/Cinematographic Middle Ages**

Chair/Moderatore/Modérateur: **Alison Locke Perchuk**

Speakers/Relatori/Relateurs:

Luca Polidoro, *Vision: but of which Hildegard von Bingen?*

The contribution aims to analyze the perspective with which Margarethe von Trotta represented the figure of Hildegard von Bingen (Bernersheim vor der Höhe, 1098 - Bingen am Rhein, 17 September 1179) in her film *Vision - Aus dem Leben der Hildegard von Bingen* (2009), in particular comparing the work of the German director with the contemporary sources, for the necessary historical-chronological, philosophical and above all theological monastic contextualization. The film, presented in competition at the International Film Festival of Rome but never dubbed in Italian or distributed - in Italy - in cinemas, is only available in English, German and Spanish: on Facebook the group "Il Medioevo non è stata un'epoca buia" has promoted - so far without success - events in order to solicit dubbing and airing on national television networks, followed by the group "Ildegarda in Italiano" which made available the original version in German with Italian subtitles.

Sonia Merli, *La leggenda nera dei templari secondo La caméra explore le temps: una docu-fiction televisiva francese ante litteram*

Il 14 maggio 1805 a Parigi veniva rappresentata la tragedia di Just-François-Marie Raynouard *Les Templiers*, la vetta letteraria più alta e commovente toccata - a quasi cinque secoli dalla morte sul rogo di Jacques de Molay - dagli 'innocentisti', promotori di una visione nobilmente eroica e sostanzialmente agiografica della 'passione' subita dai templari per volere di Filippo il Bello. Dopodiché, il mito dei cavalieri del Tempio ha assunto nuove declinazioni e, nella seconda metà del Novecento, ha trovato accoglienza in quel potente *medium* della comunicazione di massa che è la televisione. Ben note sono le due serie francesi (1972, 2005) tratte dalla saga *Les rois maudits* di Maurice Druon, ma la primogenitura della narrazione del processo dei templari al grande pubblico spetta alla serie televisiva *La caméra explore le temps*, che per nove stagioni (1957-1966) dagli Studios des Buttes-Chaumont ha contribuito non poco alla costruzione dell'immaginario medievale dei francesi per il tramite di docu-fiction *ante litteram*. Risale infatti al 22 aprile 1961 la messa in onda della puntata *Les templiers*, in cui il regista Stelio Lorenzi e i

due sceneggiatori-narratori André Castelot e Alain Decaux, assumendo un punto di vista opposto a quello sposato nel 1805 da Raynouard, raccolgono lo stereotipo dei potenti e ricchissimi templari che, dopo aver tradito l'originaria missione di protettori della Terrasanta, avrebbero costituito uno Stato nello Stato, rappresentando così una minaccia per la monarchia capetingia. Ma c'è di più, giacché la leggenda nera dei templari faceva la sua comparsa sul piccolo schermo con forti richiami all'attualità francese: i templari del militante Lorenzi, ostinandosi a voler mantenere in Outremer ciò che ormai non esisteva più, alludevano all'*armée de métier* invischiata in quegli stessi anni nella questione algerina.

Sabina Rahman, *Fifty Shades of Lincoln Green: The Intersection of Medievalism and Fetish Culture in Robin Hood on Screen*

In David Matthew's *Medievalism*, he uses *The Knight Errant* by Sir John Everett Millais to epitomise the differences and the connection between the grotesque and romantic Middle Ages as depicted in post-medieval texts, which work under the assumption that anything medieval involves the grotesque threat of violence and warped sexuality while also assuming that the threat of sexual violence is in itself somehow medieval. The image also depicts the Romantic Middle Ages which, Matthews notes, 'concedes that violence against women exists [but] also proposes that help is at hand in the form of knights, shining armour, and chivalry.' In this paper, I will suggest that this collision of grotesque and romantic medievalisms in the same place creates a space that is left open to fetishisation and forms the basis of kinky medievalism, which can be demonstrated through an analysis of popular post-medieval Robin Hood adaptations. I will analyse televisual and cinematic Robin Hoods to identify a shift in the 'warped sexuality' that is depicted on screen from non-consensual sexual violence to encoding deliberate and consensual powerplays that are representative of kink and fetish on screen and their intersections with broader popular on-screen fetish texts, most notably the adaption of E. L. James' *Fifty Shades* trilogy. Ultimately, the paper will suggest that although the Middle Ages represented in Robin Hood texts can be one of repression through powerlessness that requires violent action and sympathetic chivalry, these ideas of power, violence, and chivalry have been adapted through the lens of medievalism to represent an alternative sexuality that is decreasingly encoded as warped and increasingly mainstream.

SESSION/SESSIONE 22

John Cabot University, via della Lungara 233, room GK13

H. 14:00-15:30

Thread/Percorso/Parcours: ***Earth & Heaven-Arthurian Matter /Cielo e Terra-Ciclo arthuriano/Ciel et Terre-Matière arthurienne***

Session/Sessione: ***“Beastly Anachronism”. Nature and Politics in T.H. White’s King Arthur Cycle***

Upon first describing his upcoming book *The Sword in the Stone* (1938) to a friend, T.H. White explained: “It is not a satire. Indeed, I am afraid it is rather warm-hearted – mainly about birds and beasts.” But far from restricting the Arthurian legend to an idealized animalistic vision, the author uses the representation of nature to question the political issues of the medieval myth. His rewriting of the legend, including a long development about the king’s education to power, highlights the key role of nature in both the image we keep of the Middle Ages, and the political and social organisation of human beings. White’s environmentalist approach to the legend has been recognized in *The Sword in the Stone*, the first volume of *The Once and Future King* pentalogy; there Merlyn himself is well aware that readers may find in his prophetic vision a “beastly anachronism.” However, this topic has yet to be explored for the whole pentalogy, which is less “warm-hearted” and deals more with the tragedy of warfare. Rewriting one of the most famous stories of medieval Europe during the wartime years, White asked: “What can we learn about the abolition of war from animals?”

Organizer/Organizzatore/Organizateur: **Justine Breton**

Chair/Moderatore/Modérateur: **Usha Vishnuvajjala**

Speakers/Relatori/Relateurs:

Dustin Gerraert, *‘Dark Satanic Mills’: The Anthropocene Era in Anglo-Irish Fantasy*

Romantic poets like William Blake condemned industrial factories as “Dark Satanic Mills” not only for the suffering they caused to people, but the conquest-oriented view of nature they implied. In the first half of the twentieth century the medievalist writers T.H. White (1906-1964) and Lord Dunsany (1878-1957) wrote from the perspective of non-human life forms in order to emphasize the horrors of industrial warfare. In Dunsany’s “The Prayer of the Flowers” (1915), the ghostly voice of the god Pan emphasizes the ephemeral nature of modern civilization, and White conjures the same god in a similar discussion in *Gone to Ground* (1935). In *The Once and Future King* (1939-1958), White implies that humanity can only solve its problems by seeing itself from the perspective of all life on earth, and uses the fantasy device of shape-shifting King Arthur into various animals to illustrate the point. In Dunsany’s novel *The Strange Journeys of Colonel Polders* (1950), the titular officer similarly experiences life as a variety of creatures and arrives at a much less provincial view of himself and his species. But perhaps the ultimate

version of this scenario occurs with *homo sapiens* present only as observers, as a counsel of animals decides what to do with our troublesome species in Dunsany's play "The Use of Man" (1937) and in White's posthumously published *The Book of Merlyn* (1977). Comparing these two highly inventive writers, this paper will examine their distinct style of "ecological medievalism." Writing in the lead up to two world wars, the Englishman in Ireland and the Irishman in England each portrayed our species as a young and reckless one, whose hunger to dominate the planet could spell extinction for all.

Danko Kamčevski, *The Silence of the Dogs: Acceptance vs. Anthropological Pessimism in T. H. White's The Once and Future King*

The dogs in T.H. White's *The Once and Future King* are strikingly quiet and wholly uncritical of the human world, unlike other animals. I argue that T.H. White's dogs represent a counterweight to condemnation of the human race by a change of perspective. Whereas animal solutions are global and refer to the whole society, the dogs on the other hand stay on the level of personal relationships. While other animals approach human being as a member of a species, the dogs approach humans as concrete persons. The animal worlds remain beyond human experience, which T.H. White signals by having Arthur approach them *by magic* and only for a very short period of time. On the other hand, the dog-human relationship is real and symbiotic as can be seen in the case of the dog-boy who identifies with dogs and becomes member of their pack without any magic whatsoever. The only instance the dog speaks, he speaks *together* with Arthur and refuses to have their relationship characterized on the level of species, namely, as parasitical. The silence of the dogs is a stance against language as a conceptual, generalizing tool that separates subject and object and is used to either justify or criticize. The dogs show that a way out of pessimism might just as well be a leap of faith, acceptance in contrast to condemnation.

Justine Breton, *Escapism through animal nature: leaving human politics in The Book of Merlyn*

In *The Sword in the Stone* (1938), T.H. White insists on the political and social education of the young Arthur, mainly developed through animal examples. In this first volume, later re-written to incorporate the essential chapters about the ants and the geese, nature becomes the key to a better organisation for human beings. This interpretation, which defines Arthur's leadership in most of *The Once and Future King*, is however deeply nuanced in the last book of the pentalogy, which White was unable to publish in the complete edition of 1958, and which remained unknown until its posthumous publication (1977). In *The Book of Merlyn*, animals become a way for the king to temporarily set aside his political burden and to enjoy – and suffer from – the emotional aspects of a life that rises above species. More than ever, Arthur as a human being seeks in animals a comfort and a distraction from his tragic situation: at the eve of his fatal battle against Mordred, reflecting on the numerous

betrayals he suffered, Arthur wants to “escape” from Merlyn, from his political agenda, and from being human. The particular context of the Middle Ages and of the Arthurian legend becomes an excuse for a wider reflection on human nature compared to other animal groups. Through the analysis of the key role of the dog, the wild geese and the hedgehog, this paper will discuss the narrative and ethical shift from animals as a political example to animals as an escape from human politics.

SESSION/SESSIONE 23

John Cabot University, via della Lungara 233, room GK11

H. 14:00-15:30

Thread/Percorso/Parcours: **Political Medievalism & National Identity/Medievalismo politico e identità nazionale/Médiévalisme politique et identité nationale**

Session/Sessione: **Political Medievalisms 2**

Chair/Moderatore/Modérateur: **Riccardo Facchini**

Speakers/Relatori/Relateurs:

Daide Iacono, *L'appropriazione dell'eredità crociata e il mito di Venezia nel Dodecaneso italiano*

Tra XIX e XX secolo le potenze europee lessero, appoggiate dalla stessa storiografia dell'epoca, nei termini di una neocrociata, l'esperienza coloniale. Questa ricezione romantico/imperialista del movimento crociato, dopo la prima guerra mondiale, caratterizzò in particolare Gran Bretagna e Francia, con i mandati in Palestina e in Siria. Il fenomeno neocrociato apparentemente non sembra coinvolgere l'Italia essenzialmente impegnata, tra il periodo liberale e quello fascista, nel recupero del mito di Roma antica. Tuttavia il dominio italiano del Dodecaneso, dal 1912 al 1943, in particolare a Rodi, fu caratterizzato dalla mobilitazione (oltre che del passato romano) del passato medievale dell'isola, nell'intento di dimostrare la legittimità di un ritorno nell'Egeo. L'Italia è presentata come la naturale dominatrice dell'isola. Ne possiede un “diritto storico”, poiché in passato i Cavalieri di San Giovanni (gli Ospitalieri), anche di nazionalità italiana, che avevano governato Rodi, erano stati gli artefici di importanti trasformazioni urbanistiche. Anche la memoria dell'antica presenza veneziana venne a costituire un *Leitmotiv* del discorso pubblico sul Dodecaneso: l'invasione era presentata all'opinione pubblica come un ritorno verso paesi che erano appartenuti alle Repubbliche marinare e quindi all'Italia. La stampa e le pubblicazioni dell'epoca sottolineano con insistenza il parallelo e la riproposizione della lotta dei Crociati contro la “barbarie mussulmana”. Agli anni della guerra italo-turca risalgono i film (dai chiari intenti anti-ottomani) quali *Il Cid*, *la Gerusalemme liberata*, *I cavalieri di Rodi* che attualizzano il tema della crociata in luce

dell'impresa coloniale mentre la stessa produzione poetica dannunziana del momento è essenzialmente dedicata a evocare le italiche glorie marittime e crociate in una dimensione mediterranea. Gli occupanti italiani presero possesso idealmente, oltre che fattivamente, dell'antico baluardo cristiano alle porte del Levante avvalendosi di un espediente che evocava il tema della città liberata dal despotismo e dall'incuria degli infedeli. È in particolare attraverso significativi e vistosi interventi architettonici che si tenta di tirare le fila della continuità storica della presenza italiana a Rodi. Si tratta di una strategia di appropriazione dell'identità medievale del luogo e della sua particolare connotazione guerresca, che si configura da un lato con un riscatto dei monumenti cavallereschi (pensiamo in primo luogo al Palazzo del Gran Maestro, più che restaurato, letteralmente ricostruito) e dall'altro con il richiamo alla potenza della Serenissima con chiari riferimenti all'architettura veneziana (come nel caso di Palazzo del Governo progettato da Florestano di Fausto).

Andrea Tomedi, *Narrare il Medioevo in una regione di confine: le deformazioni nazionalistiche della medievistica di lingua italiana nel Tirolo storico (XIX-XX secolo)*

Le contrapposizioni nazionalistiche che dominarono il clima politico europeo a partire dal XIX secolo raggiunsero il loro apice nelle regioni di confine, caratterizzate dalla compresenza di differenti nazionalità: è il caso del Tirolo storico, dove la popolazione tedesca e quello italiana si scontrarono per il predominio politico ed etnico nella regione. Influenzati dallo “spirito del tempo”, anche gli storici scesero in campo impiegando come arma la narrazione storica, strumentalizzata in funzione di un preciso progetto politico volto a sostenere la propria *pars*. Considerato la culla delle radici delle Nazioni, oggetto di particolare attenzione fu il Medioevo, nel quale gli storici locali di lingua italiana ricercarono le prove necessarie a legittimare le proprie rivendicazioni nazionalistiche. Scopo dell'intervento è mostrare le modalità con cui tra XIX e XX secolo gli storici abbiano consapevolmente distorto, sulla base di riflessioni etniche, la storia medievale locale per produrre narrazioni funzionali allo scontro nazionalistico che animava la discussione politica in Tirolo. L'analisi delle pubblicazioni locali dedicate al Medioevo evidenzia le strategie di questa strumentalizzazione, che generò una ricostruzione storica teleologica il cui obiettivo era dimostrare sia l'appartenenza dei territori cislalpini del Tirolo al Regno d'Italia, sia l'illegittimità della presenza in essi della popolazione tedesca, in quanto essa sarebbe stata frutto delle invasioni e delle usurpazioni dell'epoca medievale: proiettando nel passato le inquietudini del presente, gli storici di lingua italiana facevano risalire “l'atavica inimicizia” tra tedeschi e italiani ai contrasti tra vescovi di Trento, baluardi dell'italianità, e conti di Tirolo, teste di ponte dell'intrusione teutonica nella regione.

SESSION/SESSIONE 24

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 14:00 - 15:30

Thread/Percorso/Parcours: **Monument & Image/Monumenti e immagini/Monument et image**

Session/Sessione: **Architetture neomedievali e recuperi contemporanei delle architetture medievali**

Chair/Moderatore/Modérateur: **Corrado Zedda**

Speakers/Relatori/Relateurs:

Mariella Nuzzo, *Aristide Leonori, "The Architect of the Pope", e la diffusione in contesti extrauropei dell'eclittismo neomedievale nell'edilizia religiosa*

L'architetto e ingegnere romano Aristide Leonori (1856-1928), autore di alcune tra le più significative ed originali chiese neomedievali romane come quella di San Patrizio in via Boncompagni e della Santa Croce in via Guido Reni, esporta nell'edilizia religiosa di varie parti del mondo, dall'India all'Argentina al Sudan, il suo peculiare linguaggio architettonico. In linea con la visione di Pio X che aveva indicato lo stile medievale come il più idoneo per la realizzazione di nuove chiese in quanto pura espressione della tradizione e della spiritualità della religione cattolica, Leonori, soprannominato "the Architect of the Pope", progetta chiese, cappelle e conventi, oltre che in tutto il territorio italiano anche all'estero, in particolare in Nord America, contribuendo a determinare l'immagine della Chiesa Romana nel mondo. La sua formazione di restauratore (aveva lavorato al fianco di Virginio Vespignani e successivamente del figlio Francesco), lo studio degli edifici antichi e la zelante adesione alla fede cattolica lo inducono a definire progetti in cui gli elementi del lessico architettonico medievale acquisiscono una inedita rilevanza scenografica ed emozionale in bilico tra gusto archeologico ed invenzione grazie anche all'attenzione all'unità figurativa del contesto ottenuta con la rigorosa cura degli arredi. Il suo Medioevo si arricchisce a volte di suggestioni esotiche, colte nello spirito del luogo, ma assume al tempo stesso il carattere di categoria assoluta, diventa un "luogo" dello spirito, espressione senza tempo del cristianesimo universale.

Arianna Carannante, *La ricerca del medioevo perduto in Puglia – La terra di Bari*

Il periodo compreso tra il X e XIII secolo è stato per la Puglia un momento di grande splendore economico che ha coinciso con la formazione e successiva crescita di numerosi centri urbani, i quali sino al XIX secolo hanno mantenuto il loro assetto medievale. Nel XX secolo la riscoperta del valore del patrimonio architettonico della regione, la cui trasformazione maggiore era stata effettuata nel corso del XVIII secolo al fine di

renderli più consoni alle esigenze di gusto e di funzionalità dell'epoca, portò a quel fenomeno appellato come de-restauro che ha caratterizzato la maggior parte degli edifici in cui veniva riconosciuta un'origine medievale. Negli ultimi cento anni il medioevo perduto è stato riportato alla luce, grazie al restauro di gran parte del patrimonio architettonico, partendo dai monumenti di maggiore importanza, quali cattedrali e castelli. Questi edifici presentano una nuova veste, frutto della fusione di elementi originali e di restauro. La storicizzazione degli elementi di restauro fornisce oggi al fruitore un'immagine romanica della «terra di Bari» in cui, in particolare, il cittadino pugliese si riconosce e ritrova la sua identità, ricordando un passato di splendore ormai perduto. Partendo dal presupposto che la distinguibilità tra elemento medievale autentico e completamenti in stile risulta difficile, l'intervento focalizzerà l'attenzione su alcuni edifici della terra di Bari, di fondazione romanica (XI-XII secolo), di minore e maggiore importanza in modo da dimostrare come sia stata trasformata, nonostante il degrado in cui versano tutt'oggi alcuni borghi, gran parte della *facies* dei centri urbani della «terra di Bari».

Tommaso Zerbi, 'Hoc Spernat' e 'Hoc Amet': il sorgere problematico di una storiografia dell'architettura sul neomedievalismo italiano

“Italians have never allowed certain constructive methods employed by them during the Middle Ages to be entirely abandoned, and [...] they do not repudiate those methods, as is affected to be done among ourselves”. Nella seconda metà dell'Ottocento Viollet-le-Duc non poteva immaginare che la tradizione medievale italiana – alla quale tanto si rifaceva il teorico francese – sarebbe stata abbandonata e ripudiata in Italia dalla cultura architettonica del ventesimo secolo. Nell'ambito della storia dell'architettura infatti, non dissimilmente a come il Medioevo venne recepito durante il Rinascimento, il Neomedievalismo italiano del diciannovesimo secolo è stato spesso ignorato, sottovalutato, o criticato. Nonostante dagli anni sessanta studiosi si siano avvicinati alle tematiche neomedievaliste in Italia, nella storia dell'architettura gli esempi rappresentano ancora un'eccezione, specialmente se comparati con la più ampia ricezione di tematiche simili sul panorama internazionale. Inoltre, se nella cultura architettonica italiana le tendenze neomedievaliste sono tuttora minacciate dal costante riferimento al canone classico, in ambito storiografico un approccio evoluzionista nei confronti dell'architettura dell'Ottocento ha posto in secondo piano le pratiche revivalistiche. La tendenza a ricercare le prime avvisaglie di un fenomeno modernista o di una visione tutta contemporanea sulle pratiche di conservazione ha portato a definire tutto ciò che non rientra nelle suddette categorie come eclettico, eccentrico, anacronistico, o semplicemente come una deriva dal diktat della teoria del restauro. Nello svelare come differenti sogni del Medioevo si siano attuati nell'Ottocento, non solo la storia dell'architettura potrebbe farsi carico di espandere un più ampio discorso neomedievalista, ma anche suggerire qualcosa sulla ricerca tutta ottocentesca di una identità Italiana, e

forse facilitare quel 'revival di revival' di cui Argan ha scritto un secolo dopo le analisi di Viollet-le-Duc

SESSION/SESSIONE 25

John Cabot University, via della Lungara 233, room G11

H. 15:45-17:15

Thread/Percorso/Parcours: **Moving pictures & interactive technologies/Figure in movimento e tecnologia interattiva/Images en mouvement et technologies interactives**

Session/Sessione: **At play in the Middle Ages - digital games and more**

Speakers/Relatori/Relateurs:

Tess Watterson, *A Legend is (Re)Born? Playing Robin Hood in Digital Games*

The 2010 PC video game *Robin's Quest: A Legend Born* is advertised as a "A classic storyline with an exciting twist!" Robin Hood is a legend that has been continually reshaped to serve various socio-political purposes over hundreds of years, and the female Robin of *Robin's Quest* is no exception. Exploring this game through a 'functional ludo-narrative' framework, this paper aims to look past the simplicity of the point-and-click format to question what its employment of the Robin Hood conventions may actually reflect about the game's 21st century context. This is particularly useful in understanding the ways in which the imagined 'medieval' is employed, particularly in the western world, in relation to gender and feminist politics, and ideas about violence and state authority. For effective analysis, this game must be situated within the tradition of Robin Hood re-imaginings, the history of digital gaming both in terms of game design and community, and within its broader socio-political context. It is also a perfect example through which to explore the limitations and difficulties historians face when working with digital games as historical sources. Though at first this gender-swapped Robin may appear to boldly transgress norms in her mere conception, the ways in which the game ultimately

Antonio Tagliente, *Medioevo in gioco. Prime riflessioni sul "secolo di ferro" nella più recente produzione videoludica*

Il X secolo fu indicato dal cardinale Cesare Baronio, all'inizio del Seicento, come un periodo *ferreum, plumbeum, obscurum*. Questa definizione erudita, volta a mettere sostanzialmente in evidenza il carattere contrastivo, militare e "scandaloso" che contraddistinse il mondo italico del periodo 888-962, è stata negli ultimi decenni pienamente ridimensionata dalla storiografia, che ne ha comunque sottolineato la dimensione immaginifica e chiaroscurale, ancora sospesa tra il racconto di miti irrisolti e di realtà macabre. Pur mostrandosi, insomma,

come un'età fertile per lo sviluppo del medievalismo videoludico – orientato sovente a portare in auge grandi eventi militari o personaggi carismatici del passato – il secolo X non ha goduto di grande fortuna nel panorama *della gaming industry*, tanto da essere relegato, se si eccettuano gli *strategy* e *RPG games*, a pochi ma significativi momenti delle più recenti produzioni del settore. In ragione di quanto indicato si prenderanno allora in esame, dopo un preliminare inquadramento storicoculturale del periodo in oggetto, due grandi saghe videoludiche *action/adventure* costruite su un *concept* di interazione tra il videogiocatore e un «past historical world» (Elliott 2017) – *Assassin's Creed* e *Tomb Raider* –, per mostrare come, negli ultimi anni (2007-2018), l'*historical representation* del “secolo di ferro” sia stata proposta al grande pubblico attraverso canali interpretativi derivanti da precipue tradizioni storiografiche, prima tra tutte quella anglosassone e, infine, evidenziare quali percezioni abbia suscitato un'età così complessa nei videogiocatori privi di una solida conoscenza accademica.

Martina Corona, *Disney, Medioevo e cgi, il connubio perfetto del XXI secolo*

Che cosa, nel XXI secolo, può rendere il Medioevo ancora più reale ed immersivo di quanto già non sia stato fatto? Il connubio perfetto: l'unione tra la Disney Company, colosso mondiale dell'industria d'intrattenimento, il Medioevo, *l'altrove* per eccellenza, e la cgi, tecnologia in continua evoluzione. Francesco Lupo, Senior Groomer più volte coinvolto nei progetti della compagnia americana, conferma infatti che «oggi con la tecnologia di cui si dispone è possibile ricostruire e rifare qualsiasi cosa al computer, interi ambienti, esseri umani, creature fantastiche, tutto. [...] C'è davvero solo il limite della fantasia e del budget ovviamente». In linea con il motto più famoso del mondo, «If you can dream it you can do it» (Walt Disney), la macchina mediatica che si viene a creare è perfetta per far rivivere e diffondere il Medioevo. La Disney nell'arco di un secolo ha plasmato l'immaginario individuale di ognuno a propria immagine e somiglianza, riuscendo infine a creare un vero e proprio periodo storico a sé stante. Il “Medioevo Disney”, altrove magico dove tutto è possibile, è stato indiscutibilmente valorizzato dall'avvento della cgi, grazie alla quale diviene reale, tangibile e attuale tutto ciò che la nostra fantasia aveva solo immaginato. Un connubio perfetto che trova la sua massima espressione in *Maleficent* (2014). Il *live action* cambia per la prima volta le carte in tavola, stravolgendo gli stessi stereotipi di casa Disney, ed inaugura così una nuova percezione del Medioevo “reale” e di quello disneyano.

SESSION/SESSIONE 26

John Cabot University, via della Lungara 233, room GK11

H. 15:45 - 17:15

Thread/Percorso/Parcours: **Political Medievalism & National Identity/Medievalismo politico e identità nazionale/Médiévalisme politique et identité nationale**

Session/Sessione: **Political medievalisms 3**

Speakers/Relatori/Relateurs:

Carla Heelan, *Contrast and Distance: Medieval Emotions in Twentieth-Century Europe*

In *The Autumn of the Middle Ages* (1919), Johan Huizinga identified medieval Europe as not only a time and a place, but also as a distinct emotional regime. According to his narrative, life during the Middle Ages consisted of intense contrasts—between sickness and health, violence and mercy—that were unknowable to Huizinga’s modern audience. This framework of difference, however, did not originate with the Dutch historian. He contributed to a broader conversation among European scholars and public figures who portrayed the medieval past as a period of profound feelings that were no longer possible to experience. My paper considers the interpretive patterns of this shared discourse from the fin de siècle to the late 1940s. Politicians, scholars, and popular novelists portrayed medieval affective extremes in order to emphasize the distance between the twentieth century and the European past. As I will argue, diverse figures, from the author Ricarda Huch to the eminent sociologist Norbert Elias, contrasted the intensity of medieval emotion with the shallowness of modern feeling, positing a linear evolution from the former to the latter. Yet, for some of these elites, the emotionalism of the Middle Ages also had a modern function. Descriptions of medieval Europe were intended to elicit responses of nationalism and belonging. According to Ernst Kantorowicz, this affinity made the Middle Ages especially productive for ideological manipulation, such as with the incorporation of medieval liturgical acclamations into Italian fascist spectacle. As I will suggest, the modern history of medieval emotionalism at once provides the source material for cultural history and a history of social practice

Roisin Cossar, *Inconceivable! Thinking critically about medieval history in the undergraduate classroom*

In 2017-18 I adopted a new approach to teaching medieval history courses, engaging students in discussions of the role played by nostalgia, fantasy, and politics in shaping modern views of the Middle Ages. A confluence of nearly simultaneous factors in the summer and fall of 2017 underpinned this decision. These included: ‘alt-right’ visions of a white, Christian Middle Ages and their defense by some medievalists, the rise

of “free speech” debates at Canadian universities, and the roundtable on race at MAMO III, when participants and audience members discussed why historians, unlike literary specialists, were often unwilling to apply critical race theory to the Middle Ages. Many historians have struggled to convince our students that the medieval period, like the modern era, is shaped by political perspectives. Students sometimes treat our classes as an escape from politicized contemporary history, but their romantic ideas of medieval culture can in fact resemble the destructive fantasies of a Christian, whites-only Middle Ages propagated by the alt-right. On the other hand, recent attempts to counter that retrograde image with a vision of medieval society as a “melting-pot” threaten to replace one fantasy with another, effacing the power differentials that marked the medieval past. This paper instead proposes a model for teaching critically engaged medieval history that appeals to undergraduates, supports effective historical thinking, and fights Nazis.

Matthias Berger, *The Others of National Medievalism: Exclusion, Subsumption, Diversity*

Since the turn of the century, medievalism in Europe has increasingly resumed its function as a receptacle for statements of national identity. Since identity by definition requires demarcation and hence exclusion, and since nationalisms are generally at pains to present themselves as organically grown and timeless formations, we can identify a fairly stable canon of Others in the British and Swiss national medievalist imaginaries. Besides the obvious antagonism towards the encroaching ‘national competition’ of the Vikings, (Norman) French or Habsburgs, national medievalism is also exclusionary internally. Notably, national medievalism is often gendered in a way that routinely sidelines the perspectives of women and feminises the nation’s Others while ascribing supposedly manly virtues such as bravery and ingenuity to the national self (Stefan Berger, *The Past as History* 363). Similarly, the place of ethnolinguistic minorities tends to be precarious in medievalising self-conceptions of the nation, as does that of (im)migrants, whose supposed uprootedness must, in a nationalist framework, necessarily be suspect. This paper offers comparative readings of select 21st-century medievalisms to highlight the extent to which national narratives rely on, and increasingly subvert, traditional patterns of othering to negotiate national identity today. I will argue that whereas such othering is still common in many mainstream medievalisms, works such as Ryser’s *Walliser Totentanz [Valais Dance of Death]*, Hasler’s *Tells Tochter [Tell’s Daughter]*, the BBC’s *The Hollow Crown*, Greig’s *Dunsinane*, Agbabi’s *Telling Tales*, and the “New Stories from the Mabinogion” series hover somewhere between subsuming these Others under national storylines and a genuine interest in more diverse histories of the nation.

SESSION/SESSIONE 27

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 15:45 - 17:15

Thread/Percorso/Parcours: **Monument & Image/Monumenti e immagini/Monument et image**

Session/Sessione: **Reimpiego, rilavorazione, rifunzionalizzazione: la "lunga vita" della scultura medievale nei cantieri di Età moderna**

Il reimpiego e la rilavorazione della scultura medievale nelle epoche successive sono fenomeni sotto molti aspetti simili a quelli osservabili per l'Antico in età medievale, eppure non hanno suscitato finora analogo interesse da parte della critica. Queste pratiche sono state molto spesso ispirate non solo da esigenze di tipo materiale ed utilitaristico, ma anche da motivazioni storiche, sociali e religiose che lo storico dell'arte medievale, teso alla ricostruzione degli originari contesti, tende per lo più ad ignorare. Le relazioni di questo panel intendono mostrare l'attitudine delle comunità e dei singoli ad assorbire e attualizzare in maniera dinamica le testimonianze artistiche di età medievale, a ripensarle entro nuovi contesti, rendendole funzionali a soddisfare nuove esigenze di comunicazione e di rappresentazione, con le naturali implicazioni sul piano estetico delle risultanti soluzioni decorative. Si presenterà una ricca varietà di casi tra Lombardia, Liguria ed Italia centro-meridionale. Laura Cavazzini prenderà in esame alcuni casi di reimpiego di sculture prelevate da edifici preesistenti nel contesto del cantiere del Duomo di Milano, nonché due esempi che attestano la fortuna di monumenti scultorei legati alla storia dei Visconti nell'età di Federico Borromeo. Clario Di Fabio presenterà casi di reimpiego di pezzi trecenteschi (alcuni rilievi campionesi, oltre a sculture dalla tomba dell'imperatrice Margherita di Brabante e da quella del cardinale Luca Fieschi) in opera in alcuni edifici genovesi. Paola Vitolo discuterà casi di rilavorazione di scultura trecentesca a Fondi, Napoli e Salaparuta (TP).

Organizer/Organizzatore/Organisateur: **Paola Vitolo**

Chair/Moderatore/Modérateur: **Augusto Roca de Amicis**

Speakers/Relatori/Relateurs:

Laura Cavazzini, *Fortuna del Medioevo visconteo, tra riuso e memoria storica*

L'intervento prenderà in esame alcuni casi di reimpiego e ricontestualizzazione di sculture del XII, XIII, e XIV secolo legate alla storia di Milano e dei Visconti. Si analizzeranno in particolare alcuni esempi di sculture reimpiegate nel cantiere del nuovo Duomo, fondato nel 1386, e provenienti dalle precedenti cattedrali di Santa Tecla e di Santa Maria Maggiore; il recupero e il restauro negli anni di Federico Borromeo, quando a Milano fiorì una precoce sensibilità per le memorie storiche ed artistiche della città medievale, della monumentale *Madonna col Bambino* che un tempo vegliava sulla città dall'alto della Porta Vercellina, demolita nel corso della ristrutturazione della cinta muraria voluta da Ferrante Gonzaga; il recupero e il riallestimento di tre affascinanti rilievi marmorei

oggi in San Bassano a Pizzighettone (in provincia di Cremona), ma in origine a Milano. Dal capoluogo lombardo li portò nel 1613 il Gran Cancelliere Diego Salazar per ornare il sacello di famiglia, dove una targa ricorda ancor oggi l'accaduto, enfatizzandone la committenza di Azzone Visconti, circostanza che doveva renderli particolarmente preziosi agli occhi dell'aristocratico spagnolo.

Clario Di Fabio, *Riuso, riallestimento selettivo, rifunzionalizzazione di sculture trecentesche in Età moderna: tre casi genovesi*

Il contributo esamina tre casi genovesi di reimpiego di sculture trecentesche diversi per scopi e modalità. Il primo caso è quello dei rilievi campionesi della prima metà del XIV secolo disposti intorno al 1522 con pura funzione decorativa all'esterno delle parti alte del presbitero della Cattedrale di San Lorenzo. Il secondo è quello dei resti della tomba monumentale del cardinale Luca Fieschi, eseguita per lo spazio presbiteriale interno prospiciente la cappella "civica" di San Giovanni Battista da una bottega pisana intorno al 1340, parzialmente riaccomodati, con opportune integrazioni, nella lunetta di un nuovo portale realizzato nel muro sud dello stesso edificio con finalità memoriali e di prestigio. Il terzo e ultimo concerne le statue e i gruppi statuari della imponente e articolata tomba di Margherita di Brabante, realizzata fra il 1313 e il 1314 da Giovanni Pisano su commissione dell'imperatore Enrico VII di Lussemburgo, riusati (anche in questo caso con interventi e integrazioni accortamente studiati) circa il 1602 in una cappella e in un altare-cappella della chiesa di San Francesco di Castelletto per volontà di Costanza Doria duchessa di Tursi allo scopo di celebrare la casata e segnalarne lo status tutto particolare e i meriti politici ricordandone l'ininterrotto legame con l'Impero, già vivo in età medievale e nel 1529 gloriosamente rinnovato col soggiorno di Carlo V presso Andrea Doria, vero e proprio "sigillo" simbolico della rifondazione politica e costituzionale della Repubblica.

Paola Vitolo, *Alcuni casi di riuso e rilavorazione di sculture medievali durante l'Età moderna in Italia centro-meridionale*

All'interno del più generale fenomeno del reimpiego della scultura medievale in Età moderna la rilavorazione rappresenta un aspetto particolarmente intrigante: l'appropriazione del pezzo antico con i suoi valori simbolici e storici all'interno di nuovi contesti si accompagna ad un dialogo sottile e spesso volutamente esibito tra le diverse realtà estetiche che si trovano a convivere. La continuità d'uso di un'opera d'arte, in funzioni analoghe o del tutto diverse da quelle originarie, veicola inoltre significati profondi, offrendo un riscontro materiale alla ricostruzione storica di equilibri e di dinamiche politiche e sociali, ai processi di rivendicazione di continuità delle memorie familiari e delle istituzioni laiche ed ecclesiastiche. I tre casi in esame rappresentano esempi di diverse sfaccettature e motivazioni che il fenomeno della rilavorazione può assumere. Se gli interventi quattro-cinquecenteschi

sulla cosiddetta “Santa Caterina” oggi alla Chiesa Madre di Salaparuta presso Trapani sono probabilmente da inquadrare in un orizzonte di valutazione squisitamente estetico, esigenze di tipo celebrativo entrano invece certamente in gioco negli altri due episodi, riconducibili alla committenza di personaggi desiderosi di sottolineare il prestigio e la legittimità dell'appartenenza familiare. Una lastra trecentesca (da attribuire a Pacio Bertini) fu riutilizzata e rilavorata per la sepoltura di Cristoforo Caetani (†1441) eretta per iniziativa del figlio Onorato nella chiesa di San Pietro a Fondi (LT). La lastra tombale del *miles* Giovanni Caputo († 1487) (oggi al Museo dell'Opera della chiesa di San Lorenzo Maggiore a Napoli) riutilizza quella trecentesca di un omonimo avo, della quale furono aggiornati i tratti del volto e l'iscrizione.

H. 17:15-18:00. Coffee break/Pausa caffè/Pause café - John Cabot University Aula Magna ante room

SESSION/SESSIONE 28

John Cabot University, via della Lungara 233, room GK13

H. 15:45 - 17:15

Thread/Percorso/Parcours: **Contemporary fiction/Narrativa contemporanea/Fiction contemporaine**

Session/Sessione: **The Middle Ages in Contemporary Fiction**

Chair/Moderatore/Modérateur: **Stephanie Richards**

Speakers/Relatori/Relateurs:

James Aitcheson, *Writing the Middle Ages: new approaches in historical fiction*

“Where do you draw the line between fact and fiction?” “How do you balance authenticity with the demands of storytelling?” “How historically accurate is your work?” Historical novelists often feel compelled to defend their work in terms of their methodology and preparatory research. Unlike writers in other genres, their books traditionally incorporate self-reflection and exegesis in the form of authorial notes appended to the main text. But is this continued focus on accuracy and authenticity justified? Must our primary concern as practitioners be to represent the past as faithfully as possible? In this paper I argue that to judge the success or worth of a historical novel first and foremost by these criteria is to misunderstand at a fundamental level the creative process and the role of fiction. Moreover, by allowing ourselves and our readers to fixate on such issues, we draw attention away from other aspects of our craft. We thus not only risk devaluing our own product but

also unwittingly subordinate our work to that of historians. Using examples from my own novels – which are set during the Middle Ages – and from those by other authors, I will highlight the problematic nature of the phrase ‘historical accuracy’ and demonstrate how aesthetic choices, modern cultural influences and historical information all contribute to a historical novel’s development. Only by acknowledging and actively celebrating these disparate influences can the genre emerge from history’s shadow and establish itself as an alternative but nevertheless legitimate method of studying and engaging with the past.

Helen Brookman, *Fantasies of authority: the Dantean desires of Dorothy Sayers*

Having first read Dante in an air-raid shelter in 1944, Dorothy L. Sayers undertook what she considered her greatest work: her Penguin translation of *The Divine Comedy*. Her Dante, read by millions, was a fellow master of story-telling: ludic, self-deprecating, even Austenesque. Following her training in continental romance and the ‘romantic theology’ of Charles Williams, Sayers imagined an interpersonal relationship with Dante as a living, embodied man. Strikingly, she fantasised about his qualities as a lover (‘vigorous and expert’) and playfully assessed his ‘bedworthiness’; Sayers’ Dante recognizes ‘that bodily desire is, and should be, mutual’. This paper will explore how Sayers – mitigating the audacity of a detective novelist ‘doing’ Dante – models alternative relationships with the medieval author; rather than a patrilineal Freudian genealogy, hers is a coupling of expert equals that allows for amateur authorities and queer temporalities. Authors do not ‘merely pass on the torch in a relay race, they toss the ball to one another, to and fro, across the centuries.’ Considering her correspondence with Williams, her Dante lectures, and her feminist writings, I will read Sayers’ translation of Dante’s troubling canzone ‘Così nel mio parlar voglio esser aspro’ (1946), exploring her treatment of form (bodily and poetic) in relation to the poem’s complex sexual politics and mid-century mass culture. Pursuing a feminist enquiry into the functions of gender and power within authorial influence, the paper will explore what Dorothy Sayers’ desire for Dante tells us about fantasies of the Middle Ages in the modern scholarly imaginary.

Ana Machado, *Medieval Kings and Queens in Portuguese Contemporary Literature*

In 2000, Joseph Goering and Francesco Guardiani defined medievalism as a “significant and multifaced movement in the post-medieval world to recover and recycle some of the *ways of thinking and acting* that were characteristic of that earlier period”. Although the concept has been enthusiastically discussed – see, for instance, David Mathews’s *Medievalism: A Critical History* (2015) –, I would like to focus my analysis mainly on the creative reception of Middle Ages in our times. Considering the necessary reflexion on the alterity between the two worlds, the theoretical approach of comparative literature will be of great help in medievalist studies (Nichols et al., 2006; Ferré et al., 2014). My aim

is to explore how Mário Cláudio, a contemporary Portuguese novelist (1941-present), rewrites two famous love stories: one tragic and the other known by its level of infidelity, in a book of short stories entitled *Triumph of love* (2004). The path from his hipotext, Fernão Lopes' medieval chronicles of D. Pedro and D. Fernando, to his hypertext "Pedro I and Inês de Castro" and "Leonor Teles and João Fernandes Andeiro" reveals a very powerful, imaginative and modern vision, and explores the gaps of medieval text and language. By changing the medieval heterodiegetic narrator into a homodiegetic one, Mário Cláudio explores the memories and traumas of the victims and discovers the guilt they carry and/or the transgressions they observe. In addition, by giving a subjective reception of medieval love dramas, the author creates a very realistic world, reinterpreting the characters psychology, the way sex and feelings were lived and how medieval people judged them. While being mostly faithful to the historical plot, Mário Cláudio artistically discloses a very modern perspective on a medieval laconic world.

H. 17:15-18:00 Coffee break/Pausa caffè/Pause café - John Cabot University Aula Magna ante room

SESSION/SESSIONE 29

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 18:00 -19:00

Keynote lecture. Alessandro Barbero, *Crociate, storiografia e politica: sentieri che si biforcano e destini incrociati*

- simultaneous translation into English/traduction simultanée en anglais

Saturday | Sabato | Samedi 24 Nov.

John Cabot University - Guarini Campus, Via della Lungara, 233

SESSION/SESSIONE 30

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 9.30 - 10:30

Keynote lecture. Benoît Grévin, *Nationalisme et médiévalisme*

- simultaneous translation into English/traduzione simultanea in inglese

H. 10:30-11:00. Coffee break/Pausa caffè/Pause café - John Cabot University Aula Magna ante room

SESSION/SESSIONE 31

John Cabot University, via della Lungara 233, room GK11

H. 11:00-12:30

Thread/Percorso/Parcours: **Music/Musica/Musique**

Session/Sessione: **Heavy Metal Medievalisms: A Matter of Identity?**

This panel brings together international scholars who examine Heavy Metal and the use of Medievalism(s) in identity formation. Our first paper argues that the inverted identity markers of Satanic Black Metal, born of medieval scholasticism, are an expression of a (neo) medievalism that is at once intentional and unintentional (Kaufman and Petersen). Our second paper examines the ways in which the Heavy Metal band, Týr, incorporates medieval texts called the kvæði into their work, thereby linking medieval Faroese history and identity through contemporary media. Our third paper focuses on Heavy Metal Medievalism in Spain, using a case study of regional bands to discern which aspects of Hispanic medieval cultural heritage are vindicated, which elements are appropriated by nationalistic and racist far-right Spanish groups, and how all of these contribute to the construction of masculine identities. Using the pagan-metal band Warduna as a foundation, our final paper moves beyond the regional to explore the relationships between medievalism and national identity on the global stage.

Organizer/Organizzatore/Organisateur: **Ruth Barratt-Peacock**

Speakers/Relatori/Relateurs:

Medievalism is not alien to heavy metal music. It is actually a prominent feature of two of its most successful subgenres, power metal and pagan metal, and it recurs in the aesthetics and the lyrics of most classical heavy metal bands. Warriors, knights, sorcerers, minstrels, and the whole cast of contemporary popular medievalising literature and cinema alternate with Germanic mythology, traditional ballads, epic poetry, Crusaders, Vikings, and many other supposedly more historical topics. The reasons behind this fascination of heavy metal for the Middle Ages are not understudied, celebratory masculinity and a longing for a simpler, nobler, and more fulfilling lifestyle being the most cited causes. However, these two motives do not explain the apparent urge to naturalise the Middle Ages that can be felt nowadays. Bands move away from the generic medievalism of the old days and colour it with their own regional medieval cultural heritage. This paper explores the naturalisation process of heavy metal medievalism and its consequences through the case study of Spanish bands. First, it will determine which aspects of the Hispanic medieval cultural heritage are vindicated and why. Second, it will analyse how they are received within Spanish society and outside. Last, it will read the conclusions of both previous sections against the background of the current problematic of the appropriation of the Middle Ages by nationalistic and racist far-right groups, that is, the creation of a “Western male white identity”.

Ruth Barrack-Peacock, *Local Signifiers and the Early Middle Ages in Global Communities: The Case of Wardruna*

Christensen and García offer insight into metal music’s reception of specific historical figures and cultural contexts, asserting the need for a case by case assessment of metal music’s engagement with national narratives which asks whether “identity is being used in an inclusive –I sing about my cultural heritage because I want to share it with you– or an exclusive –I sing about my cultural heritage because it is better than yours– manner.” (Christensen 2018) But what happens to this metal on the global stage? I posit that in this case, national signifiers (signifiers of imagined communities in the sense of Anderson) are not so much negated, as that they themselves are adapted as purveyors of authenticity for a-national imagined cultures. Using the band Wardruna as an example, I draw on spatial hermeneutics and neomedievalism to explore how these two lenses might fruitfully intersect. I trace the transformation of Wardruna’s music into a de-placed marker of neo-Pagan cultures from the music’s original cultural and sonic grounding in Norway, which is established through a combination of sampling-heavy composition with place-based religious practice and the musician’s history as members of Norwegian black metal band Gorgoroth.

Simon Théodore, *'Chroniques barbares' : utilisations et réception du Moyen Âge scandinave dans les magazines de musique métal*

Dans la culture populaire, les Vikings sont omniprésents. À l'instar de la littérature, de la peinture ou encore du cinéma, la musique (et notamment le Hard Rock) est un média permettant la diffusion de représentations du Moyen Âge scandinave. À la fin des années 1980, sous l'impulsion du groupe suédois Bathory, est apparu une scène métal appelée « viking metal ». Les formations affiliées à ce sous-genre véhiculent, à travers les pochettes de disques, leurs paroles ou les photographies promotionnelles, des représentations du Viking et de la mythologie scandinave. En France, les interviews et les chroniques de disques publiées dans les magazines spécialisés dans la musique métal (*Hard N Heavy*, *Metallian*, *Hard Rock Magazine* et *Rock Hard*) participent à la médiation et à la réception de ce phénomène culturel. À partir de l'analyse du discours des artistes relayé dans les interviews et du discours journalistique contenu dans les chroniques, l'objectif de cette communication est de comparer les utilisations et les représentations de ce Moyen Âge. L'hypothèse est donc d'affirmer que le Moyen Âge mobilisé par les producteurs de viking metal (les musiciens) et que celui reçu, puis transmis au lecteur par les médiateurs (les journalistes), remplissent des fonctions différentes.

SESSION/SESSIONE 32

John Cabot University, via della Lungara 233, room G11

H. 11:00 - 12:30

Thread/Percorso/Parcours: **Public History/Histoire publique**

Session/Sessione: **Bringing the Middle Ages to Life**

Speakers/Relatori/Relateurs:

Claire Pascolini-Campbell, *Experiencing the Medieval at the National Trust: Edutainment, Authenticity, and Place*

The National Trust is the United Kingdom's largest heritage organisation and boasts hundreds of medieval buildings as part of its collection. This paper will explore the re-presentation of these sites as heritage attractions, focusing on the use of 'edutainment' to engage visitors' interest in the medieval past. Taking the 'War of the Roses Weekends' at Tattershall Castle and Oxburgh Hall as its starting point, the paper will unpack the intersections between pedagogy, authenticity, and place within these 'medieval experiences'. For instance, on the one hand, these events respond to the heritage tourism sector's preoccupation with authenticity, purporting to transport the visitor back in time to the fifteenth century by providing an accurate simulacrum of 'what eve-

ryday life was like 500 years ago'. This, in turn, offers ample opportunity for edification – the visitor is treated to historically accurate displays of medieval combat, including the firing of 'real cannons'. Intriguingly, the narrative of authenticity is also place-based; although the Trust has many medieval properties, Tattershall and Oxburgh are distinct in their historic connections to the War of the Roses. If this emphasis on locality enables the Trust to tell the individual stories of its resonant places, it also testifies to an emotive understanding of their capacity to mediate across temporal boundaries. The 'War of the Roses Weekends', then, are at once exercises in edutainment and reflections of the nostalgic and imaginative capabilities of the Trust's medieval places.

Cristian Aiello, Antonella Giardina, *Dal brand al blend: la cultura liquida che forma i territori. Il raggio traente di Adelasia del Vasto (1118-2018)*

Cultura e branding, un binomio possibile? E' l'interrogativo a cui si vuole dare risposta, alla luce del dibattito contemporaneo sempre più attento a queste tematiche, circa nuove modalità di fruizione e promozione del patrimonio culturale. Attraverso l'analisi del progetto Adelasia900, condotto dall'Associazione Argonauti in collaborazione con la Diocesi di Patti, già avviato nel 2013 e ancora oggi attivo, si pone l'accento sull'applicabilità delle questioni legate alla *governance* culturale ed in particolare alla spendibilità dei processi legati al *brand*. La proposta ha l'obiettivo di individuare punti di forza e criticità del *branding*, le relative ricadute sul piano socio economico e la possibilità di interagire con il presente. La connessione dei *testimonia* e la loro organizzazione su un unico fulcro (in questo caso la figura emblematica di Adelasia del Vasto, contessa di Sicilia e regina di Gerusalemme, madre del primo re di Sicilia) dovrebbe essere la forza motrice di un territorio che affonda le proprie radici e si alimenta, spesso in modo non oculato, nella cultura liquida e invisibile. Adelasia900 nasce come progetto sperimentale in cui il *brand Adelasia* diviene motore di sviluppo e aggregazione sotto molteplici punti di vista, coinvolgendo istituzioni pubbliche e private con l'unico obiettivo di costituire una trama di culture finora non regimentate. Ripartire da questa fluidità vuol dire riconsegnare l'idea chiara e delineata di un nuovo progetto culturale dove le visioni rigide della materialità vengono scomposte a favore di quell'immaterialità valoriale i cui contenuti si trasformino in veri e propri re-attori capaci di definire i confini territoriali del vivere presente e futuro. In quest'ottica il *brand* acquisisce nuovo significato e riesce a condurre alla giusta miscela di elementi il cui *blend* è in grado di riconsegnarci il diagramma evolutivo, in continua trasformazione, dei nostri territori.

Sandra Gorgievski, *Reworking on the Crusades: Space, Landscape and Architecture in the Comics Series Croisade by Dufaux-Xavier (2009-2014)*

From the western medieval forest to the eastern desert, the chivalric myth of the crusades provides a representation of space as cultural

construction, where any *mirabilia* can take place. In both medieval and contemporary culture, defamiliarization and distortion frame the imagined relationship with the “other”. Rather than discussing the gap between historical sources and contemporary fantasized views of the former Eastern Latin Empire, this paper aims at showing how popular imagination is at work in a contemporary production reworking on the crusades: the four-volume Belgian comics series *Croisade* by Dufaux-Xavier (Le Lombard), I-*Simoun Dja*, II-*Le Qua'dj*, III-*Le maître des machines*, IV-*Becs de feu*. In these fantasy comic books, visual evidence of such imaginary constructions as “the desert”, “the fortress”, “the cave” will be examined, trying to assess the shifts in the representation of space from the medieval era to nowadays, from the adventurous forests, haunting rocks and besieged castles of medieval illuminated manuscripts to contemporary fantasy illustration, and considering the evolving, increasingly complex mutual perceptions between the West and the East. The recreation of both natural and architectural space of the crusades is here indirectly contaminated by the cultural discourse of 19th Orientalist painting (“the desert”, “the sacred city of Jerusalem” as orientalist town) and the cinematic genre of the western (“the wilderness”), mapping stereotyped contemporary conceptions of exoticism with the history of the representation of “the East” full of djins, tempting women and stern knights.

SESSION/SESSIONE 33

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 11:00 - 12:30

Thread/ Percorso/Parcours: **Monument & Image/Monumenti e immagini/Monument et image**

Session/Sessione: re|source: **Medieval and Contemporary Art**

In exploring contemporary arts practices and medieval culture, this panel takes inspiration from the image from William Kentridge's ‘Triumphs and Laments’, on the banks of the Tiber that, although unattributed, accompanies the announcement of the Rome conference on MAMO's website. We have invited five artists – Neil Jeffries, Sharon Morris, Jayne Parker, Liz Rideal and Jo Volley – to participate in a panel discussion that addresses the question of the relationship between the medieval and the contemporary arts. Each artist has chosen at least one of their works to illustrate how medieval materials resource their practice in poetry, film and photography (Sharon Morris, Jayne Parker, Liz Rideal) and in sculpture and painting (Neil Jeffries and Jo Volley); panelists will also offer a brief contextual analysis. Presentations will be a maximum of 10 minutes to ensure discussion. The panelists, from

the Slade School of Fine Art in London, are members of a group of artists and medievalists interested in how the contemporary arts re-surfaces various meanings of the medieval in the modern world. Our aim for this panel is to encourage wider collaboration and engagement between medievalists and artists by exploring shared research questions, theoretical framings and methodological issues.

Organizer/Organizzatore/Organizateur: **Clare A. Lees, Sharon Morris**

Chair /Moderatore/Modérateur: **Clare A. Lees**

Speakers/Relatori/Relateurs:

A panel discussion, with **Sharon Morris, Neil Jeffries, Jayne Parker, Liz Rideal, Jo Volley**

H. 12:30-14:00. Lunch break/Pausa pranzo/Pause-déjeuner

SESSION/SESSIONE 34

John Cabot University, via della Lungara 233, room GK11

H. 14:00 - 15:30

Thread/Percorso/Parcours: **Music/Musica/Musique**

Session/Sessione: **From Belle Époque to Gothic**

Speakers/Relatori/Relateurs:

Isabelle Ragnard, *Médiévalisme dans la chanson de variété française : l'apport d'Yvette Guilbert*

À bien des égards, la musique médiévale, inouïe depuis des siècles, est une invention contemporaine. Si les éditions musicologiques fournissent les bases des interprétations historiquement informées, d'autres approches s'ancrent résolument dans la modernité et fleurent avec la chanson populaire. Dès la fin du 19^e siècle, Yvette Guilbert, célèbre chanteuse de cabaret de La Belle Époque, se tourne vers un répertoire à la fois plus élevé et plus ancien, mettant son talent de diseuse au service des « vieilles chansons françaises ». Le Moyen Âge devient rapidement sa période de prédilection. Commencant par des *Légendes dorées*, dont l'origine médiévale est fallacieuse, et des chansons populaires aux thèmes « moyenâgeux » (*La complainte du Roi Renaud*, les *Anneaux de Marianson*), elle parvient finalement aux véritables chansons de troubadours et de trouvères. Elle publie alors diverses partitions dont la plus célèbre est une anthologie rassemblant quarante *Chanteries du Moyen Âge* (1926). Toutes fournissent d'authentiques mé-

lodies — il ne s'agit donc pas de pastiches —, cependant Yvette Guilbert adapte ces chansons médiévales aux pratiques de la scène musicale contemporaine : modernisation du texte, additions de paroles, ajout d'un accompagnement de piano, etc. Lors de ses concerts, elle s'habille en costumes d'époque mais use des mimiques qu'elle pratiquait au cabaret. Ce faisant, elle crée un répertoire étrangement hybride qui s'accommode des plus flagrants anachronismes. L'héritage pseudo-médiéval d'Yvette Guilbert trouve ensuite une légitimité dans la variété française. Ainsi, ses arrangements pour voix et piano sont repris par des interprètes tels que Nana Mouskouri et Mouloudji à partir des années 1960. Cette communication présentera tout d'abord les facettes musicales et visuelles du médiévalisme d'Yvette Guilbert puis sa pérennité dans la chanson de variété française à partir des années 1960.

Alexander Kolassa, *The Medievalist Origins of (British) Modernist Music*

The Middle Ages—both real and imaginary—has been a place of profound inspiration for the modernist artistic movement. For musical modernism, specifically, the 'medieval' is a complex and contradictory wellspring for, among other things, non-tonal technical innovations, timbres, and forms, serving diverse aesthetic and ideological aims. From the pre-modern ritual barbarism of early Stravinsky and through to today's increasingly diverse contemporary musical scene, this paper will show how forward-thinking and innovative composers have consistently sought out their future *through* the distant medieval past. And that moreover, a closer understanding of this impulse, its contexts, motivations, and otherwise, can contribute greatly to our understanding of (artistic) modernity. Dialectically related, this paper will argue, the story of medievalism is the untold story of modernism. Sketching out a short history of modernist musical medievalism, combining current thought from both Musicology and Medievalism Studies, and drawing upon the latter's rubrics of, among other things, co-temporality, and its complicating of rigid distinctions between, say, the 'academic' and the 'popular', I will then turn my focus to post-war British musical (late-)modernism. British composers' adoption of a 'radical' modernist and 'international' new music was somewhat belated but came in the late 1950s with the so-called New Music Manchester group (including composers Harrison Birtwistle, Peter Maxwell Davies, and Alexander Goehr). While they, and their successors, would diverge stylistically, a fascination with 'early' music and the 'medieval' appears to animate much in a music (then, and since) which sits between the popular and the esoteric, the nation and the international, the past and the present.

Aidan Conti, *Dark Entries: Medievalism in the post-punk Gothic aesthetic*

As a designation Gothic evokes both the medieval, for example its script and architecture, as well as medievalism, especially in the romantic revivals that it entails. Yet medievalism is rarely associated with the post-punk subculture bearing the same name even as adherents have been described as 'more dialectically engaged with the past than

is typical of most youth cultures' (Goodland and Bibby 2007). Indeed, while the Middle Ages per se are not centred within the focal point of Gothic subculture, nevertheless, as this paper will argue, the medieval plays an important role within the ancient and archaic, central notions within the motley yet coherent Gothic aesthetic. Examining the music, lyrics and visual aesthetics of a number of groups such including Bauhaus, Siouxsie and the Banshees and related acts, I will explore how a sense of medieval-ness permeates an aesthetic that also employs a ranging cultural vocabulary including classicism, and Victorianism. By juxtaposing seemingly incongruent periods and styles, the aesthetic levels community hierarchies and constructs distance from a perceived mainstream, dominant culture. In this manner, I assert, post-punk gothic medievalism, as opposed to a number of modern strategies that use the Middle Ages to create a single, unified narrative of the past, employs a medieval ethos to engender pastiche nostalgias and melancholies for places and times that we know cannot be.

SESSION/SESSIONE 35

John Cabot University, via della Lungara 233, room GK13

H. 14:00 - 15:30

Thread/Percorso/Parcours: **Gender/Genere/Genre**

Session/Sessione: **Women Warriors and Masculine Men**

Chair/Moderatore/Modérateur: **Roisin Cossar**

Speakers/Relatori/Relateurs:

Mathilde van Dijk, *Female Warriors: Subjectivity Sexuality and Medievalism*

A constant presence in Western imagination since the mythical Amazons, from the 1990s, the female warrior rose again: in films, games and TV-series. Often set in a medieval context or in a context in which supposedly medieval horrors such as vampires resurfaced, she kicked ass dressed in skimpy clothes and stiletto heels. Moreover, she had sexual relations with men or women or both and stayed independent throughout these. Feminist philosophers and theologians either deplored her rise as a deplorable regression to catering for the male gaze or applauded it as a hallmark in the struggle for full subjectivity for women. The latter were inspired by the fourteenth chapter of Simone de Beauvoir's *Le deuxième sexe*, entitled 'La femme indépendante', in which the French philosopher argued that men and women would never be regarded as equal subjects as long as women were not allowed an independent sexuality. From the first wave of feminism in the 19th century, feminists had been interested in the Middle Ages: first, in the context of

the suffragettes, in powerful abbesses and queens, who proved that women could function in government, later in female authors, who were seen as exemplars of a typically female subjectivity. As far as female warriors were concerned, in the meantime, the dial turned again: the most recent female warriors are not cast as overtly sexy, but dress in a suit of armor or practical clothes. Moreover, their sexuality as is their performance of it appears to be all over the place. *Game of Thrones*'s Brienne of Tarth is often cited as an example of a woman who is definitely heterosexual, but who is formatted as a lesbian butch. This paper will explore the development of the female warrior since the 1990s. It will discuss the potential of the female warrior as an exemplar of female subjectivity, in connection to her sexuality and her prowess as a fighter. It will specifically focus on the 'medieval' elements in her construction: what is the purpose of these? Why does she need to be so 'medieval'?

Jianing (Ivy) Li, *"I Don't Need X-Ray Vision to See Your Six-pack": Representing Masculinity on the Body of Gawain and Superman*

In many of Gawain's appearances in Arthurian Romances, he has been posed as the ideal: the best lover, the perfect knight from the noblest family, and Arthur's most loyal follower. A similar identity can be applied to Superman, the "American Crusader", the first and the perfect superhero. Both characters demonstrate and practise the perfection of masculinity within their own cultural contexts (medieval Europe and contemporary America), which is why I attempt to bring them into conversation. Though Superman is not necessarily directly modelled on Gawain, a medievalism analysis reveals their similarities. This paper focuses on two main sections: homo/hetero-relationships among characters, and gazes on their bodies. Female characters in both genres are given two tasks. On the one hand, they are designed to celebrate and emphasise Gawain and Superman's masculinity through showing off their pretty faces and desirable bodies. On the other, they can be threats toward masculinity once they attempt to put a ring on our heroes' fingers. Homosocial relationships are more complicated: homosociality was encouraged and carefully played in Arthur's court as a way to emphasise Gawain's masculinity, whereas attitudes toward homosociality in the comic industry change with the changing of political atmosphere in different eras. Gawain and Superman's masculinity seem to be emphasised by their ultra-macho physiques, through the eyes of others. The homoerotic gazing on Gawain's body, and the almost non-sexed portrayal of Superman's body (not-visible male genital) complicate their masculinity.

Simon Trafford, *Amon Amarth make mead! Alcohol consumption, masculinity and the modern Viking*

In 2008, members of the world's most popular Viking Metal band, Amon Amarth, produced and distributed online a short video that explained how to make mead, describing it as 'obviously a very

special Viking drink, which we like to consume lots of. Fans of the band could be more like Vikings by drinking mead; that, as everyone knows, is what Vikings did. Whenever Vikings appear in film, books, television, cartoons or any other mass culture medium there is a very good chance that, if they are not fighting, they will be drinking, probably beer or mead consumed from horns and often in enormous quantities. There should, of course, be no doubt of the importance of alcohol consumption to early medieval societies in Scandinavia and in Europe as a whole. The focus here, though, is on the way in which this has been taken up and reproduced across the range of modern Viking-themed cultural products, becoming a key component of the package of extreme and extravagant Viking behaviours that define their identity in popular culture as hypermasculine archetypes. The alleged heavy drinking of the Vikings is one of the ways in which their maleness is constructed, but it is also the easiest way in which it can be re-enacted, for it is the least socially frowned-upon aspect of their famous behaviours and thus the most easily emulated for contemporary Vikings enthusiasts. Viking boozing represents, therefore, a marketing opportunity: Viking-themed bars and pubs have opened in a number of cities – most notably in York, the centre of Viking tourism in the UK – whilst Viking-named beers are commonplace and any number of internet outlets sell Viking drinking horns.

SESSION/SESSIONE 36

John Cabot University, via della Lungara 233, room G11

H. 14:00 - 15:30

Thread/Percorso/Parcours: **Public History / Histoire publique**

Chair/Moderatore/Modérateur: **Margaret Jane Toswell**

Session/Sessione: **Touring the Middle Ages**

Speakers/Relatori/Relateurs:

Alessio Innocenti, *Middle Ages, Tourism and Cultural Routes*

Last year was the 30th anniversary of the Cultural Routes of Council of Europe. It is interesting to notice that some of these cultural itineraries refers to important medieval pilgrimage routes: for instance, it is the case of “St. James’ Way” and the “Via Francigena”. Both itineraries have known a growth in the number of tourists during the last years. Their success is due to two main aspects: firstly, they are slow-tourism products, different from the mass-tourism ones; secondly, they are presented to the public as an authentic experience, strictly connected to the one lived by the medieval pilgrims centuries ago. In my paper, I

would like to explain why it is not possible to assimilate the medieval pilgrims with the modern tourists, and in which way these cultural and touristic projects use the Middle Ages as an element of attraction for tourists. In fact, while for a medieval man the pilgrimage was a journey undertaken mainly for religious motivations, a modern tourist decides to set out for different reasons, like the desire of escaping from the daily routine or the opportunity of visiting cultural heritage sites. Furthermore, the idea of reconnecting modern tourists with medieval pilgrims, and the importance of the authenticity of these experiences, seem to suppose a clear dichotomy: the fast modern world is opposed to the quieter and peaceful medieval period, a time when it was possible to face a long journey on foot in order to visit important sanctuaries and churches.

Thomas Ledru, *Réinterpréter et idéaliser l'histoire d'une abbaye à des fins touristiques : l'exemple de l'abbaye de Saint-Riquier*

L'abbaye de Saint-Riquier, située en France, dans la Somme, aurait été fondée au VII^e siècle par saint Riquier. Elle connut son apogée à l'époque carolingienne, notamment sous l'abbatit d'Angilbert (790-814), un proche de Charlemagne. Elle traversa ensuite les siècles en alternant les hauts et les bas. À la Révolution française, elle fut vendue comme bien national mais échappa à la destruction. Elle fut acquise par le diocèse d'Amiens au XIX^e siècle puis par le Conseil général de la Somme en 1972. Elle abrite un Centre culturel de rencontre depuis 2012. Les responsables de ce Centre culturel ont cherché à augmenter l'attractivité touristique de l'abbaye, connue jusqu'alors par son festival annuel de musique classique, créé en 1985, en organisant des expositions et en accueillant des artistes en résidence. Cependant, ils ont aussi et surtout eu tendance à réinterpréter avec beaucoup de liberté et à idéaliser l'histoire de l'abbaye durant le haut Moyen Âge. Je souhaite présenter ces différentes réinterprétations et idéalizations et en particulier la valorisation excessive de Nithard, fils d'Angilbert, un temps abbé de Saint-Riquier et auteur, en latin, de *l'Histoire des fils de Louis le Pieux*. En effet, parce qu'il y a copié en langue romane et en langue tudesque le texte des serments de Strasbourg (842), les responsables du Centre culturel n'ont pas hésité à présenter Nithard comme « le premier écrivain de langue française », ce qui est naturellement exagéré.

Ed Mazza, *The Modern Quest for the Holy Grail*

It can be argued that scientists and journalists are to the modern world what grail-knights, mendicants and pilgrims were to the medieval: standard-bearers and dogged-seekers of meaning and truth. But during the last decades of the twentieth century (and continuing even today), two modern investigative teams headed by the unlikeliest of protagonists ventured on "pilgrimage" around the world in search, of all things, the blood of Christ. This October marks the 40th anniversary of the STURP (Shroud of Turin Research Project) scientific investi-

gation of the purported blood-stained burial cloth of Christ. In 1978, Jewish technical photographer Barrie Schwartz, having completed a job at Los Alamos National Laboratories, joined a team of NASA (and other) scientists bound for Turin to investigate the strange image-dimensional properties exhibited by the shroud. After photographing their week-long experimentation, the self-professed skeptic was never the same. In 1999, Michael Willesee the most prominent journalist in modern Australian television news, traveled to South America where he skeptically investigated alleged blood miracles, including a bleeding communion host in Buenos Aires. He and his associates secured samples for scientists whose surprising conclusions were entrusted to Archbishop Jorge Bergoglio (Pope Francis). Willesee is now a believer. In what ways do these modern “questors” mirror their medieval forbears? What is the verdict of science and journalism upon relics from the realm of faith and mystery? What contribution do their journeys make to contemporary conversations about the human condition and our methodologies of fact-finding/faith-finding?

SESSION/SESSIONE 37

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 15:00-17:15

Thread/Percorso/Parcours: **Monument & Image/Monumenti e immagini/Monument et image**

Session/Sessione: **A Disneyland of Death: History and Spectacle at Forest Lawn Memorial-Park, Glendale, California**

Forest Lawn Memorial-Park in Glendale, California, just north of downtown Los Angeles, is alternately venerated as the final resting place of such international stars as Michael Jackson, Elizabeth Taylor, and Walt Disney, experienced as a tranquil oasis of greenery and trees on a hillside overlooking the San Fernando Valley, and lampooned as an example of kitsch gone awry, as in Evelyn Waugh’s satirical novel *The Loved One* (1948; film adaptation 1965). Whatever one’s own position, there is no denying Forest Lawn’s importance as a marker in the Los Angeles landscape and as a pioneer in the funerary industry, including in advance sales and historically themed cemeteries. This panel examines this latter aspect of Forest Lawn’s significance: its attitude toward history. Established in 1906 but built primarily in the 1920s, Forest Lawn vaunts neomedieval architecture drawn chiefly from Italian and British models and reproductions of canonical works of Italian Renaissance art, including a full-scale marble copy of every major sculpture by Michelangelo. The papers in this panel examine Forest Lawn’s use of history as a lens into such varied topics as funerary medievalism in

Europe and America, female entrepreneurship in Fascist Italy, and the Transatlantic afterlife of Michelangelo's *David*.

Organizer/Organizzatore/Organizateur: **Alison Locke Perchuk**

Chair/Moderatore/Modérateur: **Linda Nolan**

Speakers/Relatori/Relateurs:

Alison Locke Perchuk, *Death in the Gothic Mode, from Père Lachaise to Forest Lawn*

In a provocative book titled *The Dominion of the Dead* (2003), comparative literature scholar Robert Pogue Harrison explores the posit that many aspects of human culture—including, crucially for this paper, architecture—arose from the desire to care not for the living but for the dead. This paper moves forward from this proposition, examining how medievalizing architecture in three cemeteries—Père Lachaise in Paris, the Glasgow Necropolis, and Forest Lawn Memorial-Park in Glendale, California—performed and continues to perform important cultural work within the realm of the living. This paper focuses on small-scale architecture at Paris and Glasgow, including the numerous Gothic *naiskoi* that dot the landscape of the former and two striking Italo-Byzantine mausolea at the latter; at Glendale it shifts to the larger scale, exploring the Gothic architecture and pre-Raphaelite stained glass of the Great Mausoleum. Among the themes it addresses are the seemingly paradoxical presentation of medieval architecture as a sign of modernity, the geographic diversity of meanings within the visual signal of “medieval,” and the role of scale in generating different affective and epistemic processes between and within these sites.

Ingrid D. Rowland, *The Last Supper of Forest Lawn, Medievalism, and Female Entrepreneurship in Fascist Italy*

The Great Mausoleum at Forest Lawn in Glendale preserves not only copies of Michelangelo's sculpture, but also a stained-glass replica of Leonardo da Vinci's *Last Supper*, commissioned by Forest Lawn's founder William Eaton in 1925 of the Italian master glasspainter Rosa Moretti Caselli (1896-1989). Founded in 1858, the Moretti-Caselli studio capitalized from the outset on a revived nineteenth-century interest in medieval art and architecture, creating stained glass by using traditional medieval techniques. Rosa Moretti Casali took over the entire operation after the sudden death of her father in 1922, a rare example of a woman entrepreneur in the Fascist era. Completing the huge project for Los Angeles would take Moretti Caselli and her collaborators five years; the glass was finally installed in 1930. The studio is still active today from its base in Perugia, still run by female relatives of the founding family.

James Fishburne, *Replicating Michelangelo: Anti-Modern and Postmodern Monuments in Los Angeles and Paris*

Replicas have long been relegated to the realm of kitsch. However, they form a vital component of Michelangelo's legacy, as they have helped make him a synecdoche for Old World artistic achievement. This paper analyzes two prominent examples of Michelangelo re-creations – one in California and the other in Paris – in order to draw conclusions about how his corpus has been mobilized for differing purposes, yet with surprisingly similar outcomes. The world's largest collection of full-scale marble replicas of Michelangelo sculptures is located at Forest Lawn Memorial Park in Glendale, California. These statues, which include the *Vatican Pietà*, *Moses*, and *David*, among others, were produced in Florence in the 1920s and 1930s. Their production and export were facilitated by a government that was promoting Italian culture at home and abroad. Created at the height of modernism, they are testaments to conservative artistic values and anti-modern tastes. Michelangelo's *Dying Slave* is housed in the Musée du Louvre, while twelve copies of the statue – each an astonishing two-stories tall – adorn the exterior of the Commissariat de Police in Paris's twelfth arrondissement. Built in 1991 by Manolo Nunez-Yanowski and Miriam Teitelbaum, the structure is conspicuously postmodern. It references the city's rich cultural heritage, while simultaneously appearing to comment on mass-production. There is great power in the ubiquity provided by these and other replicas. This paper considers how they impact the visual field, alter cognitive experiences, and shape the canon of Western art.

SESSION/SESSIONE 38

John Cabot University, via della Lungara 233, room GK13

H. 15:45 - 17:15

Thread/Percorso/Parcours: **Gender/Genere/Genre**

Session/Sessione: ***Medieval Women in the Modern World***

Chair/Moderatore/Modérateur: **Elizabeth A.R. (Peggy) Brown**

Speakers/Relatori/Relateurs:

Danielle Dubois, *Gendered Ideology: French Medievalism and the case of Marguerite Porete*

In this paper, I will present how early-modern and modern French intellectuals shaped the memory of Marguerite Porete to advance their gendered religious and political goals. In 1310, Marguerite Porete was burned in Paris for writing and circulating a treatise on the annihilation of the soul. After her death, her book continued to circulate ano-

nymously in multiple languages. Given the lack of known historical references to Porete, scholars assumed that she had been forgotten. The newly discovered sources I analyze overturn this narrative and show that Marguerite Porete was remembered throughout the early modern and modern period and alternatively presented as a heretic or hero. I will focus on two instances of the refashioning of the medieval female author. The first is by fifteenth-century historian François de Belleforest, whose portrayal of Marguerite Porete as a heretical beguine served to bolster his vision of religion and state history. The second is by the Belle Epoque artist and intellectual Pauline Savari, who cast Porete as a protofeminist by petitioning the city of Paris to hang a plaque commemorating her burning. Belleforest and Savari's writings about Joan of Arc, juxtaposed with their portrayals of Marguerite Porete, shed additional light on the impact of gender in the reception of medieval female figures.

Charles John Tolkien-Gillett, *Arthurian Transformations: Tristan and Iseult*

Across poetics, opera and theatre over the past three centuries, legends of Tristan and Iseult have inspired multifarious artistic transformations of character and narrative. By first engaging critically with characterisation theory and differing goals of medieval and modern storytellers, I consider the ways by which its characters have been crafted as individuals for varying modern audiences. Artefacts from Matthew Arnold's 1852 poem 'Tristram and Iseult', Richard Wagner's 1865 opera *Tristan und Isolde* and Emma Rice's 2017 play *Tristan and Yseult* are used to exhibit the cultural process of transformation across media. One character in particular, Iseult of Brittany, in pre-modern retellings only appears in the periphery, but in for modern artists she has inspired her own narratives as showcased to varying extents in these three transformations. One way I approach these goals is by identifying the source material for each work and comparing the creative decisions each artist has taken. Arnold's poem builds upon the French Arthurian tradition, but his additional narrative allowed to Iseult of Brittany, I suggest, is the function of his attempt to construct a modern character with her own aims and desires. I analyse the impact of Wagner's Tristan Chord and how it reflects Wagner's unorthodox contrast to previous Roman-tic traditions of dramatising Arthurian legends. Lastly, I consider the similarly innovative transformation crafted by Emma Rice which provides a platform for Iseult of Brittany as a narrator and integral player in the perception of Tristan and Iseult's legend.

Usha Vishnuvajjala, *Trothe and Truth: "Truthiness" and Women's Bodies*

The late medieval shift in the English word *trothe* from something like fidelity or integrity to something closer to the modern "truth" has been well documented, most comprehensively by Richard Firth Green in his 1999 Book *A Crisis Of Truth*. My paper will trace how the long history of truth can help illuminate its varying uses in the political discourse of

twenty-first century U.S. politics. I focus on two main ways the idea of truth has been central to our politics: the idea of “truthiness” that pervaded discussions about the George W. Bush administration and the accusations and public perception of Hillary Clinton’s dishonesty—or untruthfulness—in 2016, despite studies (by the Washington Post, Politifact, and others) that found she was more honest than all other leading candidates in both major parties. I argue that both of these conflicts around the idea of truth have their roots in the ideas of the late Middle Ages and their Early Modern reception. My paper will show how late medieval and early modern ideas that women were biologically incapable of fidelity adhered to the word “truth” even when that word’s meaning shifted significantly, transforming the idea that women could not be loyal or faithful into the idea that women are prone to telling factual untruths. At the same time, debates about the difference between “truthiness” and “truth” have their roots in shifting conceptions of *trothe* in the fourteenth century. As we attempt to navigate problems of “fake news,” false social media accounts, and concerted disinformation campaigns in the twenty-first century, my paper will demonstrate that these conflicts have a much longer history than most of the material conditions that seem to produce them.

SESSION/SESSIONE 39

John Cabot University, via della Lungara 233, room G11

H. 15:45 - 17:15

Thread/Percorso/Parcours: **Public History/Histoire publique**

Session/Sessione: **Accessible Middle Ages**

Chair/Moderatore/Modérateur: **Bruno Varennes**

Speakers/Relatori/Relateurs:

Margaret Jane Toswell, *Medievalism in Canada*

Although the study of medievalism is relatively young, its central tenet that current responses to the Middle Ages work through a double lens, to the Middle Ages themselves by way of a mediated perception of the Middle Ages established in the nineteenth century. That is, we see the Middle Ages through a glass darkly, through the Victorian period. This perception holds for the countries of western Europe and for Commonwealth countries and the United States, and other countries strongly influenced in the nineteenth and twentieth centuries by western Europe. But, medievalism in Canada does not appear to follow this trajectory. Some elements of Canadian medievalism are highly influenced by American medievalism, especially American neomedievalism.

valism, in video games, some television and movie projects, and other pseudo-medieval features of the modern world. However, the preponderant tendency in Canadian medievalism is direct access to medieval texts. For example, the Canadian/Icelandic co-production of a movie on Beowulf provided a modern version of the poem but one shot in the real world, and making the poem's more fantastic features into a realistic presentation of Grendel and the fight between him and Beowulf, with even an attempt at a plausible reason for the conflict. Similarly, the Canadian poet and cultural figure Earle Birney prepared radio dramas based directly on a broad range of medieval texts (Beowulf, various of Chaucer's texts, Gawain and the Green Knight, even some lesser-known fabliaux) which were very well produced and presented in prime time on the CBC (Canada's public radio service, correlating best with the BBC in the United Kingdom). In Winnipeg, about forty years ago, a local poet reworked Beowulf into an opera, which was professionally presented by the Winnipeg Symphony Orchestra and recorded under the baton of Victor Davies. There are many other examples. In this paper I want to consider this unusual interest in approaching the texts of the Middle Ages directly, and to speculate as to how and why this approach developed.

Patrick Fraysse et Muriel Molinier, *Le Moyen Âge tactile : une médiation adaptée pour le public déficient visuel*

Aujourd'hui dans les musées et les monuments, le Moyen Âge est présenté à des visiteurs pour la plupart dépourvus de connaissances sur cette période historique. Un discours de médiation tente alors d'adapter le patrimoine culturel médiéval. Une tendance à solliciter les cinq sens invite à voir mais aussi entendre, goûter, sentir ou toucher le patrimoine et l'histoire. Ces médiations sensorielles permettent de dépasser ou détourner un discours scientifique souvent trop complexe à vulgariser en quelques minutes dans une visite guidée ou un atelier. Or le public déficient visuel et les dispositifs tactiles qui leurs sont dédiés ne s'inscrivent pas nécessairement dans cette logique du détour. En effet, cette médiation tactile avant d'être une médiation originale, sensible ou ludique, est avant tout une adaptation d'un discours scientifique à une déficience. A Paris en 2017, la Cité des Sciences a initié une saison médiévale à destination du public déficient visuel autour de son exposition *Quoi de neuf au Moyen Âge ?* Visites et ateliers tactiles ont été proposés dans les établissements partenaires dont le musée de Cluny, l'Institut du monde arabe, la Sainte-Chapelle et la Cité de l'architecture. Nous avons rencontré ces médiateurs et observé les dispositifs tactiles. Cette étude fait apparaître un discours médiateur doublement adapté, d'abord dans une simplification du discours scientifique puis dans la prise en compte de la privation de la vue. Il faut donc décrire l'histoire et le patrimoine avec des mots et innover pour faire toucher des doigts des formes médiévales ou des signes de médiévalité.

Fabio Cusimano, *Medioevo digitale, Medioevo più vicino: il caso della nuova Digital Library ad accesso libero della Veneranda Biblioteca Ambrosiana*

Il Medioevo, com'è notorio, nel corso dell'evoluzione degli studi storiografici è stato definito in molti modi. Del Medioevo sono possibili diversi livelli di conoscenza, tra i quali – volendo schematizzare – si possono annoverare i seguenti: quello delle sempre più diffuse saghe offerte al grande pubblico da *fiction*, videogiochi, fumetti e collane editoriali di argomento *fantasy*/pseudo-medievale, per chi è alla ricerca di scenari avventurosi, battaglie epiche e personaggi misteriosi; quello del mondo della formazione scolastica, troppo spesso costretto a trattare un così lungo e multiforme periodo storico senza l'ausilio di strumenti didattici e metodologici multidisciplinari (convenzionali e digitali) adeguati; quello dell'accademia, per converso troppe volte ripiegato sugli interessi e sugli obiettivi iper-specialistici di una ricerca erudita e di nicchia. Oggi più che mai, però, è possibile avvicinarsi al Medioevo, alla sua multiforme e complessa bellezza, anche e soprattutto grazie al mondo digitale: un numero sempre crescente di biblioteche digitali – iniziative meritorie realizzate con impegno da centri di ricerca, università, musei, archivi storici e biblioteche di conservazione – mette gratuitamente a disposizione del grande pubblico (composto non necessariamente da specialisti) contenuti di elevata qualità con finalità didattiche, di alta divulgazione e di ricerca, per un approccio con il Medioevo che il digitale contribuisce a rendere più vicino. È questo il caso della Veneranda Biblioteca Ambrosiana di Milano e della sua nuova piattaforma digitale ad accesso libero dedicata ai manoscritti medievali digitalizzati, realizzata in *partnership* con la University of Notre Dame (USA).

H. 17:15 - 18:00. Coffee break/Pausa caffè/Pause café - John Cabot University Aula Magna ante room

SESSION/SESSIONE 40

John Cabot University, via della Lungara 233, Aula Magna Regina

H. 18.00 - 19:00

Keynote lecture. **Elizabeth A.R. (Peggy) Brown**, *Jesus Christ, Catholic Costumes, and Catholic Imaginations: The Apostolic Church, the Vatican, and the Metropolitan Museum of Art*

• traduzione simultanea in italiano/traduction simultanée en italien

H. 19:30 - 21:30. Farewell dinner in Trastevere (optional); cena finale (opzionale); dîner de clôture (optionnel) - La Taverna dei Mercati, Piazza dei Mercati, 3

Sunday | Domenica | Dimanche 25 Nov.

SESSION 4 I

H. 10:00 - 13:00.

The Middle Ages in Modern and Contemporary Rome - walking tours to sites of interest for the study of medievalism. Il medioevo nella Roma moderna e contemporanea: passeggiate nei siti di maggior interesse per lo studio del medievalismo. Le moyen âge dans la ville de Rome moderne et contemporaine. Promenades dans divers sites intéressants pour l'étude du médiévalisme.

Organizer/Organizzatore/Organisateur: **Lila Yawn**

