

## ABSTRACT

Luca Abelli *Old And New Pieces For The 'Hagiographic Puzzle' Of The «Vita Sancti Machutis» By Bili (Bhl 5116) 1-24*

Among the hagiographies related to the semi-legendary Breton figure of Saint Machutus, the *Vita* written by Bili (BHL 5116) is probably the best known; however, all the critical editions produced in the last century share the problem of the low number of manuscripts reporting the text. The discovery of new witnesses, especially the codex Hereford, Cathedral Library, P 7 VI (H), will allow not only to produce a new edition, but also to provide some answers to one of the major, yet little-investigated, problems of this text, i.e. which of the many episodes reported by a single witness can be considered original. In this paper all these cases will be discussed, paying particular attention to five new episodes transmitted by H, the reasons for which all of them has been written and the resulting picture of the author. Finally the possibility that some new pieces could still be added to the enigmatic 'puzzle' of Bili's work will be considered.

Luca Abelli  
Università di Trento  
luca.abelli@unitn.it



Fabio Mantegazza *The Prose Version Of Donatus Of Fiesole's «Vita Sanctae Brigidae» (Bhl 1459b) 25-127*

*Vita prosaica sanctae Brigidae* (BHL 1459b) is the only work amongst the Latin lives of St. Brigit of Ireland to not have been edited nor thoroughly studied. Mario Esposito believed it to be a mere re-writing of Donatus of

Fiesole's *Vita metrica sanctae Brigidae*, but Noel Kissane, the editor of the poetic life, rightly refuted this theory. An analysis of the manuscript transmission and of the method of composition of the prose redaction shows that this life is a product of the same context where the Tuscan cult of Brigit and Donatus spread, laying the foundations for the many later legends about Irish saints in Fiesole. The article contains the first edition of the life, based on the whole manuscript tradition and on the comparison with Donatus' work, and a transcription of the brief life from the abridged legendary ascribed to Giacomo da Tresanti in Firenze, Biblioteca Medicea Laurenziana, Plut. 35 sin. 9.

Fabio Mantegazza  
 Università degli Studi del Molise  
 fabio.mantegazza@unimol.it



Nadia Bassis - Francesco Lo Monaco *A Compensation For Andreas Of Strumi* 129-61

The «Fondo del Capitolo della Cattedrale, sezione libraria» of the Archivio Storico Diocesano of Bergamo preserves, with the signature Cap. 1067, two homogeneous parchment quires, dating to the second half of the 13<sup>th</sup> century, which transmit, for the main part, a long hagiographic fragment on Saint Giovanni Gualberto, which turned out to belong to the *Vita* written by Andreas of Strumi. The fragment, on the other hand, integrates parts of the *Vita* that were lost in the only other known manuscript of the *Vita* written by Andreas. The study also seeks to shed light on the nature of the manuscript, which, apparently a fragment, instead appears to be an aggregate built *ab antiquo* for an *officium* linked to Saint Giovanni Gualberto.

Nadia Bassis  
 nadia.bss@hotmail.com

Francesco Lo Monaco  
 Università degli Studi di Bergamo  
 lomonaco@unibg.it



Francesco Marzella *The Saint And The Wild Man: Kentigern, Lailoken And Merlin In Bl Ms. Cotton Titus A. Xix* 163-212

British Library MS Cotton Titus A. XIX transmits two stories of Lailoken, the Scottish wild man endowed with the gift of prophecy. The first recounts his encounter with the patron saint of Glasgow, Kentigern, and the prophecy he made about his own threefold death, whereas the second tells how he revealed the infidelity of the wife of a certain King Meldred. As has been already pointed out, both stories have striking similarities with several episodes of Geoffrey of Monmouth's *Vita Merlini*. It has been hypothesised that Geoffrey used versions of these tales as his source. This paper offers a narratological analysis of both stories and a comparison with Geoffrey's poem in support of this hypothesis. Furthermore, it will investigate the possible origins of the two tales, suggesting that at least the first one comes directly from an ancient *Vita Kentegerni*, now lost and already circulating before 1147.

Francesco Marzella  
University of Cambridge  
Department of Anglo-Saxon, Norse and Celtic  
fmarzella@yahoo.it



Ildikó Csepregi *San Rosendo Matamoros? A Warrior Saint In Galician Hagiography. Saint James And Saint Rudesindus* 213-47

San Rosendo was an extraordinary figure in all aspects of his life: a nobleman in the 10th century, related to the kings of León, bishop at the age of 18, founder of a unique monastery. He renounced his episcopal duties to become a monk; often a royal ambassador, is depicted fighting against the Normans and the Muslims, and was canonised twice in a remarkable way. The article follows Rosendo's career as a political and ecclesiastical figure in this frontier region, from the hagiographic creation of his Life and miracles to his canonisation and surprising posthumous success in a land marked by the omnipresence of the Apostle Santiago.

His hagiography dialogued with Galician and European hagiography, carving out a place for Rosendo in this Jacobean territory. The aim of this article is to show with an example of a warrior saint motif how this hagiographic creation took place and what elements were used, with what results, to shape his figure.

Ildikó Csepregi  
 University of Vigo, Dep. of History  
 ildiko.csepregi@gmail.com



Alessandra Galizzi Kroegel *The Hagiographic Sources For The Iconography Of Sant'anna Metterza (Or The "Primary" Matrilineal Genealogy Of Jesus)* 249-82

The essay investigates the reasons why the iconography today known as “Sant’Anna Metterza”, which portrays Saint Anne as the third and most prominent figure within a composition including her daughter Mary and her grandchild Christ, suddenly appeared in painting and sculpture during the second half of the thirteenth century throughout Europe, from Tuscany and Lombardy to Bavaria up to the coasts of the Baltic Sea. In fact, the spread of this iconography was too vast, quick and consistent to be satisfactorily explained solely as a consequence of the diffusion of Jacobus de Voragine’s *Golden Legend*, which was composed between the 1260s and 1290s, and which tells the story of Mary’s infancy, including that of her parents Anne and Joachim. After analyzing the hagiographic sources that preceded and influenced de Voragine’s work, focusing on Jean de Mailly and Bartholomew of Trent, the essay reconstructs how the character of Saint Anne achieved growing importance within the genealogy of Christ. Also, it argues that this genealogy’s matrilinear character had become obvious by mid thirteenth century, when hagiographers repeatedly felt the need to point out that the patrilinear genealogy proposed by Matthew and Luke, which connected Jesus to the lineage of David via Joseph, could not be correct. The essay’s final part places the development of the iconography of Sant’Anna Metterza within this context, suggesting that this new composition, which reproduces the vertical structure of genealogical trees, is a perfect example of the Medieval “mental structure” (R. H. Bloch), accord-

ing to which any form of history - from family history to sacred history - was interpreted and understood in terms of lineage.

Alessandra Galizzi Kroegel  
Università di Trento  
alessandra.galizzi@unitn.it



Giuseppe Cremascoli - Silvia Nocentini *Alternative, Writing, Language. Some Thoughts About A Recent Publication* 283-98

On the occasion of the presentation of a recently published book by Alessandra Bartolomei Romagnoli (*Corpo sacro. Scrittura ed esperienza mistica tra medioevo ed età moderna*, Spoleto 2022), the authors shared some reflections about female mystics. This article addresses topics such as the peculiar language of medieval female writers and their position in the broader context of religious literature.

Giuseppe Cremascoli  
Università di Bologna  
giuseppecremascoli@alice.it

Silvia Nocentini  
Università di Roma Tor Vergata  
silvia.nocentini@uniroma2.it



Giorgia Puleio *An Unpublished Version Of The «Legenda Sanctae Clarae Virginis» (Bbl 1815) In The Legendary* By Pietro Calò 299-342

The article provides for the first time the critical edition of the life of St. Clare contained in the *Legendae de sanctis* by Pietro Calò. The primary source of the text is undoubtedly the *Legenda sanctae Clarae virginis* (BHL 1815), commissioned by Alexander IV and attributed to Thomas of Celano, but in a much abbreviated form. Given Calò's faithfulness to his models, the research attempts to identify an already epitomised version of the *Legenda*, that may

have been used by the Dominican. The types of texts analysed are as follows: epitomes of the *Legenda*; minor Latin legends; earlier and contemporary hagiographic works; hagiographic materials of Venetian provenance. The conclusion is that none of the sources coincide with Calò's life, leaving open the possibility that the author himself prepared the abbreviation, in accordance with what seems to occur in other parts of the *Legendarium*.

Giorgia Puleio  
Sapienza, Università di Roma  
giorgia.puleio@uniroma1.it



Giuliano Marmora *Medieval Anxiety Towards Magic: An Analysis Of The Fantastic Mode In «St. Austin At Compton» And «St. Erkenwald»* 343-71

Todorov's *Introduction à la littérature fantastique* (1970) sparked an eclectic, enduring debate, and its applicability to medieval literature has often been the object of scholarly investigation. This article adapts Todorov's theory of the fantastic for the analysis of two Middle English saint's legends, namely the adespota *St. Erkenwald* and John Lydgate's *St. Austin at Compton*. Specifically, it explores the spectators' reactions to a supernatural phenomenon prior to the revelation of the event's divine causation. By examining the broader theme of magic in the Middle Ages and the complexity of its categorization, this study highlights how the audience's hesitation stems from the fear of potential demonic influence, particularly evident in Lydgate's text. It also investigates hesitation within sources and analogues of the two Middle English poems to assess the originality of these vernacular works in relation to the Latin tradition. This study ultimately demonstrates the valuable applicability of Todorov's theory of the fantastic to the study of medieval literatures, and of these two poems specifically, enhancing our understanding of the contextual factors that influenced their composition.

Giuliano Marmora  
Department of Humanities, University of Trento  
Faculty of Philology and History, University of Augsburg  
giuliano.marmora@unint.it / giuliano.marmora@uni-a.de