

## ABSTRACT

Marc Van Uytfanghe, *Le discours hagiographique: une mise au point* 1-52

This contribution aims to update the concept of hagiographical discourse that I have developed in earlier studies in order to compare Jewish, pagan and Christian narratives on *holy men* produced in the imperial period and late antiquity. Indeed, the «linguistic turn» in human sciences in general and the narratological perspective in particular have meant that one has to invert the stages of hagiographical stylization (historical core, intermediate transmission, literary end product) in such a way that the story itself becomes the essential starting point. The other two stages have only a probability value that can vary greatly and may even be absent.

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Pierluigi Licciardello, *L'anonimato nell'agiografia mediolatina* 53-81

Four types of anonymity can be distinguished in Middle Latin hagiographical texts. We can speak of “absolute” (intratextual) anonymity when the author’s name is voluntarily omitted in every part of the text. “Induced” (paratextual), when the name falls out accidentally, due to the

loss of the *intitulatio* or another part of the text in which it was present. “Declared”, when it is intended by the author himself, who asks to remain anonymous out of humility (e.g. Sulpicius Severus in the *Vita Martini*). “Apparent”, when the author’s name is hidden inside an acrostic or other rhetorical device. The absence of the author’s name can make a text suspect of heresy, as happened to numerous texts in the 6th century, for the *Decretum Gelasianum*. But there are also other ways to make an anonymous text authoritative, such as entrusting it to a powerful recipient (a pope, a bishop, an abbot). The growth of authorial consciousness from the 11th-12th centuries curbed but did not eliminate anonymous hagiography, which continued to be produced throughout the entire Middle Ages.

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Laura Vangone, *L’agiografia in versi del ducato di Normandia: la «Passio metrica sancti Nicasii» (BHL 6083) nel contesto del «Livre noir» di Saint-Ouen di Rouen (Rouen, Bibliothèque Municipale, Y. 41 [1406])* 83-138

This essay examines the *Passio* in verse of Saint Nicasius (BHL 6083), the legendary first bishop of Rouen. Comprising 498 hexameters, this acephalous text versifies the saint’s prose *Passio* (BHL 6081). A critical edition of the poem is presented here, together with a metrical analysis, based on its sole surviving witness: the manuscript Rouen, Bibliothèque Municipale, Y. 41 (1406). The *codex* is shown to be of particular importance for the study of narrative hagiography in ducal Normandy (911-1204): the saints venerated in its contents reflect the relic treasury of the Abbey of Saint-Ouen in Rouen, and the texts themselves exhibit strong literary and metrical affinities. In particular, the essay highlights the resonances linking the *Passio Nicasii* to two other verse texts preserved in the same manuscript – namely, the *Vita Romani* (BHL 7311/7310) and the *Vita Nicholai* (BHL 6127d) – as well as to the metrical *Passio Agnetis* (BHL 164b). A stylistic, metrical, and intertextual comparison supports the hypothesis of a single authorship for these works, which in any case reflect the same cultural milieu: that of the Abbey of Saint-Ouen in

Rouen in the second half of the eleventh century.

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Simone Muscionico, *La «Vita Alexii» BHL 290b: una recensione inedita della “versione romana” della leggenda di sant’Alessio* 139-86

The article presents the first critical edition and comprehensive analysis of the *Vita Alexii* BHL 290b, a hitherto unpublished recension of the «Roman version» of Saint Alexius’ legend. While closely related to the *Vita* 288, BHL 290b represents a distinct textual reworking of the legend, transmitted solely in Roman manuscripts from the Archive of the Chapter of Saint Peter. The study investigates the origin of the *Vita* 290b and outlines its textual tradition, demonstrating that *codex* A.4 represents the preserved archetype of the entire tradition. The critical text proposed here is therefore based on that of A.4, which required – in several places – emendation, often supported by comparison with BHL 288 and the underlying Greek model. To facilitate parallel reading, the article also includes the text of the *Vita* 288, based on that of the extant edition, that has been modified in certain passages where it proves unsustainable.

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Fernand Peloux, *Un évêque de Tours sur les bords de l’Ariège. Édition du dossier hagiographique de saint Volusien de Foix* 187-234

This article presents an edition of the Latin hagiographic dossier of Saint Volusian, Bishop of Tours around the year 500, whose cult developed particularly in Foix, at the foot of the Pyrenees, in the diocese of Toulouse. The entire collection of texts (Passion, Miracles, Translation) is known only from

a single fifteenth-century manuscript held in the Vatican Library (BAV, Archivio Capitolare San Pietro, D. 175), which had never before been transcribed. Some parts of the dossier were transmitted in abridged form in breviaries or translated into Occitan by the chronicler Arnaud Esquerrier in the fifteenth century; however, it is in the Vatican manuscript that the most complete version of the texts is preserved, albeit reworked and accompanied by sermons for the saint's feast day.

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Ana-Maria Lazar, *L'intérieur «resplendissant» et «odoriférant» des corps saints dans l'hagiographie du XII<sup>ème</sup>-XIII<sup>ème</sup> siècle. L'embaumement entre topos et réalité funéraire* 235-81

The corpses of saints have often been the subject of special attention in hagiographic literature. It is no coincidence that two recurring leitmotifs appear abundantly in such compositions: the fragrant corpse and the resplendent corpse. However, from the 12th century onwards, some hagiographers began to attribute these characteristics not to the exterior of the body but to its interior, with certain internal organs, such as the heart, occasionally being emphasized. As embalming techniques became more effective and the funerary practice of dilaceratio corporis became more widespread, some authors included accounts of these “dissections” in their narrations. The embalming process thus served as a stylistic catalyst in the storytelling, giving rise to the new topoi of the resplendent and/or fragrant interior. These narrative markers are used to highlight the precise moment of the transfiguration of the holy corpse, which passes from decaying to imperishable, from ordinary to remarkable, from mundane to sacred.

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Pietro Filippini - Matilde Gasparri - Jacopo Lenzi - Emma Sofia Magnoni  
- Elisa Rosati, I «*Miracula beati Dominici*» di Cecilia Romana 283-345

The *Miracula beati Dominici* (XIII century) are an account of the miracles attributed to Dominic de Guzmán, as recounted by Cecilia Romana and written by her soror Angelica. The history of the text, its previous editions, the *testes* (with a particular focus on the case of B, i.e. Bologna, Biblioteca patriarcale di San Domenico s.n) are presented in the introduction, where an overview of the most relevant *errores* and *variae lectiones* is also offered. Moreover, the double version of the text is also thoroughly analysed. The second part of the article is represented by the edition of the text, which corresponds to the  $\Omega 1$  - form of the *Miracula*, and which is supplemented by an *apparatus criticus* for  $\Omega 1$  - variants, a second apparatus for  $\Omega 2$  - variants and an apparatus of the sources.

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Pierandrea Gottardi, «*Poetria sanctitatis*». *Comparing the Use of «amplificatio» in the Lives of St Christopher from the «Scottish Legendary» and the Thornton Manuscript (Lincoln Cathedral, MS 91)* 347-70

The *Life of Saint Christopher* from the *Scottish Legendary* (*Cristoforo*) and the *Vita Sancti Christofori* in the Thornton Manuscript provide a valuable

opportunity for stylistic comparison. Both texts are anonymous vernacular versions in verse, dated to the late fourteenth or early fifteenth century, yet found in markedly different manuscript contexts. In light of medieval poetic norms articulated in the *poetriae* and *artes praedicandi*, the two texts diverge in their use of *amplificatio* or *dilatatio* - the expansion of a source text - which in both cases is Jacobus de Voragine's *Legenda aurea*. Analyzing how each versification undertakes this expansion highlights a link between manuscript context and stylistic elaboration, so that their stylistic execution varies accordingly. Notably, the Thornton MS version, not constrained by the analogical pressures inherent to a collection like the *Scottish Legendary*, demonstrates greater freedom in its descriptive elaboration, aligning with late medieval stylistic tendencies. Conversely, *Cristoforo*, although it reflects some of the *Vita sancti Christofori's* innovations in a reduced form, remains more closely aligned with the hagiographic tradition shaped by the *Legenda aurea* and the earlier *South English Legendary*.

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Jacopo Righetti, *Note su un'inedita «Legenda» metrica di Agnese da Montepulciano* 371-89

The manuscript Montepulciano (Siena), Archivio Storico Diocesano, Archivio Capitolare s.n. (3), contains a metrical *Legenda* of Agnes of Montepulciano, written in 1514 by Vincenzo Marotta, an otherwise unknown author, whose work has not been examined until now. This article presents a preliminary investigation into both the author and his composition. It reconstructs the author's main biographical details, examines the historical and cultural context in which the text was produced, and identifies the literary sources upon which it draws. An edition of the text is provided in the Appendix.

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