- Carlotta (Charlie) Barranu, University of Cambridge

Multilayering multilingualism in England through quantitative codicology, c.1215-c.1415
Across the thirteenth and fourteenth centuries, the Catholic Church dramatically shifted its attitude to the use of vernacular languages. While the Fourth Lateran Council (1215) granted the clergy permission to preach in the vernacular, the Council of Constance (1415) saw the Wycliffite project of biblical translation branded heretical. Accordingly, these two centuries saw substantial linguistic change in English reading communities, offering fertile ground for a multi-layered analysis of how members of the religious orders composed and read texts in a range of languages. Yet, much of the scholarship on multilingualism in medieval England has focused on the rise in use of singular languages and on their presence in particular lay contexts. In contrast, this paper will apply quantitative codicology as a means to recover the modalities in compilation and use of multilingual books within religious houses, in order to establish the role of the different orders in the dissemination of literature in multiple languages. Drawing upon a sample of three hundred codices from across England, this paper will move beyond a focus upon the 'rise' of a specific vernacular and instead demonstrate that multilingual features were a common, rather than special, expression of manuscript production at this time. This quantitative approach presents otherwise invisible layers of readership that have generally passed unnoticed by scholars, such as the widespread interest in the Greek language and in the popularity of French romance among monastic readers. Examples such as these detail how quantitative studies can nuance and revise our understanding of English readership. This methodology, along with the use of non-homogeneous samples of books, will allow this paper to reconstruct patterns of linguistic continuity and change, while also offering means to mitigate the perennial issue of manuscript survival.

- Siobhán Barrett, Maynooth University

Multilingualism in a 15th century Irish medical compendium
The focus of this study is a selection of Early Modern Irish medical recipes contained in a late 15th century medical compendium in Royal Irish Academy manuscript, 24 B 3. This compendium consists largely of herbal recipes for various ailments, broadly arranged in head-to-toe order. The main scribe is Connla Mac an Leagha, who was probably working as a practising physician under the patronage of the Mac Diarmada lords in the medieval kingdom of Magh Luirg (Moylurg) in Roscommon.
There are references to classical medical authorities (Dioscorides, Hippocrates and Galen) in this text alongside Irish historical physicians (Conn Mac an Leagha, Conn Mór Mac Gilla na Naomh) and Irish mythical physicians (Dían Cécht, the Dagda, Míach and Oirbea). This practice of drawing on authorities from different traditions is reflected in the language of the text. Many of the rubrics are in Latin and the recipes also contain non-Irish terms for ingredients and compound medicines. No translation or instructions for their preparation accompany these words giving the impression that the user was expected to be familiar with these terms. This paper will discuss some of these words.

- Bernhard Bauer, Maynooth University

Where parallels meet: early medieval Celtic and Latin glosses
The glosses on works of late antique and early medieval scholars like Priscianus Caesariensis, the Venerable Bede or Paulus Orosius are a treasure trove for contemporary Insular Celtic, as well as multilingualism and language contact in the early medieval period. The densely glossed manuscripts in which these works are transmitted are invaluable sources for researching the intensive intellectual and linguistic exchange.

The proposed paper will concentrate on a subgroup of glosses of the "Celtic glossing tradition" on the aforementioned authors, i.e. multilingual parallel glosses. These are glosses in different languages (Latin and the Celtic vernaculars, i.e. Old Breton and Old Irish) with identical or near-identical (semantical) content on the same lemma of the Latin main text transmitted in different manuscripts. It will explore ways of determining whether or not we can assert that specific glosses are translations from one language into the other. For this, different methodologies from linguistics, philology and digital humanities will be applied to the corpus.

In addition to linguistic and philological aspects this study will also add another piece to the puzzle, whether or not the vernacular glosses all go back to original Latin ones. Therefore, it will yield valuable information for the chronology and stemma of the "Celtic glossing tradition" passed on in early medieval manuscripts. Hence, the proposed paper takes us to where parallels meet.

- Bart Besamusca & Jenneka Janzen, Utrecht University

Multilingualism in Medieval Flanders: The Manuscript Evidence
The NWO-funded research project 'The Multilingual Dynamics of the Literary Culture of Medieval Flanders, *c.*1200–*c.*1500' investigates how the three most important literary languages that co-existed in medieval Flanders, Latin, French and Dutch, functioned and interacted. We aim at a better understanding of the literary culture of that region by studying both the texts that were written and read there and the manuscripts that were copied in Flanders and/or circulated there. In our paper presentation we will illustrate how evidence of the production and reception of these manuscripts reveals characteristics of the codices that can be related to medieval Flanders' literary dynamics.

- Jacopo Bisagni, National University of Ireland Galway

Glossing time: multilingualism and the Celtic vernaculars in Early Medieval computistical manuscripts.
The largest collection of Old Breton glosses ever discovered occurs in a manuscript (Angers 477) containing Bede's works on computus (the medieval study of time-reckoning), and these same texts were also abundantly glossed in Old Irish in other manuscripts (especially Karlsruhe 167). In addition to glosses such as these, we must consider several instances of code-switching from Latin to Old Irish in Hiberno-Latin computistical tracts, as well as a fragment of computus in Old Welsh containing only few Latin words... In other words, during the Early Middle Ages the study of computus seems to have prompted Celtic-speaking scholars to write in their vernacular languages to an unusually great degree.

In this lecture, I will first present an overview of the surviving Celtic writings pertaining to this highly specialised domain of medieval scholarship. Next, I will discuss some of the possible motivations that may have encouraged Irish, Breton and Welsh literati to resort relatively often to their own respective vernaculars when dealing with computus—an otherwise heavily 'Latinate' subject. In particular, I will try to show that important insights on the relationship between Latin and the Celtic vernaculars in these texts may be gained not only through linguistic analysis, but also by investigating their manuscript context and transmission.

- Sarah Bridge, University of Oxford

'Thinking through multilingualism' in the Contes moralisés
The Contes moralisés is an exempla collection attributed to the Franciscan friar Nicole Bozon, active in England in the thirteenth and fourteenth centuries. While the collection is in many ways typical of the preaching materials from this period, its use of Anglo-Norman, rather than Latin, for the main body of text is highly unusual. Alongside this, the text uses numerous Latin quotations, and a handful of proverbs in English.

Previous scholarship on the Contes moralisés has neglected the its multilingualism and focused on its use of French, suggesting it was used by preachers without knowledge of Latin. However, the text's clerical manuscript transmission disrupts this view, suggesting its language choices must be otherwise understood.

This paper argues that multilingualism is crucial to the didactic and literary strategy of the Contes moralisés, and that its use of French must be understood in this context. The text's structure is both tautological, with multiple exempla given for each moral precept, and allegorical, with most exempla followed by a comparison to human behaviour. The reader is thus engaged in a constant transfer of meaning from one image to another. Movement between languages in the text amplifies this; ideas are translated across linguistic, as well as conceptual boundaries.

This interchange between languages relates to Thomas Hinton's concept of 'thinking through multilingualism' discussed in his 2017 article on the Tretiz de langage. The availability of multiple languages to certain groups in medieval England stimulated literary creativity – as Middle English scholars have noted – but this paper argues further that the Contes moralisés illustrates the hermeneutic value of multilingualism. By thinking mutilingually, authors and audiences necessarily define terms as they move between languages. Multilingual texts (and the multilingual manuscripts which transmitted them) become interpretative tools in navigating meaning.

- Kevin Buckley, Newcastle University.

Quantifying mixed language using a character N-gram based language classifier in Medieval English, Medieval Irish, and Modern Spanglish
This paper applies character N-grams to the study of diachronic linguistic variation in a historical language. The period selected for this initial exploratory study is medieval English. Language contact in medieval England produced a period of Triglossia, demonstrating language mixing between English, Anglo-Norman French and Latin. This period of language contact is a well-studied period of language change against which the efficacy of computational methods can be assessed. Character N-grams are a popular method of

representing texts quantitatively and allow for the calculation of similarity between documents. Character N-grams have been used in language classification procedures, whereby the language of a test document is determined by comparison of its character N-gram profiles to the profiles of a set of languages.

A character N-gram based language classifier was designed for the purpose of detecting mixed-language sentences. Artificial sets of mixed language sentences were created to test the accuracy of the classifiers, whereby foreign words were appended to unmixed sentences. The accuracy of character 2-6-gram features is compared to word unigram and suffix (word-final) character slice features. The character N-gram based classifier was created for three periods of historical English, Old English, Early Middle English, and Late Middle English. The methodology was also examined in one other historical context, the mixing of Old Irish and Latin, and a well-studied case of modern language mixing, Spanglish, demonstrating that the method is widely applicable to other language contexts. The classifier was used diachronically over the periods of historical English to chart the changing rate of language usage and English and Romance mixing. This is put forth as a candidate tool for the diachronic Big Data analyses of historical languages.

- Claire Burridge, British School at Rome

Vernacular "intrusions": Tracing early medieval medical practice through multilingualism
Although extant early medieval remedy collections are almost entirely written in Latin (primary exceptions being the handful of Old English texts), many contain traces of multilingual textual traditions and/or production environments, ranging from explanations of Latinised Greek medical vocabulary to vernacular glosses. When considering the appearance of the Latinised vernacular unit staupus in the Lorscher Arzneibuch, a medical manuscript produced in c. 800, Michael McCormick writes, 'the intrusion of the vernacular Frankish term for "cup" makes clear, for instance, that the Lorsch physician composed or reformulated recipes which he actually used'. While McCormick's connection of staupus to medical practice stems from a single example, I have uncovered over 100 instances of this unit within a sample of eighteen eighth- and ninth-century continental manuscripts. The frequency with which the term was used complicates McCormick's suggestion that this seemingly unique, user-friendly adaptation corresponded to medical practice: does the frequent appearance of staupus support McCormick's argument or suggest that the term was a standard feature of medical writing in this period (and thus not necessarily indicative of an individual scribe's helpful modification of a text)? In this paper, I argue that the use of staupus in remedies must be considered more cautiously and should not be automatically read as a sign that these texts were consulted in medical practice. However, by exploring the contexts in which the term appears, including its frequent connection with local products unrecorded in classical medical texts, such as beer, it is possible to provide a more nuanced interpretation. Ultimately, an analysis of the use of staupus offers an entry point into a wider discussion of the multilingual world of early medieval medicine, enabling an investigation into medical practice while simultaneously relating to the environments in which manuscripts were produced and the transmission of knowledge from multiple linguistic traditions.

- Anna D. Havinga, University of Bristol

Code-switching on the discourse level and vernacularisation in two late medieval legal manuscripts

It is undisputed that multilingualism was the norm rather than the exception in medieval texts (cf. Wright 1998, Trotter 2000, Schendl 2010, amongst others). The multilingual nature of medieval manuscripts becomes particularly obvious when looking at instances of code-switching, which, as Kopaczyk (2018) has shown, can occur on all linguistic levels, from the level of macrogenre to orthography. Research into historical code-switching has thrived in the last few decades but there are still areas that deserve further investigation.

This paper will focus on code-switching on the discourse level, i.e. code-switching between "larger, functionally and textually coherent passages" (Kopaczyk 2018: 276), by analysing the switching of languages between individual entries in late medieval legal texts. More specifically, the first eight volumes of the Aberdeen Council Registers (1398–1511) are compared to one volume of the Lübecker Niederstadtbücher (1430–1451). In both of these documentary legal texts, vernacularisation, i.e. the increase of the vernacular at the expense of Latin (Schendl 2002, Pahta & Taavitsainen 2004), can be observed. Quantitative analyses will show that an increasing number of entries are written in Scots and Low German respectively in these sources. The quantitative results will be combined with findings from a qualitative analysis of the contents of individual entries in order to address the following questions:

- When, how, and why was Latin replaced by the vernacular in the Aberdeen Council Registers (1398–1511) and the Lübecker Niederstadtbücher (1430–1451)?
- What similarities and differences in this vernacularisation process and code-switching at the discourse level can be detected in the two sources?
- What influenced the scribes' choice of language for a particular entry?
- What do the findings from these analyses tell us about writing practices in the late Middle Ages?

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- Llewelyn Hopwood, University of Oxford

Creative Bilingualism in Late-Medieval Welsh Poetry: The Case of Ieuan ap Rhydderch's Aureation

One of the few examples of Old Welsh verse, the ninth-century 'Juvencus Englynion', is in fact bilingual Welsh and Latin. From the Middle Welsh period, however, only a handful of bilingual poems survive. The scarcity of the extant material seems to have prevented detailed discussion that would ask how and why bilingual Welsh poets exploited their various languages as avenues of creativity. Informed by the neighbouring disciplines of English and Scots literature and theology, this paper will focus on the work of fifteenth-century poet and polyglot, Ieuan ap Rhydderch, as an example for how we might begin to rectify the tendency to redundantly describe the five Welsh hybrid poems I have found as merely 'curious' and 'intriguing'.

Ieuan's Marian lyric, 'I Fair' – the only surviving late-medieval Welsh-Latin poem – sees both languages mixed intrasententially and fully integrated into strict-metre. The complex linguistic interplay has made it an obscure poem for many. Yet, my close reading will untangle its enigmatic appearance and reveal how the poet not only praises Mary, but also pleads her for eloquence. This 'eloquence' and the indicative use of the verb 'euraf' (< L. 'aurum'), betrays Ieuan's acute awareness that he is not crafting a poem in the usual Welsh manner, but is instead gilding it with Latin, thus gesturing towards 'aureation'. This literary and linguistic concept, commonly associated with near-contemporary Scots poet William Dunbar, harnesses multilingual exuberance as both a devotional exercise and as an attempt to endow the earthly prestige of the vernacular with the heavenly prestige of Latin. This is an overlooked potential context for this poem's apparent isolation.

My paper will thus explore the understudied creative use of Welsh multilingualism, establishing that such inherently interdisciplinary texts require multiple transnational and translinguistic approaches that transcend the perspective of one sole literary tradition.

- Katrin Janz-Wenig, Austrian Academy of Sciences

Code-switching in liturgical books

Today more than 1200 medieval manuscripts are preserved in the Abbey Library of the Canons Regular of St. Augustin in Klosterneuburg, Austria. Among them we can find the large number of about 200 liturgical codices from the 12th to the end of the 15th century. The abbey was founded in 1119, and 1133 converted into Canons Regular of St. Augustin. From the foundation on we have notice of a female convent nearby.

The group of Liturgica includes almost all genres of liturgical books: Missalia, Antiphonaria, Breviaria and so on. Some of the books are extraordinarily decorated with high-quality illuminations, others are small and unspectacular manuscripts for daily private use. Most of the texts in the liturgical books are written in Latin, but some of the Psalteria, Epistolaria, Processionalia, and Breviaria are completely written in German. In some Antiphonaria and Hymnaria we can also observe code-switching. This aspect of the Klosterneuburg liturgical manuscripts hasn't been discussed in research yet.

This paper will focus on manuscripts, which contain both Latin and German text passages. It will show which text parts are written in vernacular language. The subsequent analysis will follow the questions, when, for whom, and for which purpose the codices were written. What kind of context can be reconstructed? It has been often assumed the vernacular texts had been written for women and lay men, unable to understand Latin. This answer is surely too simple, since we have notice that especially the women were often very well educated and had a good knowledge of Latin. We will explore, if there are other answers to be given.

- Joanna Kopaczyk, University of Glasgow

Multilingualism on the page: The visual semiotics of code switching
This presentation builds on two current approaches to medieval texts: the recognition of historical multilingual practices (broadly defined in Pahta *et al.* 2018) and the realisation that meaning on the written page is constructed from non-linguistic as well as linguistic elements (see, e.g. Carroll et al. 2013, Jucker and Pahta (eds.) 2011). I have been working on constructing and applying a systematic descriptive model which could capture the ways in which changes in the linguistic mode are mediated (or not) by non-linguistic means, see Fig.1.)
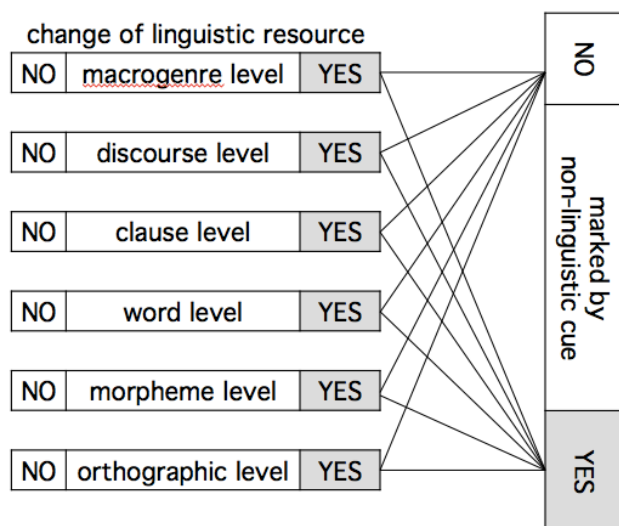

Fig. 1. The interaction between multilingual content and multimodal cues on different linguistic levels (adapted from Kopaczyk 2018: 292).

Changes of linguistic resource on any level of language complexity can be seen as types on code-switching or any other multilingual practice. I am interested in correlating these practices with their appearance - and their overall semiotic context - on the manuscript page. In their study of several manuscripts of the Middle English *Polychronicon*, Carroll et al. (2013) distinguished four main visual strategies of highlighting an element on the page: "changing its colour, increasing or reducing its size, using a different style than that of its immediate environment, and positioning it in a location where it stands out from the body text". In this presentation, I adopt this list of strategies as a starting point to observe how they may have been used to signal a change in the text where another linguistic resource was being introduced. I will draw on manuscript material where multilingual practices have been observed and design an inventory of non-linguistic cues which correspond most

readily to particular levels of linguistic complexity - from macrogenre to the level of orthography. The result of this research will be the first comprehensive descriptive model of interactions between linguistic resources and visual semiotic strategies in a multilingual environment.

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- Victoria Krivoshchekova, Maynooth University

Another state of mind, or meta-multilingualism of early-Irish linguistic thought

The three celebrated Old Irish gloss corpora – Würzburg, Milan and St Gall – have been thoroughly mined for all sorts of linguistic data while their contents have largely been ignored. However, they offer priceless insights for the study of bilingualism which, as Thomas Charles-Edwards observed, was "thorough-going…in the conceptual process of early Irish scholars" [Charles-Edwards 2003, 72]. These glosses exist in a decidedly bilingual context: they accompany texts in Latin – a non-native language for Irish scholiasts – and clarify them, where necessary, by means of both Old Irish and Latin. But more than that, all three corpora rise to the meta-level of language comprehension. Naturally, the St Gall glosses on Priscian deal with grammar in their very essence and offer a unique perspective on the process of mastering one language with the help of another. The Würzburg and Milan corpora deal with exegetical matters but both explicitly touch upon the problems of multilingualism and translation. With all of this in mind, I propose to take a closer look at the glossators' reflections upon multilingualism which they expressed while themselves engaging in precisely this kind of communication in the margins of their Latin manuscripts. The paper will explore the ways in which multilingualism informs medieval scholars' approach to language as well as their own awareness of such influence. This inquiry leads to the larger problem of linguistic meaning – a fundamental question for reconstructing early Irish philosophy of language.

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- Dorota Masłej, Adam Mickiewicz University

Polish and Latin in mediaeval preacher's work

Mediaeval sermons, remaining between Latin and vernacular language, are a peculiar and interesting material for research of bilingualism. As Carolyn Muessig stated, "even if sermons were written and preserved in Latin, the onus was on the preacher to translate them into a language that could be grasped by the audience. This, therefore, was a common task for many preachers as most medieval sermons, until the fourteenth century, were normally preserved in Latin whether or not they were uttered in the vernacular" (Muessig 2010: 268).

In Poland of that time there are few bilingual manuscripts preserved, among them an almost unknown Polish-Latin sermons collection (kept in Raczyńscy Library, shelf number 161). It allows us to observe a few types of Polish-Latin bilingualism in one codex: Polish structures or quotations within Latin sermons (elements of type c and type a, according to Siegfried Wenzel's typology; e.g. Polish fragments of the Lord's Prayer in the Latin sermon, fully bilingual structures (see also: Schendl 2000, 2012)) on the one hand, and numerous Latin, Polish and bilingual glosses on the other. Due to this fact the manuscript is a unique example of work of the mediaeval preacher functioning between two languages ("a capable bilingual preacher who at the moment of presentation could preach the sermon as a unified linguistic whole" (Muessig 2010: 281–282)).

What is interesting, both languages might have had different as well as the same roles and functions in this collection. An analysis of the bilingual parts of the manuscript allows us to answer positively the question posed by Siegfried Wenzel: "Were the men who produced these sermons so thoroughly bilingual, in both their written and spoken practice, that these mixed texts might have formed a natural linguistic medium for them?" (Wenzel 1994: 12). The aim of the paper is to recognize the functions and roles of both languages in the manuscript and – on this example – to characterise the fundamentally bilingual nature of medieval preaching and the literary artefacts of that time.

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- Conor McDonough, St Saviour's Priory

TCD MS 667: A multilingual manuscript and its mendicant context

TCD MS 667 (also known as MS F.5.3 or MS 1699) contains a great deal of Latin material designed to support the preaching and other pastoral work of a community of mendicant friars in Thomond. It also contains eight folios of Irish material, continuous in theme and

decoration with the Latin material surrounding it. Finally, one finds brief sentences in English in two Latin texts on the Eucharist.

This paper will first analyse the full range of contents of the manuscript, with the aim shedding light on the contents of Irish mendicant libraries, and the concerns and methods of Irish mendicant friars.

It will go on to compare TCD 667 to other known books of friars from the fifteenth century, investigating whether the mix of languages in the manuscript was typical or unusual.

Finally, the paper will discuss the relationship between the text on the page and oral preaching. Much of the Latin material consists of homilies which would, of course, have been preached in the vernacular. Given this standard practice, what might have motivated the recording of written translations into the vernacular?

- Tomasz Mika, Adam Mickiewicz University

Why does a medieval vernacular syntax researcher need research into bilingualism?
The article stems from the conviction that the most important process in the history of medieval vernaculars was transition to literacy. As Alderic Blom wrote, "literacy meant first and foremost Latin literacy. However [...] there was a developing role for the vernaculars" (Blom 2017: 3). The most important testimony of this process are bilingual texts, including Latin texts glossing in vernacular. Polish medieval texts show how much of a problem it was to render the structure of the Latin sentence in Old Polish. Thus, two types of sentences will be analysed: Polish sentences including single Latin grammatical elements (e.g. conjunctions) and whole Latin sentences, above which the scribes wrote Polish equivalents for grammatical elements (adding interlinear glosses). From today's perspective, it is difficult to understand how great the problem to express the Latin structure in vernacular was.

We have to imagine – what the theory of literacy allows supplemented with available research on bilingualism (see Ong 1977; Wenzel 1994; Schendl 2012; Adams 2003, and others) "a medieval scribe as belonging to two cultures simultaneously: the oral and the written one, as an illiterate man in his own vernacular language and a literate man in, for example, Latin" (Mika 2018: 3). In this situation medieval writer faced the following problem: to express spontaneously spoken vernacular, in which the content dominated over the form, the numerous hierarchical syntactical structures typical for Latin, the language with long literary tradition, capable of expressing abstract notions.

From this perspective, I would like to try to answer the title question. I think that 'grammatical bilingualism' and 'grammatical code-switching' lead us to fundamental issues in the study of vernacular syntax: we can identify syntactic problems as one of the reasons for bilingualism. And specific texts allow us to follow the fascinating struggle of medieval bilingual writers with specific areas of language.

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- Cécile de Morrée, Utrecht University, & Timothée Premat, Paris 8 University

Striking the Right Note: Multilingualism and Text-to-Tune Alignment in the Codex Reina (c. 1400)

The codex Reina (Italy, c. 1400, (Paris, BNF NAF 6771)) is a voluminous multilingual song collection with a complex genesis. In the past, scholars have focused on the manuscript layers copied by the two main scribes in Italian and French. This paper, however, will focus on the manuscript layer that is the most fascinating from a multilingual perspective and which was copied by the so-called scribe "D". This layer consists of 28 musical pieces with French or Dutch texts, as well as one multilingual piece that combines French, Dutch and Latin within one song. This trilingual song, "En Ties, en Latim, en Romans", is unique in French and Dutch medieval song culture, for the interaction between French and Dutch in the song goes beyond the insertion of refrains, loan words or interpolations. Instead, the song offers examples of code-switching, i.e. a change of linguistic code that goes beyond simple borrowing of words or groups of words from one language to the other. Furthermore, the multilingualism displayed in the codex Reina, and more specifically in the song "En Ties", presents a fascinating case from a musical-linguistic perspective, since Romance and Germanic languages interact with music in a fundamentally different way due to differences in both prosody and meter. This paper analyses the textsetting in the manuscript layer produced by scribe D in order to compare textsetting in French and Dutch medieval compositions. It will more specifically address the consequences for the alignment of text and music when French and Dutch are fused, as is the case in "En Ties".

- Lidia Negoi, Institute for Medieval Research, Austrian Academy of Sciences

Multilingualism in practice: genres and readers in a preacher's manuscript from 14th-century Catalonia

Manuscripts with sermons and other preaching materials often contain texts generically diverse, such as recipes, prayers, notes. Some were meant to be uttered, others likely not. Oftentimes, such practical books are multilingual on two levels: within a text and between the texts comprised therein. They tell not only about the initial purpose of the one who commissioned the book, but, perhaps more, about the scribes/readers that used it, actively responded to the texts and participated in the making of the multilingual codex. Yet, such manuscripts remain rarely noticed and rarely discussed on their own terms as evidence of medieval multilingual practices of preachers or other types of readers. In addition, the generic diversity often remains unremarked by scholars who tend to focus on texts/genres in isolation and less as part of a whole that certainly made sense to medieval readers and users. This paper aims to address these methodological issues by looking at manuscripts as products of 'multiple agencies'. I will argue that multilingual, 'miscellaneous', codices for preachers reflect both on a daily bilingual/multilingual practice and on the type of knowledge a preacher thought useful for doing his job. The focus will be on a 14th-century manuscript (produced and used in Catalonia) in which multilingualism and code-switching practices feature in Latin, Catalan and Occitan.

- Jacomine Nortier, Utrecht University

Multilingualism in old songs from the Low Countries
An intriguing aspect of medieval and early modern songs in the Low Countries is that a small proportion is multilingual. In several databases, songs are found in which Dutch is combined with Latin, French, German or other languages. An example is In Dulci Jubilo of which many versions are known with varying parts in Dutch or German and Latin (from the 14th century on). For a sociolinguist specialised in multilingualism, the medieval and early modern songs are an intriguing field where multilingualism serves a multitude of functions.
In spoken language, the use of more than one language may indicate, e.g., lack of knowledge in one of the languages or the expression of belonging to more than one culture. In songs, the functions may overlap with functions of multilingualism in spoken language. There are some differences, though, which may have consequences. Spoken language is spontaneous, there is not always time to look for the best or most appropriate word in one language (L) so the other L can be used, provided that speech partners master the same Ls. However, multilingualism in songs is not used 'by accident' but it is used with a purpose.
In my paper, I will present an analysis of functional aspects of multilingualism in old songs. Besides, a linguistic analysis reveals that types of codeswitching that do not occur in contemporary conversations are found in these songs. I will discuss whether Myers-Scottons Matrix Language Frame model (1993) is useful in the study of old multilingual songs.
The analyses will be based on a collection of songs mainly selected from the Liederenbank (Meertensinstituut, Amsterdam).

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- Jan Odstrčilík, Guest researcher and the Institute for Medieval Research, Austrian Academy of Sciences in Vienna, Austria.

Comparison and analysis of three Latin-Czech sermon collections of Michael Polonus (†1480)
As his name suggests, Michael Polonus was of Polish origin from Czeszewo. Nevertheless, his life is mainly connected with Bohemia. He studied at the University in Prague and after a couple of years in Poland, he returned back and became a Utraquist preacher.
His fervent defence of his persecuted brothers in faith against Catholics resulted finally in his own imprisonment and death. While he became known for his martyrdom, its cause - his preaching is mainly forgotten today.
There are three large sermons collections attributed to him: On the temporal cycle (*Sermones de tempore*), On the main feasts (*Sermones latino-bohemici de festis principialioribus*) and On the saints (*Sermones Latino-Bohemici de sanctis*). They are preserved in single manuscripts, were never fully edited, and only a very limited research was done on them.
The main language of all these sermon collections is Latin, however, they contain also a great number of Czech words, reaching up to 30 % of all words in some sermons. Some of the sermons also include interlinear glosses. Such a high level of multilingualism offers a great opportunity for the study of late Medieval code-switching in sermon production.

The proposed paper will be based on case studies and it will focus, firstly, on the visual and material aspect of code-switching, i.e., how the code-switching is represented in manuscripts. Secondly, it will deal with the text itself: trigger-words, possible influence of the Czech language on Latin and vice versa, colloquial features, and pragmatic reasons for the code-switching.

Finally, the paper will make a short comparison with other bilingual sermon collections from medieval Bohemia.

- Nick Pouls, University of Bergen

Multilingual Pastoral Care: Annotating Patristic Texts with Old High German and Latin in the Early Medieval Reichenau

MS Karlsruhe, Badische Landesbibliothek, Aug. perg. CCXX is an early ninth-century copy of the third and fourth part of Gregory the Great's Regula Pastoralis. It a modest-sized book, measuring approximately 24 by 15 centimetres, written by one well-skilled copyist.

Although modest in size, it was not a low budget book, since the manuscript contains wide margins and decorated, coloured initials. Carine van Rhijn has found evidence that it was probably owned by a local priest called Engelbert, who wrote his name on the first folio of the manuscript. However, it has been intensively annotated by many different annotators writing glosses, corrections, comments, and translations up to centuries later.

In my research on annotations and annotation practices, I have been profiled several annotators of this manuscript using a palaeographical and codicological approach. The letterforms, modulus, ductus, quire structure, and ink colour have been studied to make a clear distinction between the scribe of the main text and the annotators. It seems that some annotators only used Latin; others only Old High German; and there appears to be one exceptional annotator using both Latin and Old High German. By examining the various annotations written in Latin and Old High German by different annotators, it is possible to grasp on how this manuscript has been read and understood in the Abbey of Reichenau.

- Fangzhe Qiu, University College Dublin

Code-switching and code-mixing in the Annals of Ulster

The Annals of Ulster (AU), preserved in two late medieval manuscripts, contain records that had presumably been entered annually since the early Middle Ages. A high level of code-switching and code-mixing between Latin and Irish is visible throughout the AU entries, and Dumville has already shown the increasing use of Irish in later centuries ('Latin and Irish in the Annals of Ulster, AD 431-1050', in *Ireland in Early Mediaeval Europe*, ed. by Dorothy Whitelock, Rosamond McKitterick, and D. N. Dumville (Cambridge: Cambridge University Press, 1982), pp. 320–41). However, how exactly the two language interact with each other in the entries has not yet been fully addressed. Based on the lexical corpus of AU constructed in the *Chronologicon Hibernicum* project that contains all the words from AU 554-950, this paper intends to examine the AU entries within that period and analyse the phenomena of code-switching and code-mixing therein. In particular, it will focus on the following questions: firstly, how are the linguistic units in Latin and Irish distributed in the entries? What parts of speech tend to be in which language, and does that distribution change over time? Secondly, what Hibernicism in Latin and Latinisation of Irish can be observed in the entries, and do these types of code-mixing become more frequent in later entries?

- Erene Rafik Morcos, Princeton University

"An expensive but useless toy" – The Holkham Bilingual Psalter
Art historian Robert Branner's interpretation of the Holkham Bilingual Psalter (London: British Library, ms Add. 47674) is, at best, ambivalent.i While he designated the Psalter as "the most interesting volume of all" the manuscripts he links to the atelier of the Vienna Bible Moralisée, he consigned himself to concluding that the codex could only really be understood as "an expensive but useless toy".

The Holkham Bilingual Psalter was created in Paris c. 1220-1230 and primarily contains the 150 Psalms in Greek and Latin arranged in two parallel columns.iii Although there is a long tradition of Graeco-Latin Psalters, the Holkham Bilingual Psalter is a rare example of a bilingual Psalter from Paris, that also – rather unusually – includes illustrations. The text is divided according to the liturgical eight-fold division, at which the Greek text opens with an elaborate decorated initial while the Latin text receives figural illustration in the form of a historiated initial that are attributed to the Master of the Albenga Psalter.

Despite Branner's brief attention on the Psalter, it remains understudied. This paper will thus address the curious particularities of the Holkham Bilingual Psalter that might have led to Branner's dismissive proclamation in order to elaborate on the effect of the codex's bilingualism on its text and images. I will focus on the striking visual qualities of its layout, its comparison to two extant monolingual Psalters attributed to the same artist, and its place in the context of the University of Paris to comment upon the act of writing, reading, and seeing this Psalter.

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- Paul Russell, University of Cambridge

'Escyp agkyueith diffeith difid': the Latinity of medieval Welsh poets and their audiences
It has been a long-held scholarly assumption that the poets of medieval Wales were part of a native tradition which owed little to the world beyond Wales. However, more recent work has begun to probe the way in which poets were aware of literary and linguistic traditions elsewhere and were drawing up them. Johnston (2017) has recently discussed calquing on

English words in Dafydd ap Gwilym; McKenna (2016ab) has drawn attention to some of the terms of poetical art which are of Latinate origin. None of this is very surprising; after all, the opening sections of *Gramadegau Penceirddiaid* 'The Grammars of the Chief Poets' are based on Donatus's *Ars Maior*. Even so, more needs to be done. This paper examines the linguistic competence of Welsh poets in the period up to ca 1400. In particular it considers their use of Latin in code-switching contexts, many of which occur in explicitly religious references, and what kind of Latin this was. It then moves into a grey area less explored by scholars with bilingual and multilingual interests, namely how we are to deal with passages where poets seem to be deliberately using a run of Latin loanwords, and it is clear that they know what they are doing. Finally, it offers some thoughts about the audience for such verse and their linguistic competence.

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- Beata Spieralska, Cardinal Stefan Wyszyński University in Warsaw

Bilingual manuscripts of Maurice de Sully's sermons

Maurice de Sully was the bishop of Paris from 1160 to 1196 and the author of a very popular collection of sermons, which is the oldest completely extant collection containing 64 sermons for lay people: 52 for all Sundays of the liturgical year and 12 for saints feasts. This Latin text has been translated to Old French as early as in 13th century. There are about 30 manuscripts preserved containing the vernacular version of the collection, in its entirety or in fragments.

In the Latin sermons we find a number of quotes from the Bible and other sources. In the vernacular version these quotes are mostly kept in Latin, thus making the manuscripts bilingual. But, as the witnesses of the vernacular text differ one from another, it is very difficult or even impossible to establish a classic *stemma codicum*. These differences among other features, are in the way the Latin quotes are treated. Some of them are translated, in whole or partially, some are not. Within one manuscript the code-switching may occur in more than one way. This diversity is even greater when we consider more than one witness. The aim of my paper will be to present and analyse these differences.

- Nike Stam, Dublin Institute for Advanced Studies

What happens when you copy a code-switch? The transmission of bilingual glosses in the Félire Óengusso

One of the problems of historical, written code-switching is that the fact that it often comes down to us, not in the form of spontaneous language production, but in the form of (re)copied material. In this paper, I would like to turn the tables and use copied code-switches as the starting point of an examination of scribal agency. I will examine how the scribes who produced the various recensions of the Commentary to the *Félire Óengusso* dealt with the bilingual material they encountered. For this paper, I will use the recension of the Commentary from *Leabhar Breac* (Dublin, RIA, 23P16), the Franciscan Manuscript (Dublin, UCD-OFM A7) and Laud (Oxford, Bodleian Library, Laud 610). Did the scribes of these manuscripts act as faithful copyists of bilingual material? Or did they act as translators, editors, or compilers, creating bilingual glosses by combining previously separated material? Comparing the same bilingual text across different copies will allow us to examine code-switches in transmission and to test bilingual scribal agency in terms of compilation, translation, and triggering.

- Manon Thuillier, University of Glasgow

'*Kyste dyfyl!*' : two late Middle English poems in a Welsh manuscript
The *Hymn to the Virgin*, written by Ieuan ap Hywel Swrdwal c.1470 in Oxford, is a poem which has attracted some attention among English philologists (such as E.J. Dobson) for its value as a witness for the Great Vowel Shift, and among Welsh scholars for its position as possibly the first Anglo-Welsh poem ever written (see R. Garlick). Its peculiarity lies in its orthography: while it is written in Late Middle to Early Modern English, the poet chose to use Welsh letter-values to spell it.
At the same period, Tudur Penllyn (c.1420-c.1490) composed his *Cywydd o howl ac ateb rhwng Cymro a Saesnes*, a cywydd half written in Welsh, half in Middle English--deploying the same spelling-system as the one found in the *Hymn to the Virgin*.
Both poems are found in several different manuscripts, but they have in common to be included in Llanstephan MS. 47 (c.1630): it is worth noting that this manuscript contains only Welsh-language poetry, beside those two poems.
This paper aims, first, at giving an overview of both poems, poets, and of the copyist and manuscript; after which a study of the language of the poems in the context of this manuscript will follow. Then, I will discuss the reasons for the composition of both works in the way they are written, and for their copy in Llanstephan MS. 47. This should show the value of these poems as markers of Welsh cultural identity in a context in which English was growing as the dominant language of Wales.

- Esther-Miriam Wagner, Woolf Institute and University of Cambridge

Multilingualism in Mediaeval Egypt: Jewish, local and pan-Egyptian identities
The richness of the Cairo Genizah documentary sources allows us to explore the complex interplay of languages and alphabets as written by the Jewish communities of medieval Egypt.

The use of the Hebrew and Arabic languages and alphabets in the Genizah sources displays the variation in ties between the Jewish communities of Egypt, the Christian majority communities (at least until the 12th century) and the Muslim elite minorities. The ratio and extent of language and alphabet mixing provide important clues pertaining to the inclusion and segregation of Jews within the wider society in Medieval Egypt, and also serve to express sectarian identity and regional belonging.

This talk will explore variation in the writing of individuals, investigating how multilingualism is used as a tool to connect to particular audiences —Jewish or Muslim readers, male or female recipients — and to address differences in social rank.

Comparisons will also be made between genres such as mercantile and community correspondence, and between different sorts of legal documents, with a focus on comparing religiously vs. secularly marked genres.

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- Paulina Zagórska, Adam Mickiewicz University

Twelfth-century forged legal documents: linguistic aspects

Among many other things, the Norman Conquest also affected the legal reality. Since the vast majority of the English land fell into the Norman hands; as early as in 1086, around 5000 pre-Conquest estates were controlled by 200 major tenants-in-chief of Norman origin (Daniell 2003: 17). Because of the fact that the Normans relied mostly on written legal records, many documents were produced following 1066 (Newman 1998: 19). Since illegal seizure of land was the most common complaint of the local landlords following the Conquest (Daniell 2003: 20), one way of keeping the land was to prove the antiquity of the rights of the pre-Conquest owners to their property. Hence the years 1066-1500 are the "Golden Age" of forgery in England (Hiatt 2004: 22). Language-wise, those forgeries are highly varied, as they include forgeries written in Latin, in English, in Latin with English bounds, in English with Latin bounds, as well as bilingual documents.

In the study I am investigating some examples of confirmed forgeries of episcopal acta in order to see what linguistic means of authentication in terms of nominal morphology were employed by their forgers in the parts written in English. The twelfth-century forgers' imperfect impressions of Old English may be able tell us to what extent Old English survived the Conquest as the language of the written record.

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