Syllabus Spring 2007

1. Theory and Practice

January 16 T L  Introduction: Homo Viator
OLR: selections from
Augustine, Confessions, bk. 10
Columbanus, Sermons V–VII
Wheeler, “Models of Pilgrimage: From Communitas to Confluence”
(This lecture introduces the conceptual premises of the course, exploring such terms as image, paradigm, ideology, as well as behavior, culture, religion. Here we consider Augustine not as a shaper of the pilgrimage paradigm—that comes next week—but of the theory of image and human image-recall. Columbanus, a model pilgrim himself, shows how that paradigm presented itself in popular prose of the 7th century CE. Wheeler’s essay introduces you to some current controversies about what pilgrimage means.)

January 18 Th D  Getting Medieval: The Image, The Journey
OLR: selections from
Augustine, Confessions, bk. 10
Columbanus, Sermons V–VII
Wheeler, “Models of Pilgrimage: From Communitas to Confluence”
Rosenwein, A Short History of the Middle Ages, Ch. 1
(The notation “D” or “L” on the syllabus indicates whether that day’s class will be a Lecture in McCord or Discussion in your section room. Go to your section room where the several sections discuss today’s readings.)

2. Sites of Pilgrim Fervor

January 23 T L  ‘Next Year in Jerusalem’: Sites and Rituals of Yearning
OLR: selections from
Augustine, The City of God
Biblical Excerpts (Exodus 14.12–16.28; Hebrews 11; Psalms 114–15)
Egeria, Diary of A Pilgrimage
O Jerusalem: plainchant by Hildegard of Bingen (12th century)
Rosenwein, A Short History of the Middle Ages, Ch. 2
(As we unpack the developed institution of high-medieval Western Christian pilgrimage, examining first a series of holy places—the routes connecting them will come later. Jerusalem is a holy city in a way consciously constructed as
such by three related religious cultures: ancient Israel and subsequent Judaism, Christianity, and Islam. It is also a site where creative efforts have long been made to make the icon fuse with its original, the ‘fact’ of which it is the image. Sacred music about Jerusalem has similarly sought to evoke the salvation-accompanying harmony associated with that sacred site. We consider at least two Jerusalems here: the historical/literal one, and its symbolic/allegorical dimension. Jerusalem is a holy pilgrimage site for Muslims as well as Christians and Jews; pilgrimage ['hajj' in Arabic] is if anything more integral to Islam than to those other two related religions. We focus on a shrine situated on the Temple Mount [Mount Zion]: the Dome of the Rock, clearly modeled on the Christian church of the Holy Sepulchre—although in function it is entirely different from that Christian pilgrimage site; and on the Al-Aksa mosque, built atop the Jewish Temple of Herod.)

January 25 Th D Jewish, Christian, and Muslim Jerusalem: Rituals of Loss
OLR: selections from Augustine, The City of God
Biblical Excerpts (Exodus 14.12–16.28; Hebrews 11; Psalms 114–15)
Egeria, Diary of A Pilgrimage
O Jerusalem: plainchant by Hildegard of Bingen (12th century)
Rosenwein, A Short History of the Middle Ages, Ch. 2
(In this week’s reading we weigh and discuss the behavioral facts of Jewish, Christian, and Muslim pilgrimage, and the overarching ideology inspired by the cultural habit of pilgrimage in the powerfully creative mind of Augustine of Hippo.)

January 30 T L “O Roma nobilis!”: Rome and The Cult of the Saints
OLR: selections from Peter Brown, The Cult of the Saints
Conditor alme siderum: plainchant hymn by St. Ambrose (4th century)
O Roma nobilis!: anonymous pilgrim song (12th century)
Rosenwein, A Short History of the Middle Ages, Ch. 3, 4
(Two Romes—the Old one and the New one founded in 330 by the [first Christian] Emperor Constantine—became prime holy cities and prime pilgrimage sites for Christians: in a sense New Jerusalems. In this lecture we encounter those metamorphoses, recorded in rhetorical prose and sacred and popular song. We encounter also the force, both earthly and spiritual, of Holy Men. St. Martin (d. 397) was so consistently a pilgrim on several levels of the term’s meaning that his tomb made his city the #2 pilgrimage site in western Europe for centuries. After Constantine I, Roman emperors and their empire became Christian, and in a certain sense holy. Constantine’s New Rome also became a holy city, thanks to its policy of collecting relics in order to become a pilgrimage site. Byzantium codified the visual and musical icons of sacred truth for Eastern Christianity.)

February 1 Th L Saints and Icons: Constantinople
OLR: selections from Photius, Homily XVII.
Procopius, De aedificiis.
He Parthenos semeron: Byzantine kontakion for Christmas by Romanos (6th century)
Rosenwein, A Short History of the Middle Ages, Ch. 3, 4
(After Constantine I, Roman emperors and their empire became Christian, and in a certain sense holy. Constantine’s New Rome also became a holy city, thanks to its policy of collecting relics in order to become a pilgrimage site. Byzantium codified the visual and musical icons of sacred truth for Eastern Christianity.)

February 6 T D Relics and Icons: Rome and Constantinople
OLR: selections from O Roma nobilis!: anonymous pilgrim song (12th century)
Sulpicius Severus, The Life of St. Martin of Tours
Photius, Homily XVII.
Procopius, De aedificiis.
He Parthenos semeron: Byzantine kontakion for Christmas by Romanos (6th century)
Rosenwein, A Short History of the Middle Ages, Ch. 3, 4
(Today’s class discusses these texts and their contexts)

3. Two Pilgrimage Modes

February 8 Th L The Hajj: Traveling to Mecca and Medina
OLR: selections from
Travels of Ibn Jubayr, trans. R.J.C. Broadhurst
(Pilgrimage may be more central to the practice of Islam that it is to that of any other religion. Mecca, the birthplace of Muhammad the Prophet and to many of the defining patterns of Muslim faith and behavior, had been a center of polytheistic ['pagan'] pilgrimage long before Muhammad, and is now the goal of definitive Muslim pilgrimage, the ‘hajj’. Yathrib, which the Prophet renamed Medina, is the site of his burial as well as of his key experiments in community design, and has been ever since the complement to Mecca as a definitive focus of Muslim pilgrimage.)

Extra-Credit Opportunity: Prof. Joyce Coleman (U Oklahoma) on medieval readers and reading (5 P.M., Bridwell Library)

February 13 T L A Western Way: Traveling to Santiago de Compostela in 1234
OLR: selections from
Assumens fhesus: plainchant by Peter the Venerable (Cluny) for Office of Transfiguration (12th century)
Veri soli radius: anonymous organum from St. Martial of Limoges (early 12th century)
Non sofre Santa Maria: anonymous cantiga from Castille (13th century)
Dum pater familias: anonymous plainchant from Santiago de Compostela
Congaudeant catholicli: anonymous polyphony from Santiago de Compostela
(Today we track the sacred sites generated by the pilgrimage to Santiago de Compostela at the extreme western limits of the Old World by imagining a direct look at the complex experience of the most distinctively medieval western Christian pilgrimage in its full development in the early 13th century; we try a visual and musical recreation of several of the routes pilgrims of the year 1234 would have followed on their way to Santiago de Compostela in Spain, a pilgrimage site created by the public imagination of Western Christendom on the basis of outlandish legends, encouraged by some compelling popular and liturgical songs. Soon that site became in its turn the generator of further pilgrimage legends. We pay special attention to Chartres and Cluny along the way.)

February 15 Th D Roads to Santiago
OLR: selections from
Assumens fhesus: plainchant by Peter the Venerable (Cluny) for Office of Transfiguration (12th century)
Veri soli radius: anonymous organum from St. Martial of Limoges (early 12th century)
Non sofre Santa Maria: anonymous cantigas from Castille (13th century)
Dum pater familias: anonymous plainchant from Santiago de Compostela
Congaudeant catholicli: anonymous polyphony from Santiago de Compostela
(We discuss the practical pilgrimage of the high and late Middle Ages and its theoretical underpinnings in the life and afterlife of a girl named Saint Faith.)

4. Ideologies of Armed Pilgrimage

February 20 T L Armed Pilgrimage: The Crusades
OLR: selections from
Christian Calls to Crusade
Bernard of Clairvaux, In Praise of the New Knighthood
Arab Historians of the Crusades
A vous amant: trouvère chanson by Gui, the Châtelain of Coucy (1203)
Ja nuns hons pris: Anglo-Norman chanson by Richard the Lion-Hearted (13th century)
Seigneurs sachiez: trouvère chanson by Thibaut de Champagne (13th century)
Chanterai por mon corage: trouvère chanson (13th century)
Nu alerst lebe ich mir werde (“Palestine Song”): Minnesinger song by Walther von der Vogelweide (13th century)

Rosenwein, A Short History of the Middle Ages, Ch. 5

Recommended: Thomas Madden, A Concise History of the Crusades
(In the late 11th century, the radicalized reformist Papacy led a shift in Western theology that declared holy warfare a positive moral act, and launched the Crusades. Major armies engaged in such holy wars for two centuries, but finally failed to return the Holy Lands to Christian rule. For two centuries thereafter, small military expeditions carried on the Christian holy war; finally, unarmed pilgrimage, which had never stopped, became once more the only form of pilgrimage to Jerusalem and the Holy Land. Was the Crusade simply an imitation of the Muslim jihad?)

February 22 Th D Crusading Songs
OLR: selections from
Pax in nomine Domini: troubadour chanson by Marcabru (12th century)
Batitain: Arabic-Andalusian inshad (8th century)
La Chanson de Roland (Brault), laisses 1–176

(One of the great works of literature generated by the Santiago pilgrimage was The Song of Roland, an epic poem in Old French which expresses the militant spirit of crusading Western Christendom as few other works of art can. Marcabru’s music exemplifies the life and art of the singers of such songs.)

February 27 T D Crusades: Friend or Foe?
OLR: selections from
Christian Calls to Crusade
Bernard of Clairvaux, In Praise of the New Knighthood
Arab Historians of the Crusades
A vous amant: trouvère chanson by Gui, the Châtelain of Coucy (1203)
Ja nuns hons pris: anglo-norman chanson by Richard the Lion-Hearted (13th century)
Seigneurs sachiez: trouvère chanson by Thibaut de Champagne (13th century)
Chanterai por mon corage: trouvère chanson (13th century)
Nu alerst lebe ich mir werde (“Palestine Song”): Minnesinger song by Walther von der Vogelweide (13th century)
Rosenwein, A Short History of the Middle Ages, Ch. 5
La Chanson de Roland (Brault), laisses 176–291

Recommended: Thomas Madden, A Concise History of the Crusades
(Today’s class discusses these texts in order to extract some essences of armed pilgrimage.)

February 28 W Gardner Honors Lecture: “Rituals of Departure for Crusades,” by Prof. William C. Jordan (History, Princeton) at 5 p.m., Meadows Museum, attendance required of all students

March 1 Th L Class Discussion with Profs. William Jordan, Robert Chazan, and Thomas Feeney on current interpretations of medieval crusades, followed by informal lunch
March 1  Th  L   Lecture by Prof. Robert Chazan (Judaic Studies, NYU) at 8 p.m., 133 Fondren Science, attendance required of all students

March 6  T  L   Mid-term examination

March 8  Th   Reading Day

Spring Break On the Road to Santiago from Mar 9 to 17

5. Pilgrimage Within

March 20  T  L   Pilgrimage Within: Bernard and Chrétien
OLR: selections from
Bernard of Clairvaux, On Loving God
Biblical Excerpts: Song of Solomon
Dum complerentur and Psalm 109: Dixit Dominus: anonymous plainchant from Office of Vespers on Pentecost
Surrexit Dominus: anonymous plainchant from Office of Matins on Easter
Meyvaert, “Medieval Monastic Clastrum”
Opus Dei

Yvain, in Chrétien de Troyes, Arthurian Romances
Rosenwein, A Short History of the Middle Ages, Ch. 7
(In Western medieval culture’s mind a higher, path of pilgrimage was the strictly spiritual itinerary of men and women dedicated to the stable monastic life. That life was defined by the Work of God and the music that expressed and defined it. Great interpreters of that pathway to holiness like St. Bernard, Abbot of the Cistercian monastery of Clairvaux, explained the higher meanings of the paradigm of pilgrimage in strikingly influential theological literature. This class discusses Bernard’s treatise against the background of other texts for this week’s reading and listening. Another alternative form of pilgrimage developed in Western Europe was the quest. In the 12th century, troubadours from southern France imported notions of romantic love from Arab culture, and we discuss quest as expressed by a northern French poet, Chrétien de Troyes, who invented the romance, a secular verse narrative.)

March 22  Th  D   Quests of the Spirit
OLR: selections from
Bernard of Clairvaux, On Loving God
Meyvaert, “Medieval Monastic Clastrum”
Yvain, in Chrétien de Troyes, Arthurian Romances
Rosenwein, A Short History of the Middle Ages, Ch. 6
(Another alternative form of pilgrimage developed in Western Europe was the quest. In the 12th century, troubadours from southern France invented the notion of romantic love, and a northern French poet, Chrétien de Troyes, invented the romance, a secular verse narrative.)

March 27  T  L   Music of Cloisters, Cathedrals, and Courts
OLR: selections from
Biblical Excerpts: Song of Solomon
Dum complerentur and Psalm 109: Dixit Dominus: anonymous plainchant from Office of Vespers on Pentecost
Surrexit Dominus: anonymous plainchant from Office of Matins on Easter
Can vei la lauzeta mover: troubadour song by Bernart de Ventadorn
A chantar: troubairitz song by Beatriz, the Contessa de Dia
Tant m’abellis l’amoros pessamens: troubadour song by Folquet de Marseilla (late 12th century)
Amours mi font soufrir/En mai/Flos Filii: anonymous motet from Northen France (13th century)
Mundi dolens de iactura: anonymous motet from convent of Las Huelgas in Burgos (13th century)
Meyvaert, “Medieval Monastic Claustrum”
Opus Dei
Rosenwein, A Short History of the Middle Ages, Ch. 7
(Another, in Western medieval culture’s mind higher, path of pilgrimage was the strictly spiritual itinerary of men and women dedicated to the stable monastic life. That life was defined by the Work of God and the music that expressed and defined it. Today we also consider other music. A majority of the monophonic (solo) songs written by troubadours, trouvères and Minnesingers had love as their primary topic rather than politics or crusade. Songs of hopeful love and hopeless love provided entertainment and discussion in the courts of northern and southern Europe. During the 13th century, composers adapted these love songs to the new polyphonic compositional techniques first explored in neighboring monasteries and cathedrals and the new genre of the medieval motet was born.)

March 29 Th L Four Cultures of the West, A conversation about cultural paradigms with Prof. John O’Malley
March 29 Th Extra-credit opportunity: Four Cultures of the West and its aftermath, lecture by Prof. John O’Malley (Georgetown University) 5 p.m. Bridwell Library

6. Pilgrimage as Summa

April 3 T L Imaging Pilgrimage: Dante
OLR: selections from
Tant m’abellis l’amoros pessamens: troubadour song by Folquet de Marseilla (late 12th century)
Tosta che l’alba: caccia by Ghirardello of Florence (14th century)
Ecco la primavera: ballata by Francesco Landini (14th century)
Dante, Paradiso, Canti 1–13
Rosenwein, A Short History of the Middle Ages, Ch. 7
(In the early 14th century, the Florentine poet, politician, and pilgrim Dante Alighieri composed an enormous and enormously influential epic poem of the human spirit, The Divine Comedy. His native Florence was a center of manufacturing, commerce, banking, visual art, and music as well as of romantic literature. In this work the idea and ideology of pilgrimage may have reached their pinnacle.)

April 5 Th D The Pilgrim in Paradise: The Cross
Dante, Paradiso, Canti 1–13

April 10 T D The Pilgrim in Paradise: The Eagle
Dante, Paradiso, Canti 14–22

April 12 Th D The Pilgrim in Paradise: The Ladder to the Rose
Dante, Paradiso, Canti 23–33

April 17 T L Cosmic Images: Cathedral as Summa
OLR: selections from
(No image so stands for the Middle Ages as the Gothic Cathedral. What makes it so quintessentially medieval? We see its soaring verticality and imagine a society united by faith; we see its stained glass radiance and imagine a world irradiated by mysticism. But quite as strong as its emotive resonance are the powerful intellectuality of the cathedral and its proud cosmopolitanism. We will see both its proud integration of all knowledge into a single, coherent scheme, echoing the Scholastic encyclopedism of the newly incorporated, contemporary universities, and its claim to dominate the full scope of the Christian and Biblical past, absorbing both Byzantium and Jerusalem in its power. That very similar claims were being made at just this time with remarkably similar means—soaring verticals, pointed arches, radiant stained glass, deliberate echoes of Jerusalem—by the Mamluk sultans of Egypt only
underscores the way the sites made great by pilgrimage had become symbols of human attainment, which societies wishing to claim greatness had to claim as their own.)

April 19  T  L  Chaucer as Pilgrim

OLR: selections of music for

Thomas gemma Cantuariae: anonymous motet (14th century)

General Prologue, The Wife of Bath's Prologue and Tale

in Chaucer, The Canterbury Tales (ed. Hieatt)

Rosenwein, A Short History of the Middle Ages, Ch. 8

(In the late 14th century the Londoner Geoffrey Chaucer composed another great narrative poem about the pilgrimage to Canterbury. As different as possible from Columbanus, influenced by but still very different from Dante, Chaucer has left us an incomparable statement about the pilgrimage of human life. Like Dante's Comedy, this great poem arose in a world of distinctive music.)

April 19  T  Extra-Credit opportunity: lecture by Professor Lawrence Nees (Art History, U Delaware), on The Career of Godescalc, Artist at the Court of Charlemagne (Meadows Museum Auditorium, 5:30 p.m.)

Charlemagne, from 768 king of the Franks and from AD 800 until his death in 814 also Emperor of the Romans, has often been called the “father of Europe,” and even more often been credited with sponsoring a great cultural and artistic movement, often misleadingly termed a Renaissance,” that had long-lasting impact. The earliest example of the cultural flowering for and around Charlemagne is a remarkable Gospels manuscript now in Paris, written for the king and queens between 781 and 783 by the "ultimate servant" named Godescalc. Godescalc’s great work has been much studied, but Godescalc himself has received little attention. This lecture seeks to trace his career over a span of roughly twenty years, arguing that he was responsible for a number of other important works of art made for Charlemagne and influential members of the circle of advisers gathered around him.

April 24  T  D  Well-Traveled Pilgrims

General Prologue, The Wife of Bath’s Prologue and Tale, in The Canterbury Tales (ed. Hieatt)

The Canterbury Tales (ed. Hieatt)

Rosenwein, A Short History of the Middle Ages, Ch. 8

April 26  Th  L  “And Pilgrims are we all”

OLR:

Chaucer, “Truth, A Ballad of Good Counsel”

Sumer is icumen in: anonymous canon (13th century)

Wheeler, “Models of Pilgrimage: From Communitas to Confluence”

Rosenwein, A Short History of the Middle Ages, Epilogue

MAY 9  W  L  Final Examination 8–11 AM in McCord (306 Dallas Hall)

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REQUIRED TEXTS

OLR: On-Line Readings. Compiled by the faculty of this course and accessible for registered students only, the OLR contains visual images, texts, and music on a password-protected website. We will tell you the passwords in class.

Books to purchase:


A Short History of the Middle Ages, Barbara H. Rosenwein. (Broadview, 2002). One-volume pb.