“I am the Living Light who illuminates hidden things. And as was my pleasure I have thrust the one I chose, marvelously moved, into great wonders beyond the measure of the ancients who saw many secrets in Me.”

So wrote Hildegard of Bingen in the middle of the twelfth century. (The picture shows her with her secretary; the red lines emerging from her head represent her visions, possibly migraine-induced.) Such visions, however, were by no means her only contribution to medieval society. She ran a religious community, composed music, compiled some of the scientific and medical knowledge of her day, supervised the collection and illustration of her texts, corresponded with fellow abbesses, bishops, and emperors, and was even permitted to preach—an unusual thing for a woman.

We will use her activities as a springboard to consider all these aspects of medieval culture.
What follows is a very rough draft of the course syllabus, based on the course at it happened a couple of years ago. This can give you an idea of the kinds of things that are likely to happen—but keep in mind that this is still very much a work in progress. Feel free to contact me if you have any questions.—Dr. Clark (avclark@loyno.edu)
Course Title Credit
MUGN U271 Medieval Music, Mysticism, Medicine, and Ministry: 3 cr.
Hildegard of Bingen and her World

Instructor
Dr. Alice V. Clark phone 865-3065
Communications/Music 202 e-mail avclark@loyno.edu
Office hours (available for telephone consultation): Monday and Wednesday 11-12, or by appointment. E-mail is of course welcome at any time; you can expect a reply within 24 hours unless I tell you that I will be unavailable for a specific limited period.

Classes
Since this is a fully on-line course, there will be no traditional class meetings.

Bulletin description
This course uses the twelfth-century abbess, composer, and visionary Hildegard of Bingen as a point of entry to the world of the high middle ages. Topics to be considered may include aspects of history, music, liturgy, drama, literacy and education, gender roles, science and medicine, mysticism, monastic organization, and manuscript production.

Prerequisites
none

Course objectives and learning outcomes
The main goal of this course is for students to become more aware of the medieval world, and to some extent its impact on the modern world, by focusing on the life, works, and times of Hildegard of Bingen. By the end of the semester, students should be able (among other things) to:

- explain the basic features of Hildegard’s life, including a consideration of how her life is both typical and atypical for the time
- discuss the role of Benedictine monasticism and its liturgy to medieval society in general, and Hildegard’s life and work in particular
- put into context Hildegard’s contributions to political history, the history of science, and cultural history
- discuss the origins and content of Hildegard’s visionary writings, and the creation and dissemination of her works

The course is designed to meet the following objectives of the Common Curriculum:

- “understanding of philosophical and religious traditions”: the class will focus extensively on aspects of the Church in the twelfth century, mostly by considering the correspondence and visionary writings of Hildegard of Bingen, a Benedictine abbess, and the context from which such writings came. This includes a consideration of Gregorian reform and the persecution of the Cathars.
- “understanding of cultural traditions and perspectives other than our own”: we will consider many ways in which medieval culture, while related to our own, is different. These may include but are not limited to, gender issues, distinctions between sacred and secular, medical and scientific thought, and attitudes toward heterodox religious views.
- “knowledge and appreciation of the fine arts and great works (of literature)”: how music works in liturgy in the middle ages, and how Hildegard’s contributions fit into and transcend other varieties of chant, will be a major topic of discussion, as will a consideration of Hildegard’s Ordo virtutum in the context of medieval drama and as a medium for the teaching and reinforcing of religious views. Manuscript illumination will also receive some attention, as will the intersections of verbal and visual imagery.

In addition to the objectives listed above, students will increase their skills in research, writing, speaking, reading, listening, and critical thought by writing essay examinations and a research paper and by giving an oral presentation, in addition to participating actively in class discussion.

Textbooks and other materials to be purchased by student


optional: Hildegard of Bingen. *Secrets of God: Writings of Hildegard of Bingen.* Selected and translated by Sabina Flanagan. Boston and London: Shambhala, 1996. (ISBN 1-57062-164-0; also available on reserve, call number BX4700.H5A25 1996) (This duplicates to some degree the material translated in Atherton, but there is enough difference that it can be useful. I may make available to the class through e-reserve excerpts that I consider to be essential to our work.)

Additional materials will be available on e-reserve, including streaming audio of chant recordings.

**Course requirements**

Required work for this course will include reading and listening assignments, as well as active participation in class discussion. Students will also have to take exams and complete written assignments of various kinds.

**Special accommodations**

A student with a disability that qualifies for accommodations should contact Sarah Mead Smith, Director of Disability Services, at 865-2990 (Academic Resource Center, Room 405, Monroe Hall). A student wishing to receive test accommodations (e.g., extended test time) should provide the instructor with an official Accommodation Form from Disability Services in advance of the scheduled test date.

**Academic integrity**

All work you do for this class is expected to be your own, and academic dishonesty (including, but not limited to, plagiarism on papers or cheating on exams) will be punished. A summary of the University’s definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (pp. 46-47 of the 2003-5 Bulletin). If you are uncertain how to use and cite the work of others within your own work, consult reference works such as Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations,* 6th ed., revised and by John Grossman and Alice Bennett, *Chicago Guides to Writing, Editing, and Publishing* (Chicago: University of Chicago Press, 1996), or see the instructor.

Everything you turn in for a grade in this class must represent your own work unless I specifically say otherwise. Studying together is very useful, and I encourage it, but when you sit down to take a Blackboard quiz, write an essay, etc., you need to do that work alone. The act of putting your name on an assignment and/or submitting it (to me or electronically) represents a statement that, on your honor, it represents your work. Penalties for submitting the work of others as your own may include (but are not limited to) a lowered grade on the assignment, a zero for the assignment, or even failure of the course.

I expect you always to be ethical in how you use library resources and other pieces of intellectual property. That includes, but it not limited to, respecting copyright law and properly citing your use of the words, music, or ideas of others. These principles are not always clearly articulated, but they are important; please let me know if you need to discuss particular aspects.

**Evacuation Statement**

Students must log on to the College emergency web site (www.loyno.la) and the University Blackboard site (http://loyno.blackboard.com/) within 48 hours of any University evacuation to receive further information regarding contacting course instructors for assignments, etc. Students will be required to do assigned course work for any evacuation of more than 48 hours. Students should also monitor the University site (www.loyno.edu) for general information.

**Attendance and participation**

This class will not meet in the traditional sense, but your virtual presence is very important! That does not mean simply showing up (metaphorically), but being prepared, asking and answering questions, and participating in small-
and large-group discussion.

When I ask for your participation in the discussion board, you should go beyond “me too” sorts of responses. If you are unsure how to expand on a brief reaction of that sort, ask yourself why: why do you agree (or disagree)? What do you have to add to the discussion? This is particularly important in an on-line setting, where all we know of you is what appears on the screen.

Because we will not actually meet, attendance will not be taken in the normal way, and it will not on its own appear in your grade. What will appear is the result: each assignment and required discussion contribution will be graded, and those will form your final course grade. A penalty of one-half letter grade per day will apply to all late assignments; more on that appears below.

Keep in mind that this is an abbreviated course, so each week contains roughly two of a standard semester. That, plus the fact that the class does not meet in normal terms, means you should be spending at least twelve hours each week doing work for this course.

Technical assistance
You will need a computer with a good internet connection—good enough to access audio and video files easily—in order to succeed in this course. It may be possible to fulfill course requirements with public computers in the library, but you must take that into account in terms of meeting due dates for class work. If you use a public computer, keep in mind that you will need to bring your own earphones to access audio and video files, including narrated PowerPoint presentations.

Make sure your computer has a web browser that is compatible with Blackboard; Blackboard Orientation will tell you what browsers work best. You should also make sure that you have Adobe Acrobat reader on your computer, since some readings will use that program—if not, you should download it (it’s free) before the class begins. I will also post documents in Microsoft Word and PowerPoint, so you should have the ability to read documents in those programs.

If you have any technical questions, I may be able to help, but your best resource will likely be Brad Petitfils in the library; he may be reached at 504/864-7132 or bpetit@loyno.edu. If you have any initial problems, please contact both him and me right away, definitely before the first week of classes is over—“I was having computer problems” is not an acceptable excuse for late work in an on-line course!

Evaluation
Grades will be calculated as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackboard quizzes</td>
<td>15%</td>
</tr>
<tr>
<td>Discussion board</td>
<td>30%</td>
</tr>
<tr>
<td>Essays</td>
<td>30%</td>
</tr>
<tr>
<td>Reading responses</td>
<td>15%</td>
</tr>
<tr>
<td>Wiki assignment</td>
<td>10%</td>
</tr>
</tbody>
</table>

The grading scale is as follows:

- A: 92-100
- B+: 88-91
- B: 82-87
- C+: 78-81
- C: 72-77
- D+: 68-71
- D: 60-67
- F: below 60

On-line course units
Each unit will generally include the following elements:
- A brief audio or video introduction to the week’s material
- Reading from the Newman essay collection
- Reading from the primary-text anthologies edited by Atherton and Flanagan
Other materials may be available on Blackboard: additional readings, listening assignments, images to study, etc.

Student assignments for each unit will include:
- A Blackboard quiz on basic information drawn from readings
- A Blackboard discussion. In each case, students are required to make
  at least one substantive post designed to spark discussion
  substantive replies to other students’ posts
  a concluding statement to their own discussion thread

In addition, each student will write essays roughly every two weeks. The final essay will be worth twice that of the others, and the total will be worth 30% of your final grade. Specific essay topics appear below, and more information can be found on Blackboard.

Reading responses
Each student will be required to provide a brief (300 words) summary and reaction to two of the additional reading assignments on the syllabus. These will be required by midnight on Wednesday of the week in question and should be posted to that unit’s discussion board; this will be in addition to the general assignment on the discussion board, but other students may reply to it like any other entry. Assignments of reading responses will be made on a volunteer basis on the first day of class, first-come, first-served; only one person may respond to any given reading. Anyone who has not volunteered by midnight on the first day of class will be assigned an article by me. Keep in mind that you are writing for your classmates, who have almost certainly not read the essay in question, so be clear in your summary and in your evaluation, so other students can use what you have written as the basis for their own questions and comments in discussion.

Wiki assignment
Each student will create a wiki page in Blackboard focusing on the life and work of another medieval figure. This will allow you to have better context for her works and to use her works better to understand the middle ages in general. The wikis should provide basic biographical information but should focus on the subject’s contribution, including some discussion of primary sources if possible. Suggested subjects include:
- Bernard of Clairvaux
- Hugh of Saint-Victor
- Peter Abelard
- Elisabeth of Schönau
- Joachim of Fiore
- Rupert of Deutz
- Hrotsvitha of Gandersheim
- Francis of Assisi
- Julian of Norwich

Other topics, including topics not focused on a specific historical figure, might be possible, but they must be cleared with me first. Only one student may work on any individual. You will choose a subject in the second week, and the first version of your wiki will be due in the sixth week. An additional discussion board will be opened for the sixth and seventh week for comments, and your final version will be due in the eighth week. Wiki grades will be based on the depth of your work and the clarity of your exposition of the subject, with penalties for late topic approval and late posting.

Late penalties
Late papers and other assignments will be penalized one-half letter grade (from A to B+, etc.) per day (not class period) late. I reserve the right to refuse to accept any paper or assignment more than one week late, and I cannot accept any assignment it has been returned to the class, or after the final exam time.

Course outline (subject to change)
Readings refer generally to essays in the Newman book or writings by Hildegard in the books edited by Atherton and Flanagan unless otherwise indicated. NG II is the revised *New Grove Dictionary of Music and Musicians*, ed. Sadie, available through Oxford Music Online. ORB is the Online Reference Book for Medieval Studies; URLs are given in the syllabus for the articles assigned. Complete information on other materials cited only by name in the course outline can be found in the “Course materials” section at the end of the syllabus. All assignments are due by midnight on the specified date.

Unit 1: Hildegard of Bingen and the world of twelfth-century Germany
learning objectives: at the end of this unit, you should be able to

- explain the basic political situation in twelfth-century Germany (especially the broad outlines of the Investiture Controversy and the Gregorian “reform”)
- explain the basic features of Benedictine monasticism, especially the role of the liturgy in Benedictine life and the practice of child oblation
- explain the principal moments and themes of Hildegard’s life, including ways in which she may be typical and/or atypical for her time and the sources available for understanding the life of Hildegard or any other medieval person

reading:
- Van Engen, “Abbess: ‘Mother and Teacher’” in Newman
- Hildegard, three political letters (Atherton 65-68)
- Theoderich of Echternach, excerpt from *The Life of Hildegard* (Atherton 188-92)
- excerpts from saints’ lives (Flanagan 141-52)
- excerpt from Hildegard’s canonization protocol (Atherton 196-203)

optional: Wikipedia article on Hildegard of Bingen. I’m not utterly opposed to Wikipedia, but it needs to be used especially carefully. If you look at this, read in part for how the authors shape the story, what they include or leave out. How might you improve this article?

optional viewing: *Hildegard* (BBC Omnibus biography)

reading responses (due Wednesday):
- Newman, “Hagiographers”
- Flanagan, “Oblation”

schedule of assignments:
- Wednesday: Blackboard quiz and first two substantive entries on discussion board
  - This discussion topic will be deliberately open-ended, to allow you maximum scope to get used to discussing on Blackboard. What aspects of the middle ages in general and Hildegard’s life in particular seem most interesting or strange to you? Why? What questions do you have at this point about Hildegard’s world? In turn, how can you respond to your classmates’ questions? How does the film *Hildegard* shape her story, sometimes conflating aspects or even misleading reality in order (we hope) to get at greater truths?
- Friday: three substantive responses on discussion board
- Monday: closing responses to your two discussion threads and essay
  - Essay: 300-500 words on one aspect of Hildegard’s world that you find particularly interesting.

Unit 2: Hildegard as visionary
learning objectives: at the end of this unit, you should be able to

- explain how Hildegard received and was led to write down her visions, and the process by which she sought institutional approval before publishing them
- discuss several themes that appear to be central to her visionary writings

reading:
- Hildegard, excerpts from *Scivias* and *The Book of Life’s Merits* (Atherton 6-20, 41-46, 71-78, 89-92, 131-60, and Flanagan 8-62)
- Hildegard, opening of *Scivias*: http://www.chass.utoronto.ca/~young/protest.html

reading responses (due Wednesday):
Bartlett, “Literacy”
Garber on medieval German women writers (http://the-orb.net/encyclop/culture/women/biogs.html)
schedule of assignments:
  Monday:  Blackboard quiz
  Wednesday:  two substantive entries on discussion board and topic for wiki assignment
    What themes do you see in Hildegard’s visionary writings?  Substantiate your thoughts by specific
    references to her writings other than those discussed by Mews and mentioned by me.
  Friday:  three substantive responses on discussion board
  Monday:  closing responses to your two discussion threads

Unit 3: Hildegard and medieval prophecy, admonition, and advice
learning objectives:  at the end of this unit, you should be able to
  explain how and why Hildegard takes on the mantle of a prophet to push her reforming agenda
  explain the areas where Hildegard saw the greatest need for reform
reading:
  Ferrante, “Correspondent:  ‘Blessed is the Speech of Your Mouth’” in Newman
  Hildegard, two Christmas homilies and excerpts from The Book of Divine Works (Atherton 123-27 and 171-76,
    and Flanagan 62-88)
  letters to and from Hildegard (Atherton 3-5, 21-22, 31-32, 37-38, 51-52, 65-68, 79-85, 163-70, 179-87, and
  correspondence with Guibert of Gembloux (http://www.chass.utoronto.ca/~young/trnintro.html )
reading responses (due Wednesday):
  Kerby-Fulton, “Prophecy and Suspicion”
  Flanagan, “Social Ideas”
schedule of assignments:
  Monday:  Blackboard quiz
  Wednesday:  two substantive entries on discussion board
    Look at the letter to the clerics of Cologne.  How does this letter show Hildegard’s reforming interests
    and the basic themes of her prophetic work?  Feel free to raise any questions you have, or any
    aspects that you find particularly interesting.
  Friday:  three substantive responses on discussion board
  Monday:  closing responses to your two discussion threads and essay
    Essay:  300-500 words on an aspect of Hildegard’s visionary and prophetic writings that you find
    particularly interesting.

Unit 4: Hildegard as poet and writer of chant texts
learning objectives:  at the end of this unit, you should be able to
  explain some of the basic themes of Hildegard’s chant texts, comparing them to others as appropriate
reading:
  section on Ordo virtutum in Fassler, “Composer and Dramatist:  ‘Melodious Singing and the Freshness of
    Remorse’” in Newman
  Hildegard, songs for Saints Disibod, Ursula, and Rupert, songs for the dedication of a church, and songs from
    Symphonia (Atherton 35-36, 39-40, 47-50, 69-70, and 115-22)
  Hildegard, excerpts from Symphonia (Flanagan 119-40)
  excerpt from The Play of the Virtues (Atherton 53-62)
reading reports (due Wednesday):
  Flanagan, “Gendering”
listening / viewing:  view narrated PowerPoint presentations on the Mass and the Office, and get to know the
  Christmas Mass and Lauds of St. Ursula to provide context for this and the following unit
schedule of assignments:
Monday: Blackboard quiz
Wednesday: two substantive entries on discussion board
   Discuss at least two texts that you find particularly interesting, providing readings of specific excerpts as appropriate.
Friday: three substantive responses on discussion board
Monday: closing responses to your two discussion threads

Unit 5: Hildegard’s chant and liturgy in the middle ages
learning objectives: at the end of this unit, you should be able to
   explain the basic features of Hildegard’s chant, compared to other examples as appropriate
   explain the basic features of the Ordo virtutum
reading:
   Fassler, “Composer and Dramatist: ‘Melodious Singing and the Freshness of Remorse’” in Newman
   Mather on Hildegard’s music: (http://the-orb.net/encyclop/culture/music/mather.html)
   recommended: Cyrus on medieval music (http://the-orb.net/encyclop/culture/music/orbmusic.html); Cyrus on medieval women and music (http://the-orb.net/encyclop/culture/music/orbwomen.html)
listening (I will make available music and/or texts and translations):
   Mass for Christmas Day
   First Vespers for Christmas Day
   Hildegard, Lauds of Saint Ursula
   Ave, generosa (Gothic Voices; discussed by Holsinger)
   Columba aspexi (Gothic Voices, trans. Flanagan 135-37)
   O Ecclesia (Gothic Voices, trans. Atherton 39-40, Flanagan 127-28)
   O Euchari in leta via (Gothic Voices, trans. Flanagan 134-35)
   O Jerusalem (Gothic Voices, trans. Atherton 48-50, Flanagan 132-34)
   O presul vere civitatis (Gothic Voices, trans. Flanagan 131-32)
   O viridissima virga (Gothic Voices, trans. Flanagan 123-24; discussed by Holsinger)
   O virtus sapientiae (Sequentia, trans. Atherton 122)
reading reports (due Wednesday):
   Yardley
   Bynum, “Eucharistic Devotion”
schedule of assignments:
   Monday: Blackboard quiz
Wednesday: two substantive entries on discussion board
   Read Holsinger, “Sine tactu viri.” This is a controversial reading, and I don’t completely agree with it, so I hope your reactions will spark some good discussion.
Friday: three substantive responses on discussion board
Monday: closing responses to your two discussion threads and essay
   Essay: 300-500 words on an aspect of Hildegard’s chant (words and/or music) that you find particularly interesting

Unit 6: Hildegard and medieval medicine and science
learning objectives: at the end of this unit, you should be able to
   explain the basic features of Hildegard’s medical writings, in the context of medical knowledge of her times
reading:
   Glaze, “Medical Writer: ‘Behold the Human Creature’” in Newman
   Hildegard, “The Cosmic Egg,” “The Cosmos,” and “Gemstones” (Atherton 89-114) and excerpts from The Natural History (Physica) and Causes and Cures (Flanagan 89-118)
reading reports (due Wednesday):
   Sweet
   Cadden
tschedule of assignments:
Monday: Blackboard quiz
Wednesday: two substantive entries on discussion board
   What aspects of medieval medicine and science do you find most interesting, and why? This may
   focus on Hildegard’s contribution but may also go beyond that.
Friday: three substantive responses on discussion board and first version of wiki
Monday: closing responses to your two discussion threads

Unit 7: Hildegard and medieval manuscript illumination
learning objectives: at the end of this unit, you should be able to
   explain how the illuminations of Hildegard’s texts stretch the conventions of manuscript illumination in her
   time
reading:
   Caviness, “Artist: ‘To See, Hear, and Know All at Once’” in Newman
images to study (in addition to those reproduced in the Caviness essay): see PowerPoint file
schedule of assignments:
   Monday: Blackboard quiz and two substantive entries on wiki discussion board
   Wednesday: two substantive entries on discussion board
   What aspects of medieval manuscript production do you find most interesting, and why? This may
   focus on Hildegard’s illuminations but may also go beyond that.
   Friday: three substantive responses to this week’s discussion board and closing responses to discussion of your
      wikis
   Monday: closing responses to your two discussion threads on this week’s discussion board

Unit 8: Pulling it all together: Hildegard in the middle ages and today
This unit is left deliberately open, so we can use it to revisit or continue what we’ve done or go on to other things.
Among the questions you might want to think about are: Was Hildegard a feminist? A revolutionary? Why, or
why not? What does her life and her work have to give us today?
schedule of assignments:
   Wednesday: final version of wiki due
   Other assignments TBA

Final essay due Monday: Discuss any one of Hildegard’s central themes or concerns, using examples from at least
two different genres of her writings and one area of “artistic” production (i.e., chant, the Ordo virtutum, or the
illuminations of the Wiesbaden Scivias manuscript). How is that concern manifested across various media and
modes of thought? This essay should be 600-1000 words in length and will be worth twice the value of other
essays.

Course materials (work in progress; additional materials may be added)

Books and articles used for class (e-reserve on Blackboard unless otherwise specified)

Bartlett, Anne Clark. “Miraculous Literacy and Textual Communities in Hildegard of Bingen’s Scivias.” Mystics

Bynum, Caroline Walker. “Women Mystics and Eucharistic Devotion in the Thirteenth Century.” Women’s Studies

Cadden, Joan. “It Takes All Kinds: Sexuality and Gender Differences in Hildegard of Bingen’s ’Book of

Flanagan, Sabina. “‘For God Distinguishes the People of Earth as in Heaven’: Hildegard of Bingen’s Social


Yardley, Anne Bagnall. “‘Ful weel she soong the service dyvyne’: The Cloistered Musician in the Middle Ages.”
scores, recordings, and videos on reserve


Other streaming audio is also available, including the Third Mass for Christmas Day, Second Vespers for Christmas Day, and Lauds for St. Ursula (including chant by Hildegard)