Anselm & the 12th-Century Renaissance

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1. ANSELM OF CANTERBURY: TEXTS & TRANSLATIONS

Few theologians have been more influential in the history of Christian theology than Anselm of Canterbury (1033-1109). He famously defined theology as "faith seeking understanding" (fides quarens intellectum). He also famously probed the great question: if Christ saved humankind, then what did he save us from and how did his dying actually save us? Anselm’s soteriological theories have profoundly influenced later understandings of the meaning of Christ and his cross.

Texts

For the critical edition of Anselm's works, see F.S. Schmitt, eds., S. Anselmi Cantuariensis Archiepiscopi Opera Omnia (Stuttgart: Friedrich Fromann Verlag, 1968).
Translations


Thomas Williams, trans., *Anselm: Three Philosophical Dialogues* (Indianapolis: Hackett, 2002).


2. ANSELM OF CANTERBURY: STUDIES


### 3. MEDIEVAL UNIVERSITIES & SCHOLASTIC THEOLOGY


Ian Christopher Levy, *Holy Scripture and the Quest for Authority at the End of the Middle Ages*, ND Reading the Scriptures series (Notre Dame, IN: University of Notre Dame Press, 2012).


**4. PETER ABELARD: TEXTS & TRANSLATIONS**

Peter Abelard (1079-1143) was one of the pioneers of scholastic theology. He, of course, is best known for his famous love affair with Heloise and the revenge of her uncle who had Abelard castrated by a gang of ruffians. Abelard’s own account of these events are famously chronicled in his *History of My Calamities*. Equally famous is his correspondence with Heloise. While important for the history of medieval literature, he is no less important for the history of philosophy and theology. Abelard was a master of logic and dialectic and brought his
formidable skills (and flamboyant personality) to the task of theology. He approached theology with distinctions honed with razor-sharp language analysis and a sort of fearless bravado. He helped popularize the term "theology," which is a loan-word from Greek and had a somewhat disreputable history (Augustine had associated "theologians" with pagan myth-makers), by entitling his key works on the Trinity in their various versions as "Theologia." He clashed with Bernard of Clairvaux and found himself outmaneuvered at the Council of Sens in 1140, which condemned certain of his key theological propositions. Even so, he would have a longstanding effect on the rise of theology in Paris.

Latin Texts

Abelard's Opera omnia is found in PL 178. A critical edition of most of his works is now available under the title Petri Abaelardis Opera theologica, Corpus Christianorum, Continuatio mediaevalis (CCCM) vol. 11-13, edited by Eligii M. Buytaert and Constant J. Mews (Turnhout: Brepols, 1969-1987). The major works are as follows:

- Apologia contra Bernardum, CCCM 11:359-368.
- Scito te ipsum, CCCM 190
- Theologia Christiana, CCCM 12: 71-372
- Theologia 'Scholarium', CCCM 13: 413-549.

Other key texts are published as follows:


Translations


William Levitan, trans., Abelard & Heloise: The Letters and Other Writings (Indianapolis, IN: Hackett, 2007)


Paul Vincent Spade, trans., Peter Abelard: Ethical Writings (Indianapolis, IN: Hackett, 1995)


5. PETER ABELARD: STUDIES

M.T. Clanchy, Abelard: A Medieval Life (Cambridge, MA: Blackwell, 1999). This is a brilliant biography that examines, by turns, the various dimensions of Abelard's career: knight, logician, lover, monk, theologian, and heretic. Balanced presentation of a complex figure in a complex milieu. The place to start.


Thomas J. Bell, Peter Abelard After Marriage: The Spiritual Direction of Heloise and Her Nuns Through Liturgical Song, Cistercian Studies 211 (Kalamazoo, MI: Cistercian Publications, 2007).


Peter Dronke, Abelard and Heloise in Medieval Testimonies (Glasgow: University of Glasgow Press, 1976).


6. PETER LOMBARD: TEXTS & TRANSLATIONS

Peter Lombard (c. 1095-1160), after a long career in Paris as a canon of the cathedral and teacher in the emerging university, was named bishop of Paris, a position he held only one year. The Lombard’s fame comes from his authoring of the most popular theological textbook of the Middle Ages, the *Book of Sentences*. Over the next few centuries, it become routine for all later scholastic theologians to compose a commentary on the Lombard’s work as part of the process of earning a doctorate.

Latin Texts

Translations

Peter Lombard, *The Sentences*, 4 vol., trans. Giulio Silano, Mediaeval Sources in Translation 43 (Toronto: University of Toronto Press, 2007-2010). At long last, there is a readily available translation of the Lombard's work:


7. PETER LOMBARD: STUDIES

Philipp W. Rosemann, *Peter Lombard*, Great Medieval Thinkers (New York: Oxford University Press, 2004). Despite the seminal importance of Peter Lombard on the way medieval theologians taught theology, the Lombard has not been focus of much study outside a circle of specialists. Only recently has his importance come to be given its due. Rosemann does a good job of surveying the world and works of Lombard.


8. HUGH of ST. VICTOR: TEXTS & TRANSLATIONS

*Latin Texts*

An older version of Hugh’s *Opera omnia* appears in PL 175-176. For a critical edition of his major work, see the Corpus Christianorum, Continuatio Mediaevalis (CCCM), vol. 176-178. Some of his major works are as follows:

- *Commentaria in hierarchiam coelestiam s. Dionysii Areopagitae* (Commentary on the Celestial Hierarchy of St. Dionysius the Areopagite): PL 175:923-1154; the critical edition, to be edited by Dominique Poirel is forthcoming as CCCM 178.


**Translations**

Boyd Taylor Coolman and Dale Coulter, eds., *Trinity and Creation*, Vol.1 of Victorine Texts in Translation: Exegesis, Theology, and Spirituality from the Abbey of St. Victor (Hyde Park, NY: New City Press, 2011). This is the first volume in what should be a major advance. For the first time, the complete works of the Victorine school are going to be translated. The Victorines were extraordinary in the way they balanced spirituality, biblical studies, the patristic inheritance, and the use of reason. The Victorine approach to theology was one of those great "roads-not-taken," overshadowed by the later embrace of Aristotle and the relentless rationalism and disputatious approach of 13th-century scholasticism. Here we see *la théologie au douzième siècle* at its finest.


9. HUGH of ST. VICTOR & THE VICTORINES: STUDIES


Hildegard of Bingen (1098-1179) was one of the most brilliant and original women of the Middle Ages. She was a polymath: an abbess, a visionary mystic, a poet and playwright, one of the earliest known composers in the history of Western music, perhaps the only medieval woman given official papal sanction to preach publicly. Pope Benedict XVI officially canonized her and declared her a Doctor of the Church in 2012.

Texts

Critical editions of Hildegard’s Latin texts are steadily being edited and published in the Corpus Christianorum Continuatio Mediaevalis (CCCM); for an older, complete version, see Hildegardis opera omnia, in J.-P. Migne, Patrologia Latina, vol. 197.

Translations

Hildegard of Bingen, Scivias, Classics of Western Spirituality, trans. Columba Hart and Jane Bishop (New York: Paulist Press, 1990). This is her best known work, giving an account of her visions, together with her commentary. Hildegard’s disciples commissioned artists to paint the visions she describes. This edition, unfortunately, only has black-and-white versions of these paintings. To see these in all their rich color, see the edition by Schipperges listed below. For the Latin text: see Hildegardis Scivias, ed. Adelgundis Führkotter and Angela Carlevaris, CCSM 43-43A (Turnhout: Brepols, 1978)


Discography

Sequentia (ensemble); Barbara Thornton (director), *Hildegard von Bingen: Canticles of Ectasy* (Deutsche Harmonia mundi, 1994) CD. This CD offers a fine introduction to Hildegard's remarkable talents as a composer. They have sought to record the entirety of Hildegard's works. A box set has recently become available: *Sequentia: Hildegard von Bingen* (8 CDs) (Deutsche Harmonia mundi, 2011). Individual discs are still available:

- *Ordo Virtutem*, 2 CDs (Deutsche Harmonia mundi, 1982; remaster, 1998)
- *Symphoniae* (Deutsche Harmonia mundi, 1993)
- *Voices of the Blood* (Deutsche Harmonia mundi, 1995)
- *Jerusalem* (Deutsche Harmonia mundi, 1997).
- *Saints*, 2 CDs (Deutsch Harmonia mundi, 1998).
- *Celestial Hierarchy* (Deutsche Harmonia mundi / Sony Masterworks, 2013).


Ars Choralis Coeln (ensemble), Maria Jonas (director), *Hildegard von Bingen: Marienvesper* (Raum Klang, 2009).

Ensemble Belcanto (ensemble), Dietburg Spohr (director), *Hildegard von Bingen: Ordo Virtutum* (ECM, 2013). NEW.

Gothic Voices (ensemble), Emma Kirby, Christopher Page (conductor), *A Feather on the Breath of God: Abbess Hildegard of Bingen* (Hyperion, 1993).


11. HILDEGARD OF BINGEN: STUDIES


Peter Dronke, *Women Writers of the Middle Ages*. Cambridge: Cambridge University Press, 1984. [See pp. 144-201, for key autobiographical texts in both English and Latin, as well as a valuable analysis.]


12. OTHER 12th CENTURY THEOLOGIANS: TEXTS & STUDIES

**Texts & Translations**


**Studies**


### 13. GOTHIC CATHEDRALS

Lindy Grant, *Abbot Suger of St.-Denis: Church and State in Early Twelfth-Century France* (London: Longmans / Addison-Wesley, 1998). Suger was, in many respects, the inventor of the Gothic cathedral. This is the first book-length study of his career.

Otto von Simson, *The Gothic Cathedral*, expanded edition (1964; reprint: Princeton: Princeton University Press, 1988). *The classic study of the rise of the Gothic style, focusing on Suger’s abbey church at St. Denis and on the great cathedral of Chartres. He shows that the key feature of Gothic is not the pointed arch or the flying buttress, but the use of light. Some background in art history is helpful to appreciate his analyses.*


Sumner McKnight Crosby, *The Royal Abbey of Saint-Denis: from Its Beginnings to the Death of Suger, 475-1151* (New Haven: Yale University Press, 199_).


**14. MEDIEVAL MUSIC**

Gerald Abraham, ed., *The New Oxford History of Music* (New York: Oxford University Press, 1980s-). The place to start. Two volumes are relevant:


**Performances of Medieval Music**

There are a number of fine musical ensembles that offer outstanding performances of medieval music: Paul Hillier & the Theatre of Voices; the Hilliard Ensemble; Anonymous 4; Jeremy Summerly & the Oxford Camerata; the Orlando Consort; Gothic Voices; and Sequentia. An older, but brilliant set of performances is by David Munrow & the Early Music Consort of London; these include: *The Art of Courtly Love* (2CDs, Virgin Classics), *The Art of the Netherlands* (2CDs, Virgin Classics), *Music of the Crusades* (1CD, London Classics), and *Music of the Gothic Era* (1CD, Archiv).