

Raymond J. Jirran

## **A. Introduction**

The professor has not figured out how to deal with the fact that the videotape which comprises this lecture may not be available elsewhere. Videotape is available at the Thomas Nelson Community College Library at VIDEOTAPE/NA/4830/.C3. The professor wants to communicate the emotion via the music and pictures of the Chartres Cathedral. Beginning in 1999 the comments on the videotape have been relegated to the supplement and a new lecture developed.

The Church is at the center of bringing order out of the chaos of ancient history. The Church does this first by devotion to the person of Jesus. After the Church gained political recognition in 313 with the Edict of Milan, the Church began a more systematic intellectual approach to the notion that truth was to determine politics. The professor does not know of anyone else, besides himself, making this claim. The Church also began a more systematic devotion to itself as an institution. The history of the Church as an institution can be traced through the papacy.

The course goal for this topic is to **evaluate the relationship between faith and reason** according to a criteria of the people, places, times, and circumstances involved. This evaluation should consider how the church brought medieval order out of ancient chaos by bringing truth to bear on politics as something more than politics. Eventually the Protestant Revolt would bring the truth to bear on church politics. All of this comes out in the history of the papacy.

## **B. The Papacy**

### 1. From Peter to the Crypt of Popes (33-230)

The unity of the Church is better understood as a truth-theological than as an institutional unity. Such an understanding leaves room for the multiplicity of institutions found in and around the church. The scholar whom the professor is following here asserts from his study that "one surely rules out any absolutist understanding of the nature of papal authority."<sup>1</sup> As a matter of faith, the professor regards the papacy as infallible in accord with Church doctrine. As best the professor can tell, only two things have been defined infallibly after the definition, (1) the doctrine itself and (2) that Mary's body (which has not been found in two thousand years) is assumed into heaven. The professor does not think he is yielding overly much accepting this Church doctrine.

To begin with, Rome had many bishops. Only after such an arrangement resulted in chaos did Roman Christianity settle on one Roman bishop. This happened after 150. The Roman bishops worked at constructing the papacy in its continuity with apostolic origins. Toward this purpose the bishops undertook the construction of the crypt of popes in the Catacombs of Saint Callisto, off the Appian Way, just outside the city. In the late second century Irenaeus of Lyon drew up the list of succession. A theme of retrospective tidying up of the papal past continues to the present.<sup>2</sup>

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2. From the Council of Nicaea (325) through Gregory the Great (325-604)

Neither Pope Sylvester was present at the Council of Nicaea nor was Emperor Constantine present at Rome. That did not stop Cesare Nebbia, late in the Sixteenth-century, from painting in the Pope and his Cardinals (an office not yet created in 325) at the Council. With the Emperor's secular authority away from Rome, the papacy's sacred authority could develop without that interference. In the West, church and state often operated in tension, a tension rooted in a primary allegiance by the church to truth and by the state to politics.<sup>3</sup>

Pope Damasus I (366-384) adapted Christianity to Roman culture. Saint Jerome served Damasus as secretary. Jerome translated the Bible from Greek into Latin, Latin used into modern times by the church. Damasus used imperial procedures to recast the papacy as supreme spiritual lawgiver. Pope Gregory the Great (590-604) had the grit to rearrange papal finances so that he could save Rome from famine during his reign. Gregorian Chant is named for this Pope.<sup>4</sup>

Gregory the Great is an indispensable starting point for understanding the spiritual life as developed by the Church. Gregory lamented the disintegration of the former Roman Empire and prayed for the former Pax Romana.<sup>5</sup> This gave a passive cast to the Western concept of spirituality which continues to the present. Karl Marx labeled this passive cast as "the opiate of the masses."

3. From Gregory VII (1073-1087) to the Council of Trent (1545-1563)

Gregory the VII was the monk-pope who insisted that the church be free from the state. Innocent III (1198-1216) had the good sense to recognize Saint Francis of Assisi (1187-1226), a saint who gave up all pretenses of politics in favor of seeking the truth of God. After this, the papacy began a downhill slope into corruption resulting in the scandals of Reformation politics. In the Age of Absolutism, the papacy was no more absolute than the others. All had to compromise to be politically effective.<sup>6</sup>

In 1198, St. John de Matha founded the Trinitarians to go to the Muslim slave markets to buy and set free Christians. As many as 140,000 people were so freed between 1199 and 1855, at a cost of large amounts of money. St. John de Matha then attributed the title *Our Lady of Good Remedy* to Mary. That feast day is October 8. Mary is depicted handing a bag of money to St. John de Matha. The history of the Trinitarians, who still exist, must be intertwined with putting capital gains to good Christian use. The story cannot be all scandalous.<sup>7</sup>

**C. Conclusion**

The course goal for this topic is to evaluate the relationship between faith and reason. Both faith and reason are legitimate paths to truth. Politics can override either or both. This topic warns against tidying up past church history to fit current political needs. The power of the papacy over the truth is real, just as is the power of the state over truth. What saves both church and state is the determination to seek truth despite political pressures to predetermine the outcome of thinking.

Supplement

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**D. The Papacy (continued)**

## 4. From the French Revolution (1789) to the Present

By dethroning Catholic kings, the French Revolution resulted in church and state tending to ignore one another. The full right of the papacy to appoint bishops was only enshrined in canon law in 1917. This right enables the papacy to dominate the contemporary church. Pope Leo XIII (1878-1903) was a visionary able to cope with the intellectual challenges of atheistic communism. Pope Pius X (1903-1914) centralized papal pastoral effectiveness as never before.<sup>8</sup> In 1950 the other arch-conservative pope of the Twentieth century, Pope Pius XII (1939-1958) published the papal encyclical, *Humani Generis*. *Humani Generis* condemned approaches to theology and philosophy which were important for the Vatican II Ecumenical Council (1962-1965). *Humani Generis* states that when a pope carefully pronounces on a controverted theological subject, it "can no longer be regarded as a matter of free debate among theologians." Vatican II rejected this statement in the first draft of the Dogmatic Constitution on the Church.<sup>9</sup>

In 1968 Pope Paul VI issued the Papal Encyclical *Humanae Vitae*, which condemned artificial means of birth control. Pope John Paul II (1978-present) focused on orthodoxy and increasing papal prerogatives relative to truth. *Ex Corde Ecclesiae* is particularly worrisome to the professor because *Ex Corde Ecclesiae* substitutes episcopal authorization to teach for academic integrity.

**E. The Rosary**

The Rosary is a Catholic devotion entered into popular American English in reference to the "Hail Mary Pass." Roger Staubach was a star quarterback for the Dallas Cowboys football team. At the end of one game, in desperation, Staubach threw the ball almost the length of the football field, one hundred yards. The ball was caught and the Dallas Cowboys won. Staubach called the pass a Hail Mary pass, meaning that the completion took long enough for him to say the Hail Mary before it was caught. The Hail Mary prayer is as follows:

Hail Mary, full of grace:  
The Lord is with thee.  
Blessed art thou among women,  
And blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
Pray for us sinners,  
Now and at the hour of our death.  
Amen.

The first part of the prayer is from Luke 1:42 where Elizabeth greets Mary with "Blessed are you among women and blessed is the fruit of your womb. Using these words as a prayer may go back as far as the Seventh Century. In the Eleventh Century Peter Damian helped popularize that prayer. Peter Damian is not indexed in the seventh edition of Chambers. The Cistercians, however, are indexed on page 286, assigned for Topic 26, Mary. The Cistercians broadened the base of popularizing the Hail Mary as a prayer in the Twelfth Century. The feast of the Immaculate

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Conception, celebrating Mary being conceived without Original Sin, began about 1140. There is a Catholic Church in Hampton, Virginia, named Immaculate Conception, located behind the Riverdale Shopping Center.<sup>10</sup>

Scholars do not know when "Hail Mary" was appended to Elizabeth's greeting. "Jesus" was added in the Thirteenth or Fourteenth Century. "Holy Mary, mother of God, pray for us sinners now and at the hour of our death" was added in the Sixteenth Century. The prayer has remained the same to the present. This prayer is the basis of the Rosary.

By the time of the feast of the Immaculate Conception the enclosed garden had come to symbolize Mary's womb. Commentators on the Song of Songs regarded the rose garden as symbolic of chastity. "Rosary" is derived from *Rosenkranz*, which means "rose Garland" or "rose garden." The Rosary, then, was a prayer in honor of Mary's perpetual virginity.<sup>11</sup>

In the Rosary, the Hail Mary is repeated at least 150 times, along with some other prayers. Between the Twelfth and Fifteenth Centuries, meditations on the life of Jesus were linked to the prayers. Earlier the popularization of the Hail Mary was tracked into the Twelfth Century with the Cistercians. In the late Fifteenth Century the devotion received another boost with a variety of confraternities adding to the popularization.<sup>12</sup>

The Order of Preachers, founded by St. Dominic (ca. 1170-1221),<sup>13</sup> known as Dominicans, were involved early in the Thirteenth Century and continue to receive major credit for the Rosary. The Carthusians of Trier led the way spreading the Rosary devotion. Trier is located at 49.45 N 6.38 E, about half way between Cologne and Basel on "Map 10.1 Europe, ca. 1250" on page 333 in the seventh edition of Chambers. The first significant indulgences associated with the Rosary were issued in 1476.

#### **F. *Comments on the Chartres Cathedral Videotape***

At the mention of LaBois this point, note the French pronunciations of the narrator are anglicized.

At the words "city of Chartres" note the "bunny" at the top of the peak of the church.

At the second mention of "LaBois" note the woman pushing the wheelbarrow, followed by another woman pushing a modern baby stroller.

At the words ". . . feat of engineering" note the single bell; as the film progresses, the sound of the bells becomes more complex. At the end of the film, Jirran likes to stop class enough to invite it to note how holy it feels. This holiness is due to the genius of the developing music.

At the words "eyes of medieval man," note that the preferred pronunciation of "medieval" in this class uses the long "e."

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At the words "one of the most daring structures ever created by man," note the sun moves and rises through the clouds.

At the words "eye of medieval man" note that the light goes out; note the single bells; listen for the sound of the plain chant; hear the high soprano voices singing in Latin, "We offer glory to you." The camera passes over the Coca-Cola sign before focusing on the Cathedral.

At the words "a dead monument to a forgotten age", note that the sun lights up the roof.

At the words "suddenly opens" note the "BAR" sign toward the left of the screen.

At the words "into a view of the cathedral," note the "Alleluia" which is still sung at Easter time; the chorus continues for about five minutes, until just before B. 1. b., "Sculpture," on page 4 of the transcript.

At the words "is significant." note the pony tail on the sister ascending the stairs.

At the words, "the special character of Chartres Cathedral," note "The Gothic Style" in the Seventh Edition of Chambers on pages 289-293.

At the words "the entrance portals seem too small," note that the entrance portals also seem too small in comparison with Saint Patrick's Cathedral in New York City, the memory of which is available from general knowledge.

At the words "the great bulk of the building," note the patina (crud) on the window.

At the words "stylistically, in all its parts," note the multiple bells chiming, which, earlier, were just single bells ringing.

At the words "four-square power of Notre Dame in Paris," note the sandblasting; also the round window above the main dome, known as the "rose window."

At the words "cuts across several hundred years of architecture and sculpture," note the white filling the spaces of the mock-up tower.

At the words "a larger one was built, " note the super dark markings along the walls indicating flying buttresses. These buttresses are opposite each other in such a way that a key stone can be used to complete them.

At the words "The church of 1260 is very nearly as we see it today, except for one obvious difference," note that there is a multiple-choice exercise drawn from this area of the film.

At the words "was built in its place," note the patina.

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At the words "Sixteenth Century," note the triangles and other groupings of threes, the window and its shadow form a cross.

At the words "finally reaches the tip," note the lightning rod.

At the words "figure of a knight," note that the snake represents evil on a stick; both on a shield--the symbol of a physician.

At the words "the ultimate mystery," note the formation of a face in the clouds, looking to the outside, blowing a puff of more cloud.

At the words "cathedral architecture," note the airplane in the background. The space framed by the clouds moves downward from the top of the screen.

At the words "thesis with sculpture," note the complexity of the music in honor of the Blessed Virgin Mary; also observe one singer and then choir, just a trace of soprano.

At the words "signs of the Zodiac," listen for "Kyrie eleison," which is translated "Lord have mercy."

At the words "Cathedrals face west," note that, therefore, the people faced east. The narrator means in the east . . . .

At the words "warmly human," note that the "Kyrie" ends. Also note at this point, the lack of patina.

At the words "architecturally more elaborate," note the right-hand door is a door within a door. The whole thing is probably opened on solemn occasions.

At the words "in the medieval Christian concept of the Savior of mankind," note the bells are more complex. As the door opens, note hinges are in the shape of the fleur-de-lis.

At the words "traced the lineage of Christ," note the soprano and the use of counter-point.

At the words "this was not the primary function of the windows," note the different shades of blue.

At the words "vaults from collapsing," note that the bells are deep, rich, and complex.

Movie written and narrated by John Canady  
Music by Oratory Choir of London, Henry Washington, conductor  
From The History of England to Srunel. RCA.  
Edited by John Barnes and Robert Johnson  
Produced and directed by John Barnes, 1962.

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## Observations and Commentary

The video starts with a light going out and a woman opening her shutters, symbolizing the light of modern man going out as the viewer gets ready to appreciate the meaning of space for medieval man.

The music heard at the beginning of the film is called Gregorian Chant and is named after Gregory the Great, Pope from 590 to 604. Gregory showed how to write scores, but actually did not begin what we now know as Gregorian Chant, which developed shortly after the time of Gregory.

The music has a prayerful quality in that it is an aid to, rather than a distraction from, lifting the heart and mind to God. Students themselves will feel holy as the lights turn back on and the video begins to rewind.

Purity of heart is symbolized through the boy soprano voices which are able to hit their base high notes (A-E) and hold them.

As one moves back toward the crossing from the Twelfth Century windows in the west front of Chartres, the windows appear to become distinctly lighter and much bluer in their overall effect, with all of the other colors much reduced in intensity. While this is generally true, it is not at all true of certain parts. Neither the top tier nor the bottom two tiers of panels in the Passion Window become dominated by blueness as do the four tiers in between; in roughly the lower third of the life of Christ window one finds not a blue but a particularly lively warm glow, the product of certain strong local accents of ruby, yellow, white and light blue de ceil.<sup>14</sup>

Only in the Jesse Tree does one feel an absolutely controlled emanation of blueness upward from the powerful ruby and white of Jesse at the base of the window. Nearly all of the colors other than blue are rather heavily obscured with patina. The blue glass, almost alone of all the colors, is practically free of the ash-colored patina that generally covers the surfaces of medieval glass. About half the famous blue de ceil of the Madonna's robe is covered with patina, while the other half is not. The possibility that some of this glass is at the very least foreign to these windows is suggested by the fact that not one but at the very least three distinctly different blues may be found in the backgrounds of various panels in the life of Christ window. Why such a wholesale replacement of just the blue glass in these windows, as this suggests, should ever have been required, either in the Thirteenth Century or the Nineteenth, is difficult to fathom.

The earliest known species of stained glass date from the Eleventh Century, but the idea seems to have originated much earlier in the Middle East.

## **G. Conclusion**

The politicization of Western civilization involves both church and state. This topic focuses on the relationship of church politics to suppressing the truth. Far from regarding the Church as an enemy of truth, the professor regards the Church as the founder of the university system, a system

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designed to protect professors from unwarranted political pressures. After the Church founded the university system, the state began supporting that system in modern times.

The course goal to evaluate the relationship between faith and reason must be understood in the context of the politicization of Western civilization. Issues stemming from the Rosary will be taken up later as the Church begins to assert greater discipline after the Council of Trent. The issue is how to exercise political authority and, at the same time, honor truth. The professor regards this struggle as at the heart of Western civilization.

Comments on the Seventh Edition of Chambers, pages 0262-0266

In the opinion of the professor, Chambers is the most scholarly textbook on the market. Chambers well represents mainstream thinking in the history profession. The professor, however, disagrees in many significant ways with mainstream thinking. These disagreements are set forth in the following comments.

Page	Column	Paragraph		Line
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0262	1	last	2 <sup>nd</sup>	"...chaos..."
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The professor likes to regard this chaos as what the politicization of Western civilization involved. Truth and politics are in tension, seeking a proper relationship between the two. This is an ongoing struggle, though today, that truth should determine politics is clearer than before.

0264	1	last	7 <sup>th</sup> last	"Modena"
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Modena is located at 44.40 N 10.55 E , about half-way between Genoa and Venice on page 253, "Map 8.3 Medieval Trade Routes."

0266	1	3	3-5	"The Church . . . in the politics of Europe.
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The professor regards this as helping establish the relationship between truth and politics in the general culture of Western civilization.

Endnotes

<sup>1</sup> Eamon Duffy, 1998 Tablet Open Day Lecture, "The papacy and the burden of history" (printed in an abridged form in the *Tablet* of July 4, 1998, pages 871-873 as cited by Simon Ditchfield, "From Peter to John Paul II: Review Article, *Saints & Sinners: A History of the Popes*, by Eamon Duffy and *The Papacy* by Paul Johnson. Edited by Michael Walsh in *The Catholic Historical Review*, Vol. 85, No. 2 (April 1999), page 256-257.

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<sup>2</sup> Simon Ditchfield, "From Peter to John Paul II: Review Article, *Saints & Sinners: A History of the Popes*, by Eamon Duffy and *The Papacy* by Paul Johnson. Edited by Michael Walsh in *The Catholic Historical Review*, Vol. 85, No. 2 (April 1999), page 257.

<sup>3</sup> Simon Ditchfield, "From Peter to John Paul II: Review Article, *Saints & Sinners: A History of the Popes*, by Eamon Duffy and *The Papacy* by Paul Johnson. Edited by Michael Walsh in *The Catholic Historical Review*, Vol. 85, No. 2 (April 1999), page 257.

<sup>4</sup> Simon Ditchfield, "From Peter to John Paul II: Review Article, *Saints & Sinners: A History of the Popes*, by Eamon Duffy and *The Papacy* by Paul Johnson. Edited by Michael Walsh in *The Catholic Historical Review*, Vol. 85, No. 2 (April 1999), page 257-258.

<sup>5</sup> Richard E. Sullivan, review of Carole Straw, *Gregory the Great, Perfection in Imperfection* in *The American Historical Review*, Vol. 95, No. 1 (January 1990), page 147. The professor also read the book, Carole Straw, *Gregory the Great: Perfection in Imperfection*, (Berkeley: University of California Press, 1988).

<sup>6</sup> Simon Ditchfield, "From Peter to John Paul II: Review Article, *Saints & Sinners: A History of the Popes*, by Eamon Duffy and *The Papacy* by Paul Johnson. Edited by Michael Walsh in *The Catholic Historical Review*, Vol. 85, No. 2 (April 1999), page 258.

<sup>7</sup> Taken from an undated holy card from the Holy Trinity Fathers, Pikesville, Maryland 21208; A. T. Walsh, "Trinitarians," in *New Catholic Encyclopedia* (New York: McGraw-Hill, 1967-1979), Vol. 14, pages 293-295.

<sup>8</sup> Simon Ditchfield, "From Peter to John Paul II: Review Article, *Saints & Sinners: A History of the Popes*, by Eamon Duffy and *The Papacy* by Paul Johnson. Edited by Michael Walsh in *The Catholic Historical Review*, Vol. 85, No. 2 (April 1999), page 260.

<sup>9</sup> *The HarperCollins Encyclopedia of Catholicism*, Richard P. McBrien, General Editor (San Francisco: HarperCollins, 1995), page 642.

<sup>10</sup> Thomas F. X. Noble, review of Anne Winston-Allen, *Stories of the Rose: The Making of the Rosary in the Middle Ages* in *The American Historical Review*, Vol. 103, No. 5 (December 1998), pages 1577-1578.

<sup>11</sup> Thomas F. X. Noble, review of Anne Winston-Allen, *Stories of the Rose: The Making of the Rosary in the Middle Ages* in *The American Historical Review*, Vol. 103, No. 5 (December 1998), pages 1577-1578.

<sup>12</sup> Thomas F. X. Noble, review of Anne Winston-Allen, *Stories of the Rose: The Making of the Rosary in the Middle Ages* in *The American Historical Review*, Vol. 103, No. 5 (December 1998), pages 1578.

<sup>13</sup> *The HarperCollins Encyclopedia of Catholicism*, Richard P. McBrien, General Editor (San Francisco: HarperCollins, 1995), page 431.

<sup>14</sup> This and the comments in the following paragraph are drawn from Robert Sowers, "On the Blues of Chartres," *The Art Bulletin*, Vol. 48 (June 1966), pages 218-222.