THEO60257
The Virgin Mary in the Church’s Art, Teaching, and Tradition

June 18-July 6, 2018
3:15-5.55, Malloy Hall 220
Professor Robin Jensen

A survey of the figure of the Virgin Mary in Christian doctrine, devotion, liturgy, and the arts. The course begins by examining Mary’s role in the New Testament Gospels and continues with studies of the apocryphal narratives of her birth, childhood, marriage, motherhood, death, and bodily assumption into heaven; the doctrinal debates regarding her title, God-Bearer, in the patristic period; her intercessory role in medieval Christianity; the sixteenth-century Catholic and Protestant Reformation challenges to and reaffirmations of her theological position. It finally considers her place in contemporary ecumenical dialogue. Special attention will be given to the rich and varied representations of Mary in the history of Christian visual art.

Books needed:

The Bible (either New American or RSV translation is preferred)

Ordered for the Bookstore and available from Amazon and other sellers:
Required: George Tavard, One Thousand Faces of the Virgin Mary (Glazier, 1996).
Optional supplementary reading: Jaroslav Pelikan, Mary Through the Centuries: Her Place in the History of Culture (Yale, 1998).

Reading Assignments:
In addition to the course books (above), a combination of primary and secondary sources will be provided in PDF form and uploaded to the course website for each class’s reading assignments.

Graded Projects:

Week One: Outline a brief four-day curriculum on the topic of Mary in the New Testament (choose your own audience). Write basic lesson plans or PowerPoint show (not full lectures). Due, Monday, June 25.

Week Two: Seek out examples of the figure of Mary on the Notre Dame campus (in any medium, including music), compile them and in discuss how each conveys an aspect of her character or devotion. Due, Monday, July 2.

Alternate: Compose a sermon, short story, or other artistic product (e.g., poem cycle, visual art, hymn) that reflects the many “faces” of Mary in the Church’s tradition.
Week Three: Describe and roughly sketch details for a conference or arts-related event that would advance ecumenical and multi-cultural aspects of church’s traditions and teachings about the Virgin Mary. Due July 6.

Honor code
All students are bound by the University’s Honor Code and should strive to maintain the integrity of their work at all times. In this class, instances of major plagiarism on any assignment may result in a failing grade for the course and may result in referral to the University Honor Council. For more information see: http://www.nd.edu/writing/resources/AvoidingPlagarism.html.

Accommodations:
Absences will be excused for personal illness (documented, if possible, from the University health service), family emergencies, and University obligations. Prior notification is appreciated. If you will need to miss any classes in order to observe a religious holiday, please notify the professor as soon as possible. If you are a student with a disability and anticipate needing accommodations for this course, please register with Disability Services (http://www.nd.edu/~osd/). After you have discussed your accommodation needs with the Coordinator of Disability Services, please speak with me so that the necessary arrangements can be made.

Class structure
The 75 minutes of each class will be devoted to review and discussion of the textual materials assigned. Then, following a short break, the class will consider artistic representations of the themes just discussed.

WEEK ONE: Mary in Scripture and Apocryphal Narratives

Visual art: Earliest images of Mary from Dura Europos to the Roman catacombs

Read: Matthew, chaps. 1-2; Luke, chaps. 1-2 and 8.19-21; Acts 1.14;
Tavard, Faces, Chapter 1.

June 19 (2): Mary in the New Testament continued (Gospel of John)
Visual art: Early Christian images continued

Read: John 2.1-11 and 19:25-27;
Geri Parlby, “What Can Art Tell Us about the Cult of the Virgin Mary in Earliest Christianity” (on Sakai).

June 20 (3): Clothed with the sun: Mary as woman of Revelation
Visual art: The earliest images of Maria Regina

Read: Revelation 12;
Raymond Brown et al., “The Woman in Revelation 12” (on Sakai).
June 21 (4): The birth, childhood, and marriage of Mary
Visual art: The apocryphal Mary in early Christian art

Read: The *Protevangelium of James* (on Sakai);
Robin Jensen, “The Apocryphal Mary in Early Christian Art” (on Sakai);

June 22 (5): The death and bodily assumption of the Virgin
Visual art: Mary’s dormition and assumption in eastern and western art

Read: The *Transitus Mariae* (on Sakai);

**WEEK TWO: Mary in the Theology of the Ancient and Medieval Church**

June 25 (6): Mary as New Eve
Visual art: Mary and Eve: figures of sin and salvation in Christian art

Read: Irenaeus, *Against Heresies* (excerpts on Sakai);
Ephrem, *Hymns in Praise of the Virgin Mary* (on Sakai);

June 26 (7): Mary as the Theotokos
Visual art: Byzantine Mary, Mater Theou

Read: Cyril of Alexandria, *Third Letter to Nestorius* (on Sakai);
Robert Eno, “Mary and her Role in Patristic Theology” (on Sakai);
Tavard, *Faces*, Chap. 4.

June 27 (8): Mary as the perpetual virgin and the nurturing mother
Visual art: Virgin Lactans and the double intercession

Read: Jerome, *On the Perpetual Virginity of the Blessed Mary* (on Sakai);
Beth Williamson, “Cloisters Double Intercession” and “The Virgin Lactans as Second Eve: Image of the Salvatrix” (on Sakai);

June 28 (9): Mary as Seat of Wisdom and Mater Dolorosa
Visual art: Our Lady of Mercy and Mary’s maternity on Calvary

Read: Bridget of Sweden, *Prologue to the Seventh Revelation* and *Prayer to the Virgin Mary* (on Sakai);
Amy Neff, “The Pain of Compassio: Mary’s Labor at the Foot of the Cross” (on Sakai).
June 29 (10): Mary as the Immaculate Conception and Queen of Heaven
Visual art: The assumption and enthronement of the Virgin Mary

Read: Bernard of Clairvaux, *In Praise of the Virgin Mother* (excepts on Sakai); Jaroslav Pelikan, “The Great Exception,” and “The Queen of Heaven” (on Sakai); Thomas Buffer and Bruce Horner, “Art of the Immaculate Conception” (on Sakai);

WEEK THREE: Mary in the Early Modern Era, Ecumenism, and World Church

July 2 (11): Mary in the Protestant and Catholic Reformations – into the modern era
Visual art: The Holy Family in German and Italian Art

Martin Luther, *Exposition of the Magnificat* and *Christmas Sermon* (on Sakai); *Ineffabilis Deus* (Pius IX – on Sakai);
*Munificentissimus Deus* (Pius XII – on Sakai);
Frederick Jelly OP, “Roman Catholic Dogma of Mary’s Immaculate Conception;”
Pope John Paul II, *Redemptoris Mater* (on Sakai);
Avery Dulles, The Dogma of the Assumption” (on Sakai);

July 3 (12): Mary and her feasts in the liturgy of the Church
Visual art: Hymns to the Virgin Mary from the Middle Ages to today

Read: Kilian McDonnel, “The Marian Liturgical Tradition” (on Sakai); Stephanie Budwey, “Mary, Star of Hope: Congregational Song” (on Sakai); Tavard, *Faces*, Chap. 9.

July 4: Holiday

July 5 (13): Marian apparitions in the modern era, Visiting Professor Maxwell Johnson
Visual art: Lourdes and Fatima; Our Lady of Guadalupe

Read: The story of Our Lady of Guadalupe (on Sakai);
Maxwell Johnson, “Origins and Development of the Guadalupan Narratives and Image” (on Sakai);
Tavard, *Faces*, chap. 10.

July 6 (14): Mary in ecumenical dialogue; Mary after Vatican II
Visual art: Modern Mary and her cultural transformations

Read: *Lumen Gentium* 8 and Paul VI, *Marialis Cultus’* (on Sakai);
Maxwell Johnson, “The One Mediator, the Saints and Mary” (on Sakai);
Maxwell Johnson, “The Blessed Virgin Mary and Ecumenical Convergence in Doctrine, Doxology, and Devotion” (on Sakai).