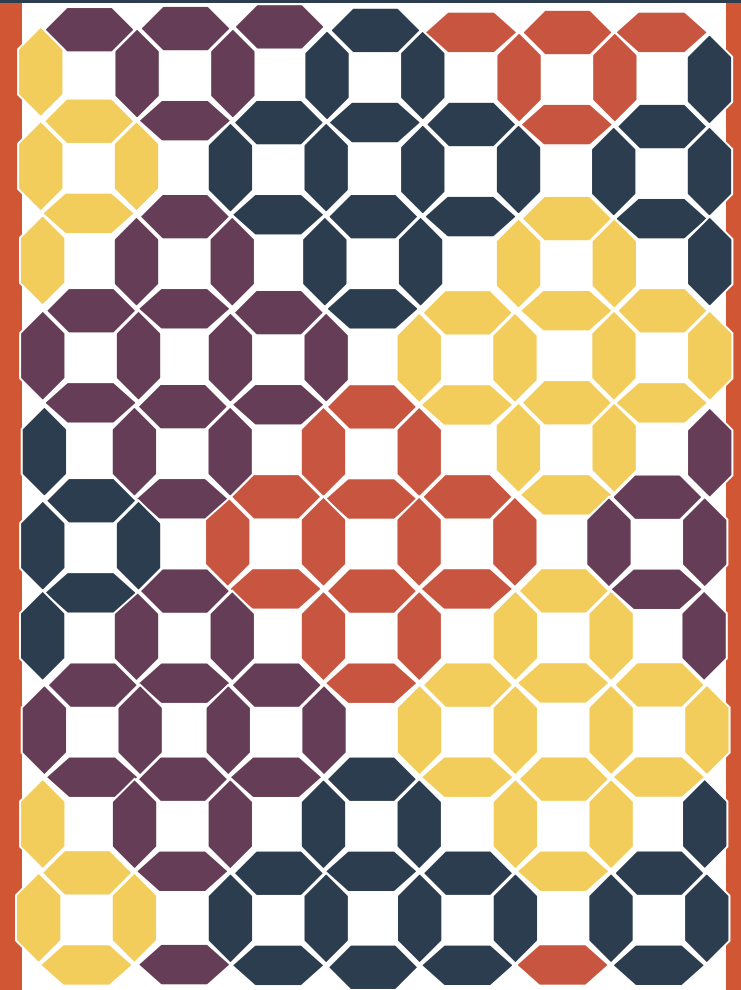


**Cultures in Counterpoint:
Music, Image, and Text in
Medieval Iberia**



Introduction

From the end of Roman rule in the fifth century until the Age of Exploration began in the fifteenth, medieval Iberia was a land that saw constant change in its political players and frontiers and a complex and dynamic environment of social, economic, and cultural interaction within but especially between members of the three monotheistic religious traditions that held sway in various parts of the peninsula during this period: Christians, Jews, and Muslims. Often referred to as *convivencia*, the de facto coexistence of these culturally, linguistically, and religiously diverse populations in the various Iberian polities created occasions for collaboration, active and passive exchange, exploitation, and an ongoing dialogue and debate with a two-fold 'other.' Some of these exchanges came in the marketplaces, where religious differences would take second place to commercial or social goals; others came in learned circles where scholars and translators worked across religious boundaries to bring learning from one tradition into another; still others took place at court or in the streets, as individuals and groups from the three religious traditions experienced each others' aesthetic values, learned of their means to achieve them, and adopted, adapted, or countered them for their own ends.

With the facsimile of Alfonso X 'el Sabio's' *Cantigas de Santa Maria* at its heart, this exhibition brings together visually rich manuscripts in facsimile from Spain, North Africa, and the Middle East to explore in counter-point these three, highly expressive, traditions. And in its rich imagery of musical performance, the *Cantigas* also gestures visually towards another dynamic field of cultural interaction—that of musical composition and instrumentation—that the residency of the Rose Ensemble helps to bring to life hundreds of years later.

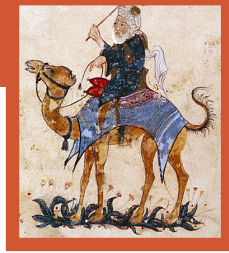
Stacy Beckwith, Associate Professor of Hebrew
Yaron Klein, Assistant Professor of Arabic
Victoria Morse, Associate Professor of History
William North, Associate Professor of History

al-Ḥarīrī

Maqāmāt al-Ḥarīrī (1054-1122)

Illustrated by Y. Al-Wasiti

London: Touch@rt, 2003



The *Maqāmāt* (“Assemblies” or “Sessions”) of al-Ḥarīrī (1054-1122) is one of the most widely read and critically acclaimed works of classical Arabic literature. It is considered a masterpiece of eloquence and style and has been studied and imitated by generations of readers and writers from al-Ḥarīrī’s time to the present. The *Maqāmāt* are a collection of fifty short narratives, written in highly ornate rhymed prose. They tell the adventures of two protagonists: a rogue hero and a gullible narrator. The former, Abū Zayd al-Sarūjī, a man of low social background but of extraordinary wit, eloquence, and mastery of the literary repertoire, travels in disguise and uses clever tricks to swindle money from his audiences. The narrator, al-Ḥārith ibn Hammām, a well-intentioned merchant, fails time and again to recognize Abū Zayd until after he has succeeded in tricking him or others.

This illustrated copy is one of the most famous copies of the *Maqāmāt*. It was created in Baghdad in 1237. Its 99 illustrations depict scenes from urban middle-class daily life: drinking and listening to music in a tavern, school children taking notes from their teacher, professional mourners in a funeral procession, and thieves robbing sleeping merchants in a caravanserai.

Yaron Klein

Assistant Professor of Arabic

al-Qālī

القالي، كتاب البارع في اللغة

The Excellent Book on Lexicography (*Kitāb al-bārī ‘ fī l-lughā*)

Abū ‘Alī al-Qālī (d. 967)

London: British Museum, 1933

Gould Library Special Collections

This is an early lexicographical work, written in Andalus by the tenth Century philologist Abū ‘Alī al-Qālī (d. 967). Of Armenian origin, al-Qālī studied in Baghdad with some of the most prominent scholars of the time, and then accepted the invitation of the Andalusian Caliph’s son, al-Hakam, to join the court in Cordoba. He carried with him most of his library, becoming one of the most important transmitters of the Arabic Eastern literary tradition to the West (al-Andalus).

Rather than by alphabetical order, the entries in the *Bārī* are ordered phonetically, beginning with guttural consonants, proceeding to labials. In addition, each letter entry is ordered anagrammatically, containing not only all words beginning with the entry’s root letter, but also all permutations of that root. The work represents a stage in Arab lexicography in which lexicographers were still experimenting with possible ways to organize a dictionary, producing works that served more to think about the structure of a language rather than as a practical resource for finding new words.

Yaron Klein

Assistant Professor of Arabic

al-Jazūlī

دلائل الخيرات وشوارق الأنوار في ذكر الصلاة على النبي المختار

Tokens of Blessings and Advents of Illumination in the Invocation of Prayers on Behalf of the Chosen Prophet

Tarif Al Samman

Graz, Austria: Akademische Druck-u. Verlagsanstalt, 1987

Gould Library Special Collections

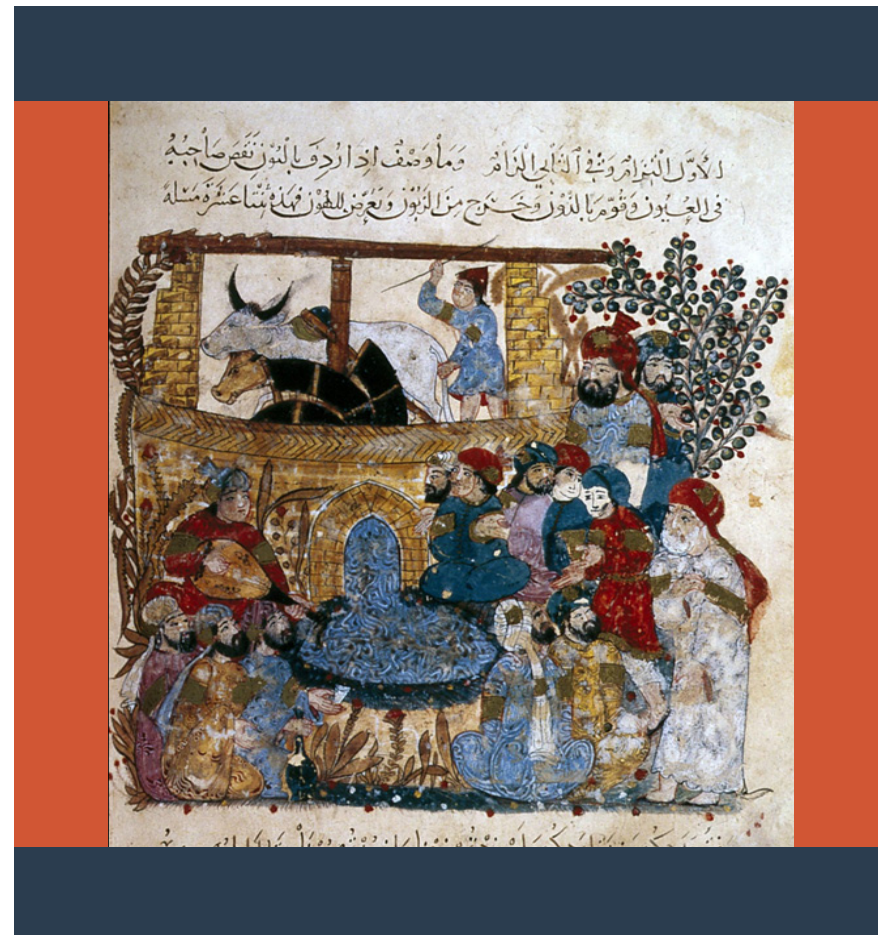
The *Dalā'il al-Khayrāt* is a book of prayers written on behalf of the Prophet Muhammad by the 15th Century North African legendary mystic, Abū 'Abdallāh al-Jazūlī. It is regarded as one of the most popular Sufi prayer manuals, used to this day throughout the Islamic world.

Al-Jazūlī allegedly wrote the *Dalā'il* after encountering a charismatic female Sufi while trying to get water for purification from a well. The woman said to him: "You are the man whom all praise, yet you are unable to get water from the well." She then spat into the well while reciting the name of the Lord, and the water turned sweet as sugar and spilled over the face of the well. Al-Jazūlī asked the woman how she acquired this incredible ability to perform miracles, and she replied that it was by constantly praying on behalf of the Prophet.

This square, pocket-sized copy was produced in Fez, Morocco, around 1437. It is considered a masterpiece of calligraphy of the Maghribī script and North African book illuminations.

Yaron Klein

Assistant Professor of Arabic



The Sarajevo Haggadah

Die Haggadah von Sarajevo

Leipzig: E.A. Seeman Verlag; Belgrade: Verlag Jugoslavija, 1967

Gould Library Special Collections

The Jewish Haggadah retells the Exodus from Egypt and “orders” the Passover meal in Jewish homes each spring, and until the 12th century was included in the Jewish prayer book. As its popularity grew, the Haggadah became an authoritative text for retelling what is commemorated as the early crystallization of the Jewish people through divine deliverance. Since descriptive details of the story are sparse in its biblical form, the Haggadic text drew increasingly on post-biblical commentary for richer descriptions and extrapolations of Exodus events while artists could supplement the biblical account with vivid illustrations, since home use kept family-owned Haggadot far from rabbinic supervision of subject and style in religious portraiture.

Traced to northern Spain ca. 1350, the Sarajevo Haggadah presents a splendid confluence of all of these textual and artistic inclinations. Characteristically, this Sephardic Haggadah focuses on more than Passover ritual and repast, and the narrative is preceded by a set of half page plates in Gothic Jewish style, that depict select biblical scenes from Genesis through Deuteronomy. Thus this Haggadah also offers an illuminated codex of the Jewish Bible with midrashic, or creative, post-biblical embellishments. It overturns assumptions that such artistic reproductions ceased in Jewish Antiquity and did not carry over to the Middle Ages. Indeed, the juxtaposition of this pictorial preface and the main Passover narrative opens a window into the religious emphases and imagination of the Spanish Jewish scribes, illustrators, and users of the Sarajevo Haggadah.

Stacy Beckwith

Associate Professor of Hebrew, Director of Judaic Studies

Cantigas de Santa Maria

Completed 1280

Codice rico, El Escorial T. 1

Courtesy of Lawrence V. Mott, University of Minnesota

Containing 420 poems in Galician-Portuguese about miracles of the Virgin and the praises and feasts of saints, transcribed with musical notation, the *Cantigas de Santa Maria* is one of the outstanding collections of vernacular song from the Middle Ages. Furthermore, its pages offer a dense and richly varied visual narrative to accompany each cantiga, depicting not only scenes of musicians playing with a diversity of instruments but also many scenes from daily life and history. The driving force behind the creation of the *Cantigas* was King Alfonso X 'el Sabio' (the Wise) (1221–1284) who not only was the manuscript's recipient and patron but also appears as an active participant in many of its illustrations whether reciting the poems or directing the action of the scribes. The work survives in two manuscripts: one now housed in Florence, and the other, known as the "Codice Rico" and displayed in facsimile here, is held by the Bibliotheca El Escorial.

William North

Associate Professor of History



Die Pamplona-Bibel: die Bilderbibel des Königs

Sancho el Fuerte (1153-1234)

*von Navarra: Universitätsbibliothek Augsburg Sammlung
Oettingen-Wallerstein*

Facsimile: Coron Verlag, 2005

Gould Library Special Collections

In the last years of the 12th century, chancellor of the kingdom of Navarre, Peter Ferrandus, oversaw the production of a fully illustrated Bible for his king, Sancho VII 'el Fuerte' (r. 1194–1234). This manuscript now resides in the city of Amiens.

Affinities of both style and overall project suggest that the Bible on display here at Carleton in facsimile was produced at the same time and by some of the same artists in the Pamplona chancery. Taken together, these two manuscripts represent perhaps the richest sources of biblical illustration surviving from Europe prior to 1200.

Illustrating scenes from both Old and New Testaments, the Picture Bible goes on to depict a variety of saints and martyrs, often with graphic scenes of the moment of their executions. In this visual narrative comprised of relatively naturalistic, if simply drawn and colored, the biblical message becomes one of action in which violence and struggle both by and against the people of God is especially prominent.

William North

Associate Professor of History

In Apocalipsin: Beatus de Liebana Codex Urgellensis

Saint Beatus, Presbyter of Liebana (d. 798)

Madrid: Testimonio Compañía, 1997

Gould Library Special Collections

From his vantage point in the independent Kingdom of Asturias on the northern coast of the Iberian peninsula, the monk Beatus of Liébana (c.730–800) witnessed the forces of the Umayyad Caliphate gradually come to dominate the rest of the Iberian peninsula, establishing a region known as Al-Andalus. He also witnessed the rise in northern Europe of the dynasty of Charles the Great and corresponded actively with its intellectuals on matters of doctrine.

Beatus is most well-known, however, for the commentary that he prepared on the last book of the Bible, the Apocalypse of Saint John also known as the Book of Revelations. Composed and revised between 776 and 784, Beatus' commentary is particularly interesting because of the program of elaborate, often very colorful, images that came to adorn and illustrate its pages almost immediately. These images clearly came to be seen as an essential element in the meaning of the text and were transmitted, with variations, as the work was recopied from the IX–XIII century. The "Beatus" manuscripts, of which Codex from Seu de Urgell (prepared ca. 970) is present here in facsimile, offer a rich sense of the ways in which a distinctively Iberian visual vocabulary was brought into an evolving dialogue with both the Book of Revelations but also the world of Muslim-Christian Iberia.

William North

Associate Professor of History

Catalan Atlas

Abraham Cresques (d. 1387)

Atlas català. English & Catalan

Dietikon-Zurich: Urs Graf: Abaris Books, 1977

Gould Library Special Collections

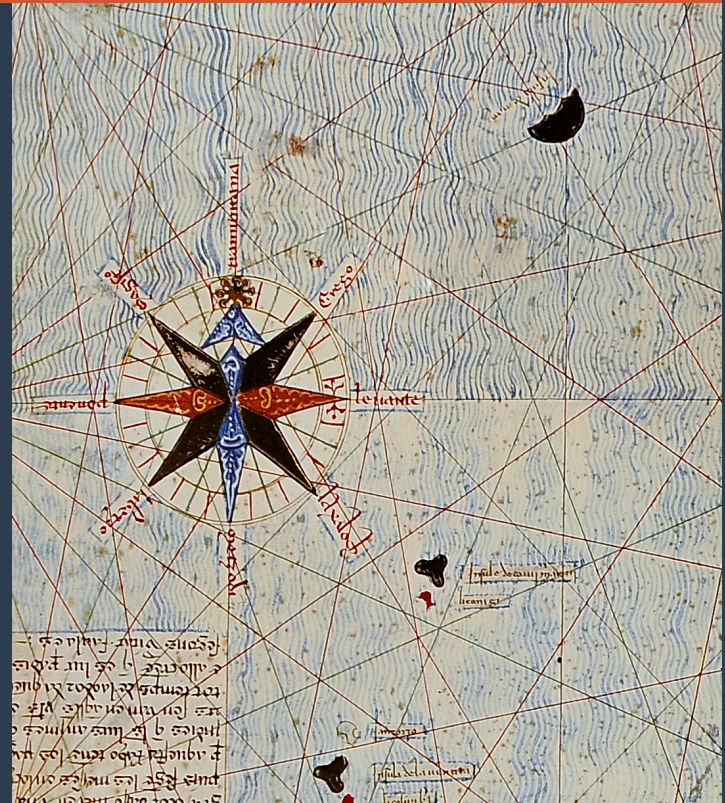
Carleton's Catalan Atlas (1370s) is a facsimile of a unique original housed in the Bibliothèque Nationale in Paris. It is a precious work, rare even in facsimile, a gift to a king that is also one of just a handful of charts surviving from the fourteenth century.

The map-maker was likely a Jewish cartographer from the island of Majorca named Cresques Abraham. He wove together textual and visual knowledge from the cultures of the Mediterranean. The image of the Mediterranean sea, with its densely packed names and interlocking rhumb lines (or wind directions) is based on the portolan charts, a type of map that probably developed in the Italian coastal cities. Africa is enriched by knowledge of Jewish trade routes and of the Muslim traveler Ibn Battuta's account of his visit to Timbuktu. The caravan route through the Mongol empire of Central Asia reflects the experience of European traders and missionaries, while Marco Polo's travels furnished the more detailed sequences of place names in the eastern region labeled "Cathayo."

Victoria Morse

Associate Professor of History

Director of Medieval and Renaissance Studies



Rose Ensemble Residency April 14-16, 2011

Lecture/Demonstration
Thursday, April 14, 12 pm
Carleton Chapel

Concert
Saturday, April 16, 8 pm
Carleton Chapel