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“Shield, Help, and Bring to Joy”: *Pilgrimage Through Sacred Song*

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The 28th Reading of the Sacred Texts Lecture, 2021 Graduate Theological Union

Every year since 1993, the Friends of the Flora Lamson Hewlett Library at the Graduate Theological Union have invited a speaker with a particular connection to a “sacred text,” written or oral, traditional or new, within a canon of scriptures or drawn from outside a religious tradition to give the Reading of the Sacred Texts Lecture. The 2021 lecture was given by Dr. Kathryn Barush who is the Thomas E. Bertelsen Jr. Associate Professor of Art History and Religion at the Graduate Theological Union and the Jesuit School of Theology of Santa Clara University. She received her doctorate in the History of Art from the University of Oxford and has held previous positions at the National Gallery of Art in Washington, DC, and at the Yale Center for British Art. She is the author of *Art and the Sacred Journey in Britain, 1790 – 1950* (London: Routledge, 2016). Her second book, *Imaging Pilgrimage: Art as Embodied Experience* (New York: Bloomsbury, 2021), has been endorsed as “a vivid and vital evocation of the visual cultures of contemporary pilgrimage—the place of pilgrim frame of mind in current art production and the ways contemporary art itself enables and develops the pilgrimage process in the modern world” (Jaś Elsner, University of Oxford). This is the transcript of Dr. Barush’s lecture delivered on March 10, 2021.¹

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¹ Portions of this lecture appear in Kathryn R. Barush, “The Afterlife of Becket in the Modern Imagination,” *Journal of the British Archaeological Association* (2020): 1-14. They are published here with permission.

The other day I paused in my preparations for this lecture to run an errand. The car radio was tuned to National Public Radio and I switched it on just in time to hear an installment of a new program called “Songs of Remembrance.” As the announcer reminded the listeners, we just hit a very grim milestone in this time of Covid-19; as of the time of the broadcast, 500,000 people had died in the US alone. The radio program is a chance for people to tell stories of their loved ones through the powerful medium of the songs that they loved. I was struck by how each song was so evocative of not only the person, but also the places where the song was sung by them, or to them. That afternoon, I listened to the story of Janet Gonzalez, and her favorite song: *A Dios le Pido*. In this case, the reminiscences about the song and the person who loved it led the narrator into a discussion of the Janet’s kitchen, the smell of the delicious Puerto Rican food she would cook there, and the energy of love and compassion that exuded from her. Songs are tied to place. They bring comfort and healing.

Although I am about to plunge us into the distant past, it is important to note that the critical frameworks introduced here can be applied to a number of situations where music is an embodied experience, transporting the listener and invoking a sense of joy. It is a lecture about the healing, protective, and mnemonic capacity of music, especially in the context of religious pilgrimage.

Our first port of call is the story of Godric, the Hermit Saint of Finchale. Godric was born around 1065, although the exact date is unknown. According to the hagiographies, he was a merchant seaman (possibly a pirate). He accrued great wealth before giving everything away to take on the life of a pilgrim, traveling to a number of holy places including Jerusalem and Santiago de Compostela. He eventually settled in Finchale, England where he led the ascetic life of a hermit. He loved nature and is said to have protected deer. He was also famous for his salmon pond, always teeming with fish (fig. 1).

Another compelling thing to note about Godric is his connection to St. Thomas Becket, the 12th-century Archbishop of Canterbury. Becket was a close friend of Henry II but they had a bitter quarrel over the power of the Church versus the Crown, with Becket defending the Church (fig. 2). On

the 29th of December 1170, Becket was brutally murdered with a sword to the skull by knights who were closely tied to the King. Godric corresponded with Becket through a messenger from Westminster who first appeared around the time Becket was elected archbishop of Canterbury.² Godric told the visitor that he had seen Becket in his dreams and would be able to recognise him in a crowd, begging for a blessing and expressing a wish to send him secret messages. Becket asked for Godric's prayers in return and before his death acknowledged that Godric's predictions had been fulfilled.

Along with his dream-visions of Becket, Godric had another visitation. This one was from the Virgin Mary who appeared with Mary Magdalen. The two women gave Godric not a warning but, in this case, a song. Here is the passage from a 13th-century *vida*—the *Life of Godric*:

The blessed mother of God, Mary, with the blessed Mary Magdalene appeared visibly to St. Godric, and taught him that song with its own melody, and advising him that whenever he should be tired by sorrows, or should fear that temptation or weariness would overcome him, he should remember to soothe and console himself with the sweetness of this song. 'Henceforth,' she said, 'when you invoke me with this little prayer, you will immediately obtain your gracious helper.'³

The Virgin Mary is often invoked for her maternal protection, and the lyrics of the hymn reinforce this: "Holy Mary, virgin,/mother of Jesus Christ the Nazarene,/receive, shield, help your Godric... Holy Mary, Christ's bower/bring me to joy with God himself."⁴ As Margaret Coombe has pointed out, "at every stage in Godric's *vita* where he is truly in contact with God, the Virgin, [etc.]...music or song are present and we are invited to conclude that it was through music alone that Godric communicated with God."⁵ The episode appears in several biographies and the song lyrics

² Margaret Coombe, "What a Performance: The Songs of St. Godric of Finchale," in *Saints of North-East England, 600-1500*, ed. Margaret Coombe, Anne Mouron, and Christiania Whitehead, 219-242 (Turnhout, BE: Brepols, 2017), 221.

³ Cambridge University Library, Mm iv 28, final leaf, trans. Helen Deeming, "The Songs of St Godric: A Neglected Context," *Music and Letters*, 86 (2005), 174.

⁴ Sainte Marie (London, British Library MS Royal 5 F vii, vol. 85), trans. Margaret Coombe, "What a Performance," 222.

⁵ Coombe, "What a Performance," 231.

are preserved in manuscript form in the places where the story is recounted (fig. 3).⁶ Similar miracle stories suggest a long-standing connection between Canterbury, Marian devotion, and Marian hymns. For example, saint Dunstan, archbishop of Canterbury, spent long hours in an oratory there dedicated to the Virgin Mary. She appeared to him singing, and eventually he joined in, imploring God to “save the race of Christians who are pilgrims on this earth.” Versions of the story are recounted by William of Malmesbury in his *Miracles of the Virgin*, written c. 1135 and by Nigel of Canterbury (d. 1206).⁷

Now I want to turn to the revival of Godric’s hymn by an organization called the British Pilgrimage Trust (hereafter the BPT) and its role as a relic, as a pilgrimage souvenir, and as an offering. The BPT seeks to activate sacred spaces and evoke cultural memory through the senses. Co-founded by Guy Hayward and Will Parsons in 2014, the BPT is a charitable organization founded in order to “advance British pilgrimage as a form of cultural heritage that promotes holistic wellbeing, for the public benefit,” with a number of itineraries available. It is ecumenical and interreligious, predicated on the belief that “everyone can make pilgrimage among Britain’s spiritual landscape [...] promot[ing] open accessibility to pilgrimage in Britain, and to holy places found upon the path.” Thanks to the efforts of the BPT, Godric’s hymn, “Sainte Marie Virgine,” has been sung in many places associated with the saint and has become an integral part of the pilgrimage experience.

There are several sites around England associated with the life of Godric; these include Finchale Priory, Durham, where he lived his life as a hermit. He is also thought to have passed through Canterbury on his journey from England to Santiago de Compostela in northern Spain (the route is now known as the Camino Inglés, or English Way) (fig. 4).

[at this point a brief video was shown entitled “A Mary Song Pilgrimage: Godric of Finchale’s ‘Sante Maria’” walked,

⁶ Deeming, “The Songs of St Godric,” 170.

⁷ William of Malmesbury, *Miracles of the Blessed Virgin Mary* (c. 1135), ed. and trans. Rodney M. Thomson and Michael Winterbottom (Woodbridge, Suff: Boydell & Brewer, 2015), miracle 7, 33-34, and Nigel of Canterbury (Nigellus Wireker), *Miracles of the Virgin Mary, in Verse / Miracula Sancte Dei Genitricis Virginis Marie, Versifice*, ed. and trans. Jan Ziolkowski (Toronto Medieval Latin Texts, 1986), 26-29.

*carried, and given from St. Mary's, Elham, Kent to St. Mary's Bishopbourne (10 miles), June 2016*⁸

Two of the pilgrimage places where the song has been sung is at the site of Becket's martyrdom at Canterbury and in the Lady Chapel, dedicated to the Virgin Mary.

Hayward, who has a background in voice and PhD in musicology from the University of Cambridge said of his experience singing there:

The Canterbury has a very strong resonance for that song—there's something about singing a song about Mary, or maybe from Mary, that is directly contemporary with the age of the chapel itself [...] it's as close as you can get to that age. The feeling of Mary is really strong in [the Lady Chapel], more so than most Mary spaces—it is the inner heart of Canterbury cathedral; a heart space, not a head space.⁹

He described the feeling of the song in the Our Lady of Canterbury Undercroft Chapel as going into the heart and downward, whereas at the site of the martyrdom of Becket it went up through the crown of the head, as in a Buddhist meditation practice he encountered through his work with Jill Purce.¹⁰ Purce's work has been formative for Hayward, especially the healing method she developed using voice, which underscored the capacity of song to lead to greater spiritual awareness.¹¹ She has explored this in various ways and contexts, including a fellowship in the Biophysics Department at Kings College London, where she focused on the "relationship between art, science and spirituality," and by studying chant at Gyutö monastery in the Himalayas. Part of her praxis engages chant and ceremony to "heal the resonant fields of family and ancestors, unlocking

⁸ Available via Vimeo as of 4/16/2020: <https://vimeo.com/179675612?fbclid=IwAR3LqJQqWX28w4L7P2Rh3QqUI3I497cOe1C2q24CylnkhMs-EJdHweH8-I0>.

⁹ Hayward, interview with author, 26 November 2019.

¹⁰ Ruth Stanley, "Origins and Applications of Music and Chronic Illness: Role of the Voice, Ancient Chant Scales, and Autonomic Nervous System," in *Chronic Illness, Spirituality, and Healing: Diverse Disciplinary, Religious, and Cultural Perspectives*, ed. Michael J. Stoltzfus, Rebecca Green, and Darla Schumm, 115-140 (New York: Palgrave Macmillan, 2013), 115-116.

¹¹ <https://www.jillpurce.com/> (accessed June 25, 2020).

persistent patterns so that order and joy is restored.”¹² The theory of “resonance” that Hayward describes in relation to Godric’s song (above) also draws from the work of Rupert Sheldrake, a founding patron the BPT, who contends that chant and song contains a “resonance” that extends across time and is activated by ritual practice, which “connect present participants with all those who have done the ritual before, right back to the first time it was performed” due to the principle of similarity of form.¹³ Sheldrake has applied this theory to holy places, in which the pilgrim encounters the “same stimuli as those who have been there before, and therefore come into resonance with them (fig. 5).” These spaces of encounter facilitate a connection to those who have been “inspired, uplifted, and healed there” through time, and “grow in holiness through people’s experiences with them.”¹⁴ Earlier, I mentioned briefly the various contexts to which some of these critical frameworks can be applied. To signal just one of them, in a reply to a tweet about this lecture, Michael Oluwadare, SJ, a Jesuit from the NW Africa Province, shared his perspective on this idea of connection through song, writing, “Our ancestors join us when we sing [even though we] may not see them.” The invocation of spirit, as Oluwadare put it, is something that crosses cultural and temporal boundaries. This idea of connection to the past through music has been integral to the work of the BPT. The theory of “resonance” that Hayward described in relation to Godric’s song (above) also draws from the work of Rupert Sheldrake, who contends that chant and song contain a “resonance” that extends across time and is activated by ritual. This serves to “connect present participants with all those who have done the ritual before, right back to the first time it was performed.”¹⁵

Godric’s song functions as a container of memory on BPT pilgrimages as it is sung and repeated in various holy places and spaces, including the chapels of Canterbury dedicated to the Virgin Mary and Becket. The early 20th-century scholar James Rankin rejected the idea that Godric’s poem was miraculously inspired, but argued that it still has an apotropaic

¹² Ibid.

¹³ Rupert Sheldrake, *Science and Spiritual Practices: Reconnecting through Direct Experience* (Berkeley, CA: Counterpoint, 2018), 133.

¹⁴ Ibid., 188.

¹⁵ Ibid., 133.

capacity outside of its religious context. He connected Godric's songs "in form and purpose" to "charm or incantation type of verse," such as a specific Anglo-Saxon bee charm.¹⁶ To do so, though, is to miss the point of the song as a symbol or as a vessel of memory and prayer for the pilgrim to fill and to share the contents of. It is possible to think of songs themselves as carrying these resonant connections that Sheldrake describes. The spiritual experience that Hayward has felt while singing Godric's Marian hymn is certainly in line with the hermit's own description of closeness to the divine, especially in the Our Lady Undercroft chapel where Hayward strongly perceived the Virgin Mary as a mother and protectress. The song seemed to activate the space of the cathedral, and awaken Hayward's senses in order to perceive the presence of Mary.

I should pause to say that I had a similar experience on a recent research trip to Canterbury. The rain had come in droves. I was cold and wet and had found a wooden chair to sit on to dry off in a dark corner of the chapel of the Martyrdom where I was hardly visible. I watched as staggered groups of one to three or four visitors entered the chapel. Most took a cursory look at the site of martyrdom as if it was a mere historical curiosity and then move on. But then something changed. The organ sounded for choir practice, resounding from the walls and ceiling. It was then that people started to treat the space as a chapel. Suddenly they knelt, they touched, they looked up at the soaring ceiling and down where Becket had fallen. Music had activated the space.

[A video was shown at this point, taken on Barush's mobile phone. In the video, an organ can be heard in the background as the camera pans up from the site of Becket's martyrdom at Canterbury Cathedral to the ceiling vaults]

The idea of songs having a home is pivotal to the work of the BPT, and it is worth quoting Hayward at length on this point. He credits Will Parsons, co co-founder of the BPT for helping him to discover this. Hayward writes:

¹⁶ J. W. Rankin, "Hymns of St. Godric," *MLA* 38 (1923), 710-711.

Every song is from somewhere, either in terms of where it was composed or where inspiration first reached its creator [...] and its essence can be transmitted from one person to another, who then can carry it to another place and embed the song there. Whatever song you may sing in its ‘home’—which means either its place of origin or, alternatively, any appropriate place or context—with each performance the precise moment of time and place, and combination of elements like weather, the light of day, where you are standing, what you can see, who you are with, which animals are around etc. increase the value of each ‘performance’—it will never be quite the same again. Furthermore, all these factors work together to strengthen your memory of the song by giving it a rich context...¹⁷

In the case of the “Sainte Marie” hymn, there are multiple levels of context. Some are cultural and some are spiritual, predicated on belief. The hymn is connected first and foremost to the Virgin Mary, and through her it travelled to Godric, and then (hundreds of years later) has been returned to the interior of cathedral spaces associated with Godric in the imagination (Canterbury) or history (Finchale). For those who sing and hear it, the hymn becomes connected to a memory of the place. As one BPT pilgrim recounted, “The sounds, sensations and impressions continue to resonate and I feel blessed.”¹⁸ In this way, the song functions as a sort of aide-memoir of the pilgrimage experience, in the same way an ampulla of Canterbury water might (fig. 6). As Parsons and Hayward have discovered, songs can also be thought of as a low-impact pilgrim offering—an ex-voto to give back to the landscape and to God, that leaves no physical trace on the environment or path.

Finally, I would like to address the idea of Godric’s hymn as a relic and souvenir. Generally speaking, souvenirs, often in the form of ampullae of holy water or badges, have long served as an aid in re-enacting the journey in the imagination of pilgrims who have travelled to a particular site. Pilgrims often take a souvenir from the site they have visited to recreate and remember their journey; the role of these tokens, pace Jas

¹⁷ Guy Hayward, “Songs Have a Home,” *Voices Foundation Newsletter* (October 2017).

¹⁸ From BPT pilgrim testimonials provided by Hayward, Feb. 2020.

Elsner, “is that they help to reconstruct the sacred journey in the imagination. For the actual pilgrim this is an act of memory; for the aspiring pilgrim, such objects provide an imaginative link with the sacred goal, which, it is hoped, will be encountered in the future.”¹⁹ Particularly popular at medieval Canterbury, for about a century after Becket’s martyrdom, were ampullae made of metal (usually lead) which was thin and pliable enough to be pinched shut. Pilgrims used these to collect “Canterbury water,” believed to contain a trace of Becket’s blood.²⁰ Pilgrim badges and ampullae were bought by pilgrims at markets surrounding the shrines and were often worn on hats or clothing. The mass production and sale of these souvenirs in the Middle Ages, as today, had several purposes; the badges and ampullae served as aids to devotion, to spur mental pilgrimage, and as a souvenir or a hopeful reminder of some future journey. Holy water stored inside (as in the case of the Becket ampullae) could be administered for healing.²¹ One drop could diffuse a whole well with holiness.

When sewn into psalters and prayer books, these souvenirs provided a more complex devotional experience for the reader or viewer, who could either recall their own journey or embark on a virtual mental pilgrimage. Megan Foster-Campbell writes about the “apotropaic,” or protective, capacities of lead and tin pilgrimage badges that were collected as

¹⁹ Elsner and Coleman, 6.

²⁰ See Dee Dyas, Marion Bowman, Simon Coleman, John Jenkins, and Tiina Sepp, “Pilgrimage & England’s Cathedrals: Past and Present,” *Canterbury Cathedral Report and Findings* (March 2017): 18, <https://www.pilgrimageandcathedrals.ac.uk/sites/pilgrimageandcathedrals.ac.uk/files/downloads/reports/Canterbury%20Cathedral%2C%20Final%20Report.pdf>.

²¹ Evidence for this usage is depicted in the stained-glass windows of Canterbury. See, for example, Rachel Koopmans, “‘Water mixed with the blood of Thomas’: contact relic manufacture pictured in Canterbury Cathedral’s stained glass,” *Journal of Medieval History* 42, no. 5 (2016): 535-558, DOI: 10.1080/03044181.2016.1222503, and Emma J. Wells, “Making ‘Sense’ of the Pilgrimage Experience of the Medieval Church,” *Peregrinations: Journal of Medieval Art and Architecture* 3, no. 2 (2011): 122-146, <https://digital.kenyon.edu/perejournal/vol3/iss2/6>: “The association between these ampullae and the glass can be explained by their intended function. Both were created to promote the power of Becket’s cult to miraculously heal the sick which was to be achieved via contact with the blood-mixed water contained in the pilgrim ampullae sold at the cathedral. Sarah Blick correctly observed that “the stained glass windows helped form the pilgrim’s experience at Canterbury and the ampullae enabled them to partake in and remember the experience,” p. 129, note 28. See also Sarah Blick, “Votives, Images, Interaction and Pilgrimage to the Tomb and Shrine of St. Thomas Becket, Canterbury Cathedral” in *Push Me, Pull You: Art and Devotional Interaction in Late Medieval and Renaissance Art*, ed. Sarah Blick and Laura Gelfand, and Sarah Blick, “Comparing Pilgrim Souvenirs and Trinity Chapel Windows at Canterbury Cathedral: An Exploration of Context, Copying, and the Recovery of Lost Stained Glass,” *Mirator* (September 2001), 5.

souvenirs from sacred locations, worn by pilgrims to protect them from harm, and later sewn on to the pages of illuminated devotional books.²²

In Catholic popular piety, a first-class relic is the bodily remains of a saint (or relics of the Passion of Christ), a second-class relic is something worn by or owned by the saint, and third-class relic is something like a prayer card or ribbon which has come into contact with one of these sacred objects. Godric's song can be described as a sort of contact relic of Becket due to Godric's exchange of messages with the saint. The song is also, of course, connected to the Virgin Mary and Mary Magdalen, who sang to Godric in the first place (fig. 7). In her comprehensive essay on the origin of the "fuzzy" idea of these contact relics and modern and medieval understandings of their use, Julia Smith has noted that the classification is "a mid-twentieth-century variant on the categories prescribed in post-Tridentine canon law" and highlights a key point, which is the "tension between spontaneous and officialized veneration." A connection can be drawn between medieval and modern sensibilities; in the distant past, and still today, relics are objects that "derive their meaning from the subjective understanding of those who [...] cherished them."²³ The "Sainte Marie" hymn was given to Godric as a protective prayer to be invoked in times of need to "shield and help" and to "bring [...] to joy with God," and hence reflects the use of these other religious pilgrimage objects. Helen Deeming makes a similar point about the song in its original context: the scribe inserted the music directly into the text where Godric's divine experiences are described, hence "importance is attached to the song being the very words of St Godric himself: by inserting these words into an utterance of the saint, the scribe restored them to the authority with which they were endowed by the vision [of the Virgin Mary]."²⁴ The manuscript version has the immediacy of a pilgrimage souvenir sewn onto a page but with the

²² Megan H. Foster-Campbell, "Pilgrims' Badges in Late Medieval Devotional Manuscripts," in *Push Me, Pull You: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art*, ed. Sarah Blick and Laura D. Gelfand (Leiden: Brill, 2011), 231.

²³ Smith, 60. See also p. 53: "Medieval discourses about relics were the product of the educated, clerical, and monastic elite. Participation in the cult of relics was far more widespread, however, and we can establish what a large circle of people regarded as relics by interrogating the evidence of what they collected and treasured."

²⁴ Deeming, "The Songs of St Godric," 174.

additional possibility of being attached to a melody which can be vocalized, hence carrying a “trace” of the spirit, or holiness, of Godric’s utterance.

Music, like the Becket water collected by pilgrims, is also perceived as having the capacity to heal. Drawing from her own experiences as a musicologist, a religious sister, and a long-time nurse and clinician, Ruth Stanley has emphasized that “Ancient cultures believed the voice held special mystical powers and seamlessly travelled through temporal and spiritual realms to facilitate healing” and that “[v]ocalizing served as a bridge between worlds and could be used directly to impact mental, physical, and emotional well-being.”²⁵ During BPT pilgrimages, music such as Godric’s song, which is connected to multiple holy people and places (Virgin Mary/Marian sites, Becket/Canterbury, Godric/Finchale) takes participants “outside of their comfort zone and into a new shared zone of uncertainty.”²⁶ The anthropologists Victor and Edith Turner used the word *communitas* to describe the feeling of spontaneous encounters with others and the possibility of renewal and transformation that occurs on pilgrimage; in order for *communitas* to be enacted, the pilgrim has to step away from the day to day into a zone of liminality.²⁷ However, pilgrims always bring their own experiences to the table, and rather than making claims about the homogeneity of the pilgrim group, it is compelling to think of *communitas across time*. By that I mean the sense of connection that pilgrims feel to those who have encountered the same object and song through the ages. As I have discovered through my research, while pilgrims do enjoy the shared experiences of walking and singing in a group, where the real magic happens is when they encounter a landscape, a song, or an object that brings about a sense of connection with God, with their ancestors, with Saints (fig. 8). We can think of this as *communitas* as enacted through culture, and is compatible with Sheldrake’s idea of resonance. It is helpful in describing the presence of past and future, or with the divine, when a “symbol vehicle” is encountered (be it a song, as in

²⁵ See Stanley, “Origins and Applications of Music,” 115-116, and Robert Gass, *Chanting: Discovering Spirit in Sound* (New York: Broadway, 1999).

²⁶ Hayward, in a correspondence with the author, September 11, 2017.

²⁷ Victor Turner and Edith Turner, *Image and Pilgrimage in Christian Culture: Anthropological Perspectives*, 3rd edn. (New York: Columbia University Press, 2011), 13 and 250–254.

Godric's "Sainte Marie," a structure like the Our Lady Undercroft chapel at Canterbury or an enshrined relic).²⁸

In other words, through singing a sacred text like Godric's hymn (or in making tactile contact with a relic or sacred object), the pilgrim not only forms *communitas* among the group of people with which they are travelling but with an entire cloud of witnesses. Another way to think about this is through comparison to the liturgy, where the community is invited join their voices with the never-ending hymn of praise of the heavenly company. This is when we come closest to that re-sounding through time and (sacred) narrative. It is compatible with the concept of *anamnesis*, derived from the Greek word "to remember," and used in relation to the liturgy to describe, in my colleague Paul Janowiak, SJ's words, "the promise of the past-present."²⁹ On BPT pilgrimages, pilgrims are encouraged to "follow their ritual instincts" through song, prayer, touch—whatever feels comfortable, and with the common goal of enacting an extra-temporal *communitas*. William Parsons has also called this a:

Communitas also through Quest consciousness—striving for common goals and reaching them. Especially holy places, which actually work. Whatever the diffuse understanding to them, there is a shared actuality of [...] being there, in the same place at the same time, and feeling what this place does. A shared awe and smallness when stood by a cathedral, a common temporality when one touches a 1000-year-old yew tree. These experiences and encounters of place, where mysterious 'higher truth' seems closer, or something is going on, they bring us together.³⁰ (fig. 9)

It is not just the singing, walking or touching—but an activation of the senses that work together to create a fully embodied experience.

²⁸ Ibid., 143-144.

²⁹ As described by my friend, colleague, and frequent conversation partner, Paul Janowiak, SJ. *Anamnesis* describes the moment in which "an event is recalled not only as a past occurrence but also, and more importantly, as a present and effective saving reality...[a]ll Christian worship is fundamentally *anamnesis*." Dennis C. Smolarski, SJ, *A Glossary of Liturgical Terms* (Chicago: Liturgical Training Publications, 2017), 6.

³⁰ Parsons, correspondence with author, 9/14/2017.

One BPT pilgrim, the poet, musician and Guardian journalist Alan Franks' thoughts echo these ideas. He wrote: "Connection was the aim: the kind made between walking/talking companions even before Geoffrey Chaucer wrote his Canterbury Tales, but also between the present route and the past through which it went."³¹ Song is removed enough from associations with Catholic popular piety to appeal to the imagination of a British public who now profess a variety of religious beliefs (or none). Songs connect through word and lyric, but they also connect in physical terms, for songs are written down and are passed through breath and vibration. The BPT ensures that pilgrimage remains "Open to All." Their project appeals to pilgrims of varying abilities by activating not just one but many of the senses, with haptic experience being integral to the experience (including sight and touch but also sound, resonance and vibration). Songs are souvenirs, ex-votos, and sites in and of themselves; they serve to activate spaces and the senses.

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³¹ Alan Franks, "Walking to West Sussex: On a Modern English Pilgrimage," *Guardian*, November 12, 2016, <https://www.theguardian.com/travel/2016/nov/12/walking-holiday-london-sussex-pilgrimage-jerusalem> (accessed July 26, 2018).

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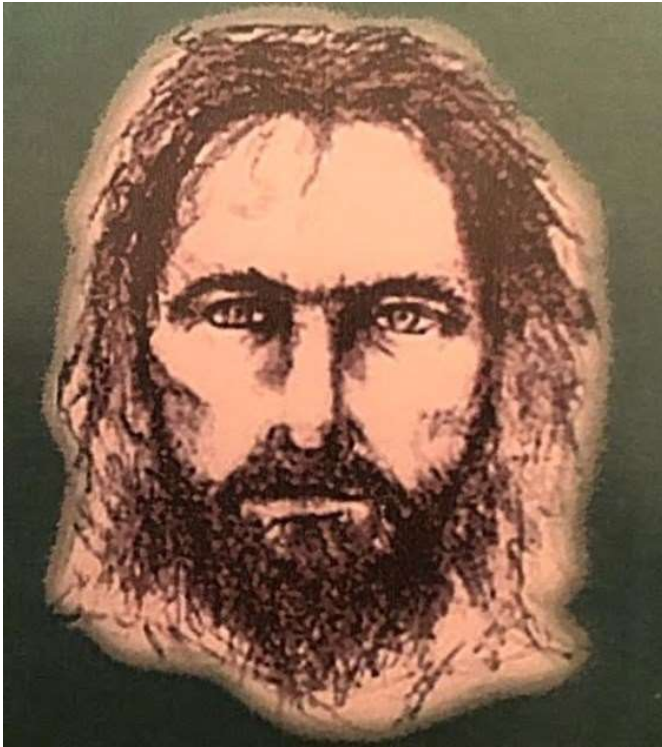


Figure 1. 'Indentikit' drawing of Godric, Hermit of Finchale, by Bruce Burn following the description of Godric by Reginald of Durham (died c. 1190), c/o St. Godric's Church, Durham, England (Used with permission)



Figure 2. Alfred, Lord Tennyson, *Becket*, Souvenir playbill, Lyceum Theatre, Feb. 6, 1893. Collection of the Blackfriars Gallery at the Dominican School of Philosophy and Theology (Used with permission)

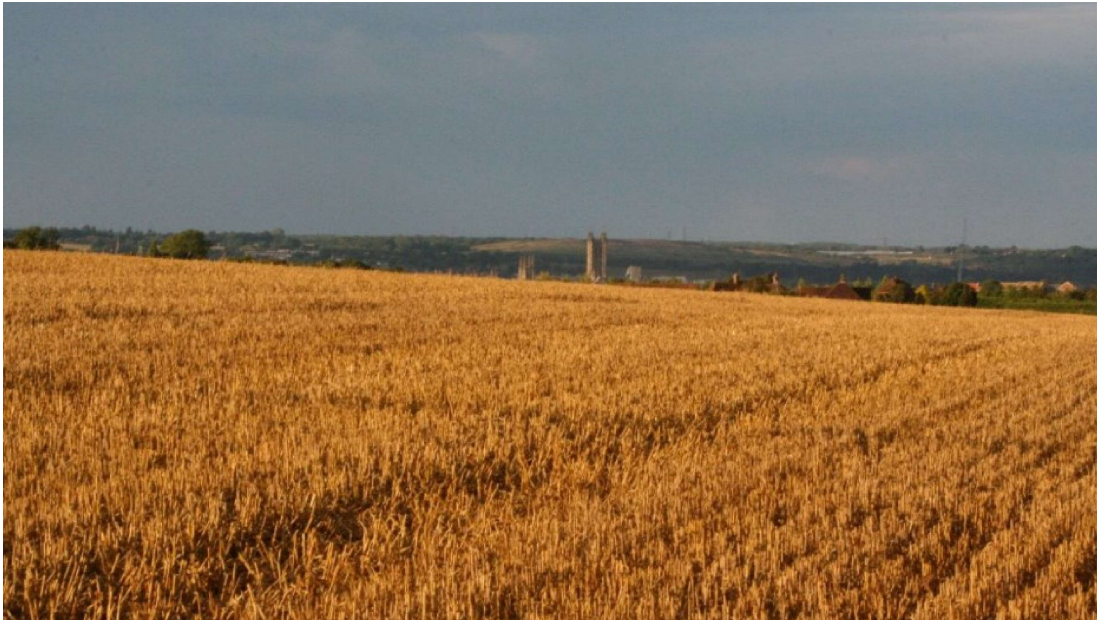


Figure 3. Pilgrim's view of Canterbury Cathedral, late summer 2011 (Photo: Author)



Figure 4. Guy Hayward leading pilgrims in song, photo c/o William Parsons (Used with permission)



Size of the original, which is of lead, and now in the Museum of Antiquities, York.

Figure 5. Leaden flask or ampulla depicting St Thomas, to carry relic water (also worn as a pilgrim's badge). Woodcut illustration in Daniel Rock, *Church of Our Fathers*, 1852 (Used with permission)



Figure 6. Image: the Virgin Mary and St. Mary Magdalene presenting Godric with music, stained glass window above the high altar, St. Godric's Church, Durham, England. Photo c/o Kathleen Murray (Used with permission)



Figure 7. Finchale Quire, photo: Guy Hayward (Used with permission)



Figure 8. Photo of pilgrims making tactile contact with an ancient tree, photo: William Parsons (Used with permission)

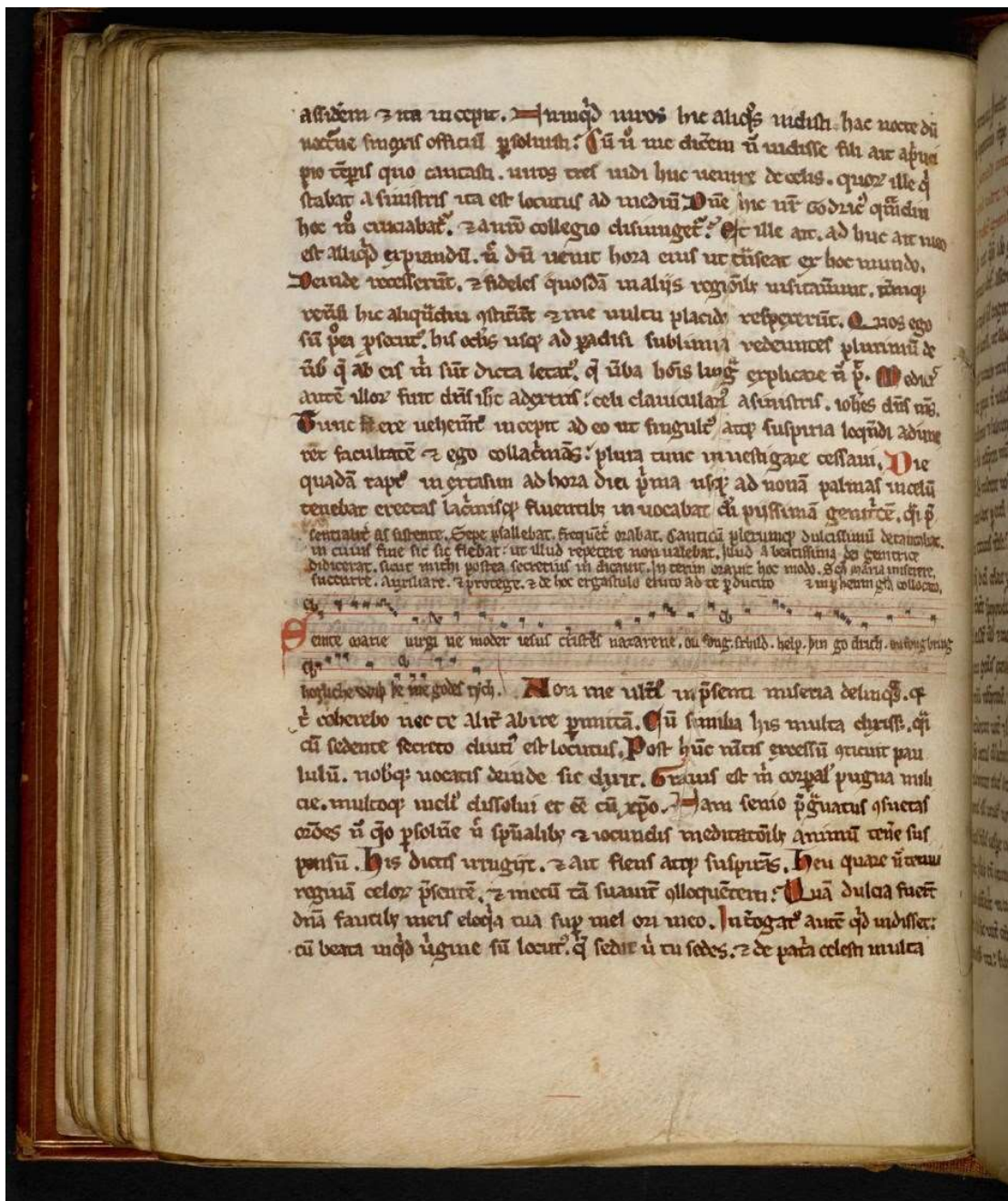


Figure 9. Example of the insertion of music into a description of Godric's encounter with the Virgin Mary (see also Deeming "Songs")

MS Harley 322, fol. 74v

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