

**JUSTINIAN'S WORLD: THE MEDITERRANEAN BEFORE ISLAM**  
**William N. Bonds**

While contemplating the lands surrounding the Mediterranean Sea from his palace in Constantinople, the emperor Justinian [483/527-565 CE] vowed to restore Rome's former glory. Despite devastating earthquakes, bubonic plague and formidable opposition at home and abroad, he accomplished much: order was preserved, the legal system codified, lost provinces recovered and world-class buildings constructed.

During this era, men and women attempted to reconcile traditions inherited from classical antiquity with doctrines developed by Christian clerics. In some instances they were able to produce a synthesis, but in others they were forced to subordinate or even abandon one set of ideals in favor of another. Sometimes the choices made worked to their long-term advantage, but at other times they did not.

Relying upon surviving artifacts and written records, this course will examine the history and culture of Justinian's world and assess the impact of this extraordinary emperor and his contemporaries upon successive generations—in both the eastern and western Mediterranean.

**Schedule of Meetings and Topics**

- January 15. Justinian's World: Urban and Rural Life
- January 22. Justinian's World: Law and Order
- January 29. Justinian's World: The Empire and its Neighbors
- February 5. Justinian's World: Society and Nature
- February 12. Justinian's World: Philosophy and Religion
- February 19. Justinian's World: Literature and Learning
- February 26. Justinian's World: Art and Architecture
- March 5. Justinian's World: The Imperial Legacy

## William Butler Yeats

[1865-1939]

"Sailing to Byzantium" [1926]

That is no country for old men. The young  
In one another's arms, birds in the trees -  
Those dying generations - at their song,  
The salmon-falls, the mackerel-crowded seas,  
Fish, flesh, or fowl, commend all summer long  
Whatever is begotten, born, and dies.  
Caught in that sensual music all neglect  
Monuments of unageing intellect.

An aged man is but a paltry thing,  
A tattered coat upon a stick, unless  
Soul clap its hands and sing, and louder sing  
For every tatter in its mortal dress,  
Nor is there singing school but studying  
Monuments of its own magnificence;  
And therefore I have sailed the seas and come  
To the holy city of Byzantium.

O sages standing in God's holy fire  
As in the gold mosaic of a wall,  
Come from the holy fire, perne in a gyre,  
And be the singing-masters of my soul.  
Consume my heart away; sick with desire  
And fastened to a dying animal  
It knows not what it is; and gather me  
Into the artifice of eternity.

Once out of nature I shall never take  
My bodily form from any natural thing,  
But such a form as Grecian goldsmiths make  
Of hammered gold and gold enamelling  
To keep a drowsy Emperor awake;  
Or set upon a golden bough to sing  
To lords and ladies of Byzantium  
Of what is past, or passing, or to come.

"Byzantium" [1930]

The unpurged images of day recede;  
The Emperor's drunken soldiery are abed;  
Night resonance recedes, night walkers' song  
After great cathedral gong;  
A starlit or a moonlit dome disdains  
All that man is,  
All mere complexities,  
The fury and the mire of human veins.

Before me floats an image, man or shade,  
Shade more than man, more image than a shade;  
For Hades' bobbin bound in mummy-cloth  
May unwind the winding path;  
A mouth that has no moisture and no breath  
Breathless mouths may summon;  
I hail the superhuman;  
I call it death-in-life and life-in-death.

Miracle, bird or golden handiwork,  
More miracle than bird or handiwork,  
Planted on the star-lit golden bough,  
Can like the cocks of Hades crow,  
Or, by the moon embittered, scorn aloud  
In glory of changeless metal  
Common bird or petal  
And all complexities of mire or blood.

At midnight on the Emperor's pavement flit  
Flames that no faggot feeds, nor steel has lit,  
Nor storm disturbs, flames begotten of flame,  
Where blood-begotten spirits come  
And all complexities of fury leave,  
Dying into a dance,  
An agony of trance,  
An agony of flame that cannot singe a sleeve.

Astraddle on the dolphin's mire and blood,  
Spirit after Spirit! The smithies break the flood.  
The golden smithies of the Emperor!  
Marbles of the dancing floor  
Break bitter furies of complexity,  
Those images that yet  
Fresh images beget,  
That dolphin-torn, that gong-tormented sea.

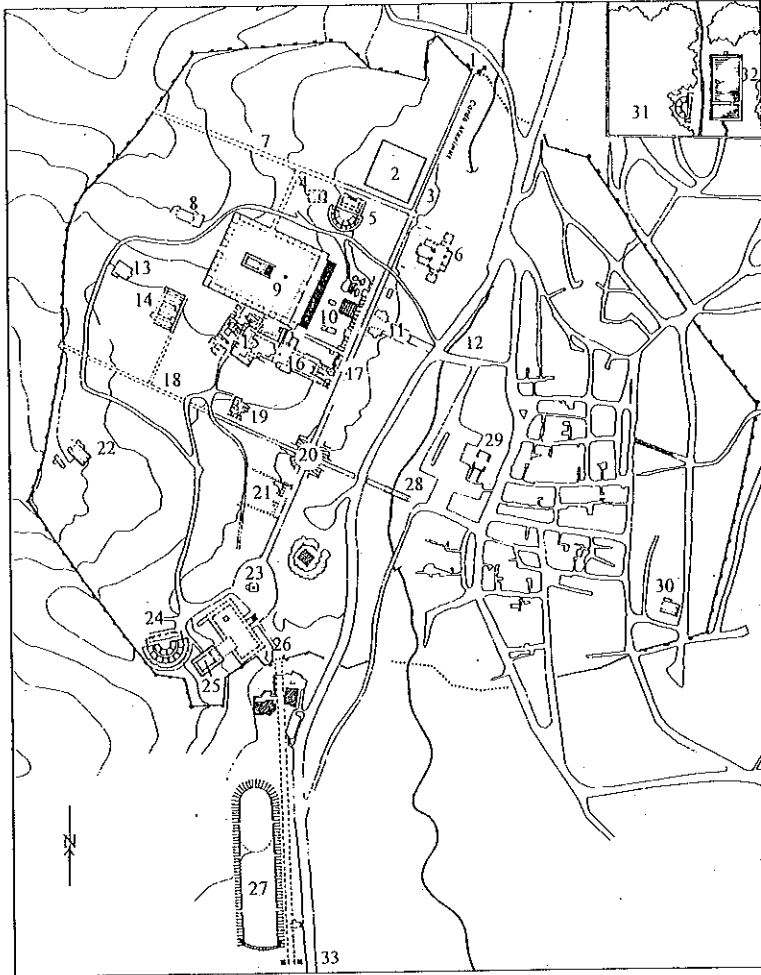
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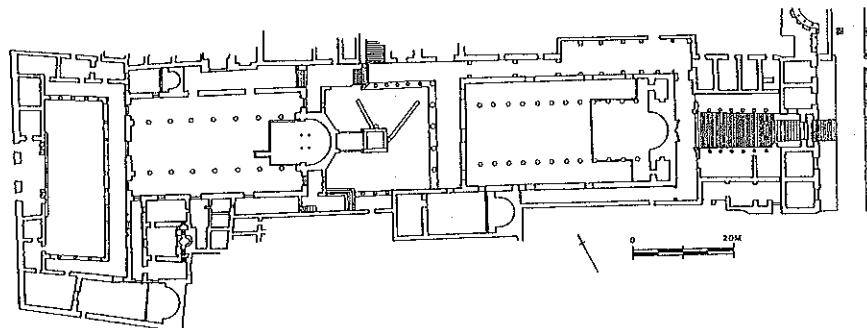
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# JERASH [GERASA]

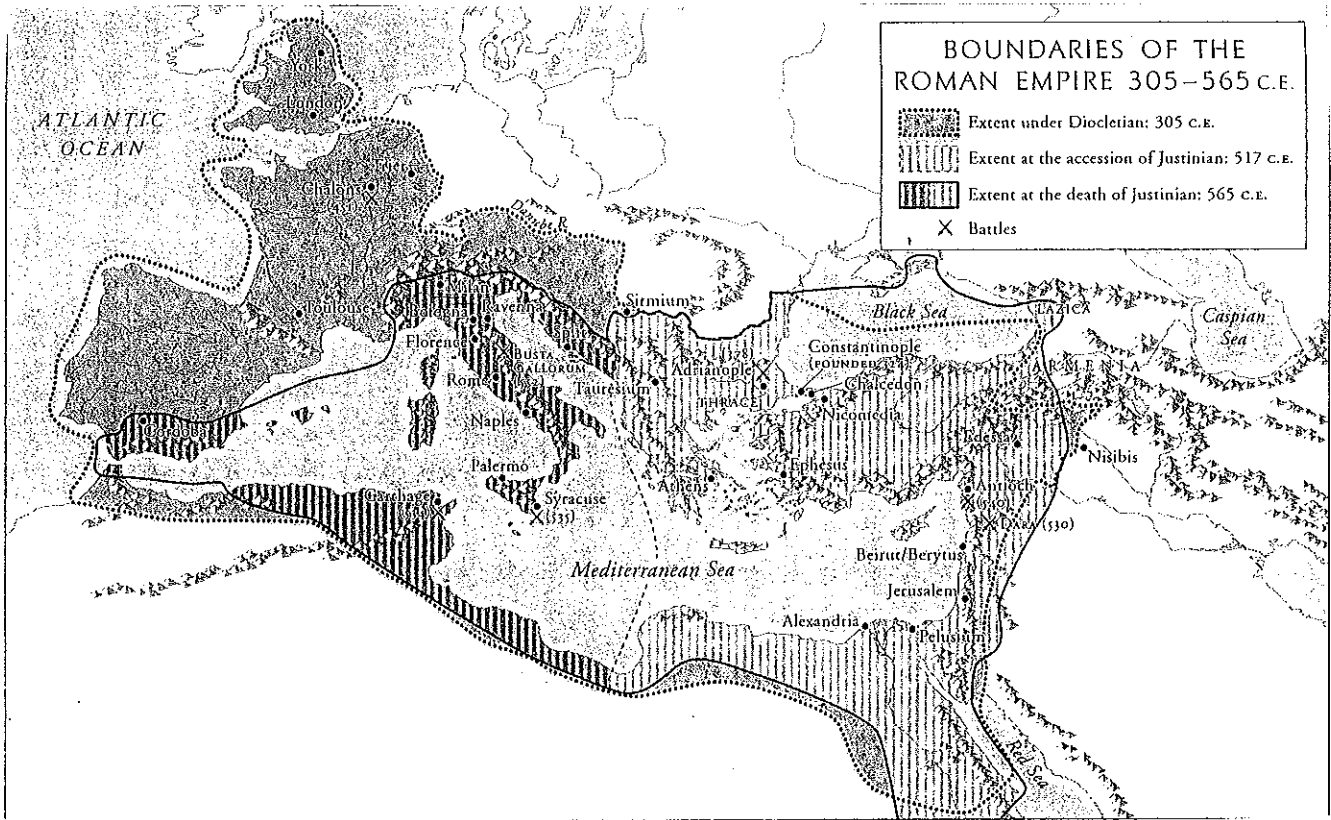


Plan of Jerash (After Piller). 1: North Gate. 2: Agora? 3: North Tetracylon. 4: Church of Bishop Isiah. 5: North Theatre. 6: West Baths. 7: North Decumanus. 8: Synagogue Church. 9: Artemis Propylaeum. 10: Temple of Artemis. 11: Artemis Processional Way. 12: North Bridge. 13: Church of Bishop Genesius. 14: Church of St John Complex. 15: Church of St Theodore. 16: Cathedral. 17: Nymphaeum. 18: South Decumanus. 19: Umayyad houses. 20: South Tetracylon. 21: Macellum. 22: Church of SS Peter and Paul. 23: Oval Plaza. 24: South Theatre. 25: Temple of Zeus. 26: South Gate. 27: Hippodrome. 28: South Bridge. 29: East Baths. 30: Church of Procopius. 31: Festival Theatre. 32: Tanks. 33: Arch of Hadrian.

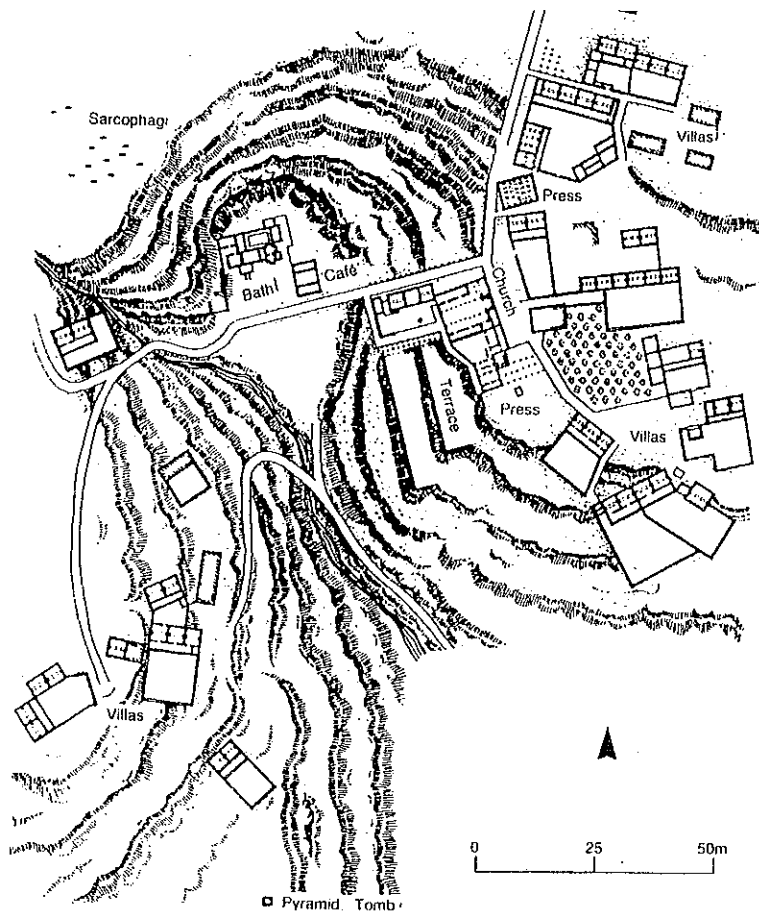


Jerash, plan of the Christian complex

# THE LATER ROMAN EMPIRE



## SERJILLA



Plan of Serjilla (After Krautheimer/Butler)