

# BARNARD

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Department of Art History



## The Bible and the Visual Arts

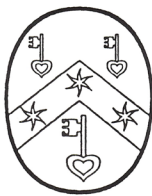
### An Inaugural Symposium

The Department of Art History of Barnard College and Columbia University, and the Research Group on Manuscript Evidence, based at Princeton and at Corpus Christi College, Cambridge, are pleased to announce an inaugural symposium, to be held at Columbia University on Sunday, 9 April 1995, as the first in a series. Organized by Mildred Budny, the symposium seeks to import and expand the tradition of workshops and seminars, devoted to a variety of themes in medieval and Renaissance studies, which the Research Group has held since 1988 in England, variously at Corpus Christi College, the British Library, and the University of Oxford. The topic of the meeting will be "The Bible and the Visual Arts."

We will examine aspects of the transmission of the Bible and challenges of interpreting its legacy. The symposium will consider a broad range of monuments which embody, or derive inspiration from, the Bible. The works come from both Eastern and Western Christendom, in diverse media, from illuminated manuscripts to mosaics and murals, and from the late-antique period to the Renaissance. Their myriad responses to the Bible, its text(s), its events, its personages, its import, and its challenges, demonstrate rich and intricate links between the Bible, scriptural exegesis, cultural contexts, and visual forms. Current and cumulative research has revealed new evidence, contextual material, and fruitful approaches to the works, even those which appeared well known. The symposium will present the results of recent research and new methodological approaches in numerous areas of study.

The symposium will meet in Room 304 on the third floor of Barnard Hall (approachable through the gate on the west side of Broadway north of West 116th Street). Coffee and refreshments will be available from 9:30 a.m. and again in the late afternoon. We will begin at 10 a.m., break for lunch, and continue until about 5 or 5:30 p.m. We propose to have lunch nearby, from the range of restaurants close to the campus. Information can be obtained from the secretary of the Department of Art History by telephone at (212) 854-2118.

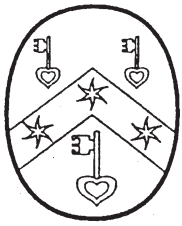
We aim to run the symposium on informal lines, including a round table discussion. This will give plenty of opportunity to respond to the speakers and ask questions. We hope that participants might contribute to the discussion from their areas of expertise and interests.



Mildred Budny  
*Director*

**Research Group on Manuscript Evidence**

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## Program

Jane Rosenthal (*Barnard College and Columbia University*) and James Marrow (*Princeton University*), "**Introductory Remarks.**" These remarks will set the stage for the symposium and the series which it inaugurates.

Mildred Budny (*Research Group on Manuscript Evidence*), "**The Gospels of St. Augustine as Monument and Relic.**" This talk will reassess the renowned sixth-century Italian Gospel Book (now Cambridge, Corpus Christi College, MS 286), brought to England by the early eighth century and venerated as a relic of Gregory the Great and St. Augustine of Canterbury. New discoveries, based on detailed examination of the manuscript as a whole, concern its original production and medieval use, including scholars' efforts to interpret its illustrations.

Alexei Lidov (*Center for Eastern Christian Culture, Moscow, and Institute for Advanced Study, Princeton*), "**The Iconography of Christ as Priest in Middle Byzantine Church Decoration.**" This paper will examine the rare type of Christ, with tonsure and short beard, which appeared in the art of the sixth century, probably under the influence of the New Testament Apocrypha, and was revived, as one of the major themes, in liturgical programs of Byzantine church decoration of the eleventh and twelfth centuries. The type can be seen as a key for understanding the symbolic content of such major monuments as the mosaics of St. Sophia in Kiev and the frescos at St. Panteleimon in Narezi.

Thomas Dale (*Columbia University*), "**Romanesque Icons in Space: Pictorial Meditations on the Passion of Christ and Compassio of the Virgin in Aquileia Cathedral.**" This paper will examine the wall paintings, made *circa* 1180–90, within the crypt of Aquileia Cathedral in Venetia. It will demonstrate their adaptation of Byzantine iconography to Western conceptions of images as guides to meditation on the Passion, using the Virgin as a surrogate for the viewer.

Anne-Marie Bouché (*The Cloisters, New York*), "**The Floreffe Bible Frontispiece: Image and Exegesis.**" This talk will provide a comprehensive reading of a hitherto mysterious iconographic program, the two-page frontispiece to the second volume of the Bible of *circa* 1156 from Floreffe Abbey in Belgium (London, British Library, Add. MS 17738, folios 3v–4r). A close formal and thematic analysis reveals this complex image to be an original work of biblical exegesis, containing many structural and thematic parallels with textual examples of the genre, albeit expressed in visual form.

Dorothy Shepard (*Pratt Institute, Brooklyn*), "**The Book of Ruth: Multiple Responses to a Biblical Text.**" This paper will examine the rôle of textual commentary in imaging the Book of Ruth, focusing upon the extensive illustration for that Book in the Lambeth Bible (London, Lambeth Palace Library, MS 3). This giant Bible, produced *circa* 1150–70 at Canterbury, stands at the beginning of a rich visual tradition for the Book of Ruth. The paper will also explore possible relations between models and copies in the following century for illustrations of the Book.

Karl F. Schuler (*Institute of Fine Arts, New York University*), "**A Victorine Biblical Primer in the Chapterhouse of Sigena.**" This talk concerns the extensive mural program from the chapterhouse of Sigena, completed *circa* 1190 and now in the Museum of Catalan Art, Barcelona. It identifies the program as a visual compendium of biblical history in harmony with Victorine doctrine for beginning the study of Scripture. The program accords with the needs of Sigena's original community of marginally literate adult oblates, while its location conforms with the use of the chapterhouse for their daily religious instruction.

Rab Hatfield (*Syracuse University in Italy, Florence, and Institute for Advanced Study, Princeton*), "**The Illustrated Malerbi Bible and Michelangelo's Sistine Ceiling.**" This talk will consider Michelangelo's extensive use of the images, and possibly also the text, of the Malerbi Bible, printed in Venice in 1490 and reprinted in a different edition in 1493.