MEDIEVAL INTERSECTIONS of ART, MUSIC, and SOUND
A CONFERENCE OF THE UNIVERSITY SEMINAR ON MEDIEVAL STUDIES
FACULTY HOUSE, COLUMBIA UNIVERSITY
FRIDAY, MAY 3, 2013 • 9:00 AM – 6:00 PM

9:00 am Welcome
Susan Boynton and Diane Reilly

9:15–10:45 am
Chair: Holger Klein
Roland Betancourt | Fulfillment and the Medium: The Image-Text in Byzantine Gospel Lectionaries of the Late Eleventh Century
Henry Schilb | Singing, Shouting, Crying, and Saying: Embroidered Veils and the Sounds of the Byzantine Rite
Nancy P. Ševčenko | Written Voices: The Spoken Word in Byzantine Monumental Painting

10:45–11:00 am Break

11:00 am–12:30 pm
Chair: Vivian Mann
Elizabeth Valdez del Álamo | Hearing the Image at Santo Domingo de Silos
Tom Nickson | Vox Domini Sonat: Conquest, Change and Continuity in Medieval Iberia
Matthew G. Shoaf | The Voice in Relief: Sculpture and Vocal Surplus at the Rise of Naturalism

12:30–1:45 pm Lunch at Faculty House

1:45–3:45 pm
Chair: Laura Weigert, Rutgers University
Margot Fassler and Jeffrey Hamburger | John the Baptist at Paradies bei Soest: A Newly-Discovered Office and Its Visual Program
Isabelle Marchesin | The musica of the Jongleur in the Rhetorical Strategies of Medieval Texts and Images
Sébastien Biay | Building a Church with Music: The Plainchant Capitals at Cluny, c. 1100

3:45–4:00 pm Break

4:00–5:15 pm
Chair: Nancy Wu
Sheila Bonde and Clark Maines | Performing Silence and Regulating Sound: The Soundscape of the Medieval Cloister of Saint-Jean-des-Vignes
Stephen Murray | The Voice of the Interlocutor in the Cathedral
Matthew G. Shoaf | The Voice in Relief: Sculpture and Vocal Surplus at the Rise of Naturalism

5:15 pm Discussion of all the papers

6:00 pm Dinner at Faculty House

Saturday, May 4, 3:00 pm
Burke Library at Union Theological Seminary
Broadway and 121st Street
Concert of Byzantine and Latin Chant
Performed by Eleftherios Eleftheriades, Eric Rice, and singers from the Collegium Musicum
Directed by Eric Rice and Mahir Cetiz
Free and open to the public

This conference is sponsored by the University Seminar on Medieval Studies, Medieval and Renaissance Studies, the Department of Art History and Archeology, the Department of Music, the Department of History, and the Axion Estin Foundation.
Susan Boynton is Professor of Historical Musicology at Columbia University. Her books include *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000-1125* (2006), *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain* (2011), and coedited volumes on Cluny, the Bible in the Middle Ages and music and childhood.

Diane Reilly is Associate Professor of Art History at Indiana University. She studies the use of manuscripts in ecclesiastical reform and pedagogy. Her publications include *The Art of Reform in Eleventh-Century Flanders* (2006) and, with Susan Boynton, the edited collection *The Practice of the Bible in the Middle Ages: Production, Reception and Performance in Western Christianity* (2011).

Holger Klein is Professor of Art History and Archaeology at Columbia University. He is the author of *Byzanz, der Westen und das wahre Kreuz: Die Geschichte einer Reliquie und ihrer künstlerischen Fassung im Byzanz und im Abendland* (2004), and recently served as curator of the Cleveland Museum of Art’s exhibition, *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe* (2010).

Roland Betancourt is a doctoral candidate in the History of Art at Yale University writing a dissertation entitled, “The Proleptic Image: An Investigation of the Medium in Byzantium.” He recently co-chaired the Byzantium/Modernism symposium at Yale and is editing a special volume of the journal postmedieval entitled “Imagined Encounters.”

Henry Schilb is a research scholar at the Index of Christian Art, Princeton University. He specializes in Byzantine art, and in 2009 received his doctorate from Indiana University, where his dissertation focused on liturgical textiles in fourteenth- and fifteenth-century Byzantium.


Vivian Mann is director of the Master’s Program in Jewish Art and Visual Culture at The Jewish Theological Seminary. Her publications on medieval Jewish art include *Jewish Texts on the Visual Arts* (2000) and *Art and Ceremony in Jewish Life: Essays in the History of Jewish Art* (2005). She has also curated numerous exhibitions on Jewish art.

Elizabeth Valdez del Álamo is Professor of Art History at Montclair State University. In addition to articles and edited volumes, which include *Memory and the Medieval Tomb* (2000) and *Decorations for the Holy Dead* (2002), she has recently published *Palaces of the Mind: The Cloister of Silos and Spanish Sculpture of the Twelfth Century* (2012).

Tom Nickson was Lecturer in Medieval Art and Architecture at the University of York from 2009 to 2012, when he became a Lecturer in Medieval Art at the Courtauld Institute of Art. A specialist in the art and architecture of medieval Iberia, he is currently completing a book, tentatively entitled *Toledo Cathedral: Art and Belief in Medieval Castile.*

Matthew G. Shofaf is Professor of Art History at Ursinus College. His publications have focused on the art and public life of fourteenth-century Italy. He is currently working on the aural experience of medieval paintings and sculptures, and the ways in which images gave social and spiritual meaning to aural experience.


Jeffrey Hamburger is Kuno Francke Professor of German Art and Culture at Harvard University. An expert on the art of the high and later Middle Ages, his published work includes *The Rethildich Canticles: Art and Mysticism in Flanders and the Rhineland ca. 1300* (1990), *Nuns as Artists: The Visual Culture of a Medieval Convent* (1996), and *The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany* (1998).

Isabelle Marchesin is Maître de conférences habilité à diriger les recherches en histoire médiévale at the Université de Poitiers, where she is affiliated with the Centre d’Études Supérieures de Civilisation médiévale. Her publications include *L’image organum: La représentation de la musique dans les psautiers médiévaux, 800-1200* (2000) and numerous articles on musical iconography.

Sébastien Biay is Ingénieur d’études en production et analyse de données pour le programme de l’ANR Musiconis at the Université Paris-Sorbonne. His publications include several articles on the Abbey of Cluny and the Cluny capitals from the late eleventh and early twelfth centuries.

Nancy Wu is a Museum Educator at the Cloisters branch of the Metropolitan Museum of Art. She has edited *Ad Quadratum: The Practical Application of Geometry in Medieval Architecture* (2002) and recently published, with Peter Barnet, the revised edition of *The Cloisters: Medieval Art and Architecture* (2012).

Sheila Bonde is Professor of History of Art and Architecture and Professor of Archaeology at Brown University. Her publications on medieval architecture and archaeology include *Fortress-Church: Architecture, Religion and Conflict in Twelfth-Century Languedoc* and several edited volumes, among which is *Re-Presenting the Past: Archaeology through Text and Image* (2012).

Clark Maines is Kenan Professor of the Humanities and Professor of Art History at Wesleyan University. He is the author of *The Western Portal of Saint-Loup-de-Naud* (1979) and (with Sheila Bonde) has co-edited and co-authored several collections of essays, including *Saint-Jean-des-Vignes in Soissons: Approaches to its Architecture, Archaeology and History* (2003).

Stephen Murray is Lisa and Bernard Selz Professor of Medieval Art History at Columbia University. A specialist in medieval art and Gothic architecture, his extensive publications on the cathedrals of Amiens, Beauvais, and Troyes include *A Gothic Sermon: Making a Contract with the Mother of God, Saint Mary of Amiens* (2004).