



Anthony Cutler
Evan Pugh Professor Emeritus
The Pennsylvania State University
USA



PennState

Eric J. Barron
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February 8, 2019

Lily Hernández
Secretary General
Consejo Cultural Mundial
A. Postal 10.1083 Col. Lomas de Chapultepec
C.P. 11002 Mexico D.F. Mexico

Dear Secretary Hernández,

Please accept this nomination of Dr. Anthony Cutler for the World Cultural Council's 2019 "Leonardo da Vinci" World Award of Arts. Dr. Cutler has devoted his career to the study of Byzantine art, and, in the process, has helped to preserve this extraordinary cultural heritage by enabling others to see its unique value. It is through his unparalleled knowledge and scholarly brilliance that Dr. Cutler has transformed the world's understanding and appreciation of Byzantine art.

Dr. Cutler is an Evan Pugh University Professor Emeritus at The Pennsylvania State University. This named professorship is the highest distinction awarded by the university and indication of the high esteem in which Dr. Cutler is held by this institution, though his reputation extends well beyond our academic community. A survey of his vita confirms that he is a leader in the international field of Byzantine studies. He has authored, co-authored or co-edited 16 books and has published over 154 articles. His eminence in the field is confirmed by the fact that he was chosen to be the art history editor for the monumental, three-volume *The Oxford Dictionary of Byzantium*, which was awarded the Hawkins Prize (1992) from the American Publishers Association.

Renowned for his expertise in Byzantine ivory carving, Professor Cutler's scholarship in this area is exemplified by his book *The Hand of the Master: Craftsmanship, Ivory and Society in Byzantium (9th -11th Centuries)*—a work that was received with great acclaim. Another area in which Professor Cutler is doing pioneering research is that of gift exchange between Byzantium and Islam. He has undertaken a little explored topic between two disparate fields of scholarship and is going well beyond traditional notions of art history through his interdisciplinary approach to cultural history (drawing from fields such as anthropology). His research will appear in *The Empire of Things: Gift Exchange in Byzantium, Islam and Beyond*, to be published by Oxford University Press.

Lily Hernández
February 6, 2019
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Professor Cutler's research has been supported by many prestigious institutions, including the American School of Classical Studies at Athens; Harvard University's Dumbarton Oaks Research Library and Collections in Washington, D.C.; Corpus Christi College at Cambridge; the Institute for Research in the Humanities at the University of Wisconsin—Madison; the Institute for Advanced Study at Princeton; the American Academy in Rome; Princeton University; the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, D.C.; the University of Chicago; the John Simon Guggenheim Foundation; the Metropolitan Museum of Art in New York; and the Aga Khan Program for Islamic Architecture.

What the long list of fellowships, residencies, awards, and honors on Professor Cutler's curriculum vitae cannot document are the thousands of hours spent in the backrooms of museums worldwide, in remote archives, in far-flung churches and monasteries, and at his desk. To those outside the scholarly world, these activities may seem irrelevant to the world's larger problems. Yet, the recovery of a lost past, if properly performed, is of huge importance. This work is especially important in a society that seems to believe that there is no reason why one should pursue connections between the world that we inhabit and the aesthetic and intellectual achievements of bygone eras. By definition, scholars and teachers do not engage in this activity solely for themselves. The transference to students of cultural knowledge and historical awareness constitutes our best hope of bettering the world's lot, not only in the realm of art but in the exercise of those social, political and economic practices that lie beyond academe.

Professor Cutler's significant contributions to the continuing interest in and contemporary relevance of Byzantine art and culture makes him singularly worthy of being considered for the 2019 "Leonardo da Vinci" World Award of Arts that recognizes outstanding work in practice and scholarship of the arts. Thank you for your thoughtful consideration of Dr. Cutler's nomination.

Sincerely,



Eric J. Barron

COLUMBIA UNIVERSITY

IN THE CITY OF NEW YORK

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
MIRIAM AND IRA D. WALLACH FINE ARTS CENTER

January 31, 2019

Dear Colleagues,

It is a distinct pleasure for me to write a letter in support of the nomination of Anthony Cutler, Evan Pugh Professor of Art History at Penn State University, for the World Cultural Council's Leonardo da Vinci Award.

When I was asked to contribute a letter supporting Professor Cutler's nomination earlier this month, I immediately offered to write on his behalf because I consider him one of the most distinguished and important thinkers in the field of Late antique and Byzantine art history. His research over the past fifty years has had an enormous impact in his own subfield and a much larger community of art, literary, and cultural historians more generally speaking. He is a 'universal scholar' in the best sense of the word, always reaching beyond established disciplinary boundaries and connecting field-specific questions with broader scholarly and humanistic concerns.

Those in the committee who know Tony Cutler personally and are familiar with his research—his bibliography lists more than 100 titles, among them various highly influential monographs, ground-breaking scholarly articles, catalogues, reviews, etc.—may identify him primarily as a historian of Late antique and Byzantine art who devoted much of his career to the study of ivory carving. His magisterial books on the *Aristocratic Psalters in Byzantium* (Picard 1984), and *The Hand of the Master: Craftsmanship, Ivory, and Society in Byzantium, 9th–11th Centuries* (Princeton 1994) have become standard reference works for scholars and students working on Late Antique and Byzantine manuscript illumination and ivory carving, and his forthcoming book on the *Empire of Things: Gifts and Gift Exchange across Byzantium, the Early Muslim World and Beyond* (Oxford, forthcoming) promises to become an equally important contribution to the fields of medieval, Byzantine and Mediterranean Studies.

Tony Cutler's expertise as an art historian and his theoretical interests are, however, much broader than the label 'ivory specialist' or 'historian of Byzantine art' may indicate. He has, for the past fifteen years, worked on a number of projects that engage issues of cultural transfer and memory, especially between the Islamic and Byzantine worlds, and on the production and transfer of artistic 'knowledge'. Cutler's most recent research project, entitled *Authenticity: The History and Applications of a Concept*, has continued these research interests by focusing not on a traditional topic of purely art historical research, but a concept that is of great interest and relevance for literary theorists and cultural historian alike. As always Cutler casts his net of theoretical and historical inquiry widely, touching upon the genesis and development of the concept of authenticity as much as on the culturally

more specific understanding of what qualifies as a copy, fake, or forgery. Cutler's interest in the question of authenticity ranges widely from Ancient Rome to twentieth-century America and contemporary China, and the topics of his inquiry cover Roman interests in copying Greek Bronze sculptures as much as Western medieval approaches towards the imitation of Byzantine ivories and modern attitudes towards fake news, forged artifacts, and counterfeit Louis Vuitton bags.

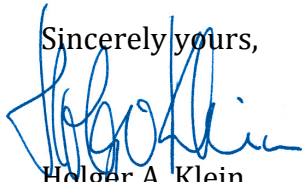
Since I believe that Tony Cutler's research stands on its own merits and explains his long-standing theoretical interests in exploring the deep and fascinating history of notion of authenticity and the reciprocal concept of imitation as it can be explored through copies, fakes, and forgeries of texts and objects, let me conclude with some final remarks on Tony Cutler as a candidate for the Leonardo da Vinci Award.

When I first came to this country in 1998 as a Junior Fellow at Dumbarton Oaks, Tony Cutler was one of my co-fellows. I mention this because it was mainly due to his presence that this year was one of the most productive and intellectually stimulating experiences in my life. His intellectual openness, range of scholarly interests, engaging personality, and general *esprit* made him the center of many individual and group discussions, an active participant in the social and cultural activities at Dumbarton Oaks, and a mentor for many of the younger fellows in residence there, me included. It is for this reason as much as for the obvious scholarly merits in the realm of art and cultural history that I recommend Tony Cutler to you most enthusiastically for the Leonardo da Vinci Award.

The fact that Tony Cutler has held many prestigious fellowships and was awarded many honors and academic memberships, speaks for itself. Despite his advanced age, he is still one of the most productive and stimulating thinkers in the discipline of art history.

Please do not hesitate to contact me with any further question about Dr. Anthony Cutler and his candidacy. I can best be reached via e-mail at hak@columbia.edu or via phone at (212) 854 3230.

Sincerely yours,



Holger A. Klein

Lisa and Bernard Selz Professor of Medieval Art &
Interim Director, The Sakıp Sabancı Center for Turkish Studies



24 January 2019

Dear colleagues,

Please consider this letter a nomination of Professor **Anthony Cutler** of the Pennsylvania State University for the Leonardo da Vinci Award from the World Cultural Council. Professor Cutler has had an extraordinary impact on the development of the field of medieval art through the impressive and widely read corpus of scholarly work that he has produced in the last half century. His wide range of expertise, encompassing Western, Byzantine and Islamic art, and his deep erudition have made him a prime moving force in the ways these fields have developed. His role as an educator in the field of art history has led many scholars, artists and writers over several generations to greater understanding, appreciation and commitment to the humanities. Professor Cutler has been a deeply inspirational writer and scholar to his students, colleagues and society.

Professor Cutler has had a meaningful impact on medieval art history in many ways. I have known Professor Cutler since I was a graduate student, and I have deep appreciation for his guidance over the years. His mentoring takes the form of support and criticism both, and he is an unusual senior scholar, in the sense of his unflagging interest in younger scholars and for his ability to engage in a variety of ways with their work and development. I have deeply benefitted from this style of mentoring over the years, and I am not alone, for Professor Cutler has continued to model an exemplary collegial identity. He is a highly accomplished and engaged scholar, whose personal and scholarly work has both had important consequences.

In my field of Byzantine art history, Professor Cutler's work needs no introduction whatsoever. It is read, examined and cited frequently. Nonetheless, I ought to indicate some aspects of his accomplishments, as I understand them, in order to situate his scholarly work. Professor Cutler straddles several disciplinary camps in art history, and his work has consistently engaged issues related to the material conditions and meanings of objects, and to broader, conceptual issues that examine and question assumptions and biases in the field. His work on Late Antique and Byzantine ivory is perhaps his most widely consulted body of writings, which comprises many articles and several books. In these studies, he shows an exquisite attention to the unique conditions of facture and craft. More than any other scholar, I dare say, he has made this corpus comprehensible and accessible for study. His attention to inimitable qualities of objects extends also, effortlessly it seems, to silver plate, and I was reminded of his penetrating analysis of this medium when looking at the so-called *Disputa* plate recently on display in the *Time and Cosmos* exhibition at the Institute for the Study of the Ancient World (New York University); his article in the journal of the Getty Museum from 1990 is typically acute and wide-ranging, and it argues forcefully for production of that plate in Renaissance Padua rather than Late Antiquity as the Getty contends. The approach he uses in such studies relies on careful examination and description, from which his argument emerges, carefully and logically, and ultimately persuasively. Professor Cutler does not suppress debate or disagreement, but he sets a high standard, which only raises the stakes for all of us who have been pulled along in his wake.

In all of these careful studies, he also casts a critical eye to questions asked in this field, and his attention to method is far-reaching and learned. He never leaves aside careful looking for theoretical engagement, and it is that careful balance of exacting autopsy and intellectual probing that marks his work as distinctive and superior to almost all writing on Byzantine art, and other fields as well.

Professor Cutler's writing is typically controlled, learned and imaginative. For example, his essay on relics in *Saints and Sacred Matter* from 2015 is masterful from these points of view. His range of reference is here very wide, and he clearly concerns himself with far-reaching questions that extend well beyond his immediate area of specialty. He is easily able to control a diverse body of primary material and analytic tools to engage questions both specific and conceptual. Professor Cutler is also an imaginative scholar, who can bring to bear inventive solutions to difficult problems, and his essay here shows intellectual agility not always found (sadly) in senior scholars. It is that agility that marked his contention with questions of copy and model, fake and real, the second-rate and authentic, over the course of decades. As he makes determinations in specific cases about relics and their strange role in medieval cultures, he also steps back and examines the preconceptions historians brought to bear on the issue in the first place. In his own words, he often performs a kind of geodesy in his scholarship, that is, broadly surveying an historical terrain and looking carefully at the whole cultural topography before reaching any conclusions. He often does this work with Christian and Islamic art, with ancient, medieval and modern cultures. It is that expansive, humane view of the world and its pasts that mark his writing and make his influence understandable. In my opinion, this art writing comes from one of the very most accomplished art historians working today.

In short, I take great pleasure in asking that World Cultural Council recognize the lifework of this exceptional scholar through this award.

Please feel free to contact me if I can provide any clarification or further information. It would be a great pleasure to talk further about this admirable scholar and teacher.

Sincerely yours,
GP

Glenn Peers
Professor

gapeers@syr.edu



Resume of Professor Anthony Cutler's Achievements

Few art historians have contributed as profoundly to the world's understanding and appreciation of medieval art as has Dr. Anthony Cutler. His advocacy for the study and preservation of the artistic heritage of the Byzantine Empire has helped raise awareness of the shared cultural history of the modern nations of Croatia, Egypt, Greece, Israel, Italy, Jordan, Lebanon, Serbia, Slovenia, Spain, Syria, Turkey. His research has taken him to each of these countries and beyond; he has presented his scholarship to appreciative audiences on every continent (with the exception of Antarctica). To facilitate the international scope of his research and outreach, Professor Cutler has mastered several languages in addition to his native English: he speaks and reads French, German, Italian, and Modern Greek; he also reads Ancient Greek, Latin, Russian, and a little Arabic.

His commitment to understanding Byzantine art on its own linguistic, geographic, historic, and aesthetic terms is both intellectual and personal. The visual arts are a shared patrimony, uniting mankind even during difficult times. Professor Cutler observed in an interview with a local newspaper that art history "gives you a perspective on the present...for all our computers, the human condition really hasn't changed all that much." This is not to suggest that Professor Cutler is cavalier about the profound role history plays in our understanding of art as well as civilization. In that same interview, he noted the importance of historical precision: "Saying that a 5th-century object is, in fact, a 9th-century piece would be exactly the equivalent of arguing that George Washington was a contemporary of Andy Warhol." His scholarship achieves something rare, indeed: a deep engagement with the specificities of history along with an undisguised delight in the capacity of art to delight viewers across time and cultures.

Making the art of the Byzantine Empire accessible to contemporary audiences has been an abiding concern of his. Professor Cutler regularly lends his expertise to museums, and he served on the organizing committee of the 2008-2009 blockbuster exhibition at the Royal Academy, *Byzantium 330-1453*. He also devoted several years to overseeing production of the art history sections of the standard reference work, *The Oxford Dictionary of Byzantium*. Perhaps most significant in this regard are the 58 years that Professor Cutler devoted to teaching art history at the university level. He has educated generations of students in the value of art from diverse cultures. In these ways, Professor Cutler's work has benefited mankind and will continue to do so through his ongoing research, through the heightened aesthetic sensitivity of his thousands of former students, and through the legacy of his groundbreaking publications.

His unparalleled scholarship on Byzantine art has transformed the field. Professor Cutler came to the study of Byzantium as a student at Trinity College, Cambridge, where he received his BA and MA. After pursuing further studies in Naples and Belgrade, he completed his PhD at Emory

University in Atlanta. He was invited to join the faculty at the Pennsylvania State University in 1967. There, he quickly ascended the faculty ranks until he achieved the highest distinction bestowed by the university in 2004, when he was named to an Evan Pugh Professorship. To be eligible, a professor must have “displayed the courage to pioneer in his or her field, the discipline to remain at the forefront of research, and the generosity of spirit to share these accomplishments with students.”

Professor Cutler’s international stature has been acknowledged by numerous awards and distinguished appointments. In 2012, Professor Cutler was appointed Slade Professor of Fine Art at Oxford University. The Slade Professorship is regarded as one of the most distinguished honors in the field of art history. Other bestowals of international recognition include receipt of the François 1er Medal from the Collège de France, the Humboldt Prize, and a Guggenheim Fellowship. He has held appointments as *Professeur invité* at the Sorbonne and is a permanent Fellow of the Medieval Academy. These are just a few of the awards and distinctions with which Professor Cutler has been honored, mentioned only to provide a sense of their international scope and institutional range.

Professor Cutler has authored, co-authored, or co-edited sixteen books, and has published 154 articles. Many of these publications are in languages other than English, making his scholarship accessible to a wide audience. He holds a special expertise in Byzantine ivory carving and is considered the world’s leading authority on these precious objects. His numerous publications on this subject are exemplified by his book *The Hand of the Master: Craftsmanship, Ivory and Society in Byzantium (9th-11th Centuries)*. In his review of the book, David Buckton, past curator of medieval art at the British Museum, stated that “It is unlikely that anyone has ever known or will ever know as much about Byzantine ivory-carving as Tony Cutler.” As renowned as he is for his unsurpassed knowledge of ivory carving, Professor Cutler’s expertise also encompasses the history of gift exchange between Byzantium and the Islamic world. His forthcoming book, *The Empire of Things: Gifts and Gift Exchange across Byzantium, the Early Muslim World and Beyond*, to be published by Oxford University Press, represents a groundbreaking contribution to an area that has both historical and contemporary value in understanding the tangled genealogies between two significant civilizations.

Professor Cutler’s work as a scholar, teacher, and advocate for the preservation of medieval cultural heritage has redounded to the benefit of mankind throughout his long career. He has lifted mankind’s existence to a higher level by helping us to recognize beauty in diverse cultures and to see our interconnectedness through art.

CURRICULUM VITAE

Anthony CUTLER

555 Hillcrest Avenue
State College
Pennsylvania 16803

Department of Art History
238 Borland Building
The Pennsylvania State University
University Park
Pennsylvania 16802

Born London, England

British citizen; naturalized U.S. citizen, 1996

Education

St. Paul's School, London, 1946-52
Trinity College, Cambridge, 1952-55 B.A. (Honours) 1955; M.A. 1960
Istituto di Studi Storici, Naples, 1955-56
Belgrade National University, Yugoslavia, 1962-63
Emory University, Ph.D., 1963

Fellowships, Honors, etc.

Open Scholarship, Trinity College, Cambridge, 1952
Rockefeller Postgraduate Fellow, Institute of Historical Studies, Naples, Italy, 1956-57
British Council Fellow in Belgrade, Yugoslavia, 1962
American Numismatic Society grant-in-aid, 1963
Fellow, Southeastern Institute of Medieval and Renaissance Studies, Duke University, 1966
American Council of Learned Societies, grant-in-aid, 1969
American School of Classical Studies at Athens, Gennadius Fellow, 1970-71
Research Fellow, Institute for the Arts and Humanistic Studies, Pennsylvania State University, 1967, 1974, 1975, 1977, 1981, 1985; (Life) Fellow, 1985-
American Council of Learned Societies, publication subsidy (see Publications #2), 1974
Dumbarton Oaks Research Library and Collections (Harvard University), Fellow 1975-76, 1982-83, 1990, 1998
American Council of Learned Societies travel grants, 1975, 1977
College Art Association, Millard Meiss Fund publication subsidy (see Publication #3), 1980
American Council of Learned Societies grant-in-aid, 1981
Senior Research Fellow, Corpus Christi College, Cambridge, 1983
National Endowment for the Humanities, Division of Research Programs, grants (with A.P. Kazhdan et al.), 1984-85, 1986-87, 1988-90
National Endowment for the Humanities, Travel to Collections grants, 1984, 1992.
American Philosophical Society, Research grant, 1984
Deutscher Akademischer Austauschdienst, Study visit grants, 1987, 2004
Faculty Scholar Medal (Penn State), 1988
Brittingham Professor, Institute for Research in the Humanities, University of Wisconsin, Madison, Spring 1988
Alumni Teaching Award (Penn State), 1988
Fellow of the Society of Antiquaries (London), 1988
Institute for Advanced Study, Princeton, member, 1989
International Research and Exchanges Board (IREX) research grant, 1991
American Academy in Rome, Resident in Art History, Spring 1992
Hawkins Prize, American Publishers Association, for *The Oxford Dictionary of*

Choice's list of "Outstanding Academic Books of 1994" (see publication #9)

American Society of Eighteenth-Century Studies Fellow, Houghton Library, Harvard University, 1994-95

Visiting Fellow, Princeton University, Spring 1995

François Ier medal, Collège de France, Paris, 1995

National Endowment for the Humanities, summer stipend 1998 (declined)

Paul Mellon Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, 1999-2000

Visiting Scholar, University of Chicago, Spring 2001

Humboldt Research Prize, 2001-2002

Franz Thyssen Stiftung conference grant (with A. Effenberger), 2002

John Simon Guggenheim Foundation Fellow, 2002-2003

Metropolitan Museum of Art, J. Clawson Mills Scholarship, 2003-2004

Honorary Member, Christian Archaeological Society, Athens, 2005

Fellow of the Medieval Academy of America, 2005

Professeur invité, University of Paris (Panthéon-Sorbonne), Winter 2006

Postdoctoral fellow, Aga Khan Program for Islamic Architecture, Sackler Museum, Harvard University, Spring 2006

Organizing committee, Royal Academy of Arts, London, Byzantine art exhibition, 2006-2008

Distinguished Visiting Scholar, University of California at Los Angeles, January 2007

Faculty Award for Outstanding Teaching, College of Arts and Architecture (Penn State), 2007

Senior Research Associate, Khalili Research Centre, Oxford University, Spring 2009

Kunsthistorisches Institut/Max-Planck-Institut, Florence. Scientific Committee on the Salerno Ivories, member, 2010-2016

Slade Professor of Fine Art, Oxford University, 2011-2012

International Center of Medieval Art, Board of Directors, 2011-2014

Gesta, editorial board, 2012-2014

Fellow of the Italian Academy for Advanced Studies, Columbia University, 2013

Visiting Scholar, Dumbarton Oaks, February 2014

Forsyth Lectures, International Center of Medieval Art, September-October, 2014

Professional Offices

Visiting Lecturer, The American Numismatic Society, 1968

Consultant on Byzantine art and archaeology to the Pennsylvania State University Press, 1969-

Delegate of the Archaeological Institute of America to XIV International Congress of Byzantine Studies, Bucharest, Roumania, 1971; XVI International Congress, Vienna, 1981

Consultant on Byzantine history and art history to *Choice. Journal of the American Library Association*, 1967-

Archaeological Institute of America, Institute Lecturer, 1967-69, 1971-72, 1982, 1984; president of Central Pennsylvania Society, 1989-91

Consultant to National Endowment for the Humanities: Divisions of Research Grants, Fellowships, Public Programs, Summer Stipends 1973-74, 1976-77, 1980, 1985-86, 1995, 2001, 2005

Governing Board, Byzantine Studies Conference, member, 1976; Program chairman, 1977; Vice-President, 1978

U.S. National Committee for Byzantine Studies, 1977- ; advisory board for XVII International Congress, 1986

Dumbarton Oaks Alumni Association, Vice-President, 1979-88, President 1989-91

Consultant to J. Paul Getty Trust, 1986-1991

Art History editor, *The Oxford Dictionary of Byzantium* 1984-90

Editorial boards: *Byzantinische Zeitschrift*, 1992- ; *Word and Image*, 1992-95; *Mediaevalia*, 1994-1999; *Δελτίον της Χριστιανικής Αρχαιολογικής Εταιρείας* (Athens), 2010-2015; *Gesta*, 2012-2014

Art Bulletin Advisory Committee, 1995-98

American School of Classical Studies at Athens, Managing Committee and Committee on the Gennadius Library, 1998-2003

U.S. National Committee for Byzantine Studies, Vice-President, 2007-2012

American Research Center in Sofia (Bulgaria), Managing Committee, 2007-

Institute for Advanced Study, Princeton, School of Historical Studies, external reviewer for fellowships 2010-

School of Oriental and African Studies, University of London, Professorial Research Associate, 2015-17

The Mediterranean Seminar (University of Colorado, Boulder and University of Santa Cruz), advisory board, 2016- .

Academic Career

Instructor in Humanities, Morehouse College, Atlanta, 1960-63

Assistant Professor of the History of Art, Emory University, 1963-67

Associate Professor of Art History, Pennsylvania State University, 1967-74

Visiting Associate Professor of Architectural History, University of California, Berkeley, 1969

Professor of Art History, Pennsylvania State University, 1974-87

Research Professor of Art History, Pennsylvania State University, 1987-2004

Evan Pugh Professor in Art History, Pennsylvania State University, 2004-

Languages

Reading: Greek (ancient and modern), Latin, French, German, Italian, Russian, some Arabic

Spoken: French, German, modern Greek, Italian.

List of Top 10 Publications

1. *The Aristocratic Psalters in Byzantium* (= Bibliothèque des Cahiers Archéologiques, XIII), Picard, Paris, 1984
2. *The Hand of the Master. Craftsmanship, Ivory, and Society in Byzantium (9th-11th Centuries)*, Princeton University Press, Princeton, N.J., 1994
3. "The Psalter of Basil II," part I, *Arte Veneta* 30 (1976), 9-19
4. "The Psalter of Basil II," part II, *Arte Veneta* 31 (1977), 9-15
5. "Under the Sign of the Deesis. On the Question of Representativeness in Medieval Art and Literature," *Dumbarton Oaks Papers* 41 (1987), 145-54
6. "Uses of Luxury: On the Functions of Consumption and Symbolic Capital in Byzantine Culture," in *Byzance et les images*, eds. A. Guillou and J. Durand (Paris 1994), 289-307
7. "The Date and Significance of the Romanos Ivory" in *Byzantine East, Latin West: Art-Historical Studies in Honor of Kurt Weitzmann*, ed. D. Mouriki et al., Princeton 1995, 605-10
8. "From Loot to Scholarship: Changing Modes in the Italian Response to Byzantine Artifacts, c. 1200-1750," *Dumbarton Oaks Papers* 49 (1995), 237-67
9. "Gifts and Gift Exchange as Aspects of the Byzantine, Arab, and Related Economies," *Dumbarton Oaks Papers* 55 (2001), 247-78
10. "The Relics of Scholarship: On the Production, Reproduction and Interpretation of Hallowed Remains in Late Antiquity, Byzantium, Early Islam, and the Medieval West" in *Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond*, ed. C. Hahn and H.A. Klein (Cambridge, MA 2015), 309-45.

List of Publications

I. Books

1. *Leo Allatios: The Newer Temples of the Greeks*, translated with introduction and notes, The Pennsylvania State University Press, University Park, 1969
2. *Transfigurations. Studies in the Dynamics of Byzantine Iconography*, The Pennsylvania State University Press, University Park, 1976
3. *The Aristocratic Psalters in Byzantium* (= Bibliothèque des Cahiers Archéologiques, XIII), Picard, Paris, 1984
4. *The Craft of Ivory. Sources, Techniques and Uses in the Mediterranean World, A.D. 200-1400*, Dumbarton Oaks, Washington, D.C., 1985
5. (with John W. Nesbitt), *L'arte bizantina e il suo pubblico*, 2 vols., UTET, Torino, 1986.
6. (ed., with A. P. Kazhdan et al.), *The Oxford Dictionary of Byzantium*, 3 vols., Oxford University Press, N.Y., 1991
7. *Imagery and Ideology in Byzantine Art*, Variorum Editions, Aldershot, 1992
8. (ed., with S. C. Franklin), *Homo byzantinus. Essays in Honor of Alexander Kazhdan* (= Dumbarton Oaks Papers, 46), Washington, D. C., 1992
9. *The Hand of the Master. Craftsmanship, Ivory, and Society in Byzantium (9th-11th Centuries)*, Princeton University Press, Princeton, N.J., 1994
10. (with J.-M. Spieser), *Byzance médiévale, 700-1204* (=L'Univers des Formes no. 41), Gallimard, Paris, 1996. German edition: *Das mittelalterliche Byzanz, 725-1204*, C. H. Beck Verlag, Munich, 1996
11. *Late Antique and Byzantine Ivory Carving*. Ashgate/Variorum, Aldershot and Brookfield, Vermont, 1998
12. *Byzantium, Italy and the North: Papers on Cultural Relations*, Pindar Press, London, 2000
13. (ed., with A. Papaconstantinou), *The Material and the Ideal: Essays in Medieval Art and Archaeology in Honour of Jean-Michel Spieser*, Brill, Leiden and Boston, 2007
14. (ed., with G. Bühl and A. Effenberger), *Spätantike und byzantinische Elfenbeinbildwerke im Diskurs*, Reichert, Wiesbaden, 2008

15. *Image Making in Byzantium, Sasanian Persia and the Early Islamic World: Images and Cultures*, Ashgate/Variorum, Farnham and Brookfield, Vermont 2009
16. (ed. with F. Dell'Acqua et al.), *The Salerno Ivories: Objects, Histories, Contexts*, Gebr. Mann Verlag, Berlin 2016
17. *The Empire of Things: Gifts and Gift Exchange across Byzantium, the Early Muslim World and Beyond*, Oxford University Press, (in preparation).

II. Articles/chapters in books

1. "The Stavraton. Evidence for an Elusive Byzantine Type," *American Numismatic Society Museum Notes* 11 (1964), 237-44
2. "Acrobats and Angels: Art and Poetry in the Cubist Period," *Emory University Quarterly* 20 (1964), 52-56
3. "Two Aspirants to Romania: Venetian and Serbian Ambitions in the Light of their Coinage," *Byzantinoslavica* 26 (1965), 295-307
4. "Octavian and the Sibyl in Christian Hands," *Vergilius* 11 (1965), 22-31
5. "Coventry and the Architecture of Reconciliation," *Emory University Quarterly* 21 (1965), 249-59
6. "The *Mulier Amicta Sole* and her Attendants," *Journal of the Warburg and Courtauld Institutes* 29 (1966), 117-34
7. "Structure and Aesthetic at Hagia Sophia in Constantinople," *Journal of Aesthetics and Art Criticism* 25 (1966), 27-35
8. "A Baroque Account of Byzantine Architecture: Leone Allacci's *De templis recentioribus Graecorum*," *Journal of the Society of Architectural Historians* 25 (1966), 78-89
9. "The Church of St. Mark's, Venice," *The New Catholic Encyclopaedia*, New York, 1967, vol. 12, cols. 913-4
10. "The Cathedral of Cefalù," *ibid.*, vol. 3, cols. 361-2
11. "The Lord's Out-Turned Foot and the Problem of Classicism in Medieval Art," *L'Arte* n.s. 3-4 (1968), 83-95

12. "The *De signis* of Nicetas Choniates: a Reappraisal," *American Journal of Archaeology* 72 (1968), 113-18
13. "Garda, Källunge and the Byzantine Tradition on Gotland," *Art Bulletin* 51 (1969), 257-66
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