



**Anthony Cutler**  
**Evan Pugh Professor Emeritus**  
**The Pennsylvania State University**  
**USA**



**PennState**

**Eric J. Barron**  
President  
The Pennsylvania State University  
201 Old Main  
University Park, PA 16802-1589

814-865-7611  
Fax: 814-863-8583  
president@psu.edu

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 (9<sup>th</sup> -11<sup>th</sup> 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  
Page 2

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, 9<sup>th</sup>–11<sup>th</sup> 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 Sakip 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 *Disputà* 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](mailto: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 5<sup>th</sup>-century object is, in fact, a 9<sup>th</sup>-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*

*Byzantium* (see Publication #6), 1992

2

*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

3

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

Editorial boards: *Byzantinische Zeitschrift*, 1992- ; *Word and Image*, 1992-95; *Mediaevalia*, 1994-1999; *Deltion tes Christianikes Archaiologikes Etaireia* (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 (9<sup>th</sup>-11<sup>th</sup> 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 (9<sup>th</sup>-11<sup>th</sup> 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
14. "The Tyranny of Hagia Sophia: Notes on Greek Orthodox Church Design in the United States," *Journal of the Society of Architectural Historians* 31 (1972), 38-50
15. "The Sculpture and Sources of 'Byzantios,'" *Actes du XXII Congrès International d'Histoire de l'Art* (1969), Budapest 1972, I, 191-203
16. "Admirari alta montium. Franciscan Elements in Petrarch's Christian Topography," *Classics and the Classical Tradition: Essays Presented to Robert E. Dengler*, University Park, 1973, 51-62
17. "The Spencer Psalter. A Thirteenth-Century Byzantine Manuscript in the New York Public Library," *Cahiers archéologiques* 23 (1974), 129-50
18. "The 'Mythological' Bowl in the Treasury of San Marco in Venice," in *Near Eastern Studies... in Honor of George C. Miles*, Beirut, 1974, 235-54
19. "The Problem of Realism in Byzantine Literature on Art," *Byzantine Studies/Etudes byzantines* 1 (1974), 190-93
20. "A Palaeologan Evangelistary in the Gennadius Library," *Jahrbuch der österreichischen Byzantinistik* 24 (1975), 257-63
21. "The Apocalypse Icon in the Byzantine Museum," in *Studies in Memory of David Talbot Rice*, Edinburgh, 1975, 94-112
22. "On the Use of Sources in the Macedonian Renaissance," *Actes du XIVe Congrès International des Etudes Byzantines* (1971), Bucharest 1976, III, 299-303
23. (with Annemarie Weyl Carr) "The Psalter Benaki Vitr.34.3. An Unpublished Illuminated Manuscript from the Family 2400," *Revue des études byzantines* 34 (1976), 281-323
24. "The Byzantine Psalter: Before and After Iconoclasm," in *Iconoclasm. Proceedings of the Birmingham University Symposium*, 1975, ed. A.A.M. Bryer and J. Herrin (Birmingham, 1976), 93-102
25. "The Aristocratic Psalter, 1081-1261: The State of Research," *Actes du XVe Congrès International d'Etudes Byzantines*, (1976), Athens 1979, I, 423-49
26. "The Psalter of Basil II," part I, *Arte Veneta* 30 (1976), 9-19

27. "The Marginal Psalter in the Walters Art Gallery: a Reconsideration," *Journal of the Walters Art Gallery* 35 (1977), 37-61
28. "The Psalter of Basil II," part II, *Arte Veneta* 31 (1977), 9-15
29. (with P. Magdalino) "Some Precisions on the Lincoln College Typikon," *Cahiers archéologiques* 27 (1978), 179-93
30. "A Psalter from Mâr Saba and the Evolution of the Byzantine David Cycle," *Journal of Jewish Art* 6 (1979), 39-63
31. "Liturgical Strata in the Marginal Psalters," *Dumbarton Oaks Papers* 34-35 (1980-81), 17-30
32. "Art in Byzantine Society: Motive Forces of Byzantine Patronage," *Jahrbuch der österreichischen Byzantinistik* 31 (1981), 759-87
33. "The Social Status of Byzantine Scribes, 800-1500. A Statistical Survey based on Vogel-Gardthausen," *Byzantinische Zeitschrift* 74 (1981), 328-34
34. "The Third Anointment of David: a Unicum and its Origins in Byzantine Iconography," *Ars Auro Prior. Studia Ioanni Bialostocki sexagenario dicata* (Warsaw 1981), 109-14
35. "Misapprehensions and Misgivings: Byzantine Art and the West in the Twelfth and Thirteenth Centuries," *Mediaevalia* 7 (1981), 41-77
36. (with A.P. Kazhdan) "Continuity and Discontinuity in Byzantine History," *Byzantion* 52 (1982), 429-78
37. "Art in Byzantine Society: On the Art of Byzantine Cities," *Jahrbuch der österreichischen Byzantinistik* 32 (1982), 348-73
38. "Byzantine Minor Arts, 843-1453," in *Dictionary of the Middle Ages*, ed. J.R. Strayer (New York, 1983), II, 452-58
39. (with B. Henisch) "The Hours of Jean Royère," *Jahrbuch für Westdeutsche Landesgeschichte* 9 (1983), 51-73
40. "The Dumbarton Oaks Psalter and New Testament: the Iconography of the Moscow Leaf," *Dumbarton Oaks Papers* 37 (1983), 35-45
41. "'Roma' and 'Constantinopolis' in Vienna," in *Byzanz und der Westen. Studien zur Kunst des europäischen Mittelalters*, ed. I. Hutter (Vienna 1984), 43-64

42. "The Making of the Justinian Diptychs," *Byzantion* 54 (1984), 75-115
43. "On Byzantine Boxes," *Journal of the Walters Art Gallery* 42-43 (1984-85), 32-47
44. "Apostolic Monasticism at Tokalı Kilise in Cappadocia," *Anatolian Studies* 35 (1985), 57-65
45. "The Elephants of the Great Palace Mosaic," *Bulletin de l'Association Internationale pour l'Etude de la Mosaique Antique* 10 (1985), 125-38
46. "Ephraim, mosaicist of Bethlehem: the Evidence from Jerusalem," *Journal of Jewish Art* 12-13 (1986-87), 179-83
47. "Under the Sign of the Deesis. On the Question of Representativeness in Medieval Art and Literature," *Dumbarton Oaks Papers* 41 (1987), 145-54
48. "The Cult of the Galaktotrophousa in Byzantium and Italy," *Jahrbuch der österreichischen Byzantinistik* 37 (1987), 335-50
49. "Prolegomena to the Craft of Ivory Carving in Late Antiquity and the Early Middle Ages" in *Artistes, artisans, et production artistique au Moyen Age*, ed. X. Barral i Altet, II (Paris 1987), 431-75
50. "Un triptyque byzantin en ivoire. La Nativité du Louvre: étude comparée," *Revue du Louvre* 38 (1988), 21-28
51. (with N. Oikonomides) "An Imperial Byzantine Casket and its Fate at a Humanist's Hands," *Art Bulletin* 70 (1988), 77-87
52. "Mia melete tes byzantines architektonikes kata ten epochē tou Mparok," *Chiaka Chronika* 19 (1988) 7-25 (Greek translation of no. 8, above)
53. "The End of Antiquity in Two Illuminated Manuscripts," *Journal of Roman Archaeology* 2 (1989), 401-09
54. "The Disputà Plate in the J. Paul Getty Museum and its Cinquecento Context," *J. Paul Getty Museum Journal* 18 (1990), 5-32
55. "Stalking the Beast: Art History as Asymptotic Exercise," *Word and Image* 7 (1991), 223-38.
56. "Inscriptions and Iconography on Some Middle Byzantine Ivories" in *Scritti, libri e testi nelle aree provinciali di Bisanzio*, (Spoleto 1991), II, 645-59
57. "Iscrizione ed iconografia di alcuni avori mediobizantini. Le testimonianze e la loro datazione," in *Bisanzio fuori di Bisanzio*, ed. G. Cavallo, Palermo, 1991, 91-104

58. "Barberiniana. Notes on the Making, Content, and Provenance of Louvre, OA. 9063," in *Tesserae. Festschrift für Josef Engemann*, ed. E. Dassmann (Münster 1991), 329-39
59. "Artigianato (Bisanzio)" in *Enciclopedia dell'arte medievale*, ed. A. M. Romanini, II (Rome 1991), 539-43; "Artista (Bisanzio)," *ibid.*, 551-53
60. "Pas Oikos Israel. Ezekiel and the Politics of Resurrection in Tenth-Century Byzantium" *Dumbarton Oaks Papers* 46 (1992), 47-58
61. "Recovering St. Sophia: Cameron, Catherine II, and the Idea of Constantinople in Late Eighteenth-Century Russia" in *An Architectural Progress in the Renaissance and Baroque* (=Papers in Art History from the Pennsylvania State University, VIII [1992]), 888-909
62. (with R. Browning) "In the Margins of Byzantium? Some Icons in Michael Psellos," *Byzantine and Modern Greek Studies* 16 (1992), 21-32
63. "Five Lessons in Late Roman Ivory," *Journal of Roman Archaeology* 6 (1993), 167-92
64. (with T.E.A. Dale) "Two New Venetian Fragments and the Study of Italo-Byzantine Mosaic" *Arte Medievale*, 2nd ser., 7 (1993), 97-104
65. "An Ivory Triptych Wing in the Benaki Museum" in *Thymiama. Ste mneme tes Laskarinias Mpoura*, Athens 1994, 73-76.
66. "A Newly-Discovered Byzantine Ivory and Its Relatives in London," *Burlington Magazine*, 136 (1994), 430-33.
67. "Suspicio Symmachorum: A Postscript," *American Journal of Archaeology* 98 (1994), 473-80
68. "Medieval Commentary in Modern Interpretation," *Comparative Studies in Society and History*, 36 (1994), 397-401
69. "La 'questione bizantina' nella pittura italiana: una visione alternativa della maniera greca," in *La pittura in Italia. L'Altomedioevo*, ed. C. Bertelli, Milan 1994, 335-54
70. "The Christian Wall Paintings in the Parthenon: Interpreting a Lost Monument," *Deltion tes Christianikes Archaiologikes Hetaireias* 17 (1994), 171-80
71. "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

72. "Comittenza (area bizantina)" in *Enciclopedia dell'arte medievale*, ed. A.-M. Romanini, III (Rome 1994), 218-26; "Comneni," *ibid.*, 231-35

73. "The Pathos of Distance: Byzantium in the Gaze of Renaissance Europe and Modern Scholarship" in *Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450-1650*, ed. C. Farago, London and New Haven 1995, 22-45

74. "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

75. "Originality as a Cultural Phenomenon" in *Originality and Innovation in Byzantine Literature, Art and Music*, ed. A. R. Littlewood, Oxford 1995, 203-16

76. "From Loot to Scholarship: Changing Modes in the Italian Response to Byzantine Artifacts, c. 1200-1750," *Dumbarton Oaks Papers* 49 (1995), 237-67

77. "Late Antique or Medieval? The 'Consul' in the Prague Castle Library and the Question of 'Recarved' Ivory Diptychs," *Byzantinoslavica* 56 (1995), 701-07

78. "Sacred and Profane: the Locus of the Political in Middle Byzantine Art" in *Arte profana e arte sacra a Bisanzio*, ed. A. Jacobini and E. Zanini (= *Milion*, 3), Rome 1995, 315-38

79. "Le *Consulardiptychen* de Richard Delbrück et l'hégémonie de la *Klassische Archäologie*" *Comptes-Rendus de l'Académie des Inscriptions et Belles-Lettres*, 1995, 393-410

80. "Byzantium and the North: Meditations on the Notion of Influence" in *Byzantium. Identity, Image, Influence. XIXth International Congress of Byzantine Studies, Major Papers* (Copenhagen 1996), 169-82

81. "Continuity and Change in the Literature on Byzantine Art" in *Byzantium. Identity, Image, Influence. XIXth International Congress of Byzantine Studies, Major Papers* (Copenhagen 1996), 441-48

82. "Les échanges de dons entre Byzance et l'Islam (IX<sup>e</sup> - XI<sup>e</sup> siècles)," *Journal des Savants*, 1996, 51-66

83. "Early Christian and Byzantine Art. Ivories and Steatites," in *The Dictionary of Art*, ed. J. Turner, Macmillan/Grove, London and New York, 1996, vol. 9, 647-52; "Istanbul. Art Life and Organization. Before 1453," in *ibid.*, vol. 16, 588-89

84. Entries in *The Glory of Byzantium. Art and Culture of the Middle Byzantine Era, A. D. 843-1261*, ed. H. C. Evans and W. D. Wixom (New York: The Metropolitan Museum of Art 1997), nos. 153, 154, 155, 342

85. "The Right Hand's Cunning. Craftsmanship and the Demand for Art in Late Antiquity and the Early Middle Ages," *Speculum* 72 (1997), 971-94
86. "Constantinople and Córdoba: Cultural Exchange and Cultural Difference in the Ninth and Tenth Centuries" in *La religión en el mundo griego de la Antigüedad a la Grecia moderna*, ed. M. Morfadakis and M. Alganza Roldán (Granada 1997), 417-36
87. "Mistaken Antiquity. Thoughts on Some Recent Commentary on the Rosette Caskets" in *AETOS. Studies in Honour of Cyril Mango*, ed. I. Ševčenko and I. Hutter (Leipzig 1998), 46-54
88. "A Byzantine Triptych in Medieval Germany and Its Modern Recovery," *Gesta* 37 (1998), 3-12
89. "Modèle et copie à Byzance," *Diogène* 183 (juillet-septembre 1998), 56-66
90. "Reuse or Use? Theoretical and Practical Attitudes toward Objects in the Early Middle Ages," *Settimane di Studio del Centro Italiano di Studi sull'Alto Medioevo* 46 (1999) 1055-83
91. "Ehemals Wien: the Pula Casket and the Interpretation of Multiples in Byzantine Bone and Ivory Carving," *Römische Historische Mitteilungen* 41 (1999), 117-28
92. "A Christian Ewer with Islamic Imagery and the Question of Arab *Gastarbeiter* in Byzantium" in *Iconographica. Mélanges Piotr Skubiszewski* (Poitiers 1999), 63-69
93. Entries in *Late Antiquity: A Guide to the Postclassical World*, ed. G. Bowersock, P. Brown and O. Grabar (Cambridge, Mass. 1999), 469-70, 521-22
94. "The Parallel Universes of Arab and Byzantine Art (with Special Reference to the Fatimid Era)" in *L'Egypte fatimide, son art et son histoire*, ed. M. Barrucand (Paris 1999), 635-48
95. "The Memory Palace of Constantine Porphyrogenitus" in *Memory and Oblivion. Proceedings of the XXIXth International Congress of the History of Art held in Amsterdam, 1-7 September 1996* (Dordrecht 1999), 693-700
96. "The Mother of God in Ivory" in *Mother of God. Representations of the Virgin in Byzantine Art*, exhib. cat., ed. M. Vassilaki, Benaki Museum (Athens 2000), 167-75. Trans. into Greek as "He Panagia sta elephantosta" in *Meter Theou. Apeikoniseis tes Panagias sten Byzantine Techne* (Athens 2000), 106-112
97. "Rosettenkästchen aus Elfenbein" in *Wahre Wunder. Sammler und Sammlungen im Rheinland*, ed. S. Gohr (Cologne 2000), 286

98. "Exchanges of Clothing in Byzantium and Islam: Asymmetrical Sources, Symmetrical Practices" in *XX<sup>e</sup> Congrès International d'Etudes Byzantines, pré-actes. I, Séances plénier* (Paris 2001), 91-95

99. "Tiles and Tribulations: A Ceramic Community Across Byzantium and Its Adversaries" in *A Lost Art Rediscovered. The Architectural Ceramics of Byzantium*, ed. S.E.J. Gerstel and J.A. Lauffenburger (University Park, Pa. 2001), 159-69

100.(a) "Linker Flügel eines Triptychons mit drei Heiligen" in *Byzanz, Licht aus dem Osten. Kult und Alltag im byzantinischen Reich vom 4. bis 15. Jahrhundert*, ed. C. Stiegemann (Mainz 2001), 126-27; (b) "Rosettenkästchen" in ibid., 314-16. Item (a) reprinted in *Die Welt von Byzanz: Europas östlicher Erbe*, ed. L. Wamser, Munich, 2005, 170

101. "The Industries of Art" in *The Economic History of Byzantium*, ed. A. Laiou, Ch. Bouras et al. (Washington, D.C. 2001), II, 555-87; <http://www.doaks.org/EHB.html> as "E Paragoge ergon technes" in *E Oikonomike istoria tou Vyzantiou*, 3 vols. (Athens 2007), 263-308

102. "I bizantini davanti al arte e all'architettura greche" in *I Greci. Storia, cultura, arte, società*, ed. S. Settis (Turin 2001), III, 629-72

103. "Gifts and Gift Exchange as Aspects of the Byzantine, Arab, and Related Economies," *Dumbarton Oaks Papers* 55 (2001), 247-78

104. "The Propriety of Peter. On the Nature and Authenticity of the Bryn Athyn Apostle Plaque" in *Mosaic. Festschrift for A.H.S. Megaw*, ed. J. Herrin, M. Mullett and C. Otten-Froux, British School at Athens, Studies 8 (Athens 2001), 27-32.

105. "Artisti e modelli a Bisanzio" in *Arti e storia nel Medioevo. I, Tempi, Spazi, Istituzioni*, ed. E. Castelnuovo and G. Sergi (Turin 2002), 701-31

106. "Carlo Bertelli, *Transitions 1999*" in *The A. W. Mellon Lectures in the Fine Arts, Fifty Years* (National Gallery of Art Washington, D.C. 2002), 203-04

107. "Visual Communities in Byzantium and Medieval Islam" in *Visions of Community in the Pre-Modern World*, ed. N. Howe (Notre Dame, Indiana 2002), 37-73

108. "An Ancient Mariner's Tale: On the Authenticity of the Crucifixion Ivory at the Dionysiou Monastery on Mt Athos" in *Byzantines Eikones. Techne, Technike kai Technologia*, ed. M. Vassilaki (Heraklion 2002), 319-25

109. (with W. North) "Ivories, Inscriptions, and Episcopal Self-Consciousness in the Ottonian Empire: Berthold of Toul and the Berlin Hodegetria," *Gesta* 47 (2003), 1-17

110. "Imagination and Documentation: Eagle Silks in Byzantium, the Latin West and 'Abbāsid Baghdad," *Byzantinische Zeitschrift* 96 (2003), 69-74

111. "Nineteenth-Century Versions of the Veroli Casket" in *Through a Glass Brightly: Studies in Byzantine and Medieval Art and Archaeology Presented to David Buckton*, ed. C. Entwistle (Oxford 2003), 199-209

112. "The Image of the Word in Byzantium and Islam: An Essay in Art Historical Geodesy" in *Interpreting Christian Art: Reflections on Christian Art*, ed. H. Hornik and M. Parsons (Macon, Georgia 2003), 81-105

113. "Ivory" in *Medieval Italy: An Encyclopedia*, ed. C. Kleinhenz (New York and London 2004), 565-70

114. "Vita sociale degli oggetti" in *Arte e storia nel Medioevo*. III, *Del vedere: pubblici, forme e funzioni*, ed. E. Castelnuovo and G. Sergi (Turin 2004), 291-339

115. "Everywhere and Nowhere: The Invisible Muslim and Christian Self-Fashioning in the Culture of Outremer" in *France and the Holy Land: Frankish Culture at the End of the Crusades*, ed. D. Weiss and L. Mahoney (Baltimore 2004), 253-81

116. "Change and Causation in Later Byzantine Art" in *Byzantium Matures. Choices, Sensitivities and Modes of Expression (Eleventh to Fifteenth Centuries)*, ed. C. Angelidi (Athens 2004), 23-52

117. "Realities, *Realia* and Realism: an Introduction to the Symposium," *Dumbarton Oaks Papers* 58 (2004), 155-60

118. "The Emperor's Old Clothes. Actual and Virtual Vesting and the Transmission of Power in Byzantium and Islam" in *Byzance et le monde extérieur. Contacts, relations, échanges*, ed. M. Balard (*Byzantina Sorbonensis*, 21) (Paris 2005), 195-210

119. "Silver across the Euphrates: Forms of Exchange between Sasanian Persia and the Late Roman Empire," *Mitteilungen zur Spätantiken Archäologie und Byzantinischen Kunstgeschichte* 4 (2005), 9-37

120. "Ivory Working in Umayyad Córdoba: Techniques and Implications," *Journal of the David Collection* 2 (Copenhagen 2005), 37-47

121. "The Violent Domus: Cruelty, Gender, and Class in Roman Household Possessions" in *The Art of Citizens, Soldiers and Freedmen in the Roman World*, ed. E. D'Ambra and G.P.R. Métraux (Oxford 2006), 103-14

122. "Il linguaggio visivo dei dittici eburnei: Forma, funzione, produzione, ricezione" in *Eburnea Diptycha: I dittici d'avorio tra Antichità e Medioevo*, ed. M. David (Bari 2007), 131-61

123. (with William North) "Word over Image: on the Making, Uses, and Destiny of the Marriage Charter of Otto II and Theophanu" in *Interactions. Artistic Interchange between the Eastern and Western Worlds in the Medieval Period*, ed. C. Hourihane (Princeton 2007), 167-87

124. (with N.P. Ševčenko) "A Recently Discovered Ivory of St. Ignatios and the Lions" in *The Material and the Ideal: Essays in Honour of Jean-Michel Spieser*, ed. A. Cutler and A. Papaconstantinou (Leiden and Boston 2007), 113-28

125. "Visual Memory, Conceptual Models and the Question of 'Artistic Freedom' in Byzantium (with an appendix on computer-generated phylogenies)" in *L'Artista a Bisanzio e nel mondo cristiano-orientale*, ed. M. Bacci (Pisa 2007), 31-53

126. "Significant Gifts: Patterns of Exchange in Late Antique, Byzantine, and Early Islamic Diplomacy," *Journal of Medieval and Early Modern Studies* 38 (2008), 79-101

127. "At Court" in *Byzantium 330-1453* (exhib. cat.), ed. R. Cormack and M. Vassilaki (London, Royal Academy of Arts 2008), 111-16

128. "Ivory, Steatite, Enamel, and Glass" in *The Oxford Handbook of Byzantine Studies*, ed. E. Jeffries, R. Cormack and J. Haldon (Oxford 2008), 453-61

129. (with A. Götherström) "African or Asian? DNA Analysis of Byzantine and Western Medieval Ivories" in *Elfenbein und Artenschutz (BFN-Skripten 228)* [Bonn 2008]), 73-80

130. "Mistaken Novelty: Problems of Ivory Carving in the Christian East (12<sup>th</sup> and 13<sup>th</sup> Centuries," *Buletyn Historii Sztuki* 70 (2008), 269-84. Longer version of a paper in *Change in the Byzantine World in the Twelfth and Thirteenth Centuries. Proceedings of the First International Byzantine Studies Symposium, 2007* (Istanbul, 2010), 486-94

131. "Resemblance and Difference: Carving in Byzantium and Ottonian Germany in the Ivory Century" in *Spätantike und byzantinische Elfenbeinbildwerke im Diskurs*, ed. G. Bühl, A. Cutler and A. Effenberger (Wiesbaden 2008), 37-47

132. "The Lansdowne Fragment and the Sex of Angels" in *Anathemata Eortika: Essays in Honor of Thomas F. Mathews*, ed. J. Alchermes, H.C. Evans and T. K. Thomas (Mainz 2009), 118-23

133. "Legal Iconicity: The Documentary Image, the Problem of Genre, and the Work of the Beholder" in *Byzantine Art: Recent Studies*, ed. C. Hourihane, Princeton, NJ, and Turnhout 2009, 63-79

134. "Makers and Users" in *A Companion to Byzantium*, ed. L. James (Oxford and Malden, MA 2010), 301-12

135. "Herakles and the Hippodrome of Constantinople" in *Hippodrome/Atmeydani: A Stage for Istanbul's History* (Istanbul: Pera Museum, 2010), 206-11

136. "Magnificence and the Necessity of Luxury in Byzantium" in *From Byzantium to Istanbul: 8000 Years of a Capital*, ed. K. Durak (Istanbul: Sakip Sabanci Museum 2010), 139-43

137. "St. Francis and the 'Noble Heathen': Notes on Gift Practice in the Ayyubid Era" in *Gift, Good, and Theft: Islamic Artefacts in the Mediterranean World*, ed. G. Wolf and C. Arcangeli (Venice: 2011), 45-50

138. "Carving, Recarving, and Forgery: Working Ivory in the Tenth and Twentieth Centuries," *West 86<sup>th</sup>* 18.2 (2011), 182-195. Online at:  
<http://www.west86th.bgc.bard.edu/articles/cutler-carving-ivory.html>

139. "The Enduring Present: Gifts in Medieval Islam and Byzantium" in *Gifts of the Sultans: The Arts of Giving at the Islamic Courts*, ed. L. Komaroff (Los Angeles, 2011), 77-88

140. "Intention and Interpretation at Ctesiphon and Constantinople," *Journal of Roman Archaeology* 24 (2011): 873-879 and <http://journalofromanarch.com/samples/v24.873.pdf>

141. "How and for Whom They Made the Boxes" in *Siculo-Arabic Ivories and Islamic Painting, 1100-1300*, ed. David Knipp (Munich, 2011), 17-37

142. "The Matter of Ivory and the Movement of Ideas: Thoughts on some Christian Diptychs of Late Antiquity" in *Objects in Motion: The Circulation of Religion and Sacred Objects in the Late Antique and Byzantine World*, ed. H. Meredith (Oxford, 2011), 57-71

143. "Kästchenbeschlag: Hl. Georg" in *Das goldene Byzanz und der Orient*, ed. F. Daim (Mainz, 2012), 210, 303

144. (with W. North) "The Gift of Service: The Charter of the Confraternity of the Virgin of Naupaktos" in *Donations et donateurs dans le monde byzantin*, ed. J.-M. Spieser and E. Yota (Paris, 2012), 206-219

145. "Neglected Bones: Images of the Saints in a Disregarded Medium" in *ΦΙΛΟΠΑΤΙΩΝ: Spaziergang im kaiserlichen Garten: Schriften über Byzanz und seine Nachbarn: Festschrift für Arne Effenberger zum 70. Geburtstag*, ed. N. Asutay-Effenberger and F. Daim (Mainz, 2012), 45-54

146. "The Idea of Likeness in Byzantium" in *Wonderful Things: Byzantium Through its Art*, ed. A. Eastmond and L. James (Farnham, 2013), 261-81

147. "Byzantium and the Art of Antiquity" in *Heaven and Earth: Art of Byzantium from Greek Collections*, ed. A. Drandaki, D. Papanikola-Bakirtzi and A. Tourta (Athens, 2013), 166-75

148. "Twice is Not Enough: The Biography of a 'Byzantine' Crucifixion Ivory" in *Byzantine Images and their Afterlives: Essays in Honor of Annemarie Weyl Carr*, ed. L. Jones (Burlington, VT, 2014), 205-14

149. "One Fish Two Fish Red Fish Blue Fish: Byzantine Visual Structures in the Light of Twentieth-Century Practice and Theory" in *Byzantium/Modernism: The Byzantine as Method in Modernity*, ed. R. Betancourt and M. Taroutina (Leiden, 2015), 212-33

150. "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.

151. "Alcune osservazioni sull'tecniche e sul materiale degli avori di Salerno" in *Gli Avori Medievali di Amalfi e Salerno*, ed. F. Dell'Acqua, A. Cupolo and P. Pirrone (Amalfi, 2016), 9-20.

152. (with P. Niewöhner) "Towards a History of Byzantine Ivory Carving from the Late 6<sup>th</sup> to the Late 11<sup>th</sup> Century" in *Mélanges Catherine Jolivet-Lévy* (= *Travaux et Mémoires* 20 2016), ed. S. Brodbeck et al., 89-109

153. "The Grado Ivories: A Forensic Examination" in *A Reservoir of Ideas: Essays in Honour of Paul Williamson*, ed. Glyn Davies and Eleanor Townsend (London: Paul Holberton, 2017) 35-44

154. "Silk from the Sea: Byssos, šūf, sea wool" in *Crusading and Trading Between West and East: Studies in Honor of David Jacoby*, ed. C. Maier, S. Menache, B. Kedar and M. Balard (Abingdon and New York: Routledge, 2019) 336-339

### III. Reviews

1. N.K. Moutsopoulos, *Anaskaphe tes basilikes tou hagiou Achilleou. Deutera (1966) kai trite (1967) periodos ergasion*, Thessalonike 1972, *American Journal of Archaeology* 56 (1972), 109
2. *The Pictorial Library of Eastern Church Art*, II vols., *Slavic Review* January 1971, 78-82

3. R. Krautheimer, *Studies in Early Christian, Medieval and Renaissance Architecture*, New York 1970, *Choice*, February 1971, 38-39 (and 90+ subsequent short notices in this journal on works on Late Antique, Byzantine and Islamic art and archaeology)
4. R. Stichel, *Studien zum Verhältnis von Text und Bild spät- und nachbyzantinischen Vergänglichkeitsdarstellungen*, Vienna 1971, *Speculum* 40 (1973), 793-95
5. P.W. Lehmann and K. Lehmann, *Samothracian Reflections. Aspects of the Revival of the Antique*, Princeton 1973, *Classical World* 69 (1975), 154-55
6. G. Åkerström-Hougen, *The Calendar and Hunting Mosaics of the Villa of the Falconer in Argos*, 2 vols., Stockholm 1974, *American Journal of Archaeology* 80 (1976), 109-10
7. P. Underwood, ed., *The Kariye Djami. IV. Studies in the Art of the Kariye Djami*, Princeton 1975, *Speculum* 52 (1977), 1058-61
8. K. Weitzmann, *The Monastery of St. Catherine at Mount Sinai. The Icons, I. From the Sixth to the Tenth Century*, Princeton 1976, *Byzantine Studies/Etudes byzantines* 3 (1976), 109-II
9. E. Piltz, *Kamelaukion et Mitra. Insignes byzantins impériaux et ecclésiastiques*, Stockholm 1977, *Konsthistorisk Tidskrift* 47 (1978), 73-74
10. I. Hutter, *Corpus der byzantinischen Miniaturhandschriften, I. Oxford, Bodleian Library, part I*, ed. O. Demus, Stuttgart 1977, *Art Bulletin* 61 (1979), 107-10
11. E. Kitzinger, *Byzantine Art in the Making. Main Lines of Stylistic Development in Mediterranean Art, 3rd-7th Century*, Cambridge, Mass. 1977, *Art Quarterly* n.s. 2 (1979), 218-21
12. Harry W. Hazard, ed., *The Art and Architecture of the Crusader States*, IV, Madison, Wis., 1977, *Speculum* 54 (1979), 810-12
13. H. Buchthal and H. Belting, *Patronage in Thirteenth-Century Constantinople. An Atelier of Late Byzantine Book Illumination and Calligraphy*, Washington, D.C. 1978, *Speculum* 56 (1981), 100-05
14. K. Weitzmann, ed., *Age of Spirituality. Late Antique and Early Christian Art, 3rd-7th Century*, New York 1979, *American Journal of Archaeology*, 85 (1981), 238-40
15. R.H. Allshouse, ed., *Photographs for the Tsar. The Pioneering Color Photography of S.M. Prokudin-Gorskii*, New York 1980, *History of Photography* 5 (1981), 180

16. K. Weitzmann, *Byzantine Book Illumination and Ivories*, London 1980, *Speculum* 56 (1981), 444-46
17. A.H.S. Megaw and E.J.W. Hawkins, *The Church of the Panagia Kanakaria at Lythrakomi in Cyprus. Its Mosaics and Frescoes*, Washington, D.C. 1977, *Byzantine Studies/Etudes byzantines* 9 (1982), 148-50
18. I. Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts to the Year 1453*, 2 vols., Leiden 1981, *Speculum* 58 (1983), 823-25
19. K. Weitzmann, *Art in the Medieval West and its Contacts with Byzantium*, London 1982, *Speculum* 58 (1983), 1141
20. K. Weitzmann, *Byzantine Liturgical Psalters and Gospels*, London 1980, *Byzantine Studies/Etudes byzantines* 12 (1985), 435-37
21. A. Riegl, *Late Roman Art Industry*, trans. R. Winkes, Rome 1986, *Classical World* 79 (1986), 425-26
22. O. Mazal, *Buchkunst der Romanik*, Graz, 1978, *Byzantinische Zeitschrift* 79 (1986), 54-56
23. C. Mango and O. Pritsak, eds., *Okeanos. Essays Presented to Ihor Ševčenko on his Sixtieth Birthday by his Colleagues and Students*, Cambridge, Mass. 1984, *Speculum* 62 (1987), 161-63
24. I. Kalavrezou-Maxeiner, *Byzantine Icons in Steatite*, 2 vols., Vienna 1985, *Speculum* 62 (1987), 430-32
25. X. Barral i Altet, *Les mosaïques de pavements médiévaux de Venise, Murano, Torcello*, Paris 1985, *Bulletin de l'Association International pour l'étude de la mosaique antique* 11 (1986), 376-77
26. J. H. Humphrey, *Roman Circuses: Arenas for Chariot Racing*, Los Angeles 1985, *Classical World* 81 (1987), 59-60
27. D. Mouriki, *The Mosaics of Nea Moni on Chios*, 2 vols., Athens 1985, *Byzantinische Zeitschrift* 81 (1988), 85-87
28. M. McCormick, *Eternal Victory: Triumphal Rulership in Late Antiquity, Byzantium and the Early Medieval West*, Cambridge 1986, *Classical World* 82 (1989), 473-74
29. J. Onians, *Bearers of Meaning: the Classical Orders in Antiquity, the Middle Ages, and the Renaissance*, Princeton 1988, *Classical World* 84 (1991), 513

30. A. Weyl Carr and L. J. Morrocco, *A Byzantine Masterpiece Recovered: The Thirteenth-Century Murals of Lysi, Cyprus*, Austin 1991, *Speculum* 69 (1994), 445-46
31. M. Gibson, *The Liverpool Ivories. Late Antique and Medieval Ivory and Bone Carvings in Liverpool Museum and the Walker Art Gallery*, London 1994, *Burlington Magazine* 136 (1994), 840-41
32. R. Cormack, *Painting the Soul. Icons, Death Masks and Shrouds*, London 1997, *Burlington Magazine* 140 (1998), 125
33. C. L. Connor, *The Color of Ivory. Polychromy on Byzantine Ivories*, Princeton 1998, CAA.reviews October 1998 (on-line review): <http://www.caareviews.org>
34. A. Guillou, *Recueil des inscriptions grecques médiévales d'Italie*, Rome, École Française de Rome 1996, *Speculum* 74 (1999), 176-78
35. *Sinai, Byzantium, Russia. Orthodox Art From the Sixth to the Twentieth Century*, ed. Y. Piatnitsky, O. Baddeley, E. Brunner and M. Mundell Mango, London and St. Petersburg 2000, *Burlington Magazine* 143 (2001), 163-64
36. K. D. S. Lapatin, *Chryselephantine Statuary in the Ancient Mediterranean World*, Oxford University Press 2001, *The Times Literary Supplement* (25 October 2002), 26
37. I. Kalavrezou, ed., *Byzantine Women and Their World*, Cambridge, Mass. 2003, CAA.reviews September 2003 (on-line review): <http://www.caareviews.org>
38. H. C. Evans, ed., *Byzantium: Faith and Power (1261-1557)*, New York, Metropolitan Museum of Art, 2004, *Burlington Magazine* 146 (2004), 496-97
39. R.E. Leader-Newby, *Silver and Society in Late Antiquity: Functions and Meanings of Silver Plate in the Fourth to Seventh Centuries*, Aldershot and Burlington, VT., 2004, *American Journal of Archaeology* 109 (2005), 820-22
40. C. Olovsdotter, *The Consular Image. An Iconological Study of the Consular Diptychs*, Oxford 2005, *Journal of Roman Archaeology* 19 (2006), 709-13
41. P. Williamson, *Medieval Ivory Carvings: Early Christian to Romanesque*, London 2010, *W86th* 18 (2010), 249-53
42. H.C. Evans and B. Ratliff, eds., *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*. New York 2012, *Speculum* 88, 1 (2013), 286-88
43. S. Makariou, ed., *Les Arts de l'Islam au Musée du Louvre*, Paris 2012, *West 86<sup>th</sup>* 21 (2014), 121-23

44. R. Brilliant and D. Kinney, eds., *Reuse Value: Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine*, Farnham and Burlington, VT, 2011, *Speculum* 89 (2014), 1114-16

45. J. Lowden, *Medieval and Later Ivories in the Courtauld Gallery: Complete Catalogue*, London 2013; P. Williamson and G. Davies, *Medieval Ivory Carvings 1200-1550*, 2 vols., London 2014, *Speculum* 91 (2016), 1129-31

46. A. Shalem and M. Glaser, *Die mittelalterlichen Olifanten*, 2 vols., Berlin 2014, *Historic Bras*