

## Herbert Leon Kessler

Professor of the History of Art  
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### Education

- Ph.D. Princeton University, June 1965
- M.F.A. Princeton University, June 1963
- B.A. The University of Chicago, June 1961

### Employment

The Johns Hopkins University, Zanvyl Krieger School of Arts and Sciences

Department of the History of Art

Professor (1976-present)  
Chairman (1976-89, 95-98)  
Charlotte Bloomberg Professor (1984-98)

Dean (1998-99)

The University of Chicago

Department of Art and the College

University Director of Fine Arts (1975-76)  
Professor (1975-76)  
Associate Professor (1968-75)  
Assistant Professor (1965-68)  
Chairman (1973-76)

## **Academic Honors**

Emory University, Alonzo McDonald Professor of Theology (2007)  
Williams College, Croghan Bicentennial Visiting Professor (2006-07)  
Harvard University, Visiting Professor in the Department of the History of Art and Architecture (2000)  
Bibliotheca Hertziana (Max-Planck-Gesellschaft), Rome, Richard Krautheimer Guest Professor (1996-97)  
Fellow, American Academy of Arts and Sciences (elected 1995)  
Directeur d'Études invité, École des Hautes Études en Sciences Sociales, Paris (1995, 2000)  
Symposium organized in my honor, "Jewish Sources of Christian Art," Hebrew University in Jerusalem, 1992  
Fellow, Medieval Academy of America (elected 1991)  
Dumbarton Oaks, Senior Fellow (1980-86)

## **Postdoctoral Fellowships**

American Council of Learned Societies Fellow (1988-89)  
John Simon Guggenheim Fellow (1984-85, declined)  
NEH Postdoctoral Fellow, American Academy in Rome, (1984-85)  
American Philosophical Society, Fellow (1980)  
Dumbarton Oaks Center for Byzantine Studies, Fellow (1979-80)  
American Council of Learned Societies, Fellow (1979-80)  
John Simon Guggenheim Fellow (1972-73)  
Institute for Advanced Study, Herodotus Fellow (1969-70)  
Quantrell Grant for the Improvement of Teaching, University of Chicago (1968)  
National Endowment for the Humanities, Fellow (1967)  
Dumbarton Oaks Center for Byzantine Studies, Junior Fellow (1965)

## **Professional Affiliations**

### **College Art Association of America (1965-present)**

Porter Prize Selection Committee 1974-77  
Chairman 1976-77  
Program Director, 1976 Annual Meeting  
Chairman, "Byzantine Art" session, 1979 Meeting  
Chairman, "Originality of Medieval Art" session, 1988 Meeting  
Chairman, "Meaning of Making Medieval Art" session, 1991 Meeting

### **Medieval Academy of America (1968-present)**

Chairman, "Visual Literacy" session, 1987 Meeting  
Nominating committee, 1988-90, 2002 (chair)  
Plenary speaker, Annual Meeting, 1997  
Chairman, Nominating committee, 2002  
Second vice president, 2007-08  
First vice president, 2008-09  
President, 2009-10

### **International Center for Medieval Art (1966-present)**

Board of Directors (1974-77)

### **Byzantine Studies Conference (1974-present)**

Organizing Committee (1975-78)  
Program Director, 1976 Conference

### **Dumbarton Oaks Alumni Association (1976-present)**

Vice-president (1977-79)

### **Association Internationale des Études Byzantines**

United States Committee (1978-present)

### **Dumbarton Oaks Center for Byzantine Studies**

Advisor to the Byzantine Photograph Collection, (1984-88)  
Visiting Byzantinist, Mount Holyoke College, 1985  
(with Hans Belting) organizer of 1990 Symposium on "The Holy Image"

### **Smithsonian Institution and Biblioteca Apostolica Vaticana**

Organizer of Symposium, "Time in the Eternal City" Vatican City, 1988

### **Società della storia di miniatura**

Member (1992-present)

## Publications

### Books:

*French and Flemish Illuminated Manuscripts from Chicago Collections* (catalogue of an exhibition), Chicago, The Newberry Library, 1969.

*The Illustrated Bibles from Tours* (*Studies in Manuscript Illumination*, Vol. 7. Princeton: Princeton University Press, 1977).

(with Kurt Weitzmann) *The Cotton Genesis* (Princeton: Princeton University Press, 1986).

(with Kurt Weitzmann) *The Frescoes of the Dura Synagogue and Christian Art* (*Dumbarton Oaks Studies XXVIII* [Washington D.C.: Dumbarton Oaks, 1990]).

(with Paul E. Dutton) *The Poetry and Paintings in the First Bible of Charles the Bald* (*Recentiores: Later Latin Texts and Contexts* [Ann Arbor: University of Michigan Press, 1997]).

(with Johanna Zacharias) *Rome 1300: On the Path of the Pilgrim* (New Haven: Yale University Press, 2000).

*Seeing Medieval Art* (Peterborough, Ont.: Broadview Press, 2004)

*Neither God nor Man. Texts, Pictures, and the Anxiety of Medieval Art* (*Quellen zur Kunst*) (Freiburg im Breisgau: Rombach Druck- und Verlagshaus, 2007)

### Collected Essays:

*Studies in Pictorial Narrative* (London: Pindar Press, 1994).

*Spiritual Seeing: Picturing God's Invisibility in Medieval Art* (Philadelphia: University of Pennsylvania Press, 2000).

*Old St. Peter's and Church Decoration in Medieval Italy* (Spoleto: Centro italiano di Studi sull'alto medioevo, 2002)

### Edited Books:

*Studies in Classical and Byzantine Manuscript Illumination by Kurt Weitzmann* (Chicago: The University of Chicago Press, 1971).

Awarded Haskins Medal by the Medieval Academy of America, 1974

(with M. S. Simpson) *Pictorial Narrative in Antiquity and the Middle Ages* (*Studies in the History of Art*, XVI), Washington, D.C., 1985

*The Mosaic Decoration of San Marco, Venice* by Otto Demus (an abridgement [Chicago: University of Chicago Press, 1988]).

(with D. Mouriki, S. Ćurčić, G. Galavaris, and G. Vikan) *Byzantine East, Latin West: Art Historical Studies in Honor of Kurt Weitzmann* (Princeton, 1995)

(with G. Wolf) *The Holy Face and the Paradox of Representation (Villa Spelman Studies, Vol. 6)* (Bologna, Nova Alfa, 1998).

(with N. Bock, S. de Blaauw, and Ch. Frommel) *Kunst und Liturgie im Mittelalter (Akten des internationalen Kongresses der Bibliotheca Hertziana und des Nederlands Instituut te Rome, September 1997)*, Munich, 2000.

(with D. Nirenberg) *Judaism and Christian Art* (Philadelphia: University of Pennsylvania Press, forthcoming).

### **Articles and Reviews:**

"A Lost Design by the Master E.S.," *Record of the Art Museum of Princeton University*, 22 (1963), 8-14.

"A Book of Hours from the Atelier of Willem Vrelant," *Scriptorium*, 18 (1963), 94-99.

"The Solitary Bird in Van der Goes' *Garden of Eden*," *Journal of the Warburg and Courtauld Institutes*, 26 (1965), 326-29.

"A Fifteenth-Century Book of Hours Illuminated in Flanders," *Bulletin of the Allen Memorial Art Museum*, 23 (1966), 113-20.

"An Eleventh-Century Ivory Plaque from South Italy and the Cassinese Revival," *Jahrbuch der Berliner Museen*, 8 (1966), 67-95.

"An Unnoticed Scene in the Grandval Bible," *Cahiers Archéologiques*, 17 (1966), 113-20.

Review of H. Lehmann-Haupt, *Gutenberg and the Master of the Playing Cards* (New Haven, 1966) in *Library Quarterly*, 37 (1967), 399-400.

Review of B. Goldman, *The Sacred Portal, A Primary Symbol in Judaic Art* (Detroit, 1966) in *Art Quarterly*, 21 (1968), 341-45.

Review of H. Stern, *L'art byzantin* (Paris, 1966) in *Art Quarterly*, 32 (1969), 91.

"Architecture, Ecclesiastical" and "Painting and Sculpture, Ecclesiastical," *Westminster Dictionary of the Christian Church* (Philadelphia, 1971), pp. 53-55

and pp. 627-28.

Review of K. Weitzmann, M. Chatzidakis, K. Miatev, and S. Radojicic, *A Treasury of Icons* (New York, 1968) in *Slavic Review*, 1971, pp. 499-500.

"Hic homo formatur: the Genesis Frontispieces of the Tournonian Bibles," *Art Bulletin*, 53 (1971), 143-60.

Review of C. Nordenfalk, *Die spätantiken Zierbuchstaben* (Stockholm, 1970) in *Art Bulletin*, 54 (1972), 344-46.

Review of H. Lehmann-Haupt, *The Göttingen Model Book* (Columbia, Mo., 1972) in *Library Quarterly*, 42 (1972), 444-45.

"The Psalter" and entries for the Cleveland and Chicago manuscripts in: *Illuminated Greek Manuscripts from American Collections: An Exhibition in Honor of Kurt Weitzmann*, (Princeton, 1973), pp. 31-33, 82-86, 105, 111, and 194.

"Paris grec. 102: A Rare Illustrated Acts of the Apostles," *Dumbarton Oaks Papers*, 27 (1973), 209-16.

Review of *Literature on Byzantine Art 1892-1967. Dumbarton Oaks Bibliographies* (London, 1972) in *Library Quarterly*, 44 (1974), 364-65.

"Van Eyck Family" and "Rogier van der Weyden" in *Encyclopædia Britannica* (Chicago: 15<sup>th</sup> edition, 1974), vol. 7, 89-91 and vol. 19, 803-04.

Review of L. Brehier, *La sculpture et les arts mineurs byzantins* (London, 1972) in *Byzantine Studies*, 2 (1975), 75.

Review of Y. Christe, *La Vision de Matthieu* (Paris, 1973) in *Art Bulletin*, 58 (1976), 121-23.

"The Chantilly 'Miroir de l'Humaine Salvation' and Its Models," *Studies in Late Medieval and Renaissance Painting in Honor of Millard Meiss* (New York, 1978), vol. 1, 274-82 and vol. 2, 92-97.

Review of Z. Kádár, *Survivals of Greek Zoological Illustrations in Byzantine Manuscripts* (Budapest, 1978), in *Erasmus*, 30 (1978), 833-36.

"Christian Narrative Art" and 31 entries in *Age of Spirituality: Late Antiquity and Early Christianity Third to Seventh Century* (New York: Metropolitan Museum of Art, 1979), pp. 449-512 *et passim*.

Review of O.A.W. Dilke, *Roman Books and their Impact* (Leeds, 1977) in *American Journal of Philology*, 100 (1979), 447-49.

"Scenes from the Acts of the Apostles on Some Early Christian Ivories," *Gesta*, 18 (1979), 109-119.

Review of W. Horn and E. Born, *The Plan of St. Gall* (Berkeley, 1980) in *The Washington Post Book World*, X, 7 (Feb. 17, 1980), pp. 1ff.

Review of M. Schapiro, *Late Antique, Early Christian and Mediaeval Art* (New York, 1979) in *The Washington Post Book World*, X, 11 (March 16, 1980), p. 9.

Review of K. Weitzmann, *The Miniatures of the Sacra Parallela* (Princeton, 1980) in *Speculum*, 56 (1981), 208-10.

Review of S. Dufrenne, *Tableaux synoptiques de 15 Psautiers medievales* (Paris, 1978) and *Les Illustrations du Psautier d'Utrecht: Sources et apport Carolingien* (Paris, 1978) in *Art Bulletin*, 63 (1981), 142-45.

Review of J.J.G. Alexander, *Insular Manuscripts, 6th-9th Centuries* (London, 1978) in *Speculum*, 56 (1981), 338-40.

"Traces of an Early Illustrated Pentateuch," *Journal of Jewish Art*, 8 (1981), 20-27.

Review of J. Weitzmann-Fiedler, *Romanische gravierte Bronzeschalen* (Berlin, 1981) in *Speculum*, 57 (1982), 954-56.

"An Illuminating Masterwork Now Reveals San Marco's Radiance," *Smithsonian*, 14 (1984), 42-53.

"Early Christian Art," *Dictionary of the Middle Ages*, vol. 4, (New York, 1984), 348-64.

Review of T. Stevenson, *Miniature Decoration in the Vatican Virgil* (Tübingen, 1983) in the *American Journal of Archaeology*, 88 (1984), 618-19.

Review of G. Galavaris, *The Illustrations of the Prefaces in Byzantine Gospels* (Vienna, 1979) and R. Nelson, *The Iconography of Preface and Miniature in the Byzantine Gospel Book* (New York, 1980) in *Byzantine Studies*, 11/12 (1984-85), 444-46.

"Pictorial Narrative and Church Mission in Sixth-century Gaul," *Studies in the History of Art*, 16 (1985), 75-91.

"Pictures as Scripture in Fifth-Century Churches," *Studia Artium Orientalis et Occidentalis*, 2 (1985), 17-31.

"Passover in Old Peter's," *Jewish Art*, 12/13 (1986/87), 169-78.

"The *Meeting of Peter and Paul in Rome*, An Emblematic Narrative of Spiritual Brotherhood," *Dumbarton Oaks Papers*, 41 (1987), 265-75.

"Prophetic Portraits in the Dura Synagogue," *Jahrbuch für Antike und Christentum*, 30 (1987), 149-55.

"On the State of Medieval Art History," *Art Bulletin*, 70 (1988), 166-87.

"Reading Ancient and Medieval Art," *Word and Image*, 5 (1989), 1.

"'Caput et speculum omnium ecclesiarum': Old St. Peter's and Church Decoration in Medieval Latium," *Italian Church Decoration of the Middle Ages and Early Renaissance: Functions, Forms, and Regional Traditions*, ed. W. Tronzo (*Villa Spelman Colloquia*, vol. 1), Bologna: Nuova Alfa, 1989, pp. 121-45.

"Diction in the 'Bibles of the Illiterate,'" *World Art. Themes of Unity in Diversity (Acts of the XXVIth International Congress of the History of Art)*, University Park, Pa., 1989, vol. 2, 297-308.

"An Apostle in Armor and the Mission of Carolingian Art," *Arte medievale*, ser. 2, vol. 4 (1989), 17-41.

"L'antica basilica di San Pietro come fonte e ispirazione per la decorazione delle chiese medievali," in *Fragmenta picta: Affreschi e mosaici staccati nel Medioevo romano* (cat. of an exhibition at the Castel Sant'Angelo, Rome, 1989-90), Rome, 1989, pp. 45-64.

Review of D. Korol, *Die frühchristlichen Wandmalereien aus den Grabbauten in Cimitile/Nola (Jahrbuch für Antike und Christentum, Ergänzungsband 13)* (Münster: Aschendorffsche Verlagsbuchhandlung, 1987) in the *Bonner Jahrbücher*, 189 (1989), 643-45.

"Through the Temple Veil: the Holy Image in Judaism and Christianity," *Kairos. Zeitschrift für Religionswissenschaft und Theologie*, 32/33 (1990/1991), 53-77.

"A Lay Abbot as Patron: Count Vivian and the First Bible of Charles the Bald" in *Committenti e produzione artistico-letteraria nell'alto medioevo occidentale (Settimane di studio del Centro italiano di studi sull'alto medioevo, vol. 39 [Spoleto, 1992])*, pp. 647-75.

"'Pictures Fertile with Truth' (How Christians Managed to Make Images of God without Violating the Second Commandment)" *The Journal of the Walters Art Gallery*, 49/50 (1991/92), 53-65.

"Originalità medievale e metodi moderni: un caso di studio carolingio," *Il codice miniato. Rapporti tra codice, testo e figurazione (Atti del III Congresso di Storia*

della miniatura), Florence, 1992, pp. 35-48.

"Bibbia" in *Enciclopedia dell'Arte Medievale*, vol. 3 (1992), 468-87.

"Medieval Art as Argument," *Iconography at the Crossroads* (ed. B. Cassidy; Princeton, 1993), pp. 59-70.

"Il contributo di Kurt Weitzmann alla storia della miniatura medievale," *Miniatura* (1993), 113-16.

"Kurt Weitzmann 1904-93," *Dumbarton Oaks Papers*, XLVII (1993), xix-xxii.

"Facies bibliothecae revelata: Carolingian Art as Spiritual Seeing," in *Testo e immagine nell'alto medioevo (XLI Settimana internazionale di studi)*, Spoleto, 1994, pp. 533-94.

"Kurt Weitzmann (1904-93)," *Speculum*, LXIX (1994), 952-53.

"The Most Lamentable Relic in the British Museum.' New Observations on the Cotton Genesis," in *Studies in Pictorial Narrative* (London, 1994), pp. 99-135.

Review of Ulrike Horak, *Illuminierte Papyri, Pergamente un Papiere I* (Vienna: A. Holzhausens, 1992) in *Byzantinische Zeitschrift*, 86/87 (1993/94), pp. 504-05.

Review of Richard Gameson *et al.*, *The Early Medieval Bible. Its Production, Decoration and Use* (Cambridge, 1994) in *The Journal of Religion*, 75 (1995), 412-14.

"Gazing at the Future: the *Parousia* Miniature in the Vatican Cosmas," *Byzantine East, Latin West: Art Historical Studies in Honor of Kurt Weitzmann*, Princeton, 1995, pp. 365-71.

"Codici purpurei" in *Enciclopedia dell'Arte Medievale*, vol. 5, 140-45.

"Copia" in *Enciclopedia dell'Arte Medievale*, vol. 5, 264-77.

"Richard Krautheimer (1897-1994)," *Speculum*, 70 (1995), 731-72.

"Il programma nella navata centrale" in *Santa Maria di Anglona*, eds. C.D. Fonseca and V. Pace, Potenza, 1996, pp. 77-91.

"Kurt Weitzmann," *Byzantinische Zeitschrift*, 85 (1992), pp. 666-67.

"The Function of *Vitrum Vestitum* and the Use of *Materia Saphirorum* in Suger's St. Denis," in *L'Image. Fonctions et usages des images dans l'occident medieval*, eds. J. Baschet and J.-C. Schmitt, Paris, 1996, pp. 179-203.

"Fonti (area bizantina)" in *Enciclopedia dell'Arte medievale*, vol. 6, 310-14.

Introduction to Nino-Maria Zchomelidse, *Die mittelalterlichen Fresken in S. Maria dell'Immacolata Concezione in Ceri bei Rom*, Rome, 1996, pp. XIII-XV.

"Iconoclastia" in *Enciclopedia dell'Arte medievale*, vol. 7, 276-82.

"Meyer Schapiro," *Speculum*, 72 (1997), pp. 934-36.

"Modello" in *Enciclopedia dell'Arte medievale*, vol. 8, 491-96.

"Introduction" to Lidia Perrini e Antonio Iacobini, *Il Vangelo di Dionisio*, Rome, 1998.

"Real Absence: Early Medieval Art and the Metamorphosis of Vision," in *Morfologie sociali e culturali in Europa fra tarda antichità e alto medioevo (XLV Settimana internazionale di studi)*, Spoleto, 1998, pp. 1157-1211.

"Configuring the Invisible: Facsimiles and Copies of the Holy Face," in *The Holy Face and the Paradox of Representation (Villa Spelman Studies, vol. 6)*, eds. H. Kessler and G. Wolf, Bologna, 1998, pp. 129-51.

"'Thou Shalt Paint the Likeness of Christ Himself:' The Mosaic Prohibition as Provocation for Christian Images," *The Real and Ideal Jerusalem in Jewish, Christian and Islamic Art (Jewish Art, vol. 23, 1997/98)*, pp. 124-39.

"Rinascenza," in *Enciclopedia dell'Arte medievale*, vol. 10, pp. 18-26.

"A Small Corner of Paradise. The Frescoes in San Paolo inter Vineas at Spoleto," in *Studi in onore di Angiola Maria Romanini*, Rome, 1999, pp. 815-22.

"L'apparto decorativo di S. Pietro," in *Romei e Giubilei. Il pellegrinaggio medievale alla tomba di San Pietro (350-1350)*, Rome, 1999, pp. 263-70.

"The Sapphoris Mosaic and Christian Art," *Journal of Greek and Roman Studies, Supplement Volume 40* (2000), pp. 64-72.

"The Icon in the Narrative," in *Spiritual Seeing: Picturing God's Invisibility in Medieval Art* (Philadelphia, 2000), pp. 1-28.

"Il mandilino" and nine entries in *Il Volto di Cristo* (cat. of an exhibition, Rome, 2000-01), Milan, 2000, pp. 67-99.

"L'Oratorio di San Tommaso" in *La Cripta della Cattedrale di Anagni*, Rome, 2001, pp. 89-95.

"*Discipuli domini: Apostles, Saints, and Prophets in Medieval Churches,*" in

*Medioevo Aostano. La pittura intorno all'anno mille in Cattedrale e in Sant'Orso*, Turin, 2001, pp. 235-46.

"Tours (miniatura)" in *Enciclopedia dell'Arte medievale*, vol. 11, pp. 298-300.

"The Place of Rome between Judea and Francia in Early Medieval Art," in *Roma fra Oriente e Occidente (XLIX Settimana internazionale di studi)*, Spoleto, 2002), vol. 2, pp. 695-718.

Review of W. Koehler und F. Mutherich, *Die Schule von Reims. Zweiter Teil von der Mitte bis zum Ende des 9. Jahrhunderts (Die karolingischen Miniaturen, Vol. 6, part 2)* (Berlin, 1999) in *Journal für Kunstgeschichte*, vol. 6 (2002), pp.141-44.

"San Pietro in Valle: fonti e significato," in *San Pietro in Valle presso Ferentillo*, ed. G. Tamanti (Naples: Elekta, 2003), pp. 77-116.

"Le funzioni della cornice," in *Mandilion. Intorno al Sacra Volto, da Bisanzio a Genova*, ed. Gerhard Wolf, Colette Dufour Bozzo, Anna Rosa Calderoni Masetti (cat. of an exhibition, Genoa 2004) (Milan: Skira, 2004), pp. 61-67. Also, "La Scala celeste di Giovanni Climaco," pp. 91-92 and "La Cronaca di Michele Glykas," p. 97.

Review of D. Verkerk, *Early Medieval Bible Illumination and the Ashburnham Pentateuch* (Cambridge and New York, 2004) in *caa.reviews* ([www.caareviews.org](http://www.caareviews.org))

"Canonizzare per immagini narrative prima di San Nicola," in *San Nicola di Tolentino nell'arte. Corpus iconografico* (Tolentino: Biblioteca Egidiana. Convento San Nicola, 2005), pp. 123-33.

"Images of Christ and Communication with God," in *Comunicare e significare nell'Alto Medioevo* (LII Settimana internazionale di Studio) (Spoleto: Centro italiano di Studi sull'Alto Medioevo, 2005), 293-328.

Introduction, catalogue of an exhibition, *Pietro Vittorino. Monaco Basiliano del Monastero di S. Maria di Grottaferrata* (Mezzojuso, 2005), 8-9.

"'Hoc visibile imaginatum figurat illud invisibile verum:' Imagining God in Pictures of Christ," in *Seeing the Invisible in Late Antiquity and the Early Middle Ages: Papers from "Verbal and Pictorial Representations of the Invisible 400 to 1000" (Utrecht, 11-13 December 2003)*, ed. G. De Nie, K. Morrison, and M. Mostert (Turnhout: Brepols, 2005), pp. 293-328.

"Séroux's Decadent Column Capital and other Pieces in the Puzzle of San Paolo fuori le mura," *Arte medievale*, n.s. 3 (2004), pp. 69-94.

"Turning a Blind Eye: Medieval Art and the Dynamics of Contemplation," in *The*

*Mind's Eye: Art and Theological Argument in the Middle Ages*, ed. J. Hamburger and A.-M. Bouché (Princeton: Princeton University Press, 2006), pp. 413-39.

"Corporeal Texts, Spiritual Paintings, and the Mind's Eye," in *Reading Images and Texts. Medieval Images and Texts as Forms of Communication*, ed. Mariëlle Hageman and Marco Mostert (Turnhout: Brepols, 2005), pp. 9-61.

"Una chiesa magnificamente ornata di pitture," in *San Nilo. Il Monastero italo-bizantino di Grottaferrata* (Milan: De Luca, 2005), pp. 73-90.

"Gregory the Great and Image Theory in Northern Europe in the Twelfth and Thirteenth Centuries," in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe (Blackwell Companions to Art History)*, ed. C. Rudolph (Oxford: Blackwell, 2006), pp. 151-71.

"Storie sacre e spazi consacrati: la pittura narrativa nelle chiese medievali (sec. IV-XII), in *L'arte medievale nel Contesto. Iconografia, funzioni, tecniche*, ed. P. Piva (Milan: Jaca Book, 2006), pp. 275-302.

"Image Theory in Ecclesiastic Space" in *Culture et société médiévales. Cinquante années d'études médiévales à la confluence de nos disciplines, Actes du Colloque à l'occasion du cinquantenaire du CESC, Poitiers, 1-4 septembre 2003*, eds. C. Arrignon, M.-H. Debiès, M. Galderisi, E. Palazzo (Turnhout : Brepols, 2006), pp. 295-308.

Review of Aliza Cohen-Mushlin, *Scriptoria in Medieval Saxony. St. Pancras in Hamersleben* (Wiesbaden: Otto Harrassowitz, 2004) in *Arte medievale*, n.s., 3 (2) (2004), p. 144.

"The Bible as Icon," in *In The Beginning: Bibles Before the Year 1000* (cat. of an exhibition. Freer Art Gallery), ed. Michelle P. Brown (Washington, D.C., 2006). pp. 76-103.

"Face and Firmament: Albrecht Dürer's *Angel with the Sudarium* and the Limit of Vision," in *L'immagine di Cristo dall'acheropita al mano d'artista dal tardo medioevo all'età barocca (Studi e testi, vol. 432)*, ed. Christoph L. Frommel and Gerhard Wolf (Vatican, 2006), pp. 143-65.

"Introduzione" to Stefano Riccioni, *Il mosaico di S. Clemente a Roma. "Exemplum" della Chiesa riformata* (Spoleto: CISAM, 2006), pp. XI-XIII.

"Margin and Metaphor," in *Pictorial Languages and their Meanings—Liber Amicorum in honor of Nurith Kenaan-Kedar*, ed. B. Verzar and G. Fishhof (Tel Aviv: Tel Aviv University, 2006), pp. 141-52.

"A Gregorian Reform Theory of Art?" in *La riforma Gregoriana (Acts of a Conference)*, Lausanne 2005, ed. S. Romano and J. Enckell. (Rome, Viella,

2007), pp. 25-48.

“Bright Gardens of Paradise” and “Word Made Flesh” in *Picturing the Bible: The Earliest Christian Art* (cat. of an exhibition), Kimbell Art Museum, Fort Worth (New Haven: Yale University Press, 2007), pp. 110-39 and 140-68.

“Introduction” to Kurt Weitzmann, *Illustrations in Roll and Codex* (Japanese translation) (Tokyo: Chuokoron Bijutsu Shuppan Co., 2007), pp. 157-60.

“Evil Eye(ing): Romanesque Art as a Shield of Faith,” in *Romanesque Art*, ed. Colum Hourihane (University Park: Pennsylvania State Press, 2008), pp. 107-35.

Review of Anne-Orange Poilpré, *Maiestas Domini. Une image de l'Église en occident Ve-IXe siècle* (Paris: Les Éditions du Cerf, 2005) in *Antiquité tardive*.

“Bright Gardens of Paradise” and “Word Made Flesh” in *Picturing the Bible: The Earliest Christian Art* (cat. of an exhibition), Kimbell Art Museum, Fort Worth (New Haven: Yale University Press, 2007), pp. 111-68.

“The *Acheropita* Triptych in Tivoli,” in *Immagine e Ideologia. Studi in onore di Arturo Carlo Quintavalle*, eds. A. Calzona, R. Campari, M. Mussini (Milan: Electa, 2007), pp. 117-25.

“Christ’s Dazzling Dark Face,” in *Intorno al Sacro Volto. Genova, Bisanzio e il Mediterraneo (secoli XI-XIV)*, A. R. Calderoni Masetti, C. Dufour Bozzo, G. Wolf (Venice: Marsilio Editori, 2007), pp. 231-46.

“‘Byzantine Art and the West:’ Forty Years after the Athens Exhibition and Dumbarton Oaks Symposium,” in *Medioevo Mediterraneo: l’Occident, Bisanzio e l’Islam*, ed. Arturo Carlo Quintavalle (Milan: Elekta, 2007), pp. 57-72.

“Image and Object: Christ’s Dual Nature and the Crisis of Early Medieval Art,” in *The Long Morning of Medieval Europe*, ed. M. McCormick and J. Davies (London: Ashgate, 2008), pp. 291-319.

“‘Words Passed Down;’ Carolingian Pictures of Transmission and Translation” in *The Lion Companion to Christian Art*, ed. Michelle Brown (Oxford: Lion Hudson, 2008), pp. 128-131.

“The Codex Barbarus Scaligeri, the *Christian Topography*, and the Question of Jewish Models of Early Christian Art,” in *Between Judaism and Christianity. Pictorials Playing on Mutual Grounds: Essays in Honour of Prof. Elisabeth (Elisheva) Revel-Neher* (Leiden: Brill, 2008), pp. 139-54.

*Préface* to Julie Enckell Julliard, *Au seuil du salut. Les décors peints de l'avant-nef de Farfa en Sabine* (Rome: Viella, 2009), pp. ix-xi.

“Giotto e Roma” in *Giotto e il Trecento* (Milan: Skira, 2009), pp. 85-99.

“Bezalel Narkiss,” *Ars Judaica*, (2009),

### ***In press***

(with Anne-Orange Poilpré, Jean-Michel Spieser, and Gerhard Wolf) “Le statut de l’image religieuse au Moyen Âge, entre Orient et Occident,” *Perspectives* (forthcoming)

“An Honest Scholar,” preface to *Eye and Mind. The Collected Essays of Robert Deshman*, ed. A. Cohen. (Kalamazoo: 2009)

“To Curb the License of Painters’: The Functions of Some Captions in the Construction and Understanding of Pictured Narratives,” in *Figure et récit. Figura e racconto. Narrazione letteraria e narrazione figurativa in Italia dall’Antichità al primo Rinascimento* ed. M. Praloran and S. (Florence: SISMELE-Edizioni del Galluzzo, 2009)

Review of Elisabeth Revel-Neher, *Le témoignage de l’absence. Les objets du sanctuaire à Byzance et dans l’art juif du XI e ai XV e siècles* (Paris: De Boccard, 1998) in *Journal of Jewish Art*.

“Paul” in *Encyclopedia of Early Christian Art and Archaeology*.

“Judaism and the Development of Byzantine Art” in *Byzantium: Dialectics of Minority and Majority Cultures* (Jerusalem: Hebrew University of Jerusalem, 2010)

“Puzzling Mirror,” in *Grundlinien der Bildtheologie*, eds. R. Hoeps and T. Lentz

“With an Attic Brush: Jerome and Vergil in Carolingian Pictures of Translation”

“St. John’s Word and Images Beyond Time,” in *Text, Bild und Ritual in der mittelalterlichen Gesellschaft (8.-11. Jh)*

“Christ the Magic Dragon,” in *Studies in Honor of Mary Carruthers*, ed. Anne D Hedeman

“Sanctifying Serpent. Crucifixion as Cure,” in *Experiments in Empathy: Studies in Honor of Karl F. Morrison*, ed. Rudolph Bell and Karl F. Morrison (Turnhout: Brepols)

“Amalie’s Spiritual Art” in *Amalie Rothschild*

with Beat Brenk, review of Maria Andalaro and Serena Romano, *La pittura medievale a Roma 312-1431 Corpus e atlante*, Vols. I and IV (Rome, 2007) in

*Arte medievale*, 6 (2007), pp. 133-44.

“Memory and Models: The Interplay of Patterns and Practice in the Mosaics of San Marco in Venice” in *Medioevo: Immagine e memoria* (Parma: 2008).

“Inscriptions on Painted Crosses and the Spaces of Personal and Communal Meditation,” in *Inscriptions in Liturgical Spaces* (forthcoming)

“Shaded with Dust: Jewish Eyes on Christian Art,” in *Judaism and Christian Art*, ed. Herbert L. Kessler and David Nirenberg (Philadelphia: University of Pennsylvania Press, 2009)

“The French Connection: Word and Image on the Rosano Cross,” in *La pittura su tavola nel XII secolo. Riconsiderazioni e nuove acquisizioni a seguito del restauro della Croce di Rosano* (forthcoming)

“The Cotton Genesis and Creation in San Marco, Venice,” *Cahiers archéologiques* (forthcoming).

## **Editorial and Advisory contributions:**

Metropolitan Museum of Art, "Age of Spirituality" exhibition, 1977-78

Coordinator of Christian narrative section

*Dictionary of the Middle Ages* (Charles Scribner's Sons, (1983-89)

Associate Editor (1977-89)

*Bibliographies of Medieval Art* (Boston, G.K. Hall)

Field Editor (1977-94)

*Journal of Jewish Art*

Editorial Board (1978-present)

*The Chicago Visual Library* (University of Chicago Press)

Illuminated Manuscript Series (co-editor with Oleg Grabar)

Walters Art Gallery, "Silver Treasure from Early Byzantium" exhibition, 1985

Advisory Board

*Word and Image*

Editorial Board (1986-93)

Editor, *Reading Ancient and Medieval Art*, vol. 5 (1989)

*Enciclopedia Italiana dell'Arte Medievale*

Consultente scientifico (1991-2000)

Princeton University Press

*Studies in Manuscript Illumination*

Editor (1993-95)

*Illustrations in the Manuscripts of the Septuagint*

Co-editor (1986-93)

Editor (1993-95)

*Bryn Mawr Medieval Review*

Advisory Board (1993-96)

University of Michigan Press

*Stylus. Studies in Medieval Culture*

Editorial Board (1996-98)

*Oxford Dictionary of the Middle Ages*

Editorial Board (2000-present)

Vatican and City of Rome, "Volto Santo" exhibition, 2000-01

Organizer (with G. Morello and G. Wolf)

*Arte medievale*

member of comitato scientifico (2003-present)

Genoa, "Mandilion. Intorno al Sacra Volto, da Bisanzio a Genova" exhibition, 2004

member of comitato scientifico

Washington, "In the beginning," exhibition, 2007

Member of advisory committee

Fort Worth, "The Earliest Christian Art," exhibition, 2008

Member of advisory committee

Rome, "Giotto. Le vie nuove dell'arte italiana," exhibition, 2009

Member of comitato scientifico

Baltimore and Cleveland, "The Matter of Art," exhibition, 2010

Member of advisory committee

## Public Lectures

The Frick Collection; University of Kentucky; Dumbarton Oaks Center for Byzantine Studies; Princeton University; American Academy in Rome; Columbia University; Pennsylvania State University; Brown University; National Gallery of Art; Wayne State University; Cornell University; Haverford College; Princeton University; University of California, Berkeley; Tufts University; Ohio State University; Mount Holyoke College; Tokyo University of Arts; University of Munich; St. Paul's University (Tokyo); University of Nagoya; Villa Spelman, Florence; Virginia Museum of Fine Arts; Cincinnati Art Museum; University of Vienna; University of Toronto; Centro italiano di studi sull'alto medioevo, Spoleto; The Walters Art Gallery; Hebrew University of Jerusalem; Modern Languages Association; Courtauld Institute; Aosta; University of Florence; University of Virginia; Notre Dame University; Istituto Universitario Suor Orsola Benincasa; Universität Basel; Université de Genève; Universität Freiburg; University of Copenhagen; University of Tübingen, University of Utrecht; Palazzo delle Esposizioni Rome; Accademia di Danimarca Rome; University of Southern California; Simon Fraser University; University of British Columbia; Rice University; Bruce Museum Greenwich Conn.; Université de Fribourg; Université de Lausanne; University of Houston; Museo Diocesano Genoa; Università di Parma; Harvard University; Case Western Reserve University; Boston College; Cambridge University; University of Leeds; University of Illinois, Universität Bern; Oxford University; Emory University; Università di Roma (La Sapienza); Drew University; Western Michigan University; University of Minnesota; Kunsthistorisches Institut Florence;