

## ARCT/ARTH 364 Byzantine Art and Architecture Spring 2024

**Dimitra Kotoula**, PhD., Lecturer

**E-mail address:** [dimitra.kotoula@cyathens.org](mailto:dimitra.kotoula@cyathens.org)

**Office hours:** before or after class by appointment

**Web URL:** <https://independent.academia.edu/DKotoula>

### Course Description

The course aims to explore the Byzantine artistic production from its origins in the catacomb frescoes of second-century Rome and the Syro-Palaistine region, to the art produced during the last centuries of the empire. It aims to provide an introduction to the varied physical remains left behind by the Byzantines: architecture (urban as well as rural), painting (mural decoration, icon painting and manuscript illumination), luxury objects of the so-called minor arts, as well as objects destined for everyday use. The study of the material will not be confined to the examination of the evolving 'styles' and 'iconographies' –the pictorial languages of these artefacts- but also hopes to survey: a) the role of the image in Byzantium as a complex product of specific historical, social, theological and broader political influences considering its use both in religious and secular contexts; b) matters of gender and patronage; c) the cross-cultural exchanges in the Mediterranean basin during the Byzantine era. To what extent did art reflect the ideology of an empire that projected an image of timelessness and unchanging order, while, at the same time, accomplishing astonishing transformation and innovation that allowed it to compete with and relate to its neighbours to the East and the West at key moments in its long history?

Part of the course will examine the various ways through which the Byzantine culture influenced the new humanism of early-Renaissance Europe, as well as modern perceptions of Byzantium.

\*\*\*Besides the lectures, guided visits to Byzantine monuments have been scheduled as part of this course either as part of the CYA fieldtrips or independently. The late-11<sup>th</sup> monastery of Daphni, Attica, the monastery of Hossios Loukas, a functioning establishment to date with lavish mosaic decoration dating back to the 11<sup>th</sup> c., and the castle-state of Mistras in the Peloponnese with its numerous frescoed churches and chapels, have been included in the class schedule. To gain a broader first-hand understanding of the agenda of the image in Byzantium, visits to a series of Byzantine monuments in Thessaloniki (Hagios Dimitrios, Hagios Georgios (the Rotunda), the Acheiropoietos and Hagia Sophia) have been planned as part of the Northern Greece field trip. Finally, the course aims to explore the Byzantine collections, museums and some of the surviving Byzantine churches of Athens.

Class sessions combine lectures, discussions, and guided tours and focus on visual and literary material, in order to provide a holistic introduction to the culture of the Byzantines.

### Course Approach

This course relies heavily both upon in-class lecturing and discussions as well as museum and site visits, field study and, if needed, active interaction with faculty and students from related disciplines as well as professionals in the arts. The students have the opportunity to access the material themselves and acquire first-hand experience of production methods and the technical means through which art becomes possible, while studying artworks in their original context. For example, visiting the collections of the Byzantine Museum helps the students contextualize artifacts discussed in class or known to them basically through the bibliography. Each artistic product is set within a group of diverse artifacts that reflect the particularities of their era of production, the ideologies that have influenced it, exposing the students, at the same time, to a wide array of curatorial proposals and trends that largely influence our perception and understanding of art. Thus, the students, working individually or in groups, can articulate the artifact as a product not only of specific socio-political and economic circumstances but also of a cultural and artistic milieu that is still very much present.

### Learning Objectives

During this course, the students are expected to:

- understand the art object, its era and conditions of creation and production;
- contextualize the original use and later re-evaluation, appropriation, or even dismissal of the art object;
- familiarize oneself with diverse ways of thinking about, creating and displaying art, informed by a historical as well as anthropological approach to art;
- last but certainly not least, to draw analogies with the current era and think beyond the conventional way of art-historical thinking as well as acknowledge any tacit biases and prejudices in a critical and self-reflective manner.

## Course Requirements

No previous knowledge of art history is required.

The requirements for this course (a 300 level CYA course) are:

- A Mid-term exam (15% of the final grade)
- A Critical Review on a book chapter or article (15% of the final grade)
- Participation in class discussions, presentations, fieldtrips, museum or site visits and/or other short assignments (i.e. production of a museum/archive file for an art object, 30% of the final grade)
- Final exams and final essay, around 2000 words, 4-5 pages if spacing is 1,5 and font size 12 Times New Roman (30% of the final grade)
- Attendance (10% of the final grade)

Further details about the above requirements, as well as critical review and essay rubrics and evaluation criteria, will be given throughout the course.

### **\*\*\*Please note:**

\* A final paper of 1500 words could be submitted, on condition that a short (up to 12 minutes) presentation is scheduled on any of the topics that will be discussed in class. This could be an individual or group presentation/discussion on a source, book, object, site related to the course that could be done in class or at a museum/site.

\* Regular on-time attendance in class and on-site is obligatory. Unjustified absences are recorded and have consequences. Illness or other such compelling reasons which result in absences should be reported immediately to the Student Affairs Office. If such a case occurs, you are strongly advised to send an e-mail directly to me in the above e-mail address. Otherwise, your absence will be recorded.

\* Close supervision and guidance (rubrics, bibliography, instructions on structure, content and style) will be provided for the essays and presentation. The visual material discussed in class, as well as the power points, will be available on-line (through Moodle).

\* This is a 300level course. If you wish to take this course at 400level, additional readings and assignments will be required, after consultation with the instructor.

## Academic Accommodations

If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform me and the Office of Academic Affairs and make sure that your school forwards the necessary documentation.

## ePolicy on Original Work

Unless otherwise specified, all submitted work must be your own original work. Any ideas taken from the work of others must be clearly identified as quotations, paraphrases, summaries, figures etc., and accurate internal citations and/or captions (for visuals) as well as an accompanying bibliography must be provided (Check the Student Handbook, pg. 7).

## **Use of Laptops**

In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work.

## **Course Materials**

### **Class Schedule**

#### Course books

**Cormack, R.** *Byzantine art*. Oxford: Oxford University Press, 2000.

**Loweden, J.** *Early Christian and Byzantine art*. London: Phaidon, 1997.

**Rodley, L.** *Byzantine art and architecture: an introduction*. Cambridge: Cambridge University Press, 1994.

**Please, consult primarily the above two on cultural and artistic issues.**

#### Dictionaries/Handbooks

Bowersock, G.W., P. Brown, and O. Grabar, eds. *Late antiquity: a guide to the postclassical world*. Cambridge: Harvard University Press, 1999.

Jeffreys, E., R. Cormack and J. Haldon, eds. *The Oxford Handbook of Byzantine Studies*. Oxford: Oxford University Press, 2008.

James, L., ed. *A companion to Byzantium*. London: Blackwell, 2010.

Stephenson, ., ed. *The Byzantine world*. London: Routledge, 2010.

Nicholson, O. *The Oxford dictionary of late antiquity*. Oxford: Oxford University Press, 2018.

**\*\*\*Please note that additional updated bibliography will be posted on moodle for each of the topics discussed in our meetings/class sessions or museum visits.**

## Class Schedule

**\*January 25-27/24: Field trip to Delphi (3h).** As part of the fieldtrip we are visiting Hossios Loukas, a functioning monastic establishment to date with lavish mosaic decoration that dates back to the 11<sup>th</sup> c. Besides studying a most representative example of middle-Byzantine art and architecture, we will discuss in site broader issues that defined the character of the Eastern Roman Empire during its transformation to Byzantium: patronage, eschatology, their socio-political and artistic impact, the relation between capital and periphery, the spirituality of Byzantine monasticism.

### **Bibliography:**

Cormack 2000, pp. 163-175.

Connor 2016.

James 1994, pp. 169-75.

Session	Date	Description
1	<b>29/01/24</b>	<b>Introduction:</b> a general introduction to an empire, which negotiated its survival over the course of a millennium. Overview of the massive changes in society, culture, religion, as well as in geography and ideology during the course of these centuries. Part of the class will be devoted to a short introduction to key terms that will be used regularly throughout the course.
2	<b>31/01/24</b>	<b>Defining Byzantine Art-Exhibiting Byzantium:</b> what is our perception of Byzantium nowadays? How do we define Byzantium and how did the Byzantines define themselves and their culture? <b>Readings:</b> Cormack 2000, pp. 1-6. Lowden 1997, pp. 4-8. Further reading: Nelson 1996, pp. 3-11. Maguire 1992, pp. 119-55.
3	<b>02/02/24</b>	<b>Visit to the Benaki Museum of Islamic Art.</b> <b>The Clash of Gods: the 'new' art of the 'new' Roman Empire:</b> what were the origins of Byzantine art? The class aims to explore in two sessions the so-called 'Byzantine question', whether the origins of Byzantine art could be traced to the art of the East or the West. Special attention will be given to the nature and role of the icon in Byzantium as a complex product of specific historical, theological, political and broader cultural significances.
4	<b>05/02/24</b>	<b>1.</b> From the mummy portrait to the Byzantine icon. <b>Readings:</b> Thomas 1998, pp. 43-71. <i>The Oxford Handbook of Byzantine Studies</i> 2008, pp. 758-69 (M. Vassilaki, <i>Icons</i> ). Cormack and Vassilaki 2008, pp. 250-54 (N. Chatzidaki, <i>Icons</i> ). <b>Further readings:</b> Oupensky 1978, pp. 39-59. Belting 1994, pp. 78-101.
5	<b>07/02/24</b>	<b>2.</b> The origins of Christian iconography. <b>Readings:</b> Cormack 2000, pp. 12-35. Lowden 1997, pp. 11-33. <b>Further reading:</b> Cormack and Vassilaki 2008, pp. 46-50 (Th.F. Mathews, <i>The Beginnings of Christian Art</i> ). Mathews 1993, pp. 3-22. Elsner 1995, pp. 271-287 (for the decoration in the catacombs).

**From Constantine to Justinian: Christian art in the service of a Christian society:** the class aims to examine in three sessions and one museum visit the crystallization of Christian art as the official artistic expression of the newly-founded empire.

6	<b>12/02/24</b>	<p><b>1. <u>Constantine's city:</u></b> examining the topography, embellishment and character of the new capital of Byzantium. How cosmopolitan Constantinople was? Its Classical/pagan past and Christian present, or, rather, vice versa?</p> <p><b>Readings:</b> Cormack 2000, pp. 6-12 and 37-41. Lowden 1994, pp. 63-71. Mathews 1998, pp. 16-41.</p> <p><b>Further reading:</b> Beck 1980, mainly 29ff. Mango 1963, pp. 55-75. James 1996, pp. 12-20.</p>
---	-----------------	---

\*(Nauplion: 1h in the city; 2h Hagia Monh Areias / Mistras 4h).

At Nauplion:

-The historical church of Hagios Georgios, St George, a most representative example of Venetian architecture, with Renaissance-style wall-paintings of the so-called 'Munich School' will be discussed in juxtaposition to the spirituality and main principles of Byzantine art.

-The Hagia Monh Areias (12<sup>th</sup> c.), is a most representative example of a predominant trend in Middle-Byzantine architecture in the Eastern Mediterranean that differs from those already discussed (i.e. Hossios Loukas, Daphni, the Byzantine Churches of Attica).

(Bibliography: R. Krautheimer, *Early Christian and Byzantine Architecture*, London 1986, pp. 379-94).

At Mistras:

Walking downwards through the Medieval city-castle of Mistras, contributes significantly to the better understanding of the culture of the Byzantines, issues of lay patronage, demography, topography, as well as the multi-cultural character of the empire, during its later years.

(Bibliography: *The city-castle of Mistras*, exh. cat. August 2001-January 2002, Athens 2001).

7	<b>19/02/24</b>	<p><b>2. <u>The emperor as a founder: imperial patronage in the 6<sup>th</sup> century:</u></b> a thorough examination of the artistic production during the Justinian era that largely shaped the development of Byzantine art. How did the Byzantine emperor promulgate and maintain the ideology of the empire through art?</p> <p><b>Readings:</b> Cormack 2000, pp. 54-62. Lowden 1997, pp. 127-135 (S. Vitale).</p> <p><b>Further reading:</b> Krautheimer 1986, pp. 259-271. Andressu-Treadgold and Treadgold 1997, pp. 708-23. Elsner 1995, pp. 177-189 (for the mosaics of Ravenna).</p>
---	-----------------	---

8	<b>21/02/24</b>	<p><b>3. <u>Towards an international art: pilgrimage to <i>holy loci</i>:</u></b> the art of the people. To what extent Byzantine was a 'popular' art?</p> <p><b>Readings:</b> Cormack 2000, pp. 48-54. Lowden 1994, pp. 72-79. Cormack and Vassilaki 2008, pp. 358-363 (M. Vassilaki, R. Cormack, <i>The Monastery of St Catherine at Sinai</i>).</p> <p><b>Further reading:</b> Maraval 2008, pp. 27-36. Weitzmann 1982, pp. 5-19 (<i>The mosaic of St Catherine's Monastery on Mount Sinai</i>). <i>The Oxford Handbook of Byzantine Studies</i> 2008, pp. 741-749 (J. Elsner, <i>Art and pilgrimage</i>).</p>
---	-----------------	---

**Icon or Idol? Byzantine Iconoclasm:** what was Byzantine iconoclasm about? The class examines in three sessions and a visit to the Museum of Islamic Art, the origins, history and development of 'image-breaking' in Byzantium. Similarities and differences between the Byzantine and later iconoclasts will also be examined.

9	<b>26/02/24</b>	<b>1. Byzantine Iconoclasm I.</b> <b>Readings:</b> Cormack 2000, pp. 86-102. Lowden 1997, pp. 147-184.
---	-----------------	---

10	<b>28/02/24</b>	<b>2. Byzantine Iconoclasm II.</b> <b>Further reading:</b> Peers 2009, pp. 218-247. Cormack 1985, pp. 95-140. Elsner 1988, pp. 471-91. Kitzinger 1954, pp. 83-150. Grabar 1964, pp. 69-88.
----	-----------------	--

11	<b>04/03/24</b>	<b>3. Byzantine Iconoclasm III. Debate: Iconophiles versus Iconoclasts.</b>
----	-----------------	---

The rediscovery of image after iconoclasm: the 'Macedonian *Renaissance*'. Still haunted by the classical past? Renaissance and renaissances in Byzantium. The class challenges contemporary and later receptions of the art of the Byzantines questioning the role of art history in study of Byzantine culture.

12	<b>06/03/24</b>	<b>Readings:</b> Cormack 2000, pp. 129-142. Lowden 1997, pp. 199-210 (for the manuscript production of the period). Weitzmann 1960, pp. 45-68. <b>Further reading:</b> Maguire 1994, pp. 105-15. Morey 1939, pp. 139-159.
----	-----------------	---

13	<b>11/03/24</b>	<b>Mid-term exam.</b>
----	-----------------	-----------------------

**Displaying Byzantium in and outside Byzantium: the imperial use of art.** The class examines the art produced by and for the imperial court as well as its use as a means for the empire to maintain its cultural and political integrity.

14	<b>13/03/24</b>	<b>Readings:</b> Cormack 2000, pp. 117-129. Lowden 1997, pp. 188-199. Rodley 1994, pp. 151-163. <b>Further reading:</b> Cormack 1981, pp. 131-49. Cormack 1985, pp. 179-214. Evans and Wixom 1997, pp. 182-192 (H. Maguire, <i>Images of the court</i> ). <i>The Oxford Handbook of Byzantine Studies</i> 2008, pp. 505-517 (J. Featherstone, <i>Emperor and court</i> ).
----	-----------------	---

**The Middle Byzantine Church/the Monastery.** The class examines in two sessions and a visit to the Daphni Monastery in Athens, religious, cultural and political issues related to the establishment and development of Byzantine monastic communities throughout the empire. Issues of gender and patronage will also be addressed in relation to the foundation of monastic communities both by religious and lay patrons.

15	<b>20/03/24</b>	<b>1. Readings:</b> Cormack 2000, pp. 145-163. <i>The Oxford Handbook of Byzantine Studies</i> , 2008, pp. 611-630 (J. McGuckin, <i>Monasticism and monasteries</i> and pp. 731-740 N.P. Sevcenko, <i>Art and Liturgy</i> ). Thomas 2000, pp. 607-620 on line on <a href="http://www.doaks.org">www.doaks.org</a> Ousterhout 2001, pp. 133-153. Thomas and Constantinides Hero 2000, in the <a href="http://www.doaks.org">www.doaks.org</a> webpage.
----	-----------------	--

16	27/03/24	<p><b>2. Outside Constantinople: the monasteries of Hosios Loukas in Phocis, Nea Moni in Chios and Daphni, Athens.</b></p> <p><b>Readings:</b>  Cormack 2000, pp. 163-175.  Lowden 1997, pp. 229-270.  Krautheimer 1986, pp. 379-94.  Evans and Wixom 1997, pp. 20-35 (T.F. Mathews, <i>Religious Organization and Church Architecture</i>).</p> <p><b>Further reading:</b>  Wharton-Epstein 1981, pp. 1-28.  D. Mouriki 1980-1, pp. 77-124.  Sevcenko 1991, pp. 45-57.  Belting 1980-1, pp. 1-16.  James 1994, pp. 169-75.</p>
17	01/04/24	<p><b>Visit to the Benaki Museum</b></p> <p>*April 2 – April 6/24: Fieldtrip to Northern Greece/Thessaloniki (6h)  (Visit to the Thessaloniki Churches of Hagios Dimitrios, Hagios Georgios (the Rotunda), the Acheiropoietos and Hagia Sophia).  Strolling through Thessaloniki, for several centuries the second most important city of the Byzantine Empire, offers the unique opportunity to visit some of the most important monuments of the Late Antique and Byzantine world, all listed, like Daphni, Hosios Loukas and Mistras, as UNESCO World Heritage Sites. The surviving mosaic and frescoes offer a vast colourful panorama of maybe some of the most recognizable and representative images of the Byzantium from as early as the 4<sup>th</sup> up until the 14<sup>th</sup> centuries.  (Bibliography:  Kourkoutidou-Nikolaidou, E. and A. Tourta 1997.  Bakirtzis, Kourkoutidou-Nikolaidou and Mavropoulou-Tsioumi 2012.  Eastmond and Hatzaki 2017.</p>
<p><b>The art of the Crusades: understanding the 'new realities'.</b> What were really the Crusades about? The class aims to investigate in three sessions the military campaigns of the Crusaders, the art produced during the period, as well as the role of Byzantium both as an ally and as a price of conquest for the Crusader Kingdoms. How crucial the social and political role of the art during the period was? How far Crusader art was an artistic hybrid?</p>		
18	08/04/24	<p><b>1. Readings:</b>  Cormack and Vassilaki 2008, pp. 275-306 (M. Bacci, <i>Byzantium and the West</i>).  Cormack, pp. 187-194.  Setton and Hazard 1977.  Evans and Wixom 1997, pp. 388-391 (J. Folda, <i>Crusader art</i>).</p> <p><b>Further reading:</b>  Jacoby 1989.  Folda 1995.  Harris 2006, pp. 145-163.  <i>Mediterranean Gothic Architecture</i> 2007, pp. 75-157.</p>
19	10/04/24	<p><b>2. Readings:</b>  Lowden, pp. 349-385.  Folda 2004, pp. 315-331.</p> <p><b>Further reading:</b>  Folda 2003, pp. 113-134.  Hunt 2000, pp. 78-126.  Weyl-Carr 1995, pp. 237-67.  Weitzmann 1966, pp. 325-86.  Evans and Wixom 1997, pp. 434-450 (W.D. Wixom, <i>Byzantine art and the Latin West</i>).</p>

20	15/04/24	3. Crusades III: Towards the end.
21	17/04/24	<b>After Byzantium: Rebirth? Modern perceptions of Byzantium I.</b> How did far the art and culture of the Byzantines influence the new humanism of early-Renaissance Europe? The class will also focus on the various perceptions of Byzantium in the modern times. <b>Readings:</b> Cormack 1997, pp. 167-217. Evans 2004, pp. 489-495 (M. Georgopoulou, <i>Venice and the Byzantine sphere</i> ). Georgopoulou 1995, pp. 479-96. Chatzidakis 199, introduction. Bullen 1999, pp. 665-675. Kourelis 2007, pp. 391-442.
22	22/04/24	<b>Visit to the Byzantine Museum or the Church of Little Metropolis, Athens</b>
23	24/04/24	<b>After Byzantium: Rebirth? Modern perceptions of Byzantium II.</b>
24	08/05/24	<b>REVISION CLASS</b>
<b>FINAL EXAMS</b>		

\*\*\* **A Field trip to Daphni Monastery, Attica (3h) could be organized as part of this course:** Visit to the monastery of Daphni, Attica. Besides the architecture and the art –the monastery preserves some of the most recognizable images of Byzantium, such as the Pantokrator mosaic in the dome- its history and the circumstances surrounding its establishment will be discussed, since these reflect the fate of the empire itself: the transition from paganism to Christianity, the period of stability and growth in the 10<sup>th</sup>/11<sup>th</sup> centuries, the Crusades and their impact, the last years of Byzantium, the period of the Ottoman Occupation in the Eastern Mediterranean.

### **Bibliography:**

- Andressu-Treadgold, I. and W. Treadgold. 'Procopius and the imperial panels of S. Vitale'. *Art Bulletin* 79 (1997): 708-23.
- Bakirtzis, Ch., E. Kourkoutidou-Nikolaïdou, and Ch. Mavropoulou-Tsioumi. *Mosaics of Thessaloniki: 4th to 14th century*. Athens: Kapon, 2012.
- Beck, H.G. 'Constantinople. The rise of a new capital in the east'. In *Age of Spirituality: A Symposium*, edited by K. Weitzmann. New York: The Metropolitan Museum of Art, 1980.
- Belting, H. 'An image and its function in the liturgy: the Man of Sorrows in Byzantium'. *Dumbarton Oaks Papers* 34-5 (1980-1): 1-16.
- Belting, H. *Likeness and Presence: A history of the Image before the Era of Art*. Chicago: University of Chicago Press, 1994.
- Bowersock, G.W., P. Brown, and O. Grabar, eds. *Late antiquity: a guide to the postclassical world*. Cambridge: Harvard University Press, 1999.
- Bullen, J.B. 'Byzantinism and Modernism'. *The Burlington Magazine*, vol. 141, no. 1160 (Nov. 1999): 665-675.
- Chatzidakis, N.M. *From Candia to Venice: Greek icons in Italy, 15th-16th centuries*. Athens: Foundation for Hellenic Culture, 1993.
- Connor, C. L. *Saints and Spectacle. Byzantine Mosaics in their Cultural Setting*. Oxford: Oxford University Press, 2016.
- Cormack, R. *Writing in gold: Byzantine society and its icons*. London: George Philip, 1985.
- Cormack, R. 'Interpreting the mosaics of S. Sophia at Istanbul'. *Art History* 4 (1981): 131-49.
- Cormack, R. *Painting the soul: icons, death masks, and shrouds*. London: Reaktion Books, 1997.
- Cormack, R. *Byzantine art*. Oxford: Oxford University Press, 2000.
- Cormack, R. and M. Vassilaki, eds. *Byzantium, 330-1453*. London: Royal Academy of Arts, 2008.
- Diez E. and O. Demus. *Byzantine mosaics in Greece: Hosios Lucas and Daphni*. Cambridge: Harvard University Press, 1931.



- Eastmond, A. and Myrto Hatzaki, eds. *The Mosaics of Thessaloniki Revisited: Papers from the 2014 Symposium at The Courtauld Institute of Art*. Athens, Kapon, 2017.
- Elsner, J. 'Image and iconoclasm in Byzantium'. *Art History* 11 (1988): 471-91.
- Elsner, Jas. *Art and the Roman viewer: the transformation of art from the Pagan world to Christianity*. Cambridge: Cambridge University Press, 1995.
- Evans, H. C. and W. D., Wixcom, eds. *The glory of Byzantium: art and culture of the Middle Byzantine era, A.D. 843-1261*. New York: Metropolitan Museum of Art, 1997.
- Evans, H.C., ed. *Byzantium: Faith and Power (1261-1557)*. New York: The Metropolitan Museum of Art, 2004.
- Folda, J. *The Art of the Crusaders in the Holy Land*. Cambridge: Cambridge University Press, 1995.
- Folda, J. 'The Freiburg Leaf: crusader art and Loca Sancta around the year 1200". In *The experience of Crusading: volume 2*, edited by Peter Edbury and Jonathan Phillips. Cambridge: Cambridge University Press, 2003.
- Folda, J. 'The figural arts in Crusader Syria and Palestine, 1187-1291: Some new realities'. *Dumbarton Oaks Papers* 58 (2004): 315-331.
- Georgopoulou, M. 'Late Medieval Crete and Venice: An appropriation of Byzantine heritage'. *Art Bulletin* 77(1995): 479-96.
- Grabar, O. 'Islamic art and iconoclasm'. *Dumbarton Oaks Papers* 18 (1964): 69-88.
- Harris, J. *Byzantium and the Crusades*, London: Hambledon Continuum, 2006.
- Hunt, L-A. 'A Woman's prayer to St Sergios in Latin Syria: interpreting a thirteenth-century icon at Mount Sinai'. In *Byzantium, Eastern Christendom ad Islam: volume 2*. London: Pindar, 2000.
- Jacoby, D. *Studies on the Crusader states and on Venetian expansion*. Northampton: Variorum Reprints, 1989.
- James, E. 'Monks, monastic art, the sanctoral cycle and the Middle Byzantine church'. In *The Theotokos Evergetis and 11<sup>th</sup>-c Monasticism*, edited by M. Mullet, A. Kirby. Belfast: Belfast Byzantine Enterprises, School of Greek, Roman and Semitic Studies, The Queen's University of Belfast, 1994.
- James, L., ed. *A companion to Byzantium*. London: Blackwell, 2010.
- James, L. 'Pray not to fall into temptation and be on your guard: pagan statues in Christian Constantinople'. *Gesta* 35 (1996): 12-20.
- Jeffreys, E., R. Cormack and J. Haldon, eds. *The Oxford Handbook of Byzantine Studies*. Oxford: Oxford University Press, 2008.
- Kitzinger, E. 'The cult of images in the age before iconoclasm'. *Dumbarton Oaks Papers* 8 (1954): 83-150.
- Kourelis, K. 'Byzantium and the Avant-garde'. *Hesperia*, vol. 76, no. 2 (April-June 2007): 391-442.
- Kourkoutidou-Nikolaïdou, E. and A. Tourta. *Wandering in Byzantine Thessaloniki*. Athens: Kapon, 1997.
- Krautheimer, R. *Early Christian and Byzantine architecture*. New Haven: Yale University Press, 1986.
- Loweden, J. *Early Christian and Byzantine art*. London: Phaidon, 1997.
- Mango, C. "Antique sanctuary and the Byzantine beholder". *Dumbarton Oaks Papers* 17 (1963): 55-75.
- Maguire, H. "Byzantine art history in the second half of the twentieth century." In *Byzantium: a world civilization*, edited by A. E. Laiou and H. Maguire. Washington: Dumbarton Oaks Research Library and Collection, 1992.
- Maguire, H. 'Epigrams, art and the 'Macedonian Renaissance''. *Dumbarton Oaks Papers* 48 (1994): 105-15.
- Maraval, P. 'The development of holy sites in the Byzantine Orient between the 4<sup>th</sup> and the 7<sup>th</sup> c.'. In *Egeria, Monuments of Faith in the Medieval Mediterranean*. Athens: Hellenic Ministry of Culture, 2008.
- Mathews, Th. F. *The art of Byzantium*. London: Weidenfeld and Nicolson, 1998.
- Mathews, Th. F. *The clash of gods: a reinterpretation of early Christian art*. Princeton: Princeton University Press, 1993.
- Mediterranean Gothic architecture*. Athens: The Byzantine and Postbyzantine Antiquities Directorate of the Greek Ministry of Culture, 2007.
- Morey, C.R. 'The Byzantine Renaissance'. *Speculum* 2(1939): 139-159.
- Mouriki, D. 'Stylistic trends in monumental painting of Greece during the 11<sup>th</sup> and the 12<sup>th</sup> centuries'. *Dumbarton Oaks Papers* 34-5 (1980-1): 77-124.
- Nelson, R.S. "Living on the Byzantine Borders of Western Art". *Gesta* 35, no. 1 (1996): 3-11.
- Nicholson, O. *The Oxford dictionary of late antiquity*. Oxford: Oxford University Press, 2018.

- Oupensky, L. *Theology of the icon*. Translated by Elizabeth Meyendorff. Crestwood: St. Vladimir's Seminary Press, 1978.
- Ousterhout, R. 'Architecture, Art and Komnenian Ideology at the Pantokrator Monastery'. In *Byzantine Constantinople: Monuments: Topography and Everyday Life*, edited by N. Necipoglou. Leiden: Brill, 2001.
- Peers, G. 'Icons' Spirited Love'. *Religion and the Arts* 13 (2009): 218-247
- Rodley, L. *Byzantine art and architecture: an introduction*. Cambridge: Cambridge University Press, 1994.
- Setton, K.M. and H.W. Hazard, eds. *A History of the Crusades. Volume IV: The Art and Architecture of the Crusader States*. Madison: University of Wisconsin Press, 1977.
- Sevcenko, N.P. 'Icons in the liturgy'. *Dumbarton Oaks Papers* 45 (1991): pp. 45-57.
- Stephenson, ., ed. *The Byzantine world*. London: Routledge, 2010.
- Thomas, J. 'Imperial and Royal monasteries of the twelfth century'. In *Byzantine Monastic Foundation Documents: a complete translation of the surviving founders' Typika and Testaments*. Washington: Dumbarton Oaks Research Library and Collection, 2000.
- Thomas, J. and A. Constantinides Hero, eds. *Byzantine Monastic Foundation Documents: a complete translation of the surviving founders' Typika and Testaments*. Washington: Dumbarton Oaks Research Library and Collection, 2000.
- Weitzmann, K. 'The survival of mythological representations in Early Christian and Byzantine art and their impact on Christian iconography'. *Dumbarton Oaks Papers* 14 (1960): 45-68.
- Weitzmann, K. 'Icon Painting in the Crusader Kingdoms', *Dumbarton Oaks Papers* 20 (1966): 325-86.
- Weitzmann, K. *Studies in the arts at Sinai: essays*. Princeton: Princeton University Press, 1982.
- Weyl-Carr, A. 'Byzantines and Italians on Cyprus: Images from art'. *Dumbarton Oaks Papers* 49 (1995): 237-67.
- Wharton-Epstein, A. 'The middle Byzantine sanctuary barrier: Templon or Iconostasis?'. In *JBAA* 134 (1981): 1-28.