

## ACKNOWLEDGEMENTS

This study is the outcome of a long process of intellectual development and would not have been feasible without the generous support of a great number of people and institutions. First, I am extremely grateful to Brendan Cassidy for his constant support, unceasing encouragement, and invaluable guidance on shaping this project, from its infancy until its completion. I am also profoundly indebted to Peter Humfrey, who has kindly encouraged my endeavours and was enthusiastic about Cyprus and its visual culture from the outset of my formation as an Italianist. Lastly, my sincere gratitude goes to Maria Constantoudaki-Kitromilides, who, as my mentor at the University of Athens, has inspired me to follow ‘those Italian paths’ and has constantly shown a keen interest in my research.

The expertise and advice of Donal Cooper, Kathryn Rudy, Annemarie Weyl Carr, Sharon Gerstel, Michalis Olympios, Tassos Papacostas, and Maria Parani, who have read parts of the work, have helped me to clarify issues addressed in the book. I am also very grateful to the anonymous readers for Cambridge University Press for their insightful and thought-provoking feedback on the manuscript. The flow of the text has been greatly benefitted by David Porter’s diligent reading and attention; to him I extend my warmest thanks. Needless to say, remaining mistakes and flawed interpretations of events and views are attributable to the author only.

My research and final preparation of the manuscript could not have run smoothly without the financial and practical assistance of the funding bodies that believed in the potential of this study: the A. G. Leventis Foundation, the British Academy, the British School at Rome, the Dumbarton Oaks Research Library and Collection, the P. and E. Michelis Foundation, the School of Art History at the University of St Andrews, the Seeger Center for Hellenic Studies at Princeton University, and the Thomas and Margaret Roddan Trust.

Last, but not least, my special thanks go to Natalie Adamson, Lynn Ayton, Linda Goddard, Margaret Hall, Julian Luxford, Laura Moretti, Kathryn Rudy, and Dawn Waddell in the School of Art History in St Andrews for their enduring support, and for securing whatever I needed for the fulfilment of my study. In particular, the staff at the Library in St Andrews have been

extremely helpful and traced even the most obscure publication I requested through their Inter Library loan service.

I am enormously indebted to Beatrice Rehl at Cambridge University Press for warmly embracing the project from the very beginning. Her assistance and vital guidance throughout the process have been crucial to the successful birth of the project as a book. Beatrice's team has also been extremely helpful and supportive. In particular, I am grateful to Natasha Burton and Leigh Mueller for having steered this book in the right direction. The detailed index has been the work of Madelon Nanninga-Franssen, whom I warmly thank. I am also deeply grateful to the Medieval Academy of America and the School of Art History in St Andrews for their subsidies; the publication and rich illustration of the book have been made possible through their generosity.

I also wish to thank several people and institutions that helped me to gain access to various sites during my field research, and that have kindly provided photographic material of theirs, free of charge: Michele Bacci; Antonio Bernocco; Anna Calia; Eustachio Cazzorla; Erica Cruikshank Dodd; Antonis Frangoudis; Mat Immerzeel; Archim. Gregorios Ioannides; Thomas Kaffenberger; Elpida Kouloumi Odysseos; Michalis Kouloumis; Angela Marasciulo; Maria Rosaria Marchionibus; Angela Nistrio; Michalis Olympios; Ourania Perdiki; Andreas Pitsillides; Linda Safran; Vassos Stylianou; the Archivio di Stato di Lucca; the Biblioteca Consorziale di Viterbo; the Bibliothèque de l'Abbaye Saint-Wandrille; the Byzantine and Christian Museum of Athens; the Comune di Pesaro; the Cyprus Department of Antiquities; the Diocesi di Andria; the Diocesi di Conversano-Monopoli and the Concattedrale di Monopoli; the Fondazione Ettore Pomarici Santomasi; the Holy Bishopric of Limassol; the Holy Bishopric of Morphou; the Kimbell Art Museum, Fort Worth, Texas; the Metropolitan Museum of Art; the Ministero per i beni e le attività culturali e per il turismo – Direzione regionale Musei della Toscana – Firenze; the Monastery of Saint Catherine at Sinai; the Musée des Beaux-Arts de Tours; the Musée Granet, Ville d'Aix-en-Provence; the Musei di Maremma; the National Gallery of Art (Washington, DC); the National Museum in Belgrade; the Opificio delle Pietre Dure (OPD) di Firenze; the Palazzo Pretorio del comune di Prato; the Pierides Museum – Bank of Cyprus Cultural Foundation; the Pinacoteca Metropolitana di Bari 'Corrado Giaquinto'; the Servizio cultura e turismo del comune di San Severino Marche; the Sinai Icon Archive – Department of Art and Archaeology at Princeton University; the Soprintendenza archeologia, belle arti e paesaggio del Friuli Venezia Giulia; the Soprintendenza archeologia, belle arti e paesaggio per il Comune di Napoli; and the Theological School of Halki – Monastery of the Holy Trinity, Istanbul.

Special thanks also go to a number of people for their kindness in sharing published and unpublished material from their research, as well as providing

helpful comments on some topics related to my research: Rosanna Alaggio, Elena Boeck, Lorenzo Calvelli, Laura Castro Royo, Ioanna Christoforaki, Margaret Connolly, Rebecca Corrie, Nicholas Davidson, Cathleen A. Fleck, Constantinos Georgiou, Rachel Hart, Michalis Kappas, Maria Alessia Rossi, Christopher Schabel, Vera-Simone Schulz, Sophocles Sophocleous, Ilse Sturkenboom, Philippe Trélat, Elsje van Kessel, and Daniel Van Slyke. I am also extremely indebted to George Foustieris for kindly preparing the maps that appear in the book.

The process of completing a book could perhaps be compared to a religious pilgrimage during which the pilgrim, by choosing an itinerary, follows a spiritual path leading to their spiritual maturity. A similar intellectual development comes through the path of research, where one encounters many other fellow pilgrims on the way. Sophia Kalopissi-Verti, Valentino Pace, Andreas Pittas, and Eleni Prokopiou are among the people who have shown a constant interest in my work, and I would like to thank them for their encouragement and trust in my research. Perhaps some of the ideas of the book would not have been the same without the intellectual formation that emerged from my participation in the SOAS/Getty Research Programme ‘Art of the Crusades: A Re-Evaluation’. I am immensely thankful to my fellow travellers for the stimulating discussions and exciting research trips we shared between 2015 and 2017: Doris Behrens-Abouseif, Suna Cagaptay, Rebecca Darley, Ebru Findik, Gil Fishhof, Maria Georgopoulou, Eva Hoffinan, Dana Katz, Nicholas Melvani, Heba Mostafa, Michalis Olympios, Robert Ousterhout, Pagona Papadopoulou, Michael Paraskos, Scott Redford, and Edna Stern.

My fieldworks in Tuscany were more amusing in the company of my ‘crazy’ friend, ‘Simonettita’ Pavlovich, who could not stand – anymore – so many ‘Madonne col bambini’. My friend, Areti Mourka, has always been keen on learning about the *eikonitses* (small icons) – as she called them – I was studying. In Cyprus, my parents, along with their friends Loukia, Myrianthes, Niki, Andreas, Tassoula, and Costakes, were constant and humorous companions in visiting the various churches across the island. Moreover, my cordial friends Anastasia Yiangou, Constantinos Georgiou, and Urania Gabriel accompanied me to many sites, and were always caring and enthusiastic from the very beginning of my voyage until the end of the pilgrimage. Last, but not least, my good friend, Eleni Kefala, has been extremely supportive throughout, and together we have shared many thought-provoking discussions and exciting trips to southern Italy, Tuscany, and Cyprus.

My most special gratitude goes to my family. My late *yiayia*, Kallou Kouloumi, was a moral paradigm for imitation, and it is to her I owe my passion for Byzantine art. My aunt and uncle, Margarita Kouloumi Christoforou and Socrates Kouloumis, have also been inspiring examples of wisdom, love, and patience. My sister Kakia has continuously been excited

about my work, while her little daughters, Despoina, Chrysi, and Danae, provided me with delightful respite from my study. My sister Niki has always been by my side, and welcomed me whenever I needed to conduct research in the libraries of York and London. Finally, my parents, Antonis Andronikou and Chryso Kouloumi Andronikou, have been relentless supporters – morally, practically, and financially. They have offered their help, love, and support unconditionally, and it is to them I dedicate this book.