

CURRICULUM VITAE

Kallirroe Linardou

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Education:

2004 Ph.D. University of Birmingham, UK

2000 M.A. King's College London, UK

1993 *Ptychion* University of Ioannina, Greece

Employment:

2015-currently Assistant Professor (faculty member) in Byzantine and Medieval Art, Department of Theory & History of Art, Athens School of Fine Arts

2010-2015 Lecturer (faculty member) in Byzantine and Medieval Art, Department of Theory & History of Art, Athens School of Fine Arts

2006/2009 Lecturer (Law 407) in Byzantine Art & Civilization, Department of Cultural Management & New Technologies, University of Ioannina

2008 Lecturer (Law 407) in Byzantine Art, Department of History & Archaeology, University of Crete

2006/2008 Lecturer (Law 407) in Byzantine Art, Department of Plastic Arts & Sciences of the Arts, University of Ioannina

1997/1999 Archaeologist, 14th Ephorate of Byzantine Antiquities, Greek Ministry of Culture

1994/1997 Archaeologist, 20th Ephorate of Prehistoric & Classical Antiquities, Greek Ministry of Culture

Scholarships:

2017: Stanley J. Seeger Center for Hellenic Studies, University of Princeton

2003: A.G. Leventis Foundation

2002/2003: Arts and Humanities Research Board (A.H.R.B.)

1999/2003: Greek-State Scholarships Foundation (I.K.Y.)

RESEARCH & PUBLICATIONS

Title of Ph.D thesis: "Reading two Byzantine illustrated Books: The Kokkinobaphos manuscripts (Vaticanus graecus 1162 and Parisinus graecus 1208) and their illustration" (supervisor: Leslie Brubaker)

Short description of thesis:

In 12th-century Constantinople, the Byzantine monk Iakovos from the monastery of Kokkinobaphou composed six sermons celebrating the life of the Virgin Mary. Two nearly identical and lavishly illustrated copies of Iakovos' sermons have survived to our days and are collectively known among scholars as the Kokkinobaphos manuscripts (Vaticanus graecus 1162 and Parisinus graecus 1208). These books, which were commissioned in the same Constantinopolitan scriptorium, are dated on stylistic grounds to the second quarter of the 12th century or shortly thereafter. The internal evidence of the manuscripts suggests that both copies were written and illustrated during the lifespan of Iakovos himself who was the designer of the illustrated books. The present study focuses on a detailed examination of the relationship and correspondence between words and images in the illustrated sermons, which were conceived as two complementary components of the books and interacted on a variety of levels. Although the copies appear on the surface almost identical, a thorough examination of the discrepancies between them provides evidence on the question of precedence between the two, their relationship to one another and most importantly the purpose and function of their creation. One of the books was designed by Iakovos for the religious instruction of a female recipient, the Komnenian princess Eirene, with whom

the monk was in frequent correspondence serving as her spiritual advisor, while the other was a later copy that Iakovos created for his own personal use.

Publications

Edited Books:

1. *Eat, drink and be merry: the production, consumption and celebration of food and wine in Byzantium*, Ashgate 2007, with Leslie Brubaker. Pp. 272.
Papers from the 37th Spring Symposium of Byzantine Studies.

Articles:

1. 'An alternative to illustration: *Marginalia figurata* in codex Coislin 88 of the Bibliothèque nationale', *Δελτίον της Χριστιανικής Αρχαιολογικής Εταιρείας*, 34 (2013), 285-300
2. 'Mary and her books in the Kokkinobaphos manuscripts. Female literacy or visual strategies of narration?', *Δελτίον της Χριστιανικής Αρχαιολογικής Εταιρείας*, 29 (2008), 35-48
3. 'The Kokkinobaphos manuscripts revisited: the internal evidence of the books', *Scriptorium*, 61/2 (2007), 384-407
4. 'The Couch of Solomon, a monk, a Byzantine Lady and the Song of Songs', *Studies in Church History*, 39 (2004), 73-85

Book Chapters:

1. "Mirroring the Face of God. The Challenge of the "Invisible Face" and the Metropolitan Crucifixion Ivory", in L. Diamantopoulou and M. Gerolemou, eds, *Mirrors and Mirroring from Antiquity to the Early Modern Period*, Bloomsbury Academic, 2020, 177-187.
2. 'An exercise in extravagance and abundance: Some thoughts on the *marginalia decorata* in the codex BnF gr. 216', in M. Brown, I.H. Garipizanov and B.C. Tilghman, eds., *Graphic devices and the early decorated book*, Boydell & Brewer, October 2017, 218-239.
3. 'The illustrated homilies of Iakovos of the Kokkinobaphou monastery', in Vassiliki Tsamakda, ed., *A companion to Byzantine Illustrated Manuscripts*, Brill, June 2017, 383-393.
4. «Μνημειακή ζωγραφική της μέσης βυζαντινής περιόδου», στο *Βυζάντιο. Ιστορία και Πολιτισμός. Ερευνητική Πορίσματα, τόμος Γ' Τέχνη και Πολιτισμός*, Τ.Κ. Λουγγής και Δ. Λαμπαδά, επιμ., Ηρόδοτος, Αθήνα, 2016, 149-190.
5. 'Imperial impersonations: Disguised portraits of a Komnenian prince and his father', in Alessandra Bucossi and Alex Rodriguez Suarez, eds, *John II Komnenos, Emperor of Byzantium: In the shadow of his father and his son*, Routledge, 2016, 155-182
6. 'A resting place for "the first of the Angels": The *Michaelion* at Sosthenion', in Alicia Simpson, ed., *Byzantium 1180-1204: "The sad quarter of a century?"*, National Hellenic Research Foundation, Institute for Byzantine Research, Athens, 2015, 245-259
7. 'Depicting the salvation: Typological images of Mary in the Kokkinobaphos manuscripts', in Leslie Brubaker and Mary B. Cunningham, eds, *The cult of the Mother of God in Byzantium: Texts and images*, Aldershot: Ashgate 2011, 133-149
8. 'New visions of old meanings: Parisinus Graecus 135 and some anti-Latin visual implications', in Angeliki Lymberopoulou, ed., *Images of the byzantine world. Visions, messages and meanings. Studies presented to Leslie Brubaker*, Aldershot: Ashgate 2011, 169-184
9. 'Notes on a milking scene in Paris. gr. 135', in I. Anagnostakis, T. Koliass and E. Papadopoulou, eds, *Animals and environment in Byzantium (7th – 12th c.)*, National Hellenic Research Foundation, Institute for Byzantine Research, International Symposium 21, Athens 2011, 235-243

Forthcoming:

1. “Performing on the Page. Adam’s Lament in Vaticanus graecus 1162”, in N. Tsironi and Th. Kampianaki, eds, *Lament as Performance in Byzantium*, Routledge, forthcoming in 2023
2. Komnenian Book Culture: Tracing Tastes, Mapping Networks, Unravelling Self-(re)presentation, στο V.F. Lovato, ed., *Isaak Komnenus Porphyrogenitus: Walking the Line in 12th-century Byzantium and beyond*, Routledge, forthcoming 2023

Book Reviews:

- 1 Penelope Buckley, *The Alexiad of Anna Komnene: Artistic strategy in the making of a myth*, Cambridge, Cambridge University Press 2014: *Historiein* 15/1 (2015), 155-157
- 2 Liz James, ed., *Art and text in byzantine culture*, Cambridge, Cambridge University Press 2007: ‘Byzantium voiced through words and images’, *Art History*, 33/1 (2010), 184-186
- 3 Lynn Jones, *Between Islam and Byzantium. Aght’amar and the visual construction of medieval armenian rulership*, Aldershot, Ashgate 2007, ‘Medieval armenian rulership in context’, *Art History*, 33/1 (2010), 182-184

Selection of papers presented**Invited Papers:**

- 1 **Denmark, Odense, March 2020**, Centre for Medieval Literature, University of Southern Denmark, International workshop organised by Dr Valeria Flavia Lovato: *Isaak Komnenus Porphyrogenitus: Walking the Line in 12th-century Byzantium and beyond*. My paper entitled ‘Komnenian Book-Culture: Tracing Tastes, Mapping Networks’
- 2 **Princeton University, USA, February 2017**, Stanley J Seeger Center for Hellenic Studies, ‘In-Between Words and Images: *Marginalia decorata* in Middle-Byzantine Manuscripts’
- 3 **Paris, October 2015**, Centre André Chastel, *Rencontre*, ‘An exercise in extravagance and abundance: Some thoughts on the *marginalia decorata* in the codex BnF gr. 216’
- 4 **Paris, October 2015**, Institute nationale de l’histoire de l’art and Sorbonne, International Conference, *Les représentations du livre aux époques carolingienne et ottonienne*: ‘Books in books: Representations of a multivalent sign in middle-byzantine illustrated manuscripts’
- 5 **Rome, May 2015**, Norwegian Archaeological Institute, International Conference, *Graphic compositions and monogrammatic initials in the early medieval illuminated book: Origins and functions*: ‘An exercise in extravagance and abundance: Some thoughts on the *marginalia decorata* in the codex BnF gr. 216’
- 6 **Athens, June 2014**, National Hellenic Research Foundation, Institute for Byzantine Research, Day-Conference, *Byzantium 1180-1204: The sad quarter of a century?: ‘A resting place for the Emperor: The Michaelion at Sosthenion’*
- 7 **Oxford, August 2006**, St Edmund Hall, International Conference, *The Mother of God in Byzantium: Relics, icons, and texts*: ‘Depicting the salvation: Typological images of Mary in the Kokkinobaphos manuscripts’

Other:

- 1 **Sofia, August 2011**, 22nd International Congress of Byzantine Studies: ‘The originality of the margins: *Marginalia figurata* in codex Coislin 88 of the Bibliothèque nationale’
- 2 **Istanbul, August 2004**, Society for the Study of the Crusades and the Latin East (S.S.C.L.E.), *Around the fourth crusade: Before and after 1204*: paper written in collaboration with Pr. Titos Papamastorakis, ‘Politics of looting and the formation of symbolic identities. The choices of Venetians and Franks and the distribution of constantinopolitan booty after the conquest of 1204’

- 3 **Chester, United Kingdom, July 2001:** Interdisciplinary Conference by the Ecclesiastical Society, *The Church and Mary*: ‘The Couch of Solomon, a monk, a byzantine lady and the Song of Songs’

Appointments and memberships of academic interest

May 2015-currently: member of the Executive Administrative Board of the Research Centre for the Humanities (RCH) based in Athens (<http://www.rchumanities.gr/en/>)

May 2004-currently: member of the Society of Greek Byzantinists (XAE)

Languages

Ancient and Medieval Greek (excellent)

Greek Palaeography (excellent)

Latin (Good)

English (fluent)

Italian (Good)

French (reading comprehension)