

## David Herndon Wright

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Born in Boston, 1929

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### Education:

Phillips Exeter Academy, 1946

Harvard College, A.B. magna cum laude, 1950

Senior Honors thesis: The Architecture of Walter Gropius

(completed requirements for concentration with honors in Physics in 1949; then changed to Fine Arts)

Harvard Graduate School of Design, Basic Design with Josef Albers, summer 1950

Harvard University, A.M. in Fine Arts, 1951

University of Munich, studied Archaeology and History of Art with Profs. Boeckler, Buschor, Gall, Kähler, Usener, 1951-52

University of London, Fulbright Fellow attached to Warburg Institute and Kings College (for History, Greek, and Palaeography) while beginning dissertation research for Harvard; supervisors: Profs. Buchthal and Wormald, 1953-54

Harvard University, Ph.D., January 1957

dissertation: The Vespasian Psalter and the Eighth Century Renascence

### Academic Appointments:

#### Harvard University:

Teaching Fellow and Resident Tutor, 1952-3, 1955-6

Instructor in Fine Arts and Resident Tutor, 1956-8, 1959-60

Paul J. Sachs Travelling Fellow, 1958-9

Institute for Advanced Study, Princeton: Herodotos Fellow, 1960-1

University of California, Los Angeles: Lecturer in Art, 1961-2

Dumbarton Oaks Center for Byzantine Studies: Visiting Fellow, 1962-3, 1976-7, 1984, 1993-4

University of California at Berkeley: Lecturer, Associate Professor, Professor, 1963 to retirement 2009

Director, NEH Summer Seminar for College Teachers, American Academy in Rome, 1987

### Honors and Awards:

Harvard College: Honorary Prize Fellowship, Phi Beta Kappa

Herodotos Fellow, Institute for Advanced Study, Princeton, 1960-1

Visiting Fellow, Dumbarton Oaks Center for Byzantine Studies, 1962-3, 1976-7, 1984, 1993-4

University Lectures in Palaeography, London, 1967

Symposiarch for the annual Symposium at Dumbarton Oaks, 1984

Association Internationale des Critiques d'Art, elected to the American Section 1986

Fellow of the Society of Antiquaries, London, elected 1989

Comité International de Paléographie Latine, elected 1990

Resident in the History of Art, American Academy in Rome, 1991

## Publications of David H. Wright

### Books

*The Vespasian Psalter* (Early English Manuscripts in Facsimile, 14), Copenhagen, 1967

*Vergilius Vaticanus*, Commentarium (Codices e Vaticanis selecti, 40), Graz, 1984

*Codicological Notes on the Vergilius Romanus* (Studi e testi, 345) Vatican City, 1992

*The Vatican Vergil, a Masterpiece of Late Antique Art*, Berkeley (UC Press), 1993

also German translation: Graz (ADEVA) 1993

*The Roman Vergil and the Origins of Medieval Book Design*, London (British Library), 2001

also German translation: Stuttgart (Belser), 2001

*The Lost Late Antique Illustrated Terence* (Documenti e riproduzioni, 6), Vatican City, 2006

in the press:

*The Paper Museum of Cassiano dal Pozzo: Copies of Illustrated Manuscripts*, Leuven (Brepols)

(commissioned by the Royal Library, Windsor Castle; my text long since submitted, awaiting editorial work and contribution of Ingo Herklotz)

in active preparation:

*The Barberini Gospels*, to be published by the Vatican Library in the series Documenti e riproduzioni.

*Art in Late Antiquity and the Dark Ages* (Pelican History of Art)

### Specialized Articles and Reviews

“The Date of the Leningrad Bede,” *Revue Bénédictine* 71 (1961) 265-273.

“Some Notes on English Uncial,” *Traditio* 17 (1961) 441-456.

Review article on *The Relics of St. Cuthbert* in *Art Bulletin* 43 (1961) 141-160.

Review article on Grabar and Nordenfalk, *Early Medieval Painting*, in *Art Bulletin* 43 (1961) 245-255.

Review of Lowe, *English Uncial*, in *Speculum* 36 (1961) 493-496.

Contribution to Patrick McGurk, *Latin Gospel Books from A.D. 400 to A.D. 800*, Brussels, 1961, pp. 122-123.

Review of McGurk, *Latin Gospel Books*, in *Speculum* 37 (1962) 637-643.

Review of Fairbank and Wolpe, *Renaissance Handwriting*, in *Speculum* 37 (1962) 275-276.

Review of Belting, *Die Basilica dei SS. Martiri in Cimitile*, in *Speculum* 38 (1963) 324-327.

Review of *Theophilus de Diversis Artibus* (ed. Dodwell), in *Speculum* 38 (1963) 342-345.

Review of Bertelli, *La Madonna di Santa Maria in Trastevere*, in *Speculum* 38 (1963) 623-626.

“The Tablets from Springmount Bog: A Key to Early Irish Palaeography,” *American Journal of Archaeology* 67 (1963) 219.

Review of Blair, *The Moore Bede*, in *Anglia* 82 (1964) 110-117.

“The Codex Millenarius and its Model,” *Münchner Jahrbuch der bildenden Kunst* 15 (1964) 37-54.

Review of Steger, *David Rex et Propheta*, in *Speculum* 39 (1964) 751-753.

Contribution to Alban Dold and Leo Eizenhöfer, *Das irische Palimpsestsakramentar*, Beuron, 1964, pp. 32-40.

Catalogue entries for classical art in *Selection 1966*, University Art Museum, Berkeley, 1966 (editor of 17 entries mostly written by students; co-author of numbers 29, 31, 32; author of number 33).

“The Italian Stimulus on English Art around 700,” *Stil und Überlieferung in der Kunst des Abendlandes*, Berlin, 1967, pp. 84-92.

Review of Rice, *Byzantine Painting: The Last Phase*, in *Art Quarterly* 32 (1969) 427-428.

“The Date and Arrangement of the Illustrations in the Rabbula Gospels,” *Dumbarton Oaks Papers* 27 (1973) 197-208

Review of *Dumbarton Oaks Bibliographies: Byzantine Art 1892-1967*, in *Slavic Review* 33 (1974) 841-842.

“The Shape of the Seventh Century in Byzantine Art,” *Byzantine Studies Conference Abstracts of Papers* 1 (1975) 9-28.

Review of Nordenfalk, *Codex Caesareus Upsaliensis*, in *Speculum* 51 (1976) 770-775.

“Crosscurrents of Style at Manastir in 1271,” *Byzantine Studies Conference, Abstracts of Papers* 2 (1976) 22-23.

“Ivories for the Emperor,” *Byzantine Studies Conference, Abstracts of Papers* 3 (1977) 6-9.

Review of Corippus, *In Laudem Iustini Minoris* (ed. Averil Cameron), in *Art Bulletin* 59 (1977) 631.

Review of *Dumarton Oaks Bibliographies: Byzantine Art 1892-1967*, vol. II, in *Art Bulletin* 59 (1977) 631-632.

Review of Ward-Perkins, *Roman Architecture*, in *Journal of the Society of Architectural Historians* 37 (1978) 55-56.

Review of Kitzinger, *The Art of Byzantium and the Medieval West*, in *Byzantine Studies* 3 (1976 [1978]) 104-105.

“Coins from the Justinianic Renaissance (A.D. 681 and Following),” Byzantine Studies Conference, *Abstracts of Papers* 5 (1979), four pages inserted between pp. 30 and 31.

Review of Kurt Weitzmann, *The Miniatures of the Sacra Parallela*, in *University Publishing* 9 (Summer 1980) 7-8.

Review of Jean Bony, *The English Decorated Style*, and of Richard Krautheimer, *Rome: Profile of a City*, in *University Publishing* 9 (summer 1980) 13-14.

“The Canon Tables of the Codex Beneventanus,” *Dumbarton Oaks Papers* 33 (1979) 135-155.

“Sources of Longobard Wall Paintings: Facts and Possibilities,” *Atti del 6 Congresso Internazionale di Studi sull’Alto Medioevo, Milano, 21-25 ottobre, 1978*, Spoleto, 1980, 727-739.

Review of James H. Stubblebine, *Duccio di Buoninsegna and his School*, and of John White, *Duccio: Tuscan Art and the Medieval Workshop*, in *University Publishing* 10 (Winter 1981) 7, 16.

“Shrapnel from the Blockbusters,” *University Publishing* 11 (Spring 1981) 23, 35.

Review of Volbach, *Elfenbeinarbeiten der Spätantike und des frühen Mittelalters*, in *Art Bulletin* 63 (1981) 675-677.

“A Luxuriously Decorated Russian Psalter of the Twelfth Century,” *Actes du Xe Congrès International d’Etudes Byzantines, Athènes, 1976*, II, Art et Archéologie, Communications, Athens, 1981, pp. 919-932.

“The Irish Element in the Formation of Hiberno-Saxon Art: Calligraphy and Metalwork,” *Die Iren und Europa im früheren Mittelalter*, ed. Heinz Loewe, Stuttgart, 1982, pp. 99-100.

“*Traditio* and *Inventio* in Iconographic Transmission: Introduction” and “Late Antique Illustrations of Vergil,” Byzantine Studies Conference, *Abstracts of Papers* 8 (1982) 1-4.

“Insular Contributions to Early Carolingian Manuscript Illumination,” *Atti del XXIV Congresso Internazionale di Storia dell’Arte*, Bologna 1983, vol. I, pp. 89-91.

“Pagan Theology in the Via Latina Catacomb,” Byzantine Studies Conference, *Abstracts of Papers* 10 (1984) 62-64.

“The Byzantine Model of a Provincial Carolingian Ivory,” Byzantine studies Conference *Abstracts of Papers* 11 (1985) 10-12.

“When the Vatican Vergil was in Tours,” *Studien zur mittelalterlichen Kunst, 800-1250, Festschrift für Florentine Mütherich*, Munich, 1985, pp. 53-66.

“The Date of the Vatican Illuminated Handy Tables of Ptolemy and of its Early Additions,” *Byzantinische Zeitschrift* 78 (1985) 355-362.

“Justinian and an Archangel,” *Studien zur spätantiken Kunst Friedrich Wilhelm Deichmann gewidmet*, Mainz (Monographien des Römisch-Germanische Zentralmuseums, 10), 1986, III, pp. 75-79.

“Constantius, Constantine, and the Mint of Trier,” Byzantine Studies Conference, *Abstracts of Papers* 12 (1986) 8-9.

“Byzantine Art and Literature around the Year 800,” *Dumbarton Oaks Papers* 40 (1986) 183-185.

“Incipient Theology in the Hercules Sarcophagus from Velletri,” Byzantine Studies Conference, *Abstracts of Papers* 13 (1987) 32-33.

“The True Face of Constantine the Great,” *Dumbarton Oaks Papers* 41 (1987) 483-507.

Review of Luisa Musso, *Manifattura suntuaria e committenza pagana nella Roma del IV secolo, Indagine sulla lanx di Parabiago*, in *American Journal of Archaeology* 92 (1988) 304-305.

“The First Portraits of Constantine and the Last Portrait of Maximian,” Byzantine Studies Conference, *Abstracts of Papers* 16 (1990) 47-50.

“From Copy to Facsimile, a Millennium of Studying the Vatican Vergil,” *British Library Journal* 17 (1991) 12-35.

“The Study of Ancient Vergil Illustrations from Raphael to Cardinal Massimi,” *Cassiano dal Pozzo’s Paper Museum*, Milan (Quaderni Puteani 2), 1992, vol. I, pp. 137-153.

“The Forgotten Early Romanesque Illustrations of Terence in Vat. Lat. 3305,” *Zeitschrift für Kunstgeschichte* 56 (1993) 183-206.

“The Limits of Invention in Illustrating Terence around the Year 1100,” Byzantine Studies Conference, *Abstracts of Papers* 19 (1993) 97-98.

“The Implications of the Quedlinburg Itala Fragments,” Byzantine Studies Conference, *Abstracts of Papers* 20 (1994) 40-42.

“The Last Important Patron of Pagan Art in Rome,” Byzantine Studies Conference, *Abstracts of Papers* 21 (1995) 50.

“The Organization of the Lost Late Antique Illustrated Terence,” *Medieval Manuscripts of the Latin Classics: Production and Use* (ed. Claudine Chavannes-Mazel), Los Altos Hills, 1996, pp. 41-56.

Five catalogue entries in the catalogue of the Vatican Library exhibition *Vedere i classici*, Rome, 1996, pp. 142-156, 168-176, 200-202, 218-223.

“The Inheritance of the Papyrus Style of Illustration in Early Latin Literary Codices,” *Dumbarton Oaks Papers* 50 (1996) 199-208.

“Wilhelm Koehler and the Original Plan for Research at Dumbarton Oaks,” Byzantine Studies Conference, *Abstracts*

*of Papers* 23 (1997) 86.

“The Persistence of Pagan Art Patronage in Fifth-Century Rome,” *Aetos, Studies in Honour of Cyril Mango* (edd. Ihor Ševenko and Irmgard Hutter), Stuttgart, 1998, pp. 354-369.

“The Apotheosis of Antoninus Pius in 161 and in 461,” *American Journal of Archaeology* 103 (1999) 288.

“The Quedlinburg Itala and the Beginnings of Illustrated Biblical Manuscripts,” Sixth International Seminar on Jewish Art, *Abstracts*, Jerusalem, 1999 [not paginated]

“The Menil Paten,” Byzantine Studies Conference, *Abstracts of Papers* 25 (1999) 87-88

“An Abandoned Early Humanist Plan to Illustrate Terence,” *Miscellanea Bibliothecae Vaticanae* VII (2000) 481-500.

review of *Imaging the Early Medieval Bible* (ed. John Williams), University Park, Penn State University Press, 1999, in *The Medieval Review* 00.07.08

“Ernst Kantorowicz in America,” Byzantine Studies Conference, *Abstracts of Papers* 26 (2000) 74-75.

“Wilhelm Koehler and the Original Plan for Research at Dumbarton Oaks,” in *Pioneers of Byzantine Studies in America* (ed. John W. Barker), 2002, pp. 134-175. (Byzantinische Forschungen 27)

“Putting Vergil on Display after 476,” Byzantine Studies Conference, *Abstracts of Papers* 28 (2002) 33-34.

“A Tetrarchic Bureaucrat at the American Academy in Rome,” Byzantine Studies Conference, *Abstracts of Papers* 29 (2003) 3-5.

review of C. R. Dodwell, *Anglo-Saxon Gestures and the Roman Stage*, Cambridge, Cambridge University Press, 2001, in *The Classical Bulletin* 78 (2002) 230-4.

review of Dorothy Verkerk, *Early Medieval Bible Illumination and the Ashburnham Pentateuch*, Cambridge University Press, 2004, in *Zeitschrift für Kunstgeschichte* 69 (2006) 411-415.

“Large-Scale Christian Painting on Linen from Greek Fifth-Century Egypt,” Byzantine Studies Conference, *Abstracts of Papers* 32 (2006) 90-91.

“The Great Constantine Exhibition in Trier and Similar Enterprises,” *Journal of Late Antiquity*, 1 (2008) 392-404.

### *General-Interest Articles and Reviews*

“Notes from a Medievalist’s Trip to Russia,” privately published, 1960.

“Bishop Eadfrith’s Masterpiece,” *Art News* 60.3 (May 1961) 33, 50, 52.

“Anglo-Irish Artists and English Kings,” *Art News* 61.2 (April 1962) 34-35, 64-67.

“From Byzantium to Monreale,” *Arts* 37.2 (November 1962) 68-70.

“The Earliest Icons in Rome,” *Arts* 38.1 (October 1963) 24-31.

review of *Art Studies for an Editor*, in *Art Bulletin* 59 (1977) 154-155.

“Style in the Visual Arts as Material for Social Research,” *Social Research* 45 (1978) 130-152.

“Shortchanged at the Met,” *New York Review of Books* 25.7 (4 May 1978), 32-34, and correspondence 25.12 (20 July 1978) 47-48.

“Autumn of the Middle Ages,” *Apollo* 111 (February 1980) 93-105.

“Art for Whose Sake?” *New York Review of Books* 30.9 (2 June 1983) 6, 8, 10, 12-13.

review of Peter E. Palmquist, *Carleton E. Watkins, Photographer of the American West and The American Space: Meaning in Nineteenth Century Landscape Photography*, ed. Daniel Wolf, in *University Publishing* 12 (Winter 1984) 11-12.

Arnold Genthe, Gentleman Photographer and Pioneer Photojournalist,” *University Publishing* 12 (Winter 1984) 18-19.

“Dorothea Lange’s Migrant Mother,” *University Publishing* 14 (Spring 1985) 26-27.

“Photography: Questions about the Vernacular,” *The New Criterion* 8, No. 2 (October 1989) 46-50.

“The First World War Memorial in the Cortile of the American Academy in Rome,” *Rome and her Monuments, Essays on the City and Literature of Rome in Honor of Katherine A. Geffcken*, Wauconda (Illinois), 2000, pp. 57-80.

“Ernst Kantorowicz and the Loyalty Oath,” *Chronicle of the University of California* 5 (2002) 21-28.

“Wayne Thiebauld’s Food for Thinking,” *Chronicle of the University of California* 8 (2007) 144-153.

Not listed individually: about 150 reviews of art exhibitions and catalogues in various Bay Area newspapers and magazines, since 1983.