

CONSTANTINOPLE TO ISTANBUL

Victoria & Albert Museum, Cromwell Road, London SW7 2RL

Protection under the under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:



Lender Name and Address:	Musée du Louvre, Rue de Rivoli, 75001, Paris
Accession No.:	MR 95
Title:	Lapis-lazuli icon with Christ and the Virgin
Type of Object:	Jewellery
Identifying Marks/Inscriptions:	in gold-inlaid letters: IC XC (Jesus Christ); MP THV (Mother of God)
Date of Creation:	1100-1150
Artist/Designer:	Unknown
Nationality of the Artist/Designer:	Unknown
Place of Creation:	Constantinople (Byzantium)
Dimensions:	100 x 64 mm (HxW)
Materials/medium:	Lapis Lazuli, inlaid gold, gilded silver, filigree, copper, wax, precious stones

Provenance:

Treasury of the Abbey of Saint-Denis. First mentioned in an inventory of 1505.
Recorded in an inventory of the treasury from 1634 as no.40. Deposited at the Louvre on December 5, 1793 (acquisition listed as “Revolutionary seizure”, on 5/12/1793).

Exhibition History:

Exposition internationale d'art byzantin, Paris, Musée des Arts Décoratifs, 28/05–09/07/1931, no. 137.

Le Trésor de Saint-Marc de Venise, Paris, Galeries nationales du Grand Palais, 1984, no. 35a.

Le trésor de Saint-Denis, Paris, Musée du Louvre, 12/03–17/06/1991, no. 39.

Byzance : L'art byzantin dans les collections publiques françaises, Paris, Musée du Louvre, 06/11/1992–01/02/1993, no. 195.

The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843–1261, New York, Metropolitan Museum of Art, 11/03–06/07/1997, no. 133.

Byzantium 330–1453, London, Royal Academy of Arts, 25/10/2008–22/03/2009, no. 243.

De Byzance à Istanbul. Un port pour deux continents, Paris, Galeries nationales du Grand Palais, 10/10/2009–25/01/2010.

L'Histoire d'Istanbul, Istanbul, Sakıp Sabancı Museum, 04/06–04/09/2010.

Galerie du temps, Louvre-Lens, 15/09/2018–04/12/2019.

Ownership between 1933-45: Musée du Louvre.

Note that this object has a complete provenance for the years 1933-1945.

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Protection under the under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:



Lender Name and Address:

Musée du Louvre, Rue de Rivoli, 75001, Paris

Accession No.:

OA 3247

Title:

Harbaville triptych

Type of Object:

Carved ivory

Identifying Marks/Inscriptions:

IC XC/NI KA ("Jesus Christ is victorious" on the reverse),
engraved descriptions identifying the holy figures

Date of Creation:

950-1000

Artist/Designer:

Workshop of Romanos Group

Nationality of the Artist/Designer:

Unknown

Place of Creation:

Constantinople (Istanbul)

Dimensions:

242 × 282 (open) (HxW)

Materials/medium:

Elephant ivory, polychrome (traces; gilding & red paint)

Provenance:

Formerly in the Beugny de Pommeras collection, Arras, early 19th century

Collection of Louis-François Harbaville (1791–1866), inherited from his father-in-law, Beugny de Pommeras

Collection of Henri and Rémi Trannin, grandsons and heirs of Louis-François Harbaville, Arras, 1885

Acquired by the Louvre from Charles Mannheim (1833–1910) in 1891

Exhibition History:

The History of Istanbul, Istanbul, Sakip Sabanci Museum, 04/06/2010 - 04/09/2010

From Byzantium to Istanbul. A port for two continents, Paris (France), Galeries nationales du Grand Palais, 10/10/2009 - 25/01/2010

Byzantium 330-1453, London, Royal Academy of Arts, 25/10/2008 - 22/03/2009

The Glory of Byzantium, Art and Culture of the Middle Byzantine Era, AD 843-1261, New York, Metropolitan Museum of Art, 11/03/1997 - 06/07/1997

Ownership between 1933 – 45: Musée du Louvre.

Note that this object has a complete provenance for the years 1933-1945.

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Lender Name and Address:	Musée du Louvre, Rue de Rivoli, 75001, Paris
Accession No.:	MNE 648; AC 914; Bj 2273
Title:	Belt Element with the Triumph of an Emperor
Type of Object:	Jewellery
Identifying Marks/Inscriptions:	N/A
Date of Creation:	575–625
Artist/Designer:	Anonymous
Nationality of Artist/Designer:	N/A
Place of Creation:	Syria or Constantinople
Dimensions:	140 × 64 × 4 mm (H x W x D)
Materials/Medium:	Gold; hammered, repoussé and granulated decoration, with soldered elements and lateral hinges

Provenance:

Found at Qalaat Marqab (Margat), Syria.
Collection of Henri Louis Marie Martin de Boisgelin.
Collection of Louis De Clercq.
Collection of Aimé Antoine Napoléon Péretié.
Acquired by the Musée du Louvre by donation, 1967.

Exhibition History:

Byzance : L'art byzantin dans les collections publiques françaises, Paris, Musée du Louvre, 06/11/1992–01/02/1993, no. 90
Costantino il Grande. La civiltà al bivio tra Occidente e Oriente, Rimini, Castel Sismondo, 13/03–04/09/2005, no. 110
Hippodrom / Atmeydan: A Stage for Istanbul's History, Istanbul, Suna and İnan Kıraç Foundation Pera Museum, 16/02–18/04/2010, no. 8
L'Or, Marseille, Musée des Civilisations de l'Europe et de la Méditerranée, 24 April–10 September 2018

Publication History:

André de Ridder, *Collection de Clercq, VII. Les bijoux et les pierres gravées*, Paris, E. Leroux, 1911, pp. 260–261, pl. 7, no. 1416.
Etienne Coche de la Ferté, *Bijoux du haut Moyen-Âge*, Lausanne, Payot, 1961, no. 13
Isabella Baldini Lippolis, *L'oreficeria nell'impero di Costantinopoli tra 4. e 7. secolo*, Bari, Edipuglia, 1999, p. 164, no. 3.

Ownership between 1933 – 45: No detailed information listed on provenance of object between 1933–45, object was acquired in 1967.

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Note that this object has an incomplete provenance for the years 1933-1945. There is no evidence that the object was at some point associated with any of the names listed on the Lost Art Database. It was searched on the Lost Art, Looted Art and Interpol Stolen Works of Art databases and does not appear on any list. The object has been publicly displayed in several exhibitions since at least 1993.

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Lender Name and Address:	Musée du Louvre, Rue de Rivoli, 75001, Paris
Accession No.:	MNE 645; AC 910; Bj 2270
Title:	Marriage Belt
Type of Object:	Jewellery
Identifying Marks/Inscriptions:	Greek inscriptions on the two large medallions
Date of Creation:	575–600
Artist/Designer:	Unknown
Nationality of Artist/Designer:	Unknown
Place of Creation:	Syria
Dimensions:	44 × 740 × 5 mm
Materials/Medium:	Gold

Provenance:

Collection of Henri Louis Marie Martin de Boissgelin. C
ollection of Louis De Clercq.
Collection of Aimé Antoine Napoléon Péretié.
Acquired by the Musée du Louvre by donation, 1967

Exhibition History:

Byzance : L'art byzantin dans les collections publiques françaises, Paris, Musée du Louvre, 6 November 1992–1 February 1993, no. 89.
L'Or, Marseille, Musée des Civilisations de l'Europe et de la Méditerranée, 24 April–10 September 2018.

Publication History:

André de Ridder, *Collection de Clercq, VII. Les bijoux et les pierres gravées*, Paris, E. Leroux, 1911, pp. 208–209, pl. 6, no. 1212. Published in Etienne Coche de la Ferté and Georges Salles, *L'antiquité chrétienne au Musée du Louvre*, Paris, 1958, pp. 106–107, no. 47.
Etienne Coche de la Ferté, *Bijoux du haut Moyen-Âge*, Lausanne, Payot, 1961, no. 11.
Christophe Walter, “The dextrarum junctio of Lepcis Magna in relationship to the iconography of marriage,” *Antiquités Africaines*, 14, 1979, pp. 271–283, esp. p. 280, fig. 8.
Catherine Metzger, Dominique Bénazeth and Jannic Durand, *Éclosion de l'art chrétien*, Paris, RMN, 1989, p. 15, no. 7.
Isabella Baldini Lippolis, *L'oreficeria nell'impero di Costantinopoli tra 4. e 7. secolo*, Bari, Edipuglia, 1999, p. 164, no. 3.

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Ownership between 1933 – 45: No detailed information listed on provenance of object between 1933-45, object was acquired by Musée du Louvre in 1967.

Note that this object has incomplete provenance for the years 1933-1945. There is no evidence that the object was at some point associated with any of the names listed on the Lost Art Database. It was searched on the Lost Art, Looted Art and Interpol Stolen Works of Art databases and does not appear on any list. The object has been publicly displayed in several exhibitions since at least 1993.

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Lender Name and Address:

Accession No.:

Title:

Type of Object:

Identifying Marks/Inscriptions:

Date of Creation:

Artist/Designer:

Nationality of the Artist/Designer:

Place of Creation:

Dimensions:

Materials/medium:

Musée du Louvre, Rue de Rivoli, 75001, Paris

ML 145; OA 9246

Portable Icon with The Transfiguration of Christ

Mosaic

"The Transfiguration", "Jesus Christ" (Greek)

ca.1200

Unknown

Unknown

Constantinople (Istanbul)

52cm (height) x 35cm (width)

Gilded copper, marble, lapis lazuli, glass, wax, putty (restoration) on a slate support, copper rod

Provenance:

Collection of Ignazio Pape (1720–1793).

Collection of Duke Giampileri, Palermo, 18th century. Acquired by Léon Dufourny (1754–1818), 1792.

Acquired for the Louvre by François Belloni, mosaicist and head of workshop at the Louvre, 1852.

Exhibition History:

Splendor of Byzantium, Brussels, Royal Museums of Art and History, 10 February–12 December 1982. *Faces of the Icon*, Paris, Pavillon des Arts, 10 May 1995–1 October 1996. *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, AD 843–1261*, New York, Metropolitan Museum of Art, 3 March–7 June 1997. *Byzantium 330–1453*, London, Royal Academy of Arts, 25 October 2008–22 March 2009. *From Byzantium to Venice. Torcello, Art and History*, Venice, Diocesan Museum, 28 August 2009–11 January 2010. *Torcello. Alle origini di Venezia tra Occidente e Oriente*, Venice, Diocesan Museum, 28 August 2009–10 January 2010. *Byzantium. Splendor and Daily Life*, Bonn, Kunst und Ausstellungshalle, 26 February–13 June 2010. *Byzantium and the West – A Thousand Years of Forgotten History (Szenen am Mittelmeer. Byzanz, der Westen und wir)*, Schallaburg, Schallaburg Kulturbetrieb, 17 March–11 November 2018.

Ownership between 1933 – 45: Musée du Louvre

Note that this object has complete provenance for the years 1933-1945.

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Protection under the under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:



Lender Name and Address:	Musée du Louvre, Rue de Rivoli, 75001, Paris
Accession No.:	OA 6457
Title:	Cloisonné enamel with Saint Demetrius
Type of Object:	Enamel plaque
Identifying Marks/Inscriptions:	“Saint Demetrios” (Greek)
Date of Creation:	Late 11 th century – early 12 th century
Artist/Designer:	Unknown
Nationality of the Artist/Designer:	Unknown
Place of Creation:	Constantinople (Istanbul) or Georgia
Dimensions:	8.4cm (diameter)
Materials/medium:	Gold and cloisonné enamel

Provenance:

Djoumati Monastery, Georgia, before 1884 (as part of the frame of the icon of the Archangel Gabriel).

Collection of A. W. Zvenigorodsky, St Petersburg. Collection of John Pierpont Morgan (1837–1913).

Gift of John Pierpont Morgan to Musée du Louvre, 1911. Deposited at the Musée de Cluny, 6 July 1956. ARD (deposit Order) February 28, 1977. End of Deposit order dated July 3, 1986. Object returned to Musée du Louvre. Acquisition method listed as donation.

Exhibition History:

Time Gallery, Louvre-Lens, 4 December 2012–1 December 2016

Gallery of Time, Louvre-Lens, 4 December 2016–4 December 2017

Géorgie. Une histoire de rencontres, Brussels, Royal Museums of Art and History, 26 October 2023–18 February 2024

Golden Fleece – Art of Georgia, Krakow, National Museum in Krakow, 11 April–15 September 2024

Ownership between 1933 – 45: Musée du Louvre

Note that this object has complete provenance for the years 1933-1945.

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Lender Name and Address:	Musée du Louvre, Rue de Rivoli, 75001, Paris
Accession No.:	AC 84
Title:	Tile from a templon with a peacock
Type of Object:	Ceramic
Date of Creation:	800/1000
Artist/Designer:	Unknown
Nationality of the Artist/Designer:	Unknown
Place of Creation:	Uskubé in Anatolia (Prusias ad Hypium, near Black Sea)
Dimensions:	29.4cm (height); 29.5cm (width); 1cm (thick)
Materials/medium:	Ceramic, lead oxide glaze

Provenance:

Acquired by purchase from Robert Hecht, May 1955, as originating from Bruse (Bursa), Asian Turkey.

Exhibition History:

From Byzantium to Istanbul. A Port for Two Continents, Paris, Galeries nationales du Grand Palais, 2009–2010

Byzantium. Splendor and Daily Life, Bonn, Kunst und Ausstellungshalle, 2010.

The History of Istanbul, Istanbul, Sakip Sabanci Museum, 2010.

The Preslav Treasure, Veliki Preslav, Archaeological Museum, 2018

Treasures of the Kingdom of Lotharingia, Charlemagne's Legacy, Draguignan, Var Departmental Exhibition Centre, 2023

Ownership between 1933 – 45: No detailed information listed on provenance of object between 1933-45. Object was acquired by the Musée du Louvre in 1955.

Note that this object has an incomplete provenance for the years 1933-1945. There is no evidence that the object was at some point associated with any of the names listed on the Lost Art Database. It was searched on the Lost Art, Looted Art and Interpol Stolen Works of Art databases and does not appear on any list. The object has been publicly displayed in several exhibitions since at least 2009.

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Protection under the under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:



Lender Name and Address:	Musée du Louvre, Rue de Rivoli, 75001, Paris
Accession No.:	AC 83
Title:	Tile with a Virgin and Child
Type of Object:	Ceramic
Identifying Marks/Inscriptions:	"Mother of God" fragmentary in Greek
Date of Creation:	800 - 1000
Artist/Designer:	Unknown
Nationality of the Artist/Designer:	Unknown
Place of Creation:	Uşak in Anatolia (Prusias ad Hypium, near Black Sea)
Dimensions:	Height, 29.4cm; Width, 29.8cm; Thickness, 1cm
Materials/medium:	Ceramic, lead oxide glaze

Provenance:

Acquired by the Louvre from Robert Hecht, May 1955.

Exhibition History:

Theotokos – Mother of God, Athens, Benaki Museum, 15 October 2000–15 January 2001.

Mothers, Goddesses and Sultanas: Women in Turkey from the Hittite Period to the End of the Ottoman Empire, Brussels, Palais des Beaux-Arts – BOZAR, 10 June 2004–16 January 2005.

Byzantium. Splendor and Daily Life, Bonn, Kunst und Ausstellungshalle, 26 February–13 June 2010.

Treasures of the Kingdom of Lotharingia, Charlemagne's Legacy, Draguignan, Var Departmental Exhibition Centre, 30 June–8 October 2023.

Ownership between 1933 – 45: No detailed information listed on provenance of object between 1933-45. Object was acquired by Musée du Louvre in 1955.

Note that this object has an incomplete provenance for the years 1933-1945. There is no evidence that the object was at some point associated with any of the names listed on the Lost Art Database. It was searched on the Lost Art, Looted Art and Interpol Stolen Works of Art databases and does not appear on any list. Object has been displayed publicly in exhibitions since at least 2000.

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Protection under the under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:



Lender Name and Address:	Musée du Louvre, Rue de Rivoli, 75001, Paris
Accession No.:	OA 11878
Title:	Stoclet Paten
Type of Object:	Metalwork
Date of Creation:	885 - 915
Artist/Designer:	Unknown
Nationality of the Artist/Designer:	Unknown
Place of Creation:	Constantinople (Istanbul)
Dimensions:	12.6cm (paten with rim); 3.2cm (central enamel)
Materials/Medium:	Sardonyx, vermeil, precious stones (emeralds and rubies), cloisonne enamel (opaque enamels on central medallion, white, yellow, lapis blue, turquoise, gray, black, brick red & translucent dark greens and burgundy red), plique-a-jour enamel.

Provenance:

Dominican convent in Madrid. Collection of the Marquises of Pidal, Madrid, including Pedro José Pidal (1799–1865). Acquired by Adolphe Stoclet (1871–1949), Brussels, 1930.

Carlier-Brimo de Laroussilhe Gallery, Paris.

Acquired by the French State on 3 March 1998. Acquisition method: Purchase using funds from bequests.

Exhibition History:

Exposition internationale d'art byzantin, Paris, Musée des Arts Décoratifs, Pavillon de Marsan, Palais du Louvre, 28 May–9 July 1931.

The Glory of Byzantium, Art and Culture of the Middle Byzantine Era, AD 843-1261, New York, Metropolitan Museum of Art, 11/03/1997 - 06/07/1997, no.28.

Ownership between 1933 – 45: Provenance between 1933-1945 is unclear.

Note that this object has an incomplete provenance for the years 1933-1945. There is no evidence that the object was at some point associated with any of the names listed on the Lost Art Database. It was searched on the Lost Art, Looted Art and Interpol Stolen Works of Art databases and does not appear on any list.

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Protection under the under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:



Lender Name and Address:	Musée du Louvre, 75001, Rue de Rivoli, Paris
Accession No.:	MRR 422 (A)
Title:	Crucifixion
Type of Object:	Ivory sculpture
Identifying Marks/Inscriptions:	N/A
Date of Creation:	950–1000
Artist/Designer:	Workshop of the Nikephoros Group
Nationality of the Artist/Designer:	N/A
Place of Creation:	Constantinople (Istanbul)
Dimensions:	Height: 21 cm; Width: 13.4 cm; Thickness: 1 cm
Materials/medium:	Elephant Ivory

Provenance:

Collection of Pierre Révoil, Lyon.
Acquired by the Musée du Louvre in 1828.

Exhibition History:

Byzantine Art, Council of Europe Exhibition, 01/04/1964–15/06/1964
Splendeur de Byzance, Brussels, Musées Royaux d'Art et d'Histoire, 02/10/1982–02/12/1982
The Glory of Byzantium, Art and Culture of the Middle Byzantine Era, AD 843-1261, New York, Metropolitan Museum of Art, 11/03/1997 - 06/07/1997,
L'histoire d'Istanbul, Istanbul, Sakıp Sabancı Museum, 04/06/2010–04/09/2010
De Byzance à Istanbul. Un port pour deux continents, Paris, Galeries nationales du Grand Palais, 10/10/2009–25/01/2010

Publication History:

Louis Courajod, *La collection Révoil du Musée du Louvre*, Caen, Imprimerie Le Blanc-Hardel
Henri Delesques, successeurs, 1886, p. 56, no. 354.
Émile Molinier, *Catalogue des ivoires. Musée national du Louvre*, Paris, May et Motteroz, 1896, nos. 33–34.
Adolph Goldschmidt and Kurt Weitzmann, *Die Byzantinische Elfenbeinskulpturen des X.–XIII. Jahrhunderts*, II, *Relief*, Berlin, 1934, Pl. XXXVIII, nos. 99–100.
Danielle Gaborit-Chopin, Daniel Alcouffe and Marie-Cécile Bardo, *Ivoires médiévaux : Ve–XVe siècle: catalogue*, Paris, Réunion des musées nationaux, 2003, no. 23.

Ownership between 1933–45: Musée du Louvre

Note that this object has complete provenance for the years 1933-1945.

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Protection under the under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:



Lender Name and Address:	Musée du Louvre, 75001, Rue de Rivoli, Paris
Accession No.:	MRR 422 (B)
Title:	Mission of Apostles
Type of Object:	Ivory sculpture
Identifying Marks/Inscriptions:	N/A
Date of Creation:	950–1000
Artist/Designer:	Workshop of the Nikephoros Group
Nationality of the Artist/Designer:	N/A
Place of Creation:	Constantinople (Istanbul)
Dimensions:	Height: 21 cm; Width: 14.1 cm; Thickness: 1 cm
Materials/medium:	Elephant ivory

Provenance:

Collection of Pierre Révoil, Lyon.
Acquired by the Musée du Louvre in 1828.

Exhibition History:

Byzantine Art, Council of Europe Exhibition, 01/04/1964–15/06/1964
Splendeur de Byzance, Brussels, Musées Royaux d'Art et d'Histoire, 02/10/1982–02/12/1982
The Glory of Byzantium, Art and Culture of the Middle Byzantine Era, AD 843-1261, New York, Metropolitan Museum of Art, 11/03/1997 - 06/07/1997
L'histoire d'Istanbul, Istanbul, Sakıp Sabancı Museum, 04/06/2010–04/09/2010
De Byzance à Istanbul. Un port pour deux continents, Paris, Galeries nationales du Grand Palais, 10/10/2009–25/01/2010

Publication History:

Louis Courajod, *La collection Révoil du Musée du Louvre*, Caen, Imprimerie Le Blanc-Hardel
Henri Delesques, successeurs, 1886, p. 56, no. 354.
Émile Molinier, *Catalogue des ivoires. Musée national du Louvre*, Paris, May et Motteroz, 1896, nos. 33–34.
Adolph Goldschmidt and Kurt Weitzmann, *Die Byzantinische Elfenbeinskulpturen des X.–XIII. Jahrhunderts*, II, *Relief*, Berlin, 1934, Pl. XXXVIII, nos. 99–100.
Danielle Gaborit-Chopin, Daniel Alcouffe and Marie-Cécile Bardo, *Ivoires médiévaux : Ve–XVe siècle: catalogue*, Paris, Réunion des musées nationaux, 2003, no. 23.

Ownership between 1933–45: Musée du Louvre

Note that this object has complete provenance for the years 1933–1945.

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Lender Name and Address:	Musée du Louvre, 75001, Rue de Rivoli, Paris
Accession No.:	OA 3110
Title:	Icon of Saint George Slaying the Dragon
Type of Object:	Miniature mosaic
Identifying Marks/Inscriptions:	N/A
Date of Creation:	1300–1350
Artist/Designer:	N/A
Nationality of the Artist/Designer:	N/A
Place of Creation:	Constantinople (Istanbul)
Dimensions:	Diameter: 22 cm; thickness: 1.1 cm
Materials/medium:	Mosaic of glass tesserae, marble, copper, silver, wax and other materials; wooden support; modern copper-alloy frame

Provenance:

Collection of Baron Jean-Charles Davillier (1823–1883), acquired in Florence.
Bequeathed to the Musée du Louvre by Baron Davillier in 1883.

Exhibition History:

Byzantium: Faith and Power (1261–1557), New York, Metropolitan Museum of Art, 15/03/2004–04/07/2004

Byzantium. Splendour and Daily Life, Bonn, Kunst- und Ausstellungshalle, 26/02/2010–13/06/2010

L'histoire d'Istanbul, Istanbul, Sakıp Sabancı Museum, 04/06/2010–04/09/2010

La Méditerranée dans les collections du Louvre, Beijing, National Museum of China, 28/10/2013–10/02/2014

Byzance et l'Occident – Mille ans d'histoire oubliée, Schallaburg, Schallaburg Kulturbetriebsges, 17/03/2018–11/11/2018

Galerie du temps 2018–2019, Lens, Louvre-Lens, 15/09/2018–04/12/2019

The Art and Culture of the Horse, Hong Kong, Hong Kong Palace Museum, 30/06/2022–30/12/2022

Genova and Saint George. History, images and identity of a holy knight, Genoa, Museo di Palazzo Reale, 30/10/2025–01/03/2026

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Protection under the under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:

Publication History:

Louis Courajod and Émile Molinier, *Donation du baron Charles Davillier. Catalogue des objets exposés au musée du Louvre*, Paris, Imprimeries réunies, 1885, p. 274, no. 535.

Charles Diehl, Jean Ebersolt and Royall Tyler (dir.), *Exposition internationale d'art byzantin, 28 mai-9 juillet 1931*, exhibition catalogue (Paris, Musée des Arts décoratifs), Paris, Musée des Arts décoratifs, 1931, p. 170, no. 641.

Jannic Durand (commissaire général) (dir.), *Byzance : L'art byzantin dans les collections publiques françaises*, exhibition catalogue (Paris, Musée du Louvre, 6 November 1992-1 February 1993), Paris, Réunion des musées nationaux, 1992, p. 472, ill. 364, no. 364.

Helen C. Evans and William D. Wixom (dir.), *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era A.D. 843-1261*, exhibition catalogue (New York, The Metropolitan Museum of Art, 11 March-6 July 1997), New York, 1997, p. 230, no. 137.

Falko Daim and Dominik Heher (dir.), *Byzance et l'Occident – Mille ans d'histoire oubliée (Byzanz & der Westen. 1000 vergessene Jahre)*, exhibition catalogue (Schallaburg, Schallaburg Kulturbetriebsges, March-November 2018), Schallaburg, Schallaburg Kulturbetriebsges.m.b.H., 2018, p. 240, fig. p. 35, no. 195.

Tianlong Jiao and Ingrid Yeung (dir.), *Grand Gallop. Art and Culture of the Horse*, exhibition catalogue (Hong Kong, Hong Kong Palace Museum, 30 June-30 December 2022), Hong Kong, Hong Kong Palace Museum, 2022.

Alessandra Guerrini (dir.), *San Giorgio. Il viaggio di un santo cavaliere dall'Oriente a Genova*, exhibition catalogue (Genoa, Museo di Palazzo Reale, 30 October 2025-1 March 2026), Milan, Diaro Cimorelli Editore, 202

Ownership between 1933-45: Musée du Louvre

Note that this object has complete provenance for the years 1933-1945.