

CURRICULUM VITAE
DAVID J. ROXBURGH

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EDUCATION

University of Pennsylvania, Philadelphia, 1988–1996. Department of the History of Art. A.M. December 1991; Ph.D. August 1996.

The University of Edinburgh and Edinburgh College of Art, 1983–88. M.A. in Fine Art, *summa cum laude*. Degree program combined studio (sculpture) and history of art.

AWARDS AND PRIZES

Mohamed Zakariya: Calligrapher, project development, dvd, © MFA Houston 2007, New York Short Film Festival, Official Selection, 2008.

Saidi Sirjani Book Award, Honorable Mention for *The Persian Album*, granted biennially by the International Society for Iranian Studies on behalf of the Persian Heritage Foundation, 2006.

Walter Channing Cabot Fellow, Harvard University, 2006–07.

Choice Outstanding Academic Titles award for *The Persian Album*, 2006.

Shortlist for *The Art Newspaper* and AXA Art Best Exhibition Catalogue 2005 (for *Turks*), 2005.

M.A., *honoris causa*, Harvard University, 2003.

Best Dissertation in Iranian Studies (first prize) awarded by the Foundation for Iranian Studies, Washington, D.C., 1996.

Dean's Scholar, 1994–95. Dean's Forum of the School of Arts and Sciences, University of Pennsylvania, Philadelphia.

FELLOWSHIPS AND GRANTS

Anne and Jim Rothenberg Fund for Humanities Research, Harvard University, 2016.

Al-Sabah Collection, Dar al-Athar al-Islamiyya, Kuwait, publication grant (for *Envisioning Islamic Art and Architecture*), 2014.

Aga Khan Award for Architecture, publication grant (for *Envisioning Islamic Art and Architecture*), 2014.

Clarke-Cooke Research Fund, Harvard University, 2001, 2006, 2009.

ILEX Foundation, Photographic Subvention (for *The Persian Album*), 2003.

Millard Meiss Publications Grant, College Art Association (for *The Persian Album*), 2003.

Sabbatical Leave Fellowship, Harvard University, 2001–02, Fall 2005, 2009–10, 2013–14.

J. Paul Getty Trust Postdoctoral Fellowship, 1999–2000.

American Research Institute in Turkey-NEH Postdoctoral Fellowship, 1999 (awarded, declined).

Andrew W. Mellon Predoctoral Fellowship, Center for Advanced Study in the Visual Arts, The National Gallery, Washington, D.C., 1994–96.

School of Arts and Sciences Dissertation Completion Fellowship, University of Pennsylvania, 1995 (awarded, declined).
Smithsonian Institution Predoctoral Fellowship, 1994–95.
Leverhulme Trust Fellowship, 1993–94.
Samuel H. Kress Foundation Art History Travel Award, 1992–93.
American Research Institute in Turkey Fellowship (predoctoral), 1992–93.
American Numismatic Society Summer Seminar (Eric Newman Scholarship), summer 1991.
University of Pennsylvania Department of the History of Art Travel Grant, summer 1991.
Thouron Fellowship, 1988–89.
Sotheby Scholarship, summer 1984.
Andrew Carnegie Travel Award, summer 1984.
Huntly MacDonald Sinclair Travel Scholarship, 1983.

PROFESSIONAL ACTIVITY

A. TEACHING

Prince Alwaleed Bin Talal Professor of Islamic Art History, Department of History of Art and Architecture, Harvard University, July 2007–. Graduate and undergraduate teaching, advising, doctoral thesis supervision.

Full Professor, Department of History of Art and Architecture, Harvard University, July 2003–June 2007.

Associate Professor, Department of History of Art and Architecture, Harvard University, July 2001–June 2003.

Assistant Professor, Department of History of Art and Architecture, Harvard University, July 1996–June 2001.

B. VISITING PROFESSORSHIPS/SCHOLAR IN RESIDENCE

Rudolf-Arnheim-Gastprofessor, Humboldt Universität, Berlin, 2017–18.

Scholar in residence, Doris Duke Collection of Islamic Art, Shangri-La, Honolulu, 21–29 June 2014.

Visiting Scholar, Museum of Islamic Art, Doha, Qatar, 9–25 May 2014.

École des Hautes Études en Sciences Sociales, Paris, Groupe: Institut d'Études de l'Islam et des Sociétés du Monde Musulman (Prof. Houari Touati), *Professeur invité*, March and June 2003.

C. AFFILIATIONS

Harvard University

Board of Freshman Advisers, 2002–.

Central Asia NRC Advisory Committee, 2002–.

Standing Committee on Inner Asian and Altaic Studies, 1999–.

Standing Committee on Middle East Studies, 2004–. (Member since 1997).

Winthrop House, Senior Common Room, 1997–.

Signet Society, Associate, 1999–.

Architecture Club of Harvard (ArCH), faculty co-adviser, 2002–04.
Demon Magazine, faculty co-adviser, 2003–04.

D. MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS

American Numismatic Society, 1991–.
American Research Institute in Turkey, 1992–.
 ARIT Fellowships Committee, 2006.
College Art Association, 1990–.
 Annual Conference Committee (Boston 2006), Regional representative, 2004.
 The Art Bulletin, Reviews Editor, 2006–09 [exhibition and book reviews, vols. 89–91].
 The Art Bulletin, Editorial Board, 2006–09.
Historians of Islamic Art Association, 1989–.
 Board of Directors, 2003–05.
 Secretary-Treasurer, 1997 and 1998.
 Program Committee, 1995–97.
 H-Islamart Editorial Board, 1995–2008.
International Society of Iranian Studies, 1995–.
Middle East Medievalists, c. 2000–.
Middle East Studies Association, 1989–.
National Committee for the History of Art, director, 2009–2012.
 NCHA Graduate Travel Fellowships committee, 2011.
 Vice-President, 2012–16.
 President, 2016–20.

ADMINISTRATIVE EXPERIENCE AND SERVICE

Department of History of Art and Architecture, Harvard University

Admissions Committee, 1997–.
Abramson Fellowship Committee, 2003–04.
Aga Khan Program for Islamic Architecture
 AKPIA Postdoctoral Fellowships Committee, 1997–.
 AKPIA *Forum for Islamic Art* lecture series, co-organizer, 1996–.
 Harvard and MIT Program Committee, 1996–2001.
 Muqarnas. An Annual on the Visual Culture of the Islamic World, Editorial Board, 1996–.
Curriculum Committee, 2002–07.
Department Chair, 2016–.
Director of Graduate Studies, 2014–16.
Director of Undergraduate Studies (Head Tutor), 2003–07; 2012–13.
Fellowships Committee, 1996–97; 1997–98.
Grant Writing Workshop, co-chair, 1997–98; 1998–99.
Joint Student-Faculty Committee, 1997–98; 1998–99.
Library Committee, 1998; 1999.
Mortimer Hays-Brandeis Fellowship Committee, 2002–03.
Senior Thesis Adviser, 2002–03.
Search Committees (at the junior level)
 Chinese Art, 1997.
 Afro-American Art, 1999.
 American Art and Architecture, 2000.
 Modern Architecture, 2015 (visiting professor).
 South and Southeast Asian Art, chair, 2003–04.

South and Southeast Asian Art, 2006–07, exploratory search.
Search Committees (open rank)
South and Southeast Asian Art, 2011–12.
Search Committees (at the senior level)
African-American and African Art, 2013.
Spanish Art, 2002.
Spanish Art, 2010.
Space Committee, 2008–09.
Technology Committee, 2007–08.

Harvard University

Beinecke Scholarships Nominating Committee, 2007–09, 2011–13.
Center for Middle Eastern Studies
Committee on Middle East Studies, 2005–.
CMES Monograph Series, Reviewer, 1998–.
Ehsan Yarshater Fellowship Committee, 1998–2007.
Standing Committee of CMES, 2003–.
Steering Committee of CMES, 1998–.
Publications Committee, 2002–.
Committee on Inner Asian and Altaic Studies, 2000–.
Admissions Committee, 2001–.
Standing Committee, 2001–.
Core Curriculum
Standing Committee, Literature and Arts Subcommittee, 2003–07; 2008–09.
Derek Bok Center for Teaching and Learning
New Faculty Orientation, Round-Table, October 1999.
GSAS Research Workshop, “New Directions in Central and Inner Asian History,” faculty coordinator, 2013–16.
Harvard Alumni Association
Harvard at 375: lectured to alumni sponsored by Outreach Center of CMES, 2012.
Participant in Return to Harvard Day program, 2001.
Harvard Museum of Science and Culture, Travel Program
Study Leader, Iran, May 2015.
Harvard University Art Museums
Executive Museum Planning Committee, 2004–05.
Harvard University Libraries
Search Committee for Librarian of Fine Arts Library, 1998.
Harvard Library Weekend, 8–9 March 2002. Presenter in *Lost Worlds, Lost Cultures* panel on photographic resources for teaching and research at Harvard.
Memorial Minute for Oleg Grabar, committee member 2011–12.
Near Eastern Languages and Civilizations, Search Committee in Persian Language and Literature, 2013–15.
Prince Alwaleed Bin Talal Islamic Studies Program, Faculty Steering Committee, 2010–.
Radcliffe Fellowships Selection committee for underclassmen research proposals (for returning students), 2001.

Non-Harvard Committees, Service, and Consultancies

Aga Khan Trust for Culture, AKDN, Aga Khan Museum, working group 2004–07.
American Council of Learned Societies, Postdoctoral Fellowships Reviewer, 2007–.
Arts and Archaeology of the Islamic World (series), Brill, advisory board, 2012–.

Asia Society, New York. Academic advisor (art and architecture) to the project *Central Asia: Crossroads of Eurasia Past and Present* (development of curriculum materials for high schools and junior colleges), 2006–2007.

Brooklyn Museum, Islamic Department, survey of work on paper collection, summer 2008.

Encyclopaedia Britannica, consultant for new entry on Islamic Art, 2003.

Friends of the Department of the History of Art, University of Pennsylvania, 1998–2000.

Gardner's Art Through the Ages, reviewer of Islamic chapter, 2005.

Harvard University Press, book reviewer, 2003.

Institute for Advanced Study, School of Historical Studies, External Review Panel, 2008–.

International Journal of Islamic Architecture. Editorial Board, 2012–.

International Journal of Persian Literature. Editorial Board, 2014–.

Israel Science Foundation, reviewer, 2006–.

J. Paul Getty Trust

 Getty Grant Program, field reader for Islamic Art and Architecture, 2004–2008.

 Getty Foundation, grant reviewer, 2008–.

Jenny Holzer Studio, research on projects, 2013–15.

Journal of Art Historiography, Editorial Advisory Board, 2011–.

Prentice Hall, reviewer, 2008–.

Princeton University Press, reviewer, 2006–.

Smith College, Department of Art, external review committee, 2010.

Smithsonian Institution, Collections-based research program, reviewer, 1999.

University of Victoria, Victoria British Columbia, Orion Visitor 2010–11. Teach seminars and deliver keynote conference lecture.

Walters Art Museum, advisory committee to the *Pearls on a String* exhibition project, 2012–.

Yale University, Department of the History of Art, external review committee, 2010.

HARVARD UNIVERSITY DISSERTATION COMMITTEES AND GRADUATE ADVISING

Gwendolyn Collaco (second reader). “From the Single Figure to Geographies of Beauties: Costume Albums and Literary Manuscripts by the Bazaar Artists of Istanbul, late 17th-18th Centuries.”

Farshid Emami (second reader; adviser Necipoglu). “The New Isfahan: Urbanism, Public Architecture, and Material Culture in Safavid Iran (1590–1722).”

Bronwen Gulkis (adviser). “Ways of Knowing in Mughal India.”

Erika Loic (second reader; adviser Hamburger). “The Ripoll Bibles: Monastic Practice, Unity, and Continuity.”

Zeynep Oguz (second reader; adviser Necipoglu). “Multi-Functional T-shaped Zaviyes in the Early Ottoman Context.”

Rubina Salikuddin (third reader; adviser Mottahedeh). “Sufis, Saints, and Shrines: Piety in the Timurid Period, 1370–1507.” Ph.D. in History.

Abbey Stockstill (adviser). “From the Mountains to the Sea: Identity and Urbanism in Almohad Architecture.”

Courtney Tomaselli (third reader). “Piety, Patronage, and Praxis: The Byzantine Psalter Vaticanus Graecus 1927.”

Meredyth Winter (second reader). “From Samite to Seljuk: The ‘Buyid’ Silks in their Medieval Context.”

COMPLETED

Ladan Akbarnia (joint adviser). “Khita’i: Cultural Memory and the Creation of a Mongol Visual Idiom in Iran and Central Asia.” Ph.D. June 2007.

Yasmine al-Saleh (adviser). “Licit Magic: The Touch and Sight of Islamic Talismanic Scrolls.” Ph.D. June 2014.

Persis Berlekamp (second reader; adviser Necipoglu). “Wonders and Their Images in Late Medieval Islamic Culture: The *Wonders of Creation* in Fars and Iraq, 1280–1388.” Ph.D. November 2003.

Anastassii Botchkareva (adviser). “Representational Realism in Cross-Cultural Perspective: Changing Visual Cultures in Mughal India and Safavid Iran, 1580–1750.” June 2014.

Elio Christoph Brancaforte (second reader; adviser Ziolkowski [Comparative Literature]). “Reading Word and Image: Representations of Safavid Persia in the Maps and Frontispieces of Adam Olearius (ca. 1650) (Germany).” Ph.D. June 2001.

Jack Cheng (third reader; adviser Winter). “Assyrian Music as Represented and Representations of Assyrian Music.” Ph.D. June 2001.

Chanchal Dadlani (second reader; adviser Necipoglu). “Twilight in Delhi? Architecture and Urban Change, 1707–1858.” Ph.D. November 2009.

Mark DeLancey (third reader; advisers Blier and Necipoglu). “Representing Rulership: Palace Architecture, Ritualized Movement, and Secrecy in Northern Cameroon.” Ph.D. October 2003.

Jeffrey Eden (third reader; adviser Mottahedeh [Inner Asian and Altaic Studies]). “Slavery and Empire in Central Asia.” Ph.D. June 2016.

May Farhat (second reader; adviser Necipoglu). “Displaying Piety: The Shrine of Imam Ali al-Rida in Mashhad under the Safavids.” Ph.D. October 2002.

Emine Fetvacı (second reader; adviser Necipoglu). “Viziers to Eunuchs: Transitions in Ottoman Manuscript Patronage, 1566–1617.” Ph.D. June 2005.

Amy Gansell (second reader; adviser Winter). “Women of Ivory in the Ancient Near East as Embodiments of Cultural Ideals.” Ph.D. June 2008.

Danielle Joyner (second reader; adviser Hamburger). “A Timely History: Images and Texts in the *Hortus Deliciarum*.” Ph.D. June 2007.

Amanda Luyster (chair; adviser Hamburger). “Text, Image, Context: The Family of St. Floret and the Use of Arthurian Imagery.” Ph.D. June 2003.

Joshua O’Driscoll (third reader; adviser Hamburger). “Picti Imaginatio: Image and Inscription in Ottonian Manuscripts from Cologne.” Ph.D. June 2015.

- Oya Pancaroğlu (third reader; adviser Necipoglu). “‘A World Unto Himself’: The Rise of a New Human Image in the Late Seljuk Period (1150–1250).” Ph.D. June 2000.
- Alka Patel (third reader; advisers Chandra and Necipoglu). “Islamic Architecture of Western India (mid 12th–14th Centuries): Continuities and Interpretations.” Ph.D. June 2000.
- Katie Pfohl (third reader; adviser Roberts). “American Painting and the System of World Ornament.” Ph.D. June 2014.
- Francisco Prado-Vilar (second reader; adviser Shearman). “Under the Shadow of the Gothic Idol: Alfonso X’s *Cantigas de Santa Maria* and the Imagery of Love and Conversion.” Ph.D. June 2002.
- Jennifer Pruitt (second reader; adviser Necipoglu). “Fatimid Architectural Patronage and Changing Sectarian Identities (969–1021).” Ph.D. November 2009.
- Ünver Rüstem (third reader; adviser Necipoglu). “Architecture for a New Age: Imperial Ottoman Mosques in Eighteenth-Century Istanbul.” Ph.D. July 2013.
- Melis Taner. **.
- Deniz Turker (third reader; adviser Necipoglu). “Ottoman Victoriana: Abdulhamid II and Istanbul’s Last Palace, 1876–1908.” Ph.D. November 2016.
- Alicia Walker (third reader; adviser Kalavrezou). “The Exotic in Middle Byzantine Secular Art and Aesthetics.” Ph.D. June 2004.
- Michelle Wang (third reader; adviser Wang). “Mandalas and the Transformation of Space During the Late Tang Dynasty.” Ph.D. November 2008.
- Barry Wood (second reader; adviser Necipoglu). “Shah Isma’il in Myth and Memory.” Ph.D. June 2002.
- Suzan Yalman (second reader; adviser Necipoglu). “A Period of ‘Transformation’: Religion, Urbanism and Identity in the Architectural Patronage of Sultan Alaeddin Keyqubad (r. 1220–1237 CE).” Ph.D. June 2011.
- Zeynep Yurekli (third reader; adviser Necipoglu). “Legends and Architecture in the Ottoman Empire: The Shrines of Seyyid Gazi and Hacı Bektash.” Ph.D. June 2005.

MASTERS THESIS SUPERVISION

- Ben Cuddon [AM degree awarded by CMES]. “The History of Islamic Art at Harvard University,” 2007–08.
- Marian Smith [AM degree awarded by CMES]. “The Cultural Power of Poetry in Late Timurid Iran and its Representation in the Portable Arts,” 2011–12.
- Rustin Zarkar [AM degree awarded by CMES]. “Building an Insurgent Consciousness: Political Posters of the Fida’i-e Khalq (1978–80),” 2012–13.

SENIOR THESIS SUPERVISION

Elisabeth Barro, “Mughal and Rajput Influences in the Seventeenth Century: A Comparison of Painting Techniques and Materials,” 1996–97.

Erin Fehn, “A Nation Stays Alive When its Culture Stays Alive: The Destruction and Future of Afghanistan’s Cultural Heritage,” 2003–04.

Sam Hodgkin [NELC concentrator, adviser John Schoeberlein-Engel]. “Popular Literary Culture in Russian Imperial Turkestan,” 2007–08.

Kristi Katherine Marks, “Algiers 1963: le parti avant-garde et le parti-pris esthetique avant-garde,” 2004–05. Winner of the Matthew Abramson Prize for Best Senior Thesis in the History of Art and Architecture; winner of the Thomas Temple Hoopes Prize.

Katherine Allidah Muller, “Modern Starts: How the Museum of Modern Art’s Past Influenced Its 2004 Renovation and Expansion,” 2004–05.

Lora Stoianova, “The Emperor’s Halo, the Icon’s Shadow: Mughal Portraiture and Ceremony,” 2012–13.

John Wang, “Memory and Monumentality: Louis Kahn and Four Freedoms Park,” 2015–16.

NON-HARVARD DOCTORAL COMMITTEES, DEFENSES, AND QUALIFYING PAPERS

Monia Abdullah. “Construire le progress continu du passé: Enquête sur la notion d’art islamique contemporain (1970–2009),” jury member, defense de thèse de doctorat, Ecole des Hautes Etudes en Sciences Sociales, Paris, 7 December 2009 [adviser Eric Michaud].

Eloise Brac de la Perrière. “L’Art du Livre dans l’Inde des Sultanats (1206–1600): le cas des manuscrits à peinture,” jury member, defense de thèse de doctorat, Université de Paris IV Sorbonne, 4 October 2003 [advisers Marianne Barrucand and Yves Porter].

Christiane J. Gruber. “The Prophet Muhammad’s Ascension (*Mi’raj*) in Islamic Art and Literature, ca. 1300–1600.” Department of History of Art, University of Pennsylvania. Ph.D. August 2005 [adviser Renata Holod].

Anneka Lensen. “Stuff Happens: Michael Rakowitz’s *The Invisible Enemy Should Not Exist* and Other Art After Iraq.” Qualifying paper [adviser], November 2009.

Francesca Leoni. “The Revenge of Ahriman: Images of *divs* in the *Shahnama*, ca. 1300–1600.” Department of Art and Archaeology, Princeton University. Ph.D. August 2008 [adviser Thomas Leisten].

Sarah Piram. “Conscience patrimoniale et création architecturale en Iran Autour de la figure d’André Godard, directeur des Services archéologiques de l’Iran (1928–1960),” joint director, Ph.D. Paris Ouest, Nanterre, 2015–.

QUALIFYING PAPERS

Ladan Akbarnia (3rd reader)
Trenton Barnes (chair)
Erin Bauer (2nd reader)
Persis Berlekamp (2nd reader)
Anastassiia Botchkareva (chair)
Gwendolyn Collaco (2nd reader)
Chanchal Dadlani (2nd reader)
Merih Danali Uz (3rd reader)
Mark DeLancey (chair)
Ivan Drpic (3rd reader)
Nenita Elphick (chair)
Farshid Emami (3rd reader)
Emine Fetvaci (3rd reader)
Amy Gansell (3rd reader)
Bronwen Gulkis (chair)
Liliana Herrera (2nd reader)
Danielle Joyner (2nd reader)
Elizabeth Kassler-Taub (3rd reader)
Anneka Lenssen (adviser, MIT)
Chenchen Li (1st reader)
Amanda Luyster (chair)
Zeynep Oguz (chair)
Veronika Poier (2nd reader)
Jennifer Pruitt (3rd reader)
Unver Rustem (2nd reader)
Mira X. Schwerda (1st reader)
Abbey Stockstill (1st reader)
Melis Taner (2nd reader)
Deniz Turker (2nd reader)
Alicia Walker (chair)
Michelle Wang (2nd reader)
Meredyth Winter (2nd reader)
Suzan Yalman (3rd reader)
Zeynep Yurekli (3rd reader)
Ömer Ziyal (2nd reader)

DOCTORAL DEFENSE COMMITTEES

Ladan Akbarnia
Yasmine Al-Saleh
Anastassiia Botchkareva
Chanchal Dadlani
Jeffrey Eden
Emine Fetvaci
Amy Gansell
Danielle Joyner
Amanda Luyster

Joshua O'Driscoll
Katie Pfohl
Jennifer Pruitt
Unver Rustem
Melis Taner
Deniz Turker
Alicia Walker
Michelle Wang
Barry Wood
Suzan Yalman

GENERAL EXAMINATION COMMITTEES

Ladan Akbarnia
Trent Barnes
Marisa Bass
Erin Bauer
Persis Berlekamp
Anastassiia Botchkareva
Gwendolyn Collaco
Chanchal Dadlani
Mark DeLancey
Ezgi A. Dikici
Jeffrey Eden
Farshid Emami
Emine Fetvaci
Bronwen Gulkis
Danielle Joyner
Erika Loic
Zeynep Oguz
Veronika Poier
Jennifer Pruitt
Unver Rustem
Yasmine al-Saleh
Mira X. Schwerda
Hao Sheng
Abbey Stockstill
Melis Taner
Courtney Tomaselli
Deniz Turker
Alicia Walker
Michelle Wang
Meredyth Winter
Suzan Yalman
Zeynep Yurekli
Omer Ziyal

STUDENTS PRE-GENERALS

Hannah Hyden
Damla Ozakcay

HARVARD UNIVERSITY EXTENSION SCHOOL THESIS ADVISING

Amy C. Auer. “Islamic Art in America Since 9/11: How the Political and Social Aftermath of 9/11 Affected Exhibitions at the Harvard Art Museum and the Metropolitan Museum of Art,” ALM in Museums Studies (thesis director), 2008.

Eleanor Laughlin. “Orientalism and Identity: The Bullrings of Spain and Portugal,” ALM in History of Art and Architecture (thesis director), 2002.

Kathleen Pike. “The Birth Horoscope of Iskandar Sultan: Astrology in the Service of Kingship,” ALM in History of Art and Architecture (thesis director). Winner of the “Outstanding Thesis Prize in the Humanities,” 2006.

COURSES OFFERED

- AIU 40 *Monuments of Islamic Architecture* (Spring 2011; Fall 2011; Fall 2014; Fall 2015 Spring 2017; co-taught with Gulru Necipoglu)
- HAA 1 *Landmarks of World Art and Architecture* (Spring 2007, Spring 2009; team taught lecture course)
- HAA 1a *Survey of World Art* (Fall 2004; team taught lecture course)
- HAA 1b *Survey of World Art* (Spring 2005; team taught lecture course)
- HAA 11 *Landmarks of World Architecture*, lecture (Fall 1998 until early 2000s; team taught course—lectures on the Alhambra, Granada)
- HAA 12 *Early Islamic Art and Architecture*, lecture (Spring 1997; Fall 1998)
- HAA 12m *Monuments and Cities of the Islamic World: An Introduction* (Spring 2009)
- HAA 12y *Introduction to Islamic Art: Visual and Portable Arts in Context*, lecture (Spring 2005; Fall 2007; Spring 2011)
- Lit/Arts B 46 *Art in the Wake of the Mongol Conquests: Genghis Khan and His Successors*, lecture (Spring 2001; Fall 2002; Fall 2003; Spring 2007)
- HAA 100r *Sophomore Excursion Course* (with Benjamin Buchloh, Tom Cummins, Hugo Van der Velden, Spring 2009, Spain; with Tom Cummins and Kio Lippit, Spring 2011, Peru; with Felipe Pereda and Benjamin Buchloh, Spring 2017, Spain)
- HAA 120n *Art of the Timurids in Greater Iran and Central Asia* (Fall 2008; Spring 2012; Spring 2015; Fall 2016)
- HAA 123n *Islam and Image*, pro-seminar (Spring 2016)
- HAA 126 *Arts of the Islamic Book*, pro-seminar (Spring 1997; Spring 2017)
- HAA 127s *A Qajar Album of Artist's Sketches* (Spring 2015)
- HAA 128 *Topics in Arabic Art and Culture*, pro-seminar (Fall 2000; Spring 2003; Fall 2007; Fall 2010; Fall 2012; Fall 2015). Topics have included the art and culture of the Arabic book; the Medieval Mediterranean; and the Art of the Qur'an; text and image in Arabic manuscripts
- HAA 128g *Islamic Epigraphy and Calligraphy: Spiritual Geometries and Bodily Instruments* (Spring 2005)
- HAA 129 *Islamic Pilgrimage*, pro-seminar (Fall 1997; Fall 1998; Fall 2002)
- HAA 129x *Art of the House of Tamerlane (1370–1506)*, lecture (Fall 1998)
- HAA 221 *Visual Encounters: Artistic Relations between Europe and the Islamic World*, seminar (Spring 1998; Spring 2001); co-taught with Professor Necipoglu

- HAA 224e *From Saracenic to Islamic: Exhibiting Islamic Art* (Spring 2007; Spring 2017)
 HAA 224m *Drawing in the Pre-Modern Islamic World* (Spring 2006; Spring 2016)
 HAA 226 *Collecting Culture: Albums of the Timurid, Ottoman, Safavid and Mughal Dynasties*, seminar (Fall 1996)
 HAA 228v *Early Islamic Architecture and Archaeology* (Fall 2004); co-taught with Thomas Leisten
 HAA 228x *Islamic Epigraphy and Calligraphy* (Spring 2017)
 HAA 229 *Between Figuration and Abstraction: Persian Painting of the 14th–17th Centuries*, seminar (Spring 1999)
 HAA 229p *Word and Image in Persian Painting* (Spring 2008; Spring 2011; Spring 2013)
 HAA 249n *The Travel Narrative in Art History*; co-taught with Hugo Van Der Velden (Fall 2011; Fall 2012)
 HAA 310a *Methods and Theory of Art History* (Fall 2014; Fall 2015)
 HAA 310b *Works of Art: Materials, Forms, Histories* (Spring 2015; Spring 2016)
 HAA 98ar *Issues in 19th and 20th Century Architecture and Urbanism in the Middle East* (Fall 2010)
 HAA 98ar *History of Collections, Collecting, and Museums* (Spring 2003; Spring 2004)
 HAA 98ar *Photography, Video, New Media*, junior tutorial (Fall 2000)
 HAA 98ar *Science and Art/ New Media and Technology*, junior tutorial (Spring 1999)
 HAA 98ar *Islamic and Asian Calligraphy*, junior tutorial (Fall 1996)

Harvard Summer School

HARC S-128 *Monuments and Cities of the Islamic World: An Introduction*, 2006, 2007, 2009, 2013.

Harvard University Extension School

HARC E-127 *The Art of the Islamic Book, 1250–1650*, 2003–07, Spring 2016.

HARC E-130 *Exhibiting and Collecting Islamic Art: Toward a Critical History*, Fall 2006, Fall 2015.

LANGUAGES

Arabic, French, German, Italian, Persian, Turkish

INTERVIEWS

Uzbekistan Radio, Tashkent, September 1993.

Iranian National Television, London, April 1999.

Radio Free Europe, London, April 1999.

BBC Radio 4 “Start the Week” with Andrew Marr, January 2005.

<http://www.youtube.com/watch?v=QfNCDubU5q4>

BBC World Service, January 2005.

Television interviews with CNN International, CNN Turkey, BBC1, BBC2, BBC London, and TRT (Turkish Radio & Television), January 2005.

“Turks at the Royal Academy,” *Illuminations TV* (London), January 2005 (aired in February 2005 on Channel 5).

“Exploring World Art: A Global View,” episode on Calligraphy for Channel 13, Public Broadcasting Service, December 2009.

FIELD EXPERIENCE

Research of manuscripts, albums, and portable objects in: Baltimore (Walters Art Gallery); Berlin (Staatsbibliothek Preussischer Kulturbesitz, Museum für Islamische Kunst); Boston (Museum of Fine

Arts); Cambridge (Arthur M. Sackler Museum); Dublin (Chester Beatty Library); Edinburgh (Edinburgh University Library, Royal Scottish Museum); Geneva (Musée d'Art et d'Histoire, Cabinet des Estampes); Istanbul (Topkapi Sarayı Kütüphanesi, Türk ve İslam Eserleri Müzesi, Süleymaniye Kütüphanesi, and İstanbul Üniversitesi Kütüphanesi); Kuwait City (al-Sabah Collection, Tareq Rajab Museum of Calligraphy); London (British Library, British Museum, India Office Library); Los Angeles (Los Angeles County Museum of Art); New York (Brooklyn Museum, Metropolitan Museum of Art, New York Public Library, Pierpont Morgan Library); Oxford (Bodleian Library); Paris (Bibliothèque nationale de France, Musée du Louvre); Washington, D.C. (Freer Gallery of Art and the Arthur M. Sackler Gallery, The Smithsonian Institution); and Vienna (Nationalbibliothek, Schatzkammer).

Architectural and museum research: China; Central Asia—Kazakhstan and Uzbekistan (Timurid and Uzbek periods); Egypt (all Islamic periods); India (Sultanate, Khalji, Lodi and Mughal dynasties); Iran (pre-Islamic through Qajar); Kuwait; Lebanon; Mongolia; Morocco; Qatar; Spain (Umayyad through Nasrid periods); Syria; and Turkey (Armenian, Byzantine and Islamic periods focusing on Seljuq, Beylik and Ottoman).

SCHOLARLY PAPERS AND PUBLIC LECTURES

“‘Magic-making sorcerers’: Timurid Views on Chinese Art, Heart, c. 1413-1447,” Institute of Art History of Ludwig-Maximilians-Universität (LMU) and the Zentralinstitut für Kunstgeschichte, Munich, 18 January 2017.

“Emulation in the Arts of the Book: The Early Fifteenth-Century Timurid Workshop in Herat,” plenary lecture at the conference “The Pre-Modern Book in a Global Context: Materiality and Visuality,” Center for Medieval and Renaissance Studies, Binghamton University, 21-22 October, 2016.

“The Ideas of Written Art in Islamic Art History,” in *Language in the Arts—Presence and Future, Part II: Art and Writing in the Arab Countries, Iran, and North Africa*, organized by the Fondation Hartung Bergman with the Written Art Foundation (Frankfurt), Antibes, 29-31 July 2016.

“On Baysunghur’s Two *Kalīla wa Dimnās*: Modeling Practices of Emulation in the Persianate Arts of the Book,” Northwestern University, Evanston, 14-15 April 2016.

“Cultural Interaction Between the Timurid Empire and the Ming During the Yongle Era (1403-1424),” Department of History, Tsinghua University, Beijing, 17 August 2015.

“Al-Sufi’s ‘Book of Stars’: The Conception and Transmission of Medieval Arabic Books,” Indiana University Art History Association 25th Annual Graduate Symposium, keynote speaker and discussant, 17–18 April 2015.

“Baysunghur’s Model Books: Making Manuscripts in Early Fifteenth-Century Herat,” Department of History of Art, University of Michigan, 10 April 2015.

“Art of the Qur’an: The Calligraphic Supplement,” in the panel *Visualizing and Translating Scriptures: Reflections on the St. John’s Bible*, University of Wisconsin, 26–27 February 2015.

“‘In the rays of light of imperial favor’: The Visual Arts of Early Fifteenth Century Herat,” Ehsan Yarshater Lecture Series, SOAS, University of London, 15–20 January 2015.

15 January	Timurid Herat: The City as a Setting for Art and Literature
16 January	The Timurid-Ming Embassy of 1419–22: Art after China

19 January Modeling Artistic Process: The *Kitabkhana* and *Arzadasht*
20 January Baysunghur's Books: Codifying Form and Aesthetic Value

“‘My love for writing went beyond everything’: The Life and Times of Sultan ‘Ali Mashhadi,” Freer Gallery of Art, Washington, D.C., 14 December 2014.

“A Timurid Embassy from Herat to Beijing, 1419–22, Recorded by Artist Ghiyath al-Din Naqqash: Timurid Art after China,” Shangri-La, Doris Duke Collection of Islamic Art, Honolulu, 21 June 2014.

“China and Iran: Artistic Diffusion” and “Legacy of Mongols on Later Islamic Art,” NEH Seminar, East West Institute, University of Hawaii, Honolulu, 18–20 June 2014.

“Al-Jazari's Machines: Word and Image in *The Compendium of Theory and Practice in the Mechanical Arts*,” Art History Department, University of Chicago, 29 May 2014.

“Al-Sufi's ‘Book of the Images of the Fixed Stars’ (*Kitab suwar al-kawakib al-thabita*): Between Illustrated Book, Scientific Instrument, and Firmament,” Museum of Islamic Art, Doha, Qatar, 21 May 2014.

“Fashioning the Moral Prince: Cultural Production in Timurid Herat, c. 1420–1434,” Amherst College, 12 November 2013.

“Reminiscences of Asia: Diez's Albums from Cover to Cover,” Staatsbibliothek für Preussischer Kulturbesitz, Berlin, 2–5 June 2013. Paper presenter and conference discussant.

“Baysunghur's garden party and other tales: Conceptualizing Artistic and Cultural Production in Early Timurid Herat,” Metropolitan Museum of Art/Bard Graduate Center lecture series, New York, 30 April 2013.

“Chinese whispers: Adaptations of Chinese Art at the Timurid Court in Herat, ca. 1420–1440,” Ferozkoh Conference, Museum of Islamic Art, Doha, Qatar, 21–22 March 2013.

“Artistic Production in Herat, Shiraz, Tabriz and Baghdad: the 1450s and 1460s,” in the panel *Perspectives on Persian Art in Istanbul Collections*, biennial conference of the International Society of Iranian Studies, Istanbul, 2–5 August 2012.

“‘Give us light in our eyes’: Architectural Epigraphy and the Illuminated Building in Timurid Iran and Central Asia, 1370–1430,” in the conference “Ornament as Portable Culture: Between Globalism and Localism,” Harvard University, 12–14 April 2012.

“Harvard at 375: Nothing New to Harvard: An Exploration of Arabic and Islamic Art Collection,” sponsored by Outreach Center at the Center for Middle Eastern Studies and the Harvard Alumni Association, Harvard University, 3 April 2012.

“‘Many a wish has turned to dust’: Pir Budaq and the Formation of Turcoman Arts of the Book,” AKPIA Lecture Series, Harvard University, 29 March 2012.

“Troubles with Perspective: Case Studies in Picture-Making from Qajar Iran in the 1800s,” in the conference *In the Wake of the Global Turn: Propositions for an Exploded Art History Without Borders*, Clark Art Institute, 4–5 November 2011.

“Abd al-Rahman al-Sufi's uranometry treatise *Kitab suwar al-kawakib al-thabita* (Book of forms of the fixed stars) c. 965,” in the conference *Aesthetics and Techniques of Lines Between Drawing and Writing*, CIHA Colloquium, Kunsthistorisches Institut in Florenz, Max-Planck Institut, 30 June–2 July 2011.

“Illustrating al-Jazari: Text and Image in *al-Jami' bayn al-'ilm wa al-'amal al-nafi' fi sina'at al-hiyal* (Compendium of Science and Useful Practice in the Making of Mechanical Devices),” Artuklu University, Mardin, Turkey, 17 March 2011.

“Al-Wasiti's 1237 Copy of the *Maqamat* of al-Hariri: The Text/Image Debate,” University of Victoria, British Columbia, 15 October 2010.

“Spiritual Geometries and Bodily Instruments: The Art and Practice of Islamic Calligraphy,” Michael C. Carlos Museum, Emory University, Atlanta, 23 September 2010.

“Transitions in Late Timurid Painting,” Islamic Art Circle, SOAS, University of London, London, 21 April 2010.

“Ghiyath al-Din Naqqash's Report on the Embassy to Khanbaligh: Artistic Exchange Between the Timurid and Ming dynasties,” in the series “The Power of Things and the Flow of Cultural Transformations,” University of Heidelberg, Heidelberg, 14 January 2010.

“The Rhetoric of Vision in Late Timurid Painting,” presented at the conference *Seeing the Past—Envisioning Islamic Art and Architecture*, University of Pennsylvania, Philadelphia, 9–10 October 2009.

“In Conversation: Salman Rushdie and *The Enchantress of Florence*,” with Salman Rushdie, Navina Haidar, and Carmen Bambach, Metropolitan Museum of Art, New York, 6 October 2009.

“‘The Picture Gallery of China’: The Reception of Chinese Art in Iran under the Timurids, c. 1400–1450,” keynote lecture for the 14th Annual Graduate Student Symposium on the History of Art, University of Pennsylvania, Philadelphia, 27 March 2009.

“Books of Stars, Mechanical Devices, *Maqamat* and Animal Fables: Image and Genre in Medieval Arabic Manuscripts,” 14th Cultural Lecture Series, Dar al-Athar al-Islamiyya, Kuwait, 5 January 2009.

“Word and Image in the 1237 *Maqamat*: Al-Hariri's and al-Wasiti's Fictions,” Medieval Renaissance Forum, Department of Art History, Yale University, New Haven, 18 November 2008.

“‘Against fairytale splendor’: The Ausstellung von Meisterwerke muhammedanischer Kunst, Munich 1910, in Historical Perspective,” at the conference *After One Hundred Years: The 1910 Exhibition Meisterwerke muhammedanischer Kunst Reconsidered*, Ludwig-Maximilians-Universität München, Munich, 24–25 October 2008.

“In pursuit of shadows: Abu Zayd and al-Harith b. Hammam in al-Hariri's *Maqamat*,” at the conference *Islam and the Image*, organized by Fundación Tres Culturas, Seville, 15–18 June 2008.

“The Burden of Islamic Art: Recent Exhibitions, New Museums, and Reinstallations in Historical Perspective,” keynote lecture at a conference *Collecting—Alternative Visions of the Past* organized by the Civilization Sequence Program, American University of Beirut, Beirut, 24–25 May, 2008.

“Word, Image, Deception: Al-Hariri’s *Maqamat* (Assemblies),” *Daniel H. Silberberg Lecture Series*, Institute of Fine Arts, New York University, New York, 18 April 2008.

“Curricular Change and Pedagogical Practice at Harvard since 1996,” in the panel “Teaching the History of Islamic Art in the 21st/14th Century,” College Art Association, Dallas, 22 February 2008.

“Portraying the Prophet Muhammad,” in the faculty workshop on *The Body of the Prophet Muhammad*, convened by Steve Caton, CMES, 10 December 2007.

“Spiritual Geometries and Bodily Instruments: The Art and Practice of Islamic Calligraphy,” Museum of Fine Arts Houston, Houston, 2 and 3 November 2007.

“‘Doing European and Chinese’ (*farangi-saz va khata’i-saz*): European and Chinese Idioms in the Collecting Cultures of Early Modern Iran,” at the conference *Collecting Across Cultures in the Early Modern World*, hosted by USC-Huntington Early Modern Studies Institute, San Marino, 11–12 May 2007.

“The Calligrapher’s Practice: Towards an Aesthetics of Writing,” Smart Museum of Art, University of Chicago, Chicago, 20–21 April 2007.

“The eye is favored for seeing the writing’s form’: On the Sensual and the Sensuous in Islamic Calligraphy,” Institute for Advanced Study, and Princeton University, Dept. of Art and Archaeology, 18 January 2007.

“Chinese Art in a Persian Mirror: Artistic Production Under Yongle and Shahrukh, ca. 1420–1450,” University of Washington, Seattle, 2 November 2006.

“Chinese Magic: Artistic Exchange Between China and Iran,” Norma Jean Calderwood Lecture, Harvard University Art Museums, Harvard University, 27 April 2006.

“Remembering things unseen: Muhyi Lari’s ‘Encomium to Mecca and Medina’ and The Imagery of Islamic Pilgrimage,” Department of Art History, University of Wisconsin, Madison, 7 March 2006.

“The Visual Language of Science: From al-Sufi’s *Fixed Stars* to al-Jazari’s *Automata*,” in the panel *Graphic Sign, Symbol, and Image: Seeing and Reading in Islamic Visual Culture*, 7th International Association of Word and Image Studies: Elective Affinities, University of Pennsylvania, Philadelphia, 23–27 September 2005.

“Persian Art History Today,” workshop on Persian Studies, Center for Persian Studies and Culture, University of California, Irvine, 25–26 May 2005.

“Concepts of the Portrait in the Islamic Lands,” CASVA 25th Anniversary Symposium, CASVA, National Gallery of Art, Washington, D.C., 21–22 April 2005.

“Islamic Architecture: Monuments of Worship and Piety in Central Asia, Past and Present,” Nantucket Atheneum, Nantucket, 16 March 2005.

“Timur and His Successors: Art and Ideology in the 1400s,” Royal Academy of Arts, London, 11 March 2005.

“Persian Picture Making and Chinese Manner,” National Gallery of Art, Washington, D.C., 20 November 2004.

“Total Environments: Exhibitions of Islamic Art and their Critical Reception,” in the panel *Imag(in)ing the Middle East: Literature, Visual Media, and Culture*, Harvard University, Center for Middle East Studies Fiftieth Anniversary Celebration, 31 October 2004.

“Turks: A Journey of A Thousand Years, 600–1600,” Royal Academy of Arts, London, 15 September 2004.

“Cartographie et topographie: les pratiques nouveaux de la représentation dans le monde Ottoman,” Auditorium du Louvre, Musée du Louvre, Paris, 6 May 2004.

“Les espaces sacrés musulmans: la Mecque, Médine, et Jérusalem,” Auditorium du Louvre, Musée du Louvre, Paris, 3 May 2004. Lectures to inaugurate the formation of the museum’s Department of Islamic Art.

“From Pir Budaq to Ya’qub Beg: The Arts of the Book and Painting in Turkmen Iran, ca. 1450–1500,” The Metropolitan Museum of Art, New York, 21 November 2003.

“Visualizations of Holy Places in Sixteenth-Century Ottoman Manuscript Sources,” *20th International Conference on the History of Cartography*, Cambridge, Mass. and Portland, 15–20 June 2003.

“On the Transmission and Reconstruction of Calligraphy: Ibn al-Bawwab and History,” Table Ronde “Calligraphies islamiques” École des Hautes Études en Sciences Sociales, Paris, 6 June 2003.

“The Turkmen Courts of Western Iran, ca. 1450–1500: Changes in Artistic Conception and Practice,” École des Hautes Études en Sciences Sociales, Paris, 26 May 2003.

“Places of Gathering: Monuments from Cairo to Samarqand,” and “The Arts of the Islamic Book,” lecture series, Museum of Fine Arts, Boston, 1, 3, 8 and 10 April 2003.

“The Turkmen Courts of Western Iran, ca. 1450–1500: Reactions to the Timurid Achievement,” École des Hautes Études en Sciences Sociales, Paris, 24 March 2003.

“Encounters with the Sacred: The Spaces of Islamic Pilgrimage,” Dept. of Art and Archaeology, Princeton University, 13 March 2003.

“Intersections between photography and painting in Qajar Iran,” in the panel *Islamic Art: Between “Western” and “Non-Western”?*, CAA Annual Meeting, New York, 22 February 2003.

“Current Issues in the Study of the Islamic Art of the Book,” Honolulu Academy of Arts, Honolulu, Hawaii, January 10, 2003.

“Ambiguity in the Paintings of Muhammad Siyah Qalam and the Responses of Shaykhi and Darvish Muhammad,” *Reading the Image, Performing the Text: A Symposium on Text-Image Relationships*, Institute of Fine Arts, New York University, New York, 22–23 November 2002.

“Chasing Shadows: Text and Image in Hariri’s *Maqamat*,” *The Society of Fellows in the Humanities*, Columbia University, New York, 4 April 2002.

“Through the Eyes of A Child? Looking at Persianate Painting Again,” an *Evening With Lecture Series*, Aga Khan Program for Islamic Architecture, MIT, 11 February 2002.

“Landmark Architecture on the Silk Road: Piety and Pilgrimage at the Shah-i Zinda, Samarkand,” *Islamic Lecture Series*, Peabody Essex Museum, Salem, Mass., 7 February 2002.

“Linguistic Regress, or How Do We Talk About Persian Painting?,” *Gale Lecture Series*, sponsored by the Dept. of History of Art, University of New Mexico, Albuquerque, 15 November 2001.

“Toward a Visual Logic of Persian Painting” (Logique visuelle de la peinture persane), Auditorium du Louvre, *Midis du Louvre series*, Musée du Louvre, Paris, 21 September 2001.

“*Muraqqa’-sazi*: Collecting Culture in Pre-Modern Iran,” Institut d’Études de l’Islam et des Sociétés du Monde Musulman, École des Hautes Études en Sciences Sociales, Paris, 20 September 2001.

“Elusive Subjects: Muhammad Siyah Qalam’s Paintings of Nomads, Dervishes, and Demons,” Lunchtime lecture forum, Committee on Inner Asian and Altaic Studies, Harvard University, 10 May 2001.

“Image and Text in Persian Anthologies from 15th- and 16th-Century Iran,” Ancient Art Council, Los Angeles County Museum of Art, Los Angeles, 2 February 2000.”

“An Aesthetics of Aggregation: Persian Anthologies of 15th-Century Iran,” *Daniel H. Silberberg Lecture Series*, Institute of Fine Arts, New York University, New York, 28 January 2000.

“Discerning the Painter’s Presence: Authorship in Persianate Painting,” *The Making and Reception of Persian Painting in Pre-Modern Iran*, Harvard University, sponsored by AKPIA, Cambridge, Mass., 21–22 May 1999.

“Visual Modes, Contexts, and Imitative Practices,” *Islamic Culture and Civilization: Iran*, sponsored by Unesco, University of Tehran (Faculty of Arts), Center for Islamic Culture, and Université des Sciences Humaines de Strasbourg, London, 9–11 April 1999.

“Visual and Textual Literacy in Pre-Modern Iran,” sponsored by Middle East Center and History of Art Department, University of Pennsylvania, Philadelphia, 1 April 1999.

“Discerning the Painter’s Presence: Bihzad and Persianate Painting,” *Old and New/ In and Out*, Historians of Islamic Art Majlis, meeting in conjunction with CAA, Los Angeles County Museum of Art, Los Angeles, CA, 13 February 1999.

“Manuscripts made for Baysunghur, Grandson of Tamerlane,” for Friends of the Fogg Museum lecture series, *Patronage of Islamic Art*, Harvard University Art Museums, Cambridge, Mass., 16 October 1998.

Gallery Talks for the exhibition *Princes, Poets and Paladins*, Harvard University Art Museums, Cambridge, Mass., summer 1998.

“Bahram Mirza and His Collections,” *Safavid Art and Architecture*, symposium at the British Museum, London, 26–28 March 1998.

“Disorderly Conduct?: Early Scholar-Collectors and the Istanbul Albums,” *Exhibiting the Middle East: Objectives and Realities*, Historians of Islamic Art Majlis, meeting in conjunction with CAA, Royal Ontario Museum, Toronto, Canada, 28 February 1998.

“Genealogies écrites et peintes: Histoire de l’art et biographie dans un album fait pour prince Safavide Bahram Mirza,” *L’Art Iranien: hier et aujourd’hui*, conference organized by Département d’Études Persanes, Université des Sciences Humaines, Strasbourg, 24–26 November 1997.

“Safavid Albums and Biography,” Faculty Colloquium, Department of Fine Arts, Harvard University, 1 May 1997.

“Gaze After Us At Our Works: The Safavid Album as Illustrated Biography,” Turkish Studies Association Mini-Conference *The Sultan and His Court: Biography, Iconography, Personal Lives*, University of Tennessee, Knoxville, 3 May 1997.

“What Lies Between the Two Boards?: An Album Made for Bahram Mirza in 1544–1545,” shoptalk, CASVA, National Gallery of Art, Washington, D.C., 25 January 1996.

“The Making of an Art History: An Album Made for Bahram Mirza in 1544,” *Art, Architecture, and Social History*, Middle East Studies Association, Annual Meeting, Washington, D.C., December 1995.

“H. 2310 or *Catalogue of Scripts by the Seven Masters: A Timurid Album at the Ottoman Court*,” 10th International Congress of Turkish Art, Geneva, 17–23 September 1995.

“Two Calligraphy Albums: Calligraphy Collecting under Baysunghur and Shahrukh ca. 1427–34,” co-sponsored by Near Eastern Studies Department and History of Art Department, Cornell University, Ithaca, April 1995.

“*The Realm of Collectedness: Album Production and Art Collecting in Iran ca. 1427–1544*,” Department of Fine Arts, Harvard University, Cambridge, Mass., April 1995.

“Art Collecting in the Early Timurid Period: Two Calligraphy Albums,” Curators’ Research Seminar, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., March 1995.

“Lifting the Veil from the Face of Depiction: Collecting and the Istanbul Albums,” American Research Institute in Turkey, Istanbul, May 1993.

“The Islamic Collection of the University Museum,” *Teaching the Middle East, a Resource Workshop for Teachers*, University Museum of the University of Pennsylvania, Philadelphia, November 1991.

“Problems in the Provinces: The Coinage of Husayn Bayqara and His Contemporaries,” American Numismatic Society, New York, August 1991.

CONFERENCES, CONFERENCE SESSIONS, SEMINARS

“Epigraphy Seminar, Medieval Textiles in Iberia and the Mediterranean,” organized by Luly Feliciano, Museo Arquelógico Nacional, Madrid, 28 June–3 July 2015.

“Persian Manuscript Workshop,” on the future of the permanent collection catalogue, Freer and Sackler Galleries, Smithsonian Institution, Washington, D.C., 13 December 2013. Presenter and discussant.

“Toward a ‘Biography’ of a Manuscript: A Copy of the Qur’an from 12th Century Iran,” a Project in the History of the Book organized by University of Pennsylvania Museum and Dept. History of Art, University of Pennsylvania, Philadelphia, February 22-23, 2013. Participant and consultant.

“A Codicological Approach to the Theories and Practices of Manuscript Collecting,” organized by Laura Parodi, discussant, Second HIAA Biennial Symposium, Freer and Sackler Galleries, Washington, D.C., 22 October 2010.

Seeing the Past—Envisioning Islamic Art and Architecture, a symposium to honor the teaching and scholarship of Professor Renata Holod, co-organizer with Nancy Micklewright and D. Fairchild Ruggles, University of Pennsylvania, Philadelphia, 9–10 October 2009.

14th Annual Graduate Student Symposium in the History of Art, moderator and discussant, University of Pennsylvania and Philadelphia Museum of Art, Philadelphia, 28 March 2009.

“Museums, Exhibitions, and Collections in Historical Perspective,” panel at HIAA Symposium, “Visions & Spaces,” University of Pennsylvania, Philadelphia, 16–18 October 2008. Co-organized and co-chaired with Massumeh Farhad.

“The Prophet’s Body: Issues of Representation Across the Disciplines,” GSAS Research Workshop, co-chaired with Steve Caton, Harvard University, Cambridge, Mass., 2007–2009.

Historiography and Ideology: Architectural Heritage of the “Lands of Rum”, symposium under the auspices of the AKPIA, Harvard University, Cambridge, Mass., 11–13 May 2006. Session chair and discussant.

The Islamic Survey, symposium under the auspices of the AKPIA, Harvard University, Cambridge, Mass., 17–18 May 2002. Session chair.

Photography in the Islamic World, 19th–20th Centuries, one-day symposium under the auspices of the AKPIA and Harvard University Art Museums, Harvard University, Cambridge, Mass., 8 December 2000. Chair and organizer.

The Making and Reception of Painting in the Pre-Modern Islamic World, two-day conference sponsored by AKPIA, Harvard University, Cambridge, Mass., 19–20 May 1999. Chair and organizer.

“Architecture and Literary Texts,” panel *MESA Annual Meeting* 1997. San Francisco, 20–24 November 1997. Chair and organizer.

EXHIBITIONS

Technologies of the Image: Art in 19th-Century Iran. Co-curated with Mary McWilliams. Harvard Art Museums, Cambridge, Mass., *scheduled to open August 2017*.

Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600–1900, MFAH, Houston, 28 October 2007–3 February 2008, co-curator; Asia Society, New York, 7 October 2008–8 February 2009, guest curator; Michael C. Carlos Museum, Emory University, Atlanta, 28 August–5 December 2010.

Reviews: Holland Cotter, “Copying the Koran, One Book at a Time,” *The New York Times*, Section C, 27 and 33, 10 October 2008; Muhammad al-Marr, “Ta’rif al-kitab athar al-khittat,” *Huruf ‘arabiya* 24 (1430/2009): 82–85.

Writing the Word of God: Calligraphy and the Qur'an, MFAH, Houston, 28 October 2007–3 February 2008, curator; Asia Society, New York, 7 October 2008–8 February 2009, guest curator; Michael C. Carlos Museum, Emory University, Atlanta, 28 August–5 December 2010.

Reviews: Holland Cotter, "Copying the Koran, One Book at a Time," *The New York Times*, Section C, 27 and 33, 10 October 2008; Muhammad Abdul Jabbar Beg, *Muslim World Book Review* 29, 4 (2009): 64–65.

The Tablet and the Pen: Drawings from the Islamic World, Harvard University Art Museums, Cambridge, Mass., February–June, 2006. Faculty adviser to graduate student curators Ladan Akbarnia and Chanchal Dadlani.

Turks: A Journey of A Thousand Years, 600–1600, 22 January–15 April 2005, Royal Academy of Arts, London. Co-curator (with Filiz Cagman and Nazan Olcer). Individual responsibilities included full range of curatorial work; composition of labels, wall text, and gallery guide; consulting with public relations, press office, education, and merchandising; and fundraising lectures; ca. 300,000 visitors.

PUBLICATIONS

BOOKS

The Persian Album, 1400–1600: From Dispersal to Collection (New Haven: Yale University Press, 2005).

Redistributed as an E-book July 2014 (Apple iBooks and Amazon Kindle).

Reviews: Abolala Soudavar, *Iranian Studies* 40, 3 (2007): 435–39; Persis D. Berlekamp, *CAA.reviews*, June 19, 2006.

Prefacing the Image: The Writing of Art History in Sixteenth-Century Iran, Studies and Sources in Islamic Art and Architecture 9 (Leiden, Boston, Cologne: Brill, 2001).

Reprinted in paperback October 2014 (Brill).

Reviews: Vlad Atanasiu, *Abstracta Iranica* (2002); Mehrdad Vahdati Daneshmand, *Khiyal* 11 (Autumn 2004); Kishwar Rizvi, *The Art Bulletin* 85, 4 (December 2003): 800–03; Paul E. Losensky, *International Journal of Middle East Studies* 35 (2003): 640–42.

EDITED AND CO-AUTHORED VOLUMES, EXHIBITION CATALOGUES, AND FILMS

Technologies of the Image: Art in 19th-Century Iran, ed. David J. Roxburgh and Mary McWilliams (Cambridge, Mass.: Harvard Art Museums, 2017).

An Album of Artists' Materials from Qajar Iran, ed. David J. Roxburgh (Cambridge, Mass., and New Haven: Harvard Art Museums, distributed by Yale University Press, 2017).

Envisioning Islamic Art and Architecture: Essays in Honor of Renata Holod, ed. David J. Roxburgh (Leiden: Brill, 2014).

Mohamed Zakariya: Calligrapher, project development, dvd © MFA Houston 2007. Filmed by Gail MacFarquhar, 20 minutes. Official Selection, New York Short Film Festival, 2008.

Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600–1900, with Mary McWilliams, exhib. cat. (Houston: MFAH, distributed by Yale University Press, 2007).

Writing the Word of God: Calligraphy and the Qur'an, exhib. cat. (Houston: MFAH, distributed by Yale University Press, 2007).

Turks: A Journey of a Thousand Years, 600–1600, exhib. cat. (London: Royal Academy of Arts, 2005).

Muqarnas 17 (2000), papers from the conference “The Making and Reception of Painting in Pre-Modern Iran.”

ARTICLES AND BOOK SECTIONS

“The Arts of the Book and Calligraphy, 1250–1450,” in *A Companion to Islamic Art and Architecture*, ed. Gülru Necipoğlu and Finbarr B. Flood (Oxford: Blackwell, in press).

“Akram Zaatari—Against Photography. An Annotated History of the Arab Image Foundation,” *Art Forum* (January 2017).

“Sayyid Yusuf’s 1433 Pilgrimage Scroll (*Ziyārātnāma*) in the Collection of the Museum of Islamic Art, Doha,” with Mounia Chekhab-Abudaya and Amélie Couvrat Desvergnès, *Muqarnas* 33 (2016): 345–407.

“*Memorabilia of Asia: Diez’s Albums Revisited*,” in *The Diez Albums: Contexts and Contents*, ed. Julia Gonnella, Christoph Rauch, Friederike Weis, and Julia Gonnella (Leiden: Brill, 2016), 52–73.

“Walid Raad: Museum of Modern Art, New York,” *Art Forum* 54, 5 (January, 2016), 232–34.

“Timurid Architectural Revetment in Central Asia, 1370–1430: The Mimeticism of Mosaic Faience,” in *Ornament as Portable Culture: Between Globalism and Localism*, ed. Gulru Necipoglu and Alina Payne (Princeton, N.J.: Princeton University Press, 2016), 116–29.

“The Illustrated Book in Mongol Iran,” in **, ed. Morris Rossabi (in press).

“Art and Literature in Timurid Herat, 1469–1506: The Life and Times of Sultan Ali Mashhadi,” in *Pearls on a String: Artists, Patrons, and Poets at the Great Islamic Courts*, ed. Amy S. Landau (Seattle and London: Walters Art Museum, Baltimore, in association with University of Washington Press, 2015), 115–40.

“Ibn al-Bawwab (d. 413/1022)” and “Ibn Muqla (272–328/886–940),” for *The I. B. Tauris Biographical Dictionary of Islamic Civilization*, ed. Mustafa Shah and Muhammad Abdel Haleem (London: I. B. Tauris, 2015).

“‘Many a Wish has Turned to Dust’: Pir Budaq and the Formation of Turkmen Arts of the Book,” in *Envisioning Islamic Art and Architecture: Essays in Honor of Renata Holod*, ed. David J. Roxburgh, *Art and Archaeology of the Islamic World*, vol. 2 (Leiden: Brill, 2014), 175–222.

“In Pursuit of Shadows: al-Hariri’s *Maqāmāt*,” *Muqarnas* 30 (2013): 171–212.

“Troubles with Perspective: Case Studies in Picture-Making from Qajar Iran,” in *In the Wake of the Global Turn: Propositions for an “Exploded” Art History Without Borders*, ed. Aruna D’Souza and Jill Casid, *Clark Studies in the Visual Arts* (New Haven: Yale University Press, 2013), 107–25.

“Timurid Art and Architecture,” in *Oxford Bibliographies in Art History*, ed. Thomas DaCosta Kaufmann (New York: Oxford University Press, 2013). Online resource.

“The Qajar Lacquer Object” and “Beyond Books: The Art and Practice of the Single-Page Drawing in Safavid Iran,” and catalog entries, for *In Harmony: The Norma Jean Calderwood Collection of Islamic Art*, ed. Mary McWilliams (Cambridge, Mass.: Harvard Art Museums, 2013), pp. 65–75, 135–45, 205–10, 252–59, and 273.

“Open Sesame!: On the Musée du Louvre’s Galleries of Islamic Art,” *Art Forum* 51, 5 (2013): 61–64.

“Kitaba dair yeni kesifler,” in *Mecmua: Osmanli edebiyatinin kirkambari*, ed. Hatice Aynur et al (Istanbul: Turkuaz, 2012), pp. 453–92.

“Visualizing the Sites and Monuments of Islamic Pilgrimage,” in *Architecture in Islamic Arts: Treasures of the Aga Khan Museum*, ed. Margaret S. Graves (Geneva: Aga Khan Trust for Culture, 2011), pp. 33–41.

“Foreign Exchange: On Gifts of the Sultan: The Arts of Giving at the Islamic Courts,” *From the Vault* column, *Art Forum* 49, 9 (May, 2011): 145–46.

“The Narrative of Ghiyath al-Din Naqqash, Timurid Envoy to Khan Baligh, and Chinese Art,” in *The Power of Things and the Flow of Cultural Transformations*, ed. Lieselotte E. Saurma, Monica Juneja, and Anja Eisenbeiss (Berlin: Deutscher Kunstverlag, 2010), pp. 90–107.

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