

CURRICULUM VITAE

Anthony CUTLER
555 Hillcrest Avenue
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The Pennsylvania State University
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Born London, England

British citizen; naturalized U.S. citizen, 1996

Education

St. Paul's School, London, 1946-52

Trinity College, Cambridge, 1952-55 B.A. (Honours) 1955; M.A. 1960

Istituto di Studi Storici, Naples, 1955-56

Belgrade National University, Yugoslavia, 1962-63

Emory University, Ph.D., 1963

Fellowships, Honors, etc.

Open Scholarship, Trinity College, Cambridge, 1952

Rockefeller Postgraduate Fellow, Institute of Historical Studies, Naples, Italy, 1956-57

British Council Fellow in Belgrade, Yugoslavia, 1962

American Numismatic Society grant-in-aid, 1963

Fellow, Southeastern Institute of Medieval and Renaissance Studies, Duke University, 1966

American Council of Learned Societies, grant-in-aid, 1969

American School of Classical Studies at Athens, Gennadius Fellow, 1970-71

Research Fellow, Institute for the Arts and Humanistic Studies, Pennsylvania State University, 1967, 1974, 1975, 1977, 1981, 1985; (Life) Fellow, 1985-

American Council of Learned Societies, publication subsidy (see Publications #2), 1974

Dumbarton Oaks Research Library and Collections (Harvard University), Fellow 1975-76, 1982-83, 1990, 1998

American Council of Learned Societies travel grants, 1975, 1977

College Art Association, Millard Meiss Fund publication subsidy (see Publication #3), 1980

American Council of Learned Societies grant-in-aid, 1981

Senior Research Fellow, Corpus Christi College, Cambridge, 1983

National Endowment for the Humanities, Division of Research Programs, grants (with A.P. Kazhdan et al.), 1984-85, 1986-87, 1988-90

National Endowment for the Humanities, Travel to Collections grants, 1984, 1992.

American Philosophical Society, Research grant, 1984

Deutscher Akademischer Austauschdienst, Study visit grants, 1987, 2004

Faculty Scholar Medal (Penn State), 1988

Brittingham Professor, Institute for Research in the Humanities, University of Wisconsin, Madison, Spring 1988

Alumni Teaching Award (Penn State), 1988

Fellow of the Society of Antiquaries (London), 1988

Institute for Advanced Study, Princeton, member, 1989

International Research and Exchanges Board (IREX) research grant, 1991

American Academy in Rome, Resident in Art History, Spring 1992

Hawkins Prize, American Publishers Association, for *The Oxford Dictionary of Byzantium* (see Publication #6), 1992

Choice's list of "Outstanding Academic Books of 1994" (see publication #9)

American Society of Eighteenth-Century Studies Fellow, Houghton Library, Harvard University, 1994-95

Visiting Fellow, Princeton University, Spring 1995

François Ier medal, Collège de France, Paris, 1995

National Endowment for the Humanities, summer stipend 1998 (declined)

Paul Mellon Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, 1999-2000

Visiting Scholar, University of Chicago, Spring 2001

Humboldt Research Prize, 2001-2002

Franz Thyssen Stiftung conference grant (with A. Effenberger), 2002

John Simon Guggenheim Foundation Fellow, 2002-2003

Metropolitan Museum of Art, J. Clawson Mills Scholarship, 2003-2004

Honorary Member, Christian Archaeological Society, Athens, 2005

Fellow of the Medieval Academy of America, 2005

Professeur invité, University of Paris (Panthéon-Sorbonne), Winter 2006

Postdoctoral fellow, Aga Khan Program for Islamic Architecture, Sackler Museum, Harvard University, Spring 2006

Organizing committee, Royal Academy of Arts, London, Byzantine art exhibition, 2006-2008

Distinguished Visiting Scholar, University of California at Los Angeles, January 2007

Faculty Award for Outstanding Teaching, College of Arts and Architecture (Penn State), 2007

Senior Research Associate, Khalili Research Centre, Oxford University, Spring 2009

Kunsthistorisches Institut/Max-Planck-Institut, Florence. Scientific Committee on the Salerno Ivories, member, 2010-2016

Slade Professor of Fine Art, Oxford University, 2011-2012

International Center of Medieval Art, Board of Directors, 2011-2014

Gesta, editorial board, 2012-2014

Fellow of the Italian Academy for Advanced Studies, Columbia University, 2013

Visiting Scholar, Dumbarton Oaks, February 2014

Forsyth Lectures, International Center of Medieval Art, September-October, 2014

Professional Offices

Visiting Lecturer, The American Numismatic Society, 1968

Consultant on Byzantine art and archaeology to the Pennsylvania State University Press, 1969-

Delegate of the Archaeological Institute of America to XIV International Congress of Byzantine Studies, Bucharest, Roumania, 1971; XVI International Congress, Vienna, 1981

Consultant on Byzantine history and art history to *Choice. Journal of the American Library Association*, 1967-

Archaeological Institute of America, Institute Lecturer, 1967-69, 1971-72, 1982, 1984; president of Central Pennsylvania Society, 1989-91

Consultant to National Endowment for the Humanities: Divisions of Research Grants, Fellowships, Public Programs, Summer Stipends 1973-74, 1976-77, 1980, 1985-86, 1995, 2001, 2005

Governing Board, Byzantine Studies Conference, member, 1976; Program chairman, 1977; Vice-President, 1978

U.S. National Committee for Byzantine Studies, 1977- ; advisory board for XVII International Congress, 1986

Dumbarton Oaks Alumni Association, Vice-President, 1979-88, President 1989-91

Consultant to J. Paul Getty Trust, 1986-1991

Art History editor, *The Oxford Dictionary of Byzantium* 1984-90

Editorial boards: *Byzantinische Zeitschrift*, 1992- ; *Word and Image*, 1992-95; *Mediaevalia*, 1994-1999; *Deltion tes Christianikes Archaiologikes Etaireia* (Athens), 2010-2015; *Gesta*, 2012-2014

Art Bulletin Advisory Committee, 1995-98

American School of Classical Studies at Athens, Managing Committee and Committee on the Gennadius Library, 1998-2003

U.S. National Committee for Byzantine Studies, Vice-President, 2007-2012

American Research Center in Sofia (Bulgaria), Managing Committee, 2007-

Institute for Advanced Study, Princeton, School of Historical Studies, external reviewer for fellowships 2010-

School of Oriental and African Studies, University of London, Professorial Research Associate, 2015-17

The Mediterranean Seminar (University of Colorado, Boulder and University of Santa Cruz), advisory board, 2016- .

Academic Career

Instructor in Humanities, Morehouse College, Atlanta, 1960-63

Assistant Professor of the History of Art, Emory University, 1963-67

Associate Professor of Art History, Pennsylvania State University, 1967-74

Visiting Associate Professor of Architectural History, University of California, Berkeley, 1969

Professor of Art History, Pennsylvania State University, 1974-87

Research Professor of Art History, Pennsylvania State University, 1987-2004

Evan Pugh Professor in Art History, Pennsylvania State University, 2004-

Languages

Reading: Greek (ancient and modern), Latin, French, German, Italian, Russian, some Arabic

Spoken: French, German, modern Greek, Italian.

List of Publications

I. Books

1. *Leo Allatios: The Newer Temples of the Greeks*, translated with introduction and notes, The Pennsylvania State University Press, University Park, 1969
2. *Transfigurations. Studies in the Dynamics of Byzantine Iconography*, The Pennsylvania State University Press, University Park, 1976
3. *The Aristocratic Psalters in Byzantium* (= Bibliothèque des Cahiers Archéologiques, XIII), Picard, Paris, 1984

4. *The Craft of Ivory. Sources, Techniques and Uses in the Mediterranean World, A.D. 200-1400*, Dumbarton Oaks, Washington, D.C., 1985
5. (with John W. Nesbitt), *L'arte bizantina e il suo pubblico*, 2 vols., UTET, Torino, 1986.
6. (ed., with A. P. Kazhdan et al.), *The Oxford Dictionary of Byzantium*, 3 vols., Oxford University Press, N.Y., 1991
7. *Imagery and Ideology in Byzantine Art*, Variorum Editions, Aldershot, 1992
8. (ed., with S. C. Franklin), *Homo byzantinus. Essays in Honor of Alexander Kazhdan* (= Dumbarton Oaks Papers, 46), Washington, D. C., 1992
9. *The Hand of the Master. Craftsmanship, Ivory, and Society in Byzantium (9th-11th Centuries)*, Princeton University Press, Princeton, N.J., 1994
10. (with J.-M. Spieser), *Byzance médiévale, 700-1204* (=L'Univers des Formes no. 41), Gallimard, Paris, 1996. German edition: *Das mittelalterliche Byzanz, 725-1204*, C. H. Beck Verlag, Munich, 1996
11. *Late Antique and Byzantine Ivory Carving*. Ashgate/Variorum, Aldershot and Brookfield, Vermont, 1998
12. *Byzantium, Italy and the North: Papers on Cultural Relations*, Pindar Press, London, 2000
13. (ed., with A. Papaconstantinou), *The Material and the Ideal: Essays in Medieval Art and Archaeology in Honour of Jean-Michel Spieser*, Brill, Leiden and Boston, 2007
14. (ed., with G. Bühl and A. Effenberger), *Spätantike und byzantinische Elfenbeinbildwerke im Diskurs*, Reichert, Wiesbaden, 2008
15. *Image Making in Byzantium, Sasanian Persia and the Early Islamic World: Images and Cultures*, Ashgate/Variorum, Farnham and Brookfield, Vermont 2009
16. (ed. with F. Dell'Acqua et al.), *The Salerno Ivories: Objects, Histories, Contexts*, Gebr. Mann Verlag, Berlin 2016
17. *The Empire of Things: Gifts and Gift Exchange across Byzantium, the Early Muslim World and Beyond*, Oxford University Press, (in preparation).

II. Articles/chapters in books

1. "The Stavraton. Evidence for an Elusive Byzantine Type," *American Numismatic Society Museum Notes* 11 (1964), 237-44

2. "Acrobats and Angels: Art and Poetry in the Cubist Period," *Emory University Quarterly* 20 (1964), 52-56
3. "Two Aspirants to Romania: Venetian and Serbian Ambitions in the Light of their Coinage," *Byzantinoslavica* 26 (1965), 295-307
4. "Octavian and the Sibyl in Christian Hands," *Vergilius* 11 (1965), 22-31
5. "Coventry and the Architecture of Reconciliation," *Emory University Quarterly* 21 (1965), 249-59
6. "The *Mulier Amicta Sole* and her Attendants," *Journal of the Warburg and Courtauld Institutes* 29 (1966), 117-34
7. "Structure and Aesthetic at Hagia Sophia in Constantinople," *Journal of Aesthetics and Art Criticism* 25 (1966), 27-35
8. "A Baroque Account of Byzantine Architecture: Leone Allacci's *De templis recentioribus Graecorum*," *Journal of the Society of Architectural Historians* 25 (1966), 78-89
9. "The Church of St. Mark's, Venice," *The New Catholic Encyclopaedia*, New York, 1967, vol. 12, cols. 913-4
10. "The Cathedral of Cefalù," *ibid.*, vol. 3, cols. 361-2
11. "The Lord's Out-Turned Foot and the Problem of Classicism in Medieval Art," *L'Arte* n.s. 3-4 (1968), 83-95
12. "The *De signis* of Nicetas Choniates: a Reappraisal," *American Journal of Archaeology* 72 (1968), 113-18
13. "Garda, Källunge and the Byzantine Tradition on Gotland," *Art Bulletin* 51 (1969), 257-66
14. "The Tyranny of Hagia Sophia: Notes on Greek Orthodox Church Design in the United States," *Journal of the Society of Architectural Historians* 31 (1972), 38-50
15. "The Sculpture and Sources of 'Byzantios'," *Actes du XXII Congrès International d'Histoire de l'Art* (1969), Budapest 1972, I, 191-203
16. "*Admirari alta montium*. Franciscan Elements in Petrarch's Christian Topography," *Classics and the Classical Tradition: Essays Presented to Robert E. Dengler*, University Park, 1973, 51-62
17. "The Spencer Psalter. A Thirteenth-Century Byzantine Manuscript in the New York Public Library," *Cahiers archéologiques* 23 (1974), 129-50

18. "The 'Mythological' Bowl in the Treasury of San Marco in Venice," in *Near Eastern Studies... in Honor of George C. Miles*, Beirut, 1974, 235-54
19. "The Problem of Realism in Byzantine Literature on Art," *Byzantine Studies/Etudes byzantines* 1 (1974), 190-93
20. "A Palaeologan Evangelistary in the Gennadius Library," *Jahrbuch der österreichischen Byzantinistik* 24 (1975), 257-63
21. "The Apocalypse Icon in the Byzantine Museum," in *Studies in Memory of David Talbot Rice*, Edinburgh, 1975, 94-112
22. "On the Use of Sources in the Macedonian Renaissance," *Actes du XIVe Congrès International des Etudes Byzantines* (1971), Bucharest 1976, III, 299-303
23. (with Annemarie Weyl Carr) "The Psalter Benaki Vitr.34.3. An Unpublished Illuminated Manuscript from the Family 2400," *Revue des études byzantines* 34 (1976), 281-323
24. "The Byzantine Psalter: Before and After Iconoclasm," in *Iconoclasm. Proceedings of the Birmingham University Symposium*, 1975, ed. A.A.M. Bryer and J. Herrin (Birmingham, 1976), 93-102
25. "The Aristocratic Psalter, 1081-1261: The State of Research," *Actes du XVe Congrès International d'Etudes Byzantines*, (1976), Athens 1979, I, 423-49
26. "The Psalter of Basil II," part I, *Arte Veneta* 30 (1976), 9-19
27. "The Marginal Psalter in the Walters Art Gallery: a Reconsideration," *Journal of the Walters Art Gallery* 35 (1977), 37-61
28. "The Psalter of Basil II," part II, *Arte Veneta* 31 (1977), 9-15
29. (with P. Magdalino) "Some Precisions on the Lincoln College Typikon," *Cahiers archéologiques* 27 (1978), 179-93
30. "A Psalter from Mâr Saba and the Evolution of the Byzantine David Cycle," *Journal of Jewish Art* 6 (1979), 39-63
31. "Liturgical Strata in the Marginal Psalters," *Dumbarton Oaks Papers* 34-35 (1980-81), 17-30
32. "Art in Byzantine Society: Motive Forces of Byzantine Patronage," *Jahrbuch der österreichischen Byzantinistik* 31 (1981), 759-87
33. "The Social Status of Byzantine Scribes, 800-1500. A Statistical Survey based on Vogel-Gardthausen," *Byzantinische Zeitschrift* 74 (1981), 328-34

34. "The Third Anointment of David: a Unicum and its Origins in Byzantine Iconography," *Ars Auro Prior. Studia Ioanni Bialostocki sexagenario dicata* (Warsaw 1981), 109-14
35. "Misapprehensions and Misgivings: Byzantine Art and the West in the Twelfth and Thirteenth Centuries," *Mediaevalia* 7 (1981), 41-77
36. (with A.P. Kazhdan) "Continuity and Discontinuity in Byzantine History," *Byzantion* 52 (1982), 429-78
37. "Art in Byzantine Society: On the Art of Byzantine Cities," *Jahrbuch der österreichischen Byzantinistik* 32 (1982), 348-73
38. "Byzantine Minor Arts, 843-1453," in *Dictionary of the Middle Ages*, ed. J.R. Strayer (New York, 1983), II, 452-58
39. (with B. Henisch) "The Hours of Jean Royère," *Jahrbuch für Westdeutsche Landesgeschichte* 9 (1983), 51-73
40. "The Dumbarton Oaks Psalter and New Testament: the Iconography of the Moscow Leaf," *Dumbarton Oaks Papers* 37 (1983), 35-45
41. "'Roma' and 'Constantinopolis' in Vienna," in *Byzanz und der Westen. Studien zur Kunst des europäischen Mittelalters*, ed. I. Hutter (Vienna 1984), 43-64
42. "The Making of the Justinian Diptychs," *Byzantion* 54 (1984), 75-115
43. "On Byzantine Boxes," *Journal of the Walters Art Gallery* 42-43 (1984-85), 32-47
44. "Apostolic Monasticism at Tokalı Kilise in Cappadocia," *Anatolian Studies* 35 (1985), 57-65
45. "The Elephants of the Great Palace Mosaic," *Bulletin de l'Association Internationale pour l'Etude de la Mosaïque Antique* 10 (1985), 125-38
46. "Ephraim, mosaicist of Bethlehem: the Evidence from Jerusalem," *Journal of Jewish Art* 12-13 (1986-87), 179-83
47. "Under the Sign of the Deesis. On the Question of Representativeness in Medieval Art and Literature," *Dumbarton Oaks Papers* 41 (1987), 145-54
48. "The Cult of the Galaktotrophousa in Byzantium and Italy," *Jahrbuch der österreichischen Byzantinistik* 37 (1987), 335-50

49. "Prolegomena to the Craft of Ivory Carving in Late Antiquity and the Early Middle Ages" in *Artistes, artisans, et production artistique au Moyen Age*, ed. X. Barral i Altet, II (Paris 1987), 431-75
50. "Un triptyque byzantin en ivoire. La Nativité du Louvre: étude comparée," *Revue du Louvre* 38 (1988), 21-28
51. (with N. Oikonomides) "An Imperial Byzantine Casket and its Fate at a Humanist's Hands," *Art Bulletin* 70 (1988), 77-87
52. "Mia melete tes byzantines architektonikes kata ten epoche tou Mparok," *Chiaka Chronika* 19 (1988) 7-25 (Greek translation of no. 8, above)
53. "The End of Antiquity in Two Illuminated Manuscripts," *Journal of Roman Archaeology* 2 (1989), 401-09
54. "The Disputà Plate in the J. Paul Getty Museum and its Cinquecento Context," *J. Paul Getty Museum Journal* 18 (1990), 5-32
55. "Stalking the Beast: Art History as Asymptotic Exercise," *Word and Image* 7 (1991), 223-38.
56. "Inscriptions and Iconography on Some Middle Byzantine Ivories" in *Scritti, libri e testi nelle aree provinciali di Bisanzio*, (Spoleto 1991), II, 645-59
57. "Iscrizione ed iconografia di alcuni avori mediobizantini. Le testimonianze e la loro datazione," in *Bisanzio fuori di Bisanzio*, ed. G. Cavallo, Palermo, 1991, 91-104
58. "Barberiniana. Notes on the Making, Content, and Provenance of Louvre, OA. 9063," in *Tesserae. Festschrift für Josef Engemann*, ed. E. Dassmann (Münster 1991), 329-39
59. "Artigianato (Bisanzio)" in *Enciclopedia dell'arte medievale*, ed. A. M. Romanini, II (Rome 1991), 539-43; "Artista (Bisanzio)," *ibid.*, 551-53
60. "Pas Oikos Israel. Ezekiel and the Politics of Resurrection in Tenth-Century Byzantium" *Dumbarton Oaks Papers* 46 (1992), 47-58
61. "Recovering St. Sophia: Cameron, Catherine II, and the Idea of Constantinople in Late Eighteenth-Century Russia" in *An Architectural Progress in the Renaissance and Baroque* (=Papers in Art History from the Pennsylvania State University, VIII [1992]), 888-909
62. (with R. Browning) "In the Margins of Byzantium? Some Icons in Michael Psellos," *Byzantine and Modern Greek Studies* 16 (1992), 21-32
63. "Five Lessons in Late Roman Ivory," *Journal of Roman Archaeology* 6 (1993), 167-92

64. (with T.E.A. Dale) "Two New Venetian Fragments and the Study of Italo-Byzantine Mosaic" *Arte Medievale*, 2nd ser., 7 (1993), 97-104
65. "An Ivory Triptych Wing in the Benaki Museum" in *Thymiama. Ste mneme tes Laskarinas Mpoura*, Athens 1994, 73-76.
66. "A Newly-Discovered Byzantine Ivory and Its Relatives in London," *Burlington Magazine*, 136 (1994), 430-33.
67. "Suspicio Symmachorum: A Postscript," *American Journal of Archaeology* 98 (1994), 473-80
68. "Medieval Commentary in Modern Interpretation," *Comparative Studies in Society and History*, 36 (1994), 397-401
69. "La 'questione bizantina' nella pittura italiana: una visione alternativa della maniera greca," in *La pittura in Italia. L'Altomedioevo*, ed. C. Bertelli, Milan 1994, 335-54
70. "The Christian Wall Paintings in the Parthenon: Interpreting a Lost Monument," *Deltion tes Christianikes Archaiologikes Hetaireias* 17 (1994), 171-80
71. "Uses of Luxury: On the Functions of Consumption and Symbolic Capital in Byzantine Culture," in *Byzance et les images*, eds. A. Guillou and J. Durand (Paris 1994), 289-307
72. "Committenza (area bizantina)" in *Enciclopedia dell'arte medievale*, ed. A.-M. Romanini, III (Rome 1994), 218-26; "Comneni," *ibid.*, 231-35
73. "The Pathos of Distance: Byzantium in the Gaze of Renaissance Europe and Modern Scholarship" in *Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450-1650*, ed. C. Farago, London and New Haven 1995, 22-45
74. "The Date and Significance of the Romanos Ivory" in *Byzantine East, Latin West: Art-Historical Studies in Honor of Kurt Weitzmann*, ed. D. Mouriki et al., Princeton 1995, 605-10
75. "Originality as a Cultural Phenomenon" in *Originality and Innovation in Byzantine Literature, Art and Music*, ed. A. R. Littlewood, Oxford 1995, 203-16
76. "From Loot to Scholarship: Changing Modes in the Italian Response to Byzantine Artifacts, c. 1200-1750," *Dumbarton Oaks Papers* 49 (1995), 237-67
77. "Late Antique or Medieval? The 'Consul' in the Prague Castle Library and the Question of 'Recarved' Ivory Diptychs," *Byzantinoslavica* 56 (1995), 701-07

78. "Sacred and Profane: the Locus of the Political in Middle Byzantine Art" in *Arte profana e arte sacra a Bisanzio*, ed. A. Jacobini and E. Zanini (= *Milion*, 3), Rome 1995, 315-38
79. "Le *Consulardiptychen* de Richard Delbrück et l'hégémonie de la *Klassische Archäologie*" *Comptes-Rendus de l'Académie des Inscriptions et Belles-Lettres*, 1995, 393-410
80. "Byzantium and the North: Meditations on the Notion of Influence" in *Byzantium. Identity, Image, Influence. XIXth International Congress of Byzantine Studies, Major Papers* (Copenhagen 1996), 169-82
81. "Continuity and Change in the Literature on Byzantine Art" in *Byzantium. Identity, Image, Influence. XIXth International Congress of Byzantine Studies, Major Papers* (Copenhagen 1996), 441-48
82. "Les échanges de dons entre Byzance et l'Islam (IX^e - XI^e siècles)," *Journal des Savants*, 1996, 51-66
83. "Early Christian and Byzantine Art. Ivories and Steatites," in *The Dictionary of Art*, ed. J. Turner, Macmillan/Grove, London and New York, 1996, vol. 9, 647-52; "Istanbul. Art Life and Organization. Before 1453," in *ibid.*, vol. 16, 588-89
84. Entries in *The Glory of Byzantium. Art and Culture of the Middle Byzantine Era, A. D. 843-1261*, ed. H. C. Evans and W. D. Wixom (New York: The Metropolitan Museum of Art 1997), nos. 153, 154, 155, 342
85. "The Right Hand's Cunning. Craftsmanship and the Demand for Art in Late Antiquity and the Early Middle Ages," *Speculum* 72 (1997), 971-94
86. "Constantinople and Córdoba: Cultural Exchange and Cultural Difference in the Ninth and Tenth Centuries" in *La religión en el mundo griego de la Antigüedad a la Grecia moderna*, ed. M. Morfadakís and M. Alganza Roldán (Granada 1997), 417-36
87. "Mistaken Antiquity. Thoughts on Some Recent Commentary on the Rosette Caskets" in *AETOS. Studies in Honour of Cyril Mango*, ed. I. Ševčenko and I. Hutter (Leipzig 1998), 46-54
88. "A Byzantine Triptych in Medieval Germany and Its Modern Recovery," *Gesta* 37 (1998), 3-12
89. "Modèle et copie à Byzance," *Diogenes* 183 (juillet-septembre 1998), 56-66
90. "Reuse or Use? Theoretical and Practical Attitudes toward Objects in the Early Middle Ages," *Settimane di Studio del Centro Italiano di Studi sull'Alto Medioevo* 46 (1999) 1055-83

91. "Ehemals Wien: the Pula Casket and the Interpretation of Multiples in Byzantine Bone and Ivory Carving," *Römische Historische Mitteilungen* 41 (1999), 117-28
92. "A Christian Ewer with Islamic Imagery and the Question of Arab *Gastarbeiter* in Byzantium" in *Iconographica. Mélanges Piotr Skubiszewski* (Poitiers 1999), 63-69
93. Entries in *Late Antiquity: A Guide to the Postclassical World*, ed. G. Bowersock, P. Brown and O. Grabar (Cambridge, Mass. 1999), 469-70, 521-22
94. "The Parallel Universes of Arab and Byzantine Art (with Special Reference to the Fatimid Era)" in *L'Egypte fatimide, son art et son histoire*, ed. M. Barrucand (Paris 1999), 635-48
95. "The Memory Palace of Constantine Porphyrogenitus" in *Memory and Oblivion. Proceedings of the XXIXth International Congress of the History of Art held in Amsterdam, 1-7 September 1996* (Dordrecht 1999), 693-700
96. "The Mother of God in Ivory" in *Mother of God. Representations of the Virgin in Byzantine Art*, exhib. cat., ed. M. Vassilaki, Benaki Museum (Athens 2000), 167-75. Trans. into Greek as "He Panagia sta elephantosta" in *Meter Theou. Apeikoniseis tes Panagias sten Byzantine Techne* (Athens 2000), 106-112
97. "Rosettenkästchen aus Elfenbein" in *Wahre Wunder. Sammler und Sammlungen im Rheinland*, ed. S. Gohr (Cologne 2000), 286
98. "Exchanges of Clothing in Byzantium and Islam: Asymmetrical Sources, Symmetrical Practices" in *XX^e Congrès International d'Etudes Byzantines, pré-actes. I, Séances plénières* (Paris 2001), 91-95
99. "Tiles and Tribulations: A Ceramic Community Across Byzantium and Its Adversaries" in *A Lost Art Rediscovered. The Architectural Ceramics of Byzantium*, ed. S.E.J. Gerstel and J.A. Lauffenburger (University Park, Pa. 2001), 159-69
100. (a) "Linker Flügel eines Triptychons mit drei Heiligen" in *Byzanz, Licht aus dem Osten. Kult und Alltag im byzantinischen Reich vom 4. bis 15. Jahrhundert*, ed. C. Stiegemann (Mainz 2001), 126-27; (b) "Rosettenkästchen" in *ibid.*, 314-16. Item (a) reprinted in *Die Welt von Byzanz: Europas östlicher Erbe*, ed. L. Wamser, Munich, 2005, 170
101. "The Industries of Art" in *The Economic History of Byzantium*, ed. A. Laiou, Ch. Bouras et al. (Washington, D.C. 2001), II, 555-87; <http://www.doaks.org/EHB.html> as "E Paragoge ergon technes" in *E Oikonomike istoria tou Vyzantiou*, 3 vols. (Athens 2007), 263-308
102. "I bizantini davanti al arte e all'architettura greche" in *I Greci. Storia, cultura, arte, società*, ed. S. Settis (Turin 2001), III, 629-72
103. "Gifts and Gift Exchange as Aspects of the Byzantine, Arab, and Related Economies," *Dumbarton Oaks Papers* 55 (2001), 247-78

104. "The Propriety of Peter. On the Nature and Authenticity of the Bryn Athyn Apostle Plaque" in *Mosaic. Festschrift for A.H.S. Megaw*, ed. J. Herrin, M. Mullett and C. Otten-Froux, British School at Athens, Studies 8 (Athens 2001), 27-32.
105. "Artisti e modelli a Bisanzio" in *Arti e storia nel Medioevo. I, Tempi, Spazi, Istituzioni*, ed. E. Castelnuovo and G. Sergi (Turin 2002), 701-31
106. "Carlo Bertelli, *Transitions 1999*" in *The A. W. Mellon Lectures in the Fine Arts, Fifty Years* (National Gallery of Art Washington, D.C. 2002), 203-04
107. "Visual Communities in Byzantium and Medieval Islam" in *Visions of Community in the Pre-Modern World*, ed. N. Howe (Notre Dame, Indiana 2002), 37-73
108. "An Ancient Mariner's Tale: On the Authenticity of the Crucifixion Ivory at the Dionysiou Monastery on Mt Athos" in *Byzantines Eikones. Techne, Technike kai Technologia*, ed. M. Vassilaki (Heraklion 2002), 319-25
109. (with W. North) "Ivories, Inscriptions, and Episcopal Self-Consciousness in the Ottonian Empire: Berthold of Toul and the Berlin Hodegetria," *Gesta* 47 (2003), 1-17
110. "Imagination and Documentation: Eagle Silks in Byzantium, the Latin West and 'Abbāsīd Baghdad,'" *Byzantinische Zeitschrift* 96 (2003), 69-74
111. "Nineteenth-Century Versions of the Veroli Casket" in *Through a Glass Brightly: Studies in Byzantine and Medieval Art and Archaeology Presented to David Buckton*, ed. C. Entwistle (Oxford 2003), 199-209
112. "The Image of the Word in Byzantium and Islam: An Essay in Art Historical Geodesy" in *Interpreting Christian Art: Reflections on Christian Art*, ed. H. Hornik and M. Parsons (Macon, Georgia 2003), 81-105
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