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CURRICULUM VITAE

Education

Collegiate School, New York, valedictorian

Yale University, B.A., summa cum laude with exceptional distinction in History, the Arts and Letters, 1970

Yale University, M.A., with Honors, in History, 1970

Warburg Institute, University of London, M.Phil.

Dissertation: Theories of Light in Renaissance Art and Science (Advisor: E. H. Gombrich), 1972

Harvard University, Ph. D., in Fine Arts

Dissertation: "Variations on the Imperial Theme; Studies in Ceremonial Art, and Collecting in the Age of Maximilian II and Rudolf II" (Advisor: J. S. Ackerman), 1977

Employment

Princeton University, Department of Art and Archaeology

Frederick Marquand Professor of Art and Archaeology, 2007-

Assistant Professor, 1977-1983; Associate Professor, 1983-1989; Professor, 1989-;
Junior Advisor, 1978-1980; Departmental Representative (i.e., vice-chair for
Undergraduate Studies, and Senior Advisor), 1983-1987, 1990-1991

Chairman, Committee for Renaissance Studies, 1990-93

University of San Marino, History Department, Professor, Lecture Cycle, 2010

Summer Art Theory Seminar, Globalization, School of Art Institute of Chicago, 2008, Professor
Forschungsschwerpunkt Geschichte und Kultur Ostmitteleuropa

(former Academy of Sciences, Berlin; Max-Planck-Gesellschaft), Visiting Professor, 1994

Herzog August Museum, Braunschweig, Stiftung Niedersachsen, Summer Course, Visiting
Professor, 1994

University of Pennsylvania, Department of Art History

Visiting Professor, 1980

Awards, Fellowships, and other Distinctions

Honorary Doctorate (Doctor historiae atriium, h.c.), Masaryk University, Brno, 2013

Wissenschaftlicher Gast, Kunsthistorisches Institut in Florenz, 2013

American Academy in Berlin, Nina Maria Gorissen Fellow in History (Berlin Prize Fellowship),

2013

Honorary Doctorate (Doctor phil. h.c.), Technical University, Dresden, 2010, ceremony 2011
Netherlands Institute for Advanced Study, Fellow, Fall Term 2009 (declined offer for Spring Term 2010)
American Academy in Berlin, Fellow 2010 (postponed)
F. Palacký Honorary Medal for Merit in Social Sciences, Czech Academy of Sciences, 2006, received 2007
Halecki Lecturer, 10th Anniversary Celebration Geisteswissenschaftliches Zentrum Ostmitteleuropa, Leipzig, 2005
Nominated (by graduate students) for McGraw Center (Princeton University) Award for Excellence in Mentoring Students, 2005
National Committee for the History of Art, 2005-2014; Vice-President, 2008-2012
Elected Vice-President, National Committee History of Art, 2008-
Elected to Board of Directors, College Art Association of America, 2004-7
National Endowment for the Humanities, Rome Prize Fellowship for Early Modern Studies, American Academy in Rome, 2003-2004
Clark Professor, Williams College, for 2004 (declined)
Clark Institute Fellowship, Williamstown Mass., 2003 (declined)
Elected Member, Royal Swedish Academy of Sciences, 2003 (selects Nobel Prizes)
Rand Lecturer (Distinguished Lecture Series), University of North Carolina, Chapel Hill, 2003
Elected Foreign Member, Polish Academy of Sciences, 2000
Fellow, Getty Research Institute, 1999-2000
Fulbright Distinguished Visiting Professor, University of Manchester, United Kingdom, 1999-2000 (declined)
Invited to Internationales Forschungszentrum Kulturwissenschaften (Institute for Advanced Studies), Vienna 2000; (declined)
Vitae Foundation, Travel Fellowship, Brazil, 2000
Benenson Lecturer (Distinguished Lecture Series) Duke University, September, 1998
Elected Associate Member, Royal (Flemish) Academy of Sciences, Belgium, 1997
Guggenheim Foundation Fellowship, 1993-94
Appointed to Chair, Humboldt University, Berlin, 1993 (declined); appointed visiting professor, 1994
Visiting Scholar, Herzog August Bibliothek, Wolfenbüttel, 1994
Nominated to Fulbright National Council, 1992-96; Chair, Art and Music, 1996
Invited to Collegium Budapest (branch of Institute for Advanced Study, Berlin), 1992 (declined)
Alexander von Humboldt-Stiftung Fellowship, 1985-86 (Visiting Professor, Freie Universität Berlin, and Zentralinstitut für Kunstgeschichte, Munich) AND 1989-90 (Visiting Professor, Freie Universität, Berlin)
Jan Mitchell Prize, 1988 (for a contribution to the study and understanding of the fine arts [awarded for the best book on art history in the English language])
Association of American Publishers, Award for Excellence in Publishing (in the category of Arts, Literature and Language), 1988, Honorable Mention
American Council of Learned Societies, Senior Fellowship, 1982

From Princeton: Tuck Fund Travel Grants, 1982, 1983, 1995, 2005; Spears Fund Research Grants, annually 1977-; Dean's Fund, 2001-
 Honorary Member, Società per Studi Monzesi
 American Council of Learned Societies, Social Science Research Council, Dissertation Prize, 1977
 Borsa Virginio Gatti, Citation, 1977
 National Gallery of Art, David E. Finley Fellowship, 1974-77
 Fulbright Fellowship to Austria (awarded 1974, not used)
 Harvard: Kingsbury Fellowship; Harvard Teaching Fellowship,
 Yale: Phi Beta Kappa (Junior Year); Robert T. Bates Traveling Fellowship; Andrew D. White Prize in American History; Andrew D. White Prize in European History; Marshall-Allison Fellowship (used for study in England)
 Related institutional grants (as project organizer): National Endowment for the Arts, for the Art Museum, Princeton University, for organization of exhibitions, 1981-82, and 1987-89; National Endowment for the Humanities, for the Art Museum, Princeton University, for organization of symposium, 1982; Kress Foundation and International Research and Exchange Foundation grants, for organization of symposium, 1989
 [Listed in Who's Who in America; Who's Who in New Jersey; Who's Who in the East; Who's Who in The Humanities; Men of Distinction; Contemporary Authors; Dictionary of International Biography International Writers and Authors Who's Who, and numerous other biographical dictionaries; selected as an "International Man of the Year", 1993-]

Museum Experience

National Gallery of Art, Washington, D.C., Arcimboldo Exhibition, advisor, film
 Suermondt-Museum Ludwig, Aachen, Kunsthistorisches Museum Vienna, and Prague Castle Administration, Prague, Hans Von Aachen Exhibition 2010-2011, member scientific committee
 Kunsthistorisches Museum, Vienna, and Palais Luxemburg, Paris, member advisory committee, Exhibition, "Arcimboldo 1526-1593," 2006-2007, and author in catalogue
 Sacramento, California, Crocker Art Museum
 Advisor and Author of Catalogue of German, Austrian, and Bohemian Drawings
 Kunsthistorisches Museum, Vienna, and Galleria degli Uffizi, Florence
 Member, Scientific Advisory Committee, "Bildertausch-Florenz-Wien," Research Project 1997-
 Herzog Anton Ulrich Museum, Braunschweig
 Exhibition, Weltharmonien, Consultant, Member of Scientific Committee
 "Heinrich Julius," Braunschweig and Prague, 1998 consultant and author
 Exhibition, "Adriaen de Vries", Stockholm, National Museum, Amsterdam, Rijksmuseum, and Los Angeles, Getty Museum, 1999-2000; Author and Advisor (1998ff.)
 Walters Art Gallery, Baltimore, 1998-99
 Exhibition, "Land of The Winged Horseman" (also in Chicago, etc. 1999-2000)

Consulting Curator; also co-author in catalogue
 Westfälisches Landesmuseum, Münster
 Advisor, Council of Europe Exhibition, "1648: War in Peace in Europe," 1998
 Exhibition, "Moritz der Gelehrte--Ein Renaissancefürst in Europe", Lemgo, 1997, and Kassel, 1998
 The Art Museum, Princeton University:
 Guest Curator, "Central European Drawings, 1680-1800. A Selection from
 American Collections" (exhibition presented at the Art Museum, Princeton
 University, and the Art Museum, University of California, Santa Barbara, 1989-90)
 Guest Curator, "Drawings from the Holy Roman Empire, 1540-1680: A Selection
 from North American Collections" (exhibition presented the Art Museum, Princeton
 University, National Gallery of Art, Washington, D.C., and Carnegie Institute,
 Pittsburgh, 1982-83)
 Member, Laura P. Hall Acquisitions Fund Committee, repeatedly, 1977-
 Organizer, Course Related Exhibitions, Annually 1980-
 Advisor, Purchases and Gifts, Annually, 1977-
 Prague Castle Collections:
 Advisor and Contributor, "Rudolf II and Prague," Exhibition, Prague, 1997
 Kunsthistorisches Museum, Vienna
 Advisor and Contributor, exhibition, Kunst und Kultur in Prag um 1600, 1988-89
 The Art Institute, Chicago
 Advisor and Participant, Department of Prints and Drawings, Collection Inventory Project,
 1988-
 Palazzo Grassi, Venice
 Member, Scientific Committee, and Contributor, Catalogue of Exhibition Effetto
 Arcimboldo, 1987, Advisor, Author, and Consultant,
 National Gallery of Art, Washington, D.C. in residence, as Finley Fellow, 1976; various projects
 Busch-Reisinger Museum, Cambridge, Massachusetts
 Participant and Organizer, exhibition "Eucharistic Vessels of the Middle Ages," presented
 1975
 Metropolitan Museum of Art, New York
 Summer Intern, Undergraduate program, Summer Intern, Graduate Program, Department of
 European Paintings, Staff Lecturer, Department of Education, Summer Programs,
 Contributor to Numerous Exhibition Catalogues (Aachen, Berlin, Braunschweig, Augsburg,
 Brussels, Cologne, Antwerp, Lemgo, Linz, Paderborn, etc.);
 Advisor and Consultant to Numerous Museums and Collectors

Other Selected University, Administrative, and Professional Activities, and Honors

Member, Committee for Renaissance Studies, Princeton University, 1987- ; Chair 1990-93
 Advisor and participant, American Council of Learned Societies-Polish Academy of Sciences
 Cultural Agreement, 1982, 1983; Chief Negotiator, 1987, 1989; Advisor 1988-; Symposium
 Organizer and Participant, 1990; Symposium Session Chairman and Lecturer, Rome, 1991
 Advisor and Negotiator, American Council of Learned Societies-Czechoslovak Academy of

Sciences Agreement, 1985-90; Symposium Organizer, Chairman, and Participant 1989;
 Symposium Participant, 1990
 Session Chairman, Annual Meetings, College Art Association, 1980, 1984, 1988, 1993, 2000, 2004,
 2009, 2011; Speaker, Annual Meetings, 1977, 1996, 1998, 1999, 2000, 2001, 2003, 2010
 (invited 1998, 1999, 2001, 2003)
 Session Chairman, and Speaker, International Symposium, Art and Culture at the Court of Rudolf
 II, National Gallery, Prague, 1987
 Session Chairman, and Speaker, International Symposium, "Kunst und Kultur in Prag um 1600,"
 Kunsthistorisches Museum, Vienna, 1989
 Organizer, Symposium, "The Culture of the Holy Roman Empire, Princeton University, 1982
 Organizer, Symposium, "The Art and Culture of Central Europe in the Eighteenth Century,"
 Princeton University, 1989; "The Culture of Central Europe, 1680-1800," University of
 California, Santa Barbara, 1990
 Session Chairman and Speaker, Conference on the Thirty Years' War, Nijmegen and Kleve, 1996
 Session Chairman, Speaker, and Final Summary Address, Conference "Rudolf II and Prague",
 Prague, 1997
 Plenary Lecturer, Conference, The Jesuits and Culture, Boston College, 1997
 J. P. Getty Center for the Arts and Humanities, Consultant, 1986, 1990, 1991; Fellowship Selector,
 1997
 Consultant, J. P. Getty Publication Projects 1985, 1987, 1989
 Selector, Newcombe Fellowships, Woodrow Wilson Foundation, 1986, 1987, 1988
 Selector, American Council of Learned Societies, Senior Fellowships, 1987, 1988, 1989, 1990
 Selector, Soros Fellowship, National Gallery of Art, 1990, 1991
 External Examiner, Carleton College, 1988
 Editor, Special Issues, Central European History, 1985; Art Journal, 1989
 Invited Lecturer, annual meeting, Canadian and American Association of Aesthetics, Vancouver,
 1988; also lecturer or section organizer at Renaissance Society of America, Annual Meeting,
 1991, 1992, 1996, 2011
 Member, Advisory Committee, Arts Program, Central European University, Prague and its
 successors
 Invited Lecturer, International Congress of the History of Art, Berlin, 1992; Amsterdam, 1996
 Selector, CIES (Fulbright) Fellowships, 1992, 1994, 1995 (chair)
 Advisor, American Academy in Berlin, 1993-97
 Member, Advisory Committee (Wissenschaftlicher Rat), Herder Institut, Marburg, Germany, 1997-
 2003
 Invited Lecturer, Conference on "Austria, The European Union, and Central Europe", Woodrow
 Wilson School, Princeton University, May 2, 1998
 Session Co-chair, International Congress of the History of Art, London, 2000
 Keynote Lecturer, "Eenheid en Tweespalt," joint Belgian-Netherlandish Congress, Leuven, 2000
 Invited Lecturer, Deutscher Kunsthistorikerverband, 2001
 Invited Keynote Lecturer, International Congress, "Die Ostmitteleuropäischen Kunsthistoriographie,
 und der nationale Diskurs," Berlin 2001,
 Nominator, MacArthur Fellowships, 1999-2001

(and numerous other conferences and memberships in organizations, including College Art Association, Renaissance Society of America, Deutscher Kunsthistoriker Verband, Institut für die Erforschung der Frühen Neuzeit)

Renaissance Society of America, Discipline Representative (Germanic Studies), 2003- ; Speaker, Annual Meeting, 1991, 2003; Session Chair, 1996, 2005, 2007, 2011

Historians of German and Central European Art, Board of Directors, 2001-2005; reelected 2005-2007

Advisory Committee, Educational Testing Service, Art History Advanced Placement Exam, 2001-2006; Chair 2005-2006

College Art Association, Board of Directors, 2004-2008; Conference Committee, 2004-7; Nominating Committee, 2006-2008; Meiss Publication Fund 2006-2008

National Committee of the History of Art, 2004-; Vice-President 2008-2009; Selector, Senior Fellowships, ACLS, 2005-2007

Co-chair, Getty Center National Dissertation Writers' Workshop, 2006

Co-chair, Session, International Colloquium sponsored by the Comité International de l'histoire de l'art, J. P. Getty Museum, Malibu, California, 2006

Selector, Radcliffe Institute Fellowships (Harvard University), 2006-2009; 2012-2014

Keynote Speaker, Conference, Rethinking the Baroque, University of York, 2006

Lecturer, Plenary Session, Conference, The Holy Roman Empire 1495-1806, University of Oxford, 2006

Keynote Speaker, conference, Art and Religion in the Baltic, Tallinn, 2006

Keynote Speaker, conference, Reframing the Danish Renaissance, 2006

Member Advisory Committee, Joint Belgian-Netherlandish Architectural Research Project, 2000-present

Session Co-Chair, International Congress of the History of Art, Melbourne, 2008

Keynote Speaker, Osmosis Conference, Leiden, 2008

Evening Lecturer, Cultural Transfer in the Age of Charles the Bold Conference, Berne, 2008

Keynote Speaker, "The Netherlands at the Crossroads," Research Project, Leuven, 2008

Selector, European Research Council Fellowships, 2008-2009

International Committee of the History of Art, Membre Titulaire, 2008-2009

Keynote Speaker, International Conference, Maharal of Prague, Hebrew University, the Van Leer Institute, and the Historical Society, Jerusalem, Israel, August 9, 2009

Keynote Lecture (In French), symposium (Seminari d'investigació) Cartografies visuals i arquitectòniques de la modernitat. Segles XV-XVIII, Universitat de Barcelona, 2009

Keynote Lecture, Symposium, Visual Culture and National Identity, Van Gogh Museum, Amsterdam, 2010

Keynote Lecture, Symposium, Sur le terrain: Geographies of Art, Terra Foundation, Paris, 2010

Kann Memorial Lecture, University of Minnesota, Minneapolis, 2011

Smith Memorial Renaissance Sculpture Lecture, Victoria and Albert Museum, London

Many other keynote lectures

Many Habilitation, Promotion, and Tenure Committees in Germany, Australia, and the U.S.

Editor in Chief, Oxford Bibliography in Art History, 2011ff, (online 2014)

and numerous other activities

Numerous Editorial Boards

Other Invited Lectures and Symposia

University of Melbourne; University of New South Wales, and University of Sydney, Australia; Internationales Forum Kulturwissenschaften (Austrian Institute for Advanced Study) [twice], Graphische Sammlung Albertina, Kunsthistorisches Museum (twice), and Österreichische Galerie, all Vienna, Austria; Musée Royale, Brussels, and Katholieke Universiteit, Leuven (twice), Belgium; Museo Nacional de Arte, La Paz, Bolivia; Goethe Institut and USP, São Paulo, Instituto Brasileiro-Alemão, Recife, and State University of Rio, Rio de Janeiro, Brazil; Royal Ontario Museum and University of Toronto, Toronto; Carleton University (Ottawa); University of British Columbia, Vancouver; Université de Montréal, Canada; Tsinhua University, Beijing, China (two lectures); National Technical University, Taiwan Academia Sinica, Taiwan, and National University of Taiwan, Republic of China; University of the Andes, Bogota, Colombia; Moravská Galerie, and Masaryk University, Brno, Czech Republic (thrice); Palacky University, Olomouc, Czech Republic (three lectures); National Gallery and Institute for Art Theory and History, Czechoslovak Academy of Sciences, Prague, Czechoslovakia) (twice), and Institute for Art History, Prague (Czech Republic) (thrice); National Museum, University of Copenhagen, and Danish Association of Art Historians, Copenhagen, Denmark; Victoria and Albert Museum, London (twice) and Warburg Institute, London, and University of Oxford, England; Universidad Catolica, Quito, Ecuador; St. Nicholas Church, Tallinn, Estonia; École d'Architecture, Museum of Impressionisms, Giverny, Université de Grenoble, Université de Lille (lecture in Arras), and Musée du Louvre (twice), Paris, France; Otto-Friedrich Universität, Bamberg; Freie Universität (twice), American Academy, Humboldt Universität, Gemäldegalerie Stiftung Preußischer Kulturbesitz, and Forschungsschwerpunkt Ostmitteleuropa, Berlin; Schloss, and Technische Universität, Dresden (twice); Friedrich-Alexander Universität, Erlangen-Nuremberg; Technische Universität and Gesamthochschule, Essen; Universität Greifswald; Friedrich Schiller Universität, Jena; Renaissance Museum, Lemgo (twice), Philipps-Universität, Marburg; Zentralinstitut für Kunstgeschichte, Munich; Geisteswissenschaftliches Zentrum Ostmitteleuropa, and Universität Leipzig,[two lectures]); Germanisches Nationalmuseum, Nuremberg; Geisteswissenschaftliches Zentrum Ostmitteleuropa, Leipzig; Hebrew University, and Tel Aviv University, Israel; Kunsthistorische Institut in Florenz (lecture and seminar), American Academy in Rome, Polish Academy of Sciences Institute in Rome, Fondazione Roberto Longhi, Florence, Università di Roma III, British School, Biblioteca Hertziana, Rome, Università di Pisa, Università di Studi, Trieste, Palazzo Grassi, and University, Venice, Italy; National University of Mexico; Rijksmuseum and Van Gogh Museum, Amsterdam; Universiteit Leiden; Radboud Universiteit, Nijmegen (twice); Netherlands Institute for Advanced Study, and Rijksuniversiteit, Utrecht, Netherlands; Artushof, Gdańsk, Nicolas Copernicus University, Torun, Poland; International Cultural Centre, Kraków, Poland; University, Wrocław, Poland; University of Coimbra, Museu de Arte Antiga, and Universidade Nova de Lisboa, Lisbon, Portugal; University of San Marino (two lectures); Institute for Art Theory and History, and Slovak Association of Art Historians, Bratislava, Slovakia;

University of Barcelona, Spain; Royal Academy of Sciences and National Museum twice, Stockholm, and University of Uppsala, Sweden; National Technical University, National University, and Academia Sinica, Taiwan; University of Bern; Swiss Institute for Art History, Zurich, and Universität Zurich, Switzerland; Museum “Am Römerholz,” Sammlung Oskar Reinhart, Winterthur, Switzerland; Walters Art Gallery, Baltimore; Art Institute, Chicago; Lincoln Center, New York; Florida State University, Tallahassee; Fogg Art Museum (twice), Busch-Reisinger Museum, and Harvard University; Duke University; University of North Carolina; Los Angeles County Museum of Art; Grolier Club, New York; Metropolitan Museum of Art, New York (four times); Carnegie Institute, Museum of Art, Pittsburgh; San Francisco Fine Arts Museums (twice); J. Paul Getty Museum; National Gallery of Art, Washington, D.C. (thrice); Institute of Fine Arts, New York University (twice); Bard College Graduate Center (thrice); Brown University (twice); City University of New York, Graduate Center; Dartmouth College; Massachusetts Institute of Technology; University of Minnesota; Purdue University; Rutgers University; Johns Hopkins University; Stanford University; University of California, Davis (twice); University of California, Santa Barbara; Vanderbilt University

(In recent years I have been giving numerous public lectures, on various topics, at national and international venues.)

Languages

French, German, Italian, Spanish (fluent reading, writing, speaking); Czech, Dutch, Portuguese (fairly fluent speaking; reading and understanding fluency); Polish, (read and understand with ease; some speaking ability); Latin (read with ease); Swedish, Danish (read); Romanian, Russian, Hebrew, Ancient Greek (read with greater or lesser ease); minimal Chinese and Japanese

PUBLICATIONS

Books (Published)

- Arcimboldo: Visual Jokes, Natural History, and Still-Life Painting, Chicago and London, University of Chicago Press, 2009 (publication date; released 2010) 320 pp.
- (Ost-)Mitteleuropa als Kunstgeschichtsregion?, Leipzig, Leipziger Universitätsverlag, 2006, 30 pp.
- Painterly Enlightenment. The Art of Franz Anton Maulbertsch, 1724-1796, Chapel Hill and London, University of North Carolina Press, 2005, 162 pp.
- Central European Drawings in the Crocker Art Museum, Sacramento, London/Harvey Miller Publishers, Turnhout/ Brepols, 2004, 354pp.
- The Eloquent Artist. Essays on Art, Art Theory and Architecture, Sixteenth to Nineteenth Century; London, Pindar Press, 2004, 476pp.
- Toward a Geography of Art, University of Chicago Press, Chicago and London, 2004, 490 pp.
- Court, Cloister, and City. The Art and Culture of Central Europe, 1450-1800, London, Weidenfeld and Nicolson, and Chicago, University of Chicago Press, 1995, 576 pp.; paperback edition 1997
- [Höfe, Klöster, Städte. Kunst und Kultur in Mitteleuropa, 1450-1800, (German translation of same, with corrections and bibliographical additions), Dumont Verlag, Cologne, 1998, and Wissenschaftliche Buchgesellschaft, Darmstadt, 1998, 592 pp.;
- L'art en Europe Centrale, Paris, Flammarion, 2001 (French translation of same)]
- The Mastery of Nature. Aspects of Art, Science, and Humanism in the Renaissance, Princeton, Princeton University Press, 1993, 326 pp.
- [Empire of Curiosity (Japanese Translation of same), Tokyo, Kousakusha, 1995, 384 pp.]
- Central European Drawings, 1680-1800. A Selection from American Collections, Princeton, Princeton University Press, 1989, 310 pp.
- The School of Prague. Painting at the Court of Rudolf II, Chicago and London, University of Chicago Press, 1988, 326 pp. (Revised and expanded version of L'école de Prague; awarded the Mitchell Prize in 1988)
- L'école de Prague. La peinture à la cour de Rodolphe II, Paris, Flammarion, 1985, 350 pp.
- Art and Architecture in Central Europe, 1550-1620. An Annotated Bibliography, Boston, G. K. Hall, 1988, 354 pp. [Revised and updated edition, ed. with Heiner Borggreffe and Thomas Fusenig, Marburg, Jonas, 2003]
- Drawings from the Holy Roman Empire, 1540-1680: A Selection from North American Collections, Princeton, Princeton University Press, 1982, 256 pp.
- Variations on the Imperial Theme in the Age of Maximilian II and Rudolf II, New York and London, Garland (Outstanding Dissertations in the Fine Arts), 1978, 186 pp.

Book in Progress

(with Elizabeth Pilliod) Global Visions. A History of World Art, Upper Saddle River, Pearson/Prentice Hall, under contract; nineteen of thirty-one chapters completed
The Netherlandish Model, Freiburg i. b., Rombach (Quellen zur Kunst), commissioned

Books Edited

(with Catherine Dossin and Béatrice Joyeux-Prunel), Global Artistic Circulations and the History of Art, Introduction, and co-editor, Aldershot and Burlington, VT. Ashgate, forthcoming
(with Michael North) Mediating Netherlandish Art and Material Culture in Asia, Introduction, and co-editor, Amsterdam, Amsterdam University Press, and Chicago and London, University of Chicago Press, forthcoming summer 2014, 412 pp.
(with Elizabeth Pilliod) Time and Place: The Geohistory of Art, Introduction, and co-editor, Aldershot and Burlington, Vt., Ashgate, 2005, 224 pp.
Art Flamand et Hollandais. Belgique et Pays Bas 1520-1914 (general editor and author of section on the pictorial arts) Paris, Citadelles et Mazenod, 2002, 614 pp.

Articles, Chapters in Books, Book Reviews, and Other Miscellaneous Publications

“Esther before Ahasuerus: A New Painting by Artemisia Gentileschi in the Museum’s Collection,” Bulletin of the Metropolitan Museum of Art, December, 1970, pp. 164-69.
“Pyxes and Ciboria,” and “Capsa,” in Eucharistic Vessels of the Middle Ages, Cambridge, Mass., 1975 (Second Edition, New York, 1977), pp. 65-68, 79-80.
“The Perspective of Shadows: The History of the Theory of Shadow Projection,” Journal of the Warburg and Courtauld Institutes, xxxviii, 1975, pp. 258-287.
“Hand-colored Prints and Pseudo-manuscripts: The Curious Case of Codex 7906 of the Österreichische Nationalbibliothek Wien,” Codices Manuscripti, ii, 1976, pp. 26-31.
“Arcimboldo’s Imperial Allegories,” Zeitschrift für Kunstgeschichte, xxxix, 1976, pp. 275-296.
“Arcimboldo au Louvre” Revue du Louvre et des Musées de France, xxvii, 1977, p. 337-342.
“The Kunstkammer as a Form of Representatio: Remarks on the Collections of Rudolf II,” Art Journal, xxxviii, 1978, pp. 22-28. (republished in Grasping the World, ed. Donald Preziosi and Claire Farago, Aldershot, Ashgate, 2004, pp. 526-37).
“Empire Triumphant: Notes on an Imperial Allegory by Adriaen de Vries in the National Gallery of Art,” Studies in the History of Art, viii, 1978, pp. 63-75.
Review Article, “Jan Białostocki, The Art of the Renaissance in Eastern Europe,” Art Bulletin, lviii, 1978, pp. 164-169.
“The Problem of Northern ‘Mannerism’: A Critical Review,” in Mannerism: Essays in Music and the Arts, ed. S.E. Murray and Ruth I. Weidner, West Chester, Pa., 1980, pp. 89-115.
“Canons of Excellence,” The Collegiate Review, ii, 1981, pp. 8-11.
Review, Hugh Trevor-Roper, Princes and Artists, Patronage and Ideology at Four Habsburg Courts, 1507-1633; A.G. Dickens, ed. The Courts of Europe, Politics, Patronage and Royalty, 1400-

- 1800; R.J.W. Evans, The Making of the Habsburg Monarchy 1500-1700; in Journal of the Society of Architectural Historians, xli, 1981, pp. 70-72.
- “The Eloquent Artist: Towards an Understanding of the Stylistics of Painting at the Court of Rudolf II,” Leids Kunsthistorisch Jaarboek, i, 1982, p. 119-148.
- “Jan Blažej Santini Aichl,” Encyclopedia of Architects, New York, 1982, iii, pp. 660-63.
- Review, Henry-Russell Hitchcock, German Renaissance Architecture, in Journal of the Society of Architectural Historians, xliii, 1983, pp. 76-78.
- “‘Ancients and Moderns’ in Prague: Arcimboldo’s Drawings for Silk Manufacture,” Leids Kunsthistorisch Jaarboek ii, 1983 (1984), pp. 179-207.
- “Arcimboldo and Propertius. A Classical Source for Rudolf II as Vertumnus,” Zeitschrift für Kunstgeschichte, xlviii, 1985, pp. 117-123.
- “Introduction,” to “Special Issue. The Culture of the Holy Roman Empire, 1540-1680,” Central European History, xviii, 1985, pp. 4-13.
- “A Census of Drawings from the Holy Roman Empire, 1540-1680, in North American Collections,” Central European History, xviii, 1985, pp. 70-113.
- “Hermeneutics in the History of Art: Remarks on the Reception of Dürer in Sixteenth-and Early Seventeenth-century Art,” in J.C. Smith, ed. New Perspectives on the Art of Renaissance Nuremberg; Five Essays, Austin, Texas, 1985, pp. 22-39.
- “Éros et poesia: la peinture à la cour de Rodolphe II,” Revue de l’art, xviii, 1985, pp. 29-46.
- (With A. Grafton) Review Article, Svetlana Alpers, The Art of Describing, in Journal of Interdisciplinary History, xvi, 1985, 255-265.
- “A Drawing by Adriaen de Vries in Gdańsk,” Biuletyn Historii Sztuki, xlvi, 1984 (published 1986), pp. 203-209.
- Review Article, “Roelant Savery in seine Zeit,” Simiolus, xvi, 1986, pp. 249-253.
- “L’universo del fantastico/ The Role of Imagination,” Marco Polo, 37, February 1987, pp. 46-47.
- “Le allegorie et il loro significato,” in Effetto Arcimboldo, Milan, 1987, pp. 89-108. (Also as “The Allegories and their Meaning,” in The Arcimboldo Effect, Milan, 1987, pp. 89-108 and “Les Allegories et leur signification,” in L’effet Arcimboldo, Paris, 1987, pp. 89-108)
- “Interpretive Practice versus Aesthetic Theory. Reflections on the ‘Artistik’ in Art History,” in Artistik, ed. Hermann Sturm, Jahrbuch für Ästhetik, ii, 1986 (1987), pp. 46-54.
- “Die Kunst am Hofe Rudolf II in Bezug auf das Salzburg Wolf Dietrichs,” in Fürsterzbischof Wolf Dietrich von Raitenau. Grunder des barocken Salzburg, Salzburg, 1987, pp. 185-189.
- Review, Anne W. Lowenthal, Joachim Wtewael and Dutch Mannerism, The Burlington Magazine, vol. cxxx, no. 1018, January, 1988, p. 38.
- “Maximilian I and the Visual Arts,” The Waverly Consort Program Guide, iv, no. 3, 1988, pp. 2-8.
- “A Tapestry Design by Giuseppe Arcimboldo,” The Burlington Magazine, vol. cxxx, no. 1023, June, 1988, pp. 428-30.
- “Gar lecherlich: ‘Low-life Painting’ in Rudolfine Prague,” in Prag um 1600. Beiträge zur Kunst und Kultur am Hofe Rudolfs II., Freren, 1988, pp. 33-38.
- Review, Matthäus Günther, exhibition, Augsburg, 1988, The Burlington Magazine, vol. cxxx, no. 1026, September, 1988, pp. 713-14.
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Rococo to Neo-classicism
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