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## **CURRICULUM VITAE**

### **Education**

Collegiate School, New York, valedictorian, 1966  
Yale University, B.A. 1970, summa cum laude with exceptional distinction in History, the Arts and Letters  
Yale University, M.A., 1970, with Honors, in History.  
Warburg Institute, University of London, M. Phil., 1972,  
Dissertation: Theories of Light in Renaissance Art and Science (Advisor: E. H. Gombrich)  
Harvard University, Ph. D., 1977, 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)

### **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  
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**

F. Palacký Honorary Medal for Merit in Social Sciences, Czech Academy of Sciences, 2006, received 2007  
Halecki Lecturer, Geisteswissenschaftliches Zentrum Ostmitteleuropa, Leipzig, 2005  
Nominated (by graduate students) for McGraw Center (Princeton University) Award for Excellence in Mentoring Students, 2005

Appointed to National Committee for the History of Art, 2005-  
 Elected to Board of Directors, College Art Association of America, 2004-  
 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**

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 Renaissancesfürst 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, 1968 (worked on "Great Age of Fresco" Exhibition)

Summer Intern, Graduate Program, Department of European Paintings, 1970

Staff Lecturer, Department of Education, Summer Programs, 1971

Contributor to Numerous Exhibition Catalogues (Berlin, Braunschweig, Augsburg, Brussels, Cologne, Antwerp, Lemgo, Paderborn, etc.);

Advisor and Consultant to Numerous Museums and Collectors

### **Other Selected University, Administrative, and Professional Activities**

Chair, and member, numerous search and tenure committees, Princeton University

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

Member, Committee for European Cultural Studies, Princeton University 1980-

Member, Committee for the Program in Latin American Studies, Princeton University, 1995-

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; Speaker, Annual Meetings, 1977, 1996, 1998, 1999, 2000, 2001, 2003 (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

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, 1993-7

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 Ostmitteuropäischen 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

Historians of German and Central European Art, Board of Directors, 2001-2005; reelected 2005-  
 Advisory Committee, Educational Testing Service, Art History Advanced Placement Exam, 2001-;  
 Chair 2005-2006

College Art Association, Board of Directors, 2004-; Conference Committee, 2004-; Nominating Committee, 2006-; Meiss Publication Fund 2006-  
 National Committee of the History of Art, 2004-  
 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), 2006-2008  
 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 ARcitectural Research Project, 2000-present  
 Session Co-Chair, International Congress of the History of Art, Melbourne, 2008

### **Invited Lectures and Symposia**

University of New South Wales, and University of Sydney, Australia; Internationales Forum Kulturwissenschaften (Austrian Institute for Advanced Study) [twice], Graphische Sammlung Albertina, Kunsthistorisches Museum, and Österreichische Galerie, all Vienna, Austria; Musée Royale, Brussels, and Katholieke Universiteit, Leuven, Belgium; Museo Nacional de Arte, La Paz, Bolivia; Royal Ontario Museum and University of Toronto, Toronto; Carleton University (Ottawa); University of British Columbia, Vancouver, Canada; Tsinghua University, Beijing, China; Moravská Galerie, and Masaryk University, Brno, Czech Republic (twice), and 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; Warburg Institute, London, and Universtiy of Oxford, England; Universidad Catolica, Quito, Ecuador; St. Nicholas Church, Tallinn, Estonia; École d'Architecture, Université de Grenoble, Université de Lille (lecture in Arras), and Musée du Louvre (twice), Paris, France; Freie Universität (twice), Humboldt Universität, Gemäldegalerie Stiftung Preußischer Kulturbesitz, and Forschungsschwerpunkt Ostmitteleuropa, Berlin; 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; Federal Republic of Germany; Geisteswissenschaftliches Zentrum Ostmitteleuropa, and Universität Leipzig,[two lectures]); Germanisches Nationalmuseum, Nuremberg; Geisteswissenschaftliches Zentrum Ostmitteleuropa, Leipzig; 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, Amsterdam; Katholieke Universiteit, Nijmegen (twice); and Rijksuniversiteit, Utrecht, Netherlands; Artushof, Gdańsk, Nicolas Copernicus University, Torun, Poland; International Cultural Centre, Kraków, Poland; University, Wrocław, Poland; Institute for Art Theory and History, and Slovak Association of Art Historians, Bratislava, Slovakia; Royal Academy of Sciences and National Museum twice, Stockholm, and University of Uppsala, Sweden; Swiss Institute for Art History, Zurich, and Universität Zurich, Switzerland; Walters Art Gallery, Baltimore; Art Institute, Chicago; Lincoln Center, New York; Florida State University, Tallahassee; Fogg Art Museum, 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; Rutgers University; Johns Hopkins University; Stanford University; University of California, Davis; University of California, Santa Barbara; Vanderbilt University

(In recent years I have been giving up to seven to ten public lectures annually, on various topics.)

## **Languages**

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

## PUBLICATIONS

### Book (with publisher)

Arcimboldo's Serious Jokes. Artifice, Naturalism, and the Origins of Still-life Painting.  
Contract with University of Chicago Press; reviewed; being presented to Board

### Books (Published)

(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, 490pp.

Court, Cloister, and City. The Art and Culture of Central Europe, 1450-1800, London, Weidenfeld  
and Nicolson, and Chicago, University of Chicago Press, 1995, 576pp.; 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'ecole 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.

## Books Edited

- (with Elizabeth Pilliod) Time and Place: The Geohistory of Art, Introduction, and co-editor, London, Ashgate Press, 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, 614pp.

## 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. 65-8, 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.
- Review, Prag um 1600, Kunst und Kultur am Hofe Rudolfs II., exhibition, Essen, 1988, Kunstchronik, vol. xli, no. 10, October, 1988, pp. 553-60.
- Eight entries on drawings by Bartholomäus Spranger, in Prag um 1600, Kunst und Kultur am Hofe Rudolfs II, vol. 2, Vienna, 1988, pp. 170-77.
- Review Article, "Christian IV and Europe, The 19th Art Exhibition of the Council of Europe, Copenhagen, 1988," Kunsthistorisk Tidskrift, lviii, 1, 1989, pp. 19-22.
- "Le Opere di Arcimboldo a Monza e la carriera iniziale dell'artista," (also in English: "Arcimboldo's Work in Monza and the Artist's Early Career," Studi Monzesi, 3, July-August, 1988 (published winter 1989), pp. 5-17, [1]-[8])
- "Editor's Statement: Images of Rule. Issues of Interpretation," Art Journal, Summer, 1989, pp. 119-

22.

- "The Nature of Imitation: Hoefnagel on Dürer," Jahrbuch der Kunsthistorischen Sammlungen in Wien, 82/83, 1986/87 (published 1989), pp. 163-177.
- "Arcimboldo's Serious Jokes: 'Mysterious but Long Meaning'," in The Verbal and the Visual: Essays in honor of William Heckscher, New York, 1990, pp. 57-86
- "Rudolphine Prague: Politics, Religion, Art, Culture, Magic, and Science," L'umana Avventura 15, Spring-Summer, 1990, pp. 29-31 (also in Italian as "La Praga di Rodolfo II")
- "Giuseppe Arcimboldo," in Thieme-Becker, Allgemeines Künstler-Lexikon, iii, Leipzig, 1990, pp. 900-902.
- "The Sanctification of Nature: Observations on the Origins of Trompe-l'oeil in Netherlandish Book Painting of the Fifteenth and Sixteenth Century," The J.Paul Getty Museum Journal, xix, 1991, pp. 43-64.(with Virginia Roehrig Kaufmann)
- "Addenda Rudolphina," in Annales de la Galerie Nationale Hongroise (Études sur l'histoire de l'art en honneur du soixantième anniversaire de Miklós Mojzer), Budapest, 1991, pp. 141-147
- Review, "The Stylish Image: Printmakers to the Court of Rudolf II," Print Quarterly, ix, 1992, pp. 90-92.
- "Schlüter's Fate. Comments on Sculpture, Science and Patronage in Central and Eastern Europe c. 1700," in Abstracts. XXVIII. International Congress for Art History, Berlin, 15-20 July 1992, Berlin, 1992, pp. 41-42.
- "What is New about the 'New Art History,'" The Philosophy of the Visual Arts, ed. Philip Alperson, New York and Oxford, Oxford University Press, 1992, pp. 515-520.
- "Astronomy, Humanism, and Art at the Entry of Rudolf II into Vienna, 1577" Jahrbuch der Kunsthistorischen Sammlungen in Wien, 1992, pp. 99-121.
- "Alternatives to Versailles in Central and Eastern Europe," in Versailles: French Court Style and its Influence, ed. H. Collinson, Toronto, University of Toronto, 1992, pp. 89-101.
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### **Completed Dissertations Directed**

M. Lee Hendrix, The “Four Elements” of Joris Hoefnagel

Lisa Farber, Jerg Ratgeb and the Herrenberg Altarpiece

Dorothy Limouze, Aegidius Sadeler: Drawings, Prints, and Art Theory

Robert Williams, The Art Theory and Historiography of Vincenzo Borghini (with J. Shearman)

Eva J. Široká, Hans Speckaert and his Circle in Sixteenth-Century Rome

Jesús Escobar, The Plaza Major of Madrid (with J. Pinto)

Sally Metzler, The Drawings of Bartholomäus Spranger

Michael Wayne Cole, Benvenuto Cellini and the Act of Sculpture

Emily Bakemeier, The Portraits Historiés of Henri IV of France

Tine Meganck, Erudite Eyes: The Circle of Adam Ortelius

Gregory Harwell, "Aurea Condet Secula (per arva Saturno quondam). Imperial Habsburg Medals from the Coronation of Frederick III (1452) until the Succession of Maximilian I (1493). Art and Legitimacy between Feudalism and Absolutism"

Carolyn Guile, 'According to Polish Sky and Customs': Theories of Art and Architecture in Early Modern Poland"

Kristoffer Neville, Nicodemus Tessin the Elder and Architecture in Seventeenth-century Sweden

Joshua Waterman, The Visual Arts and Poetry in Seventeenth-century Silesia

### **Dissertations in Progress (Director)**

Grazyna Fremi-Hamilton, The Bathing Apartments at Fontainebleau and Baths in Renaissance France

Sabine Schultz, The Ideology of Die Brücke

Mark Lindholm, The Bilderfrage and Lutheran Art in Saxony in the Later Sixteenth Century

Noriko Kotani, The Jesuits and Namban Art in Japan

Victoria Sears Goldman, The Puncinello Drawings of Giovanni Battista Tiepolo

### **Second Reader or Examiner for Many Dissertations and Habilitations in the U.S. and Europe**

## **Courses Taught**

### Lecture Courses Taught

Baroque and Rococo Art (Art in Europe, 1580-1790)  
The Art of Central and Eastern Europe  
The Art of Hispania (Spain and Latin America, 1492-1810)  
The Arts of the Americas from Discovery to Independence  
The Age of Rembrandt  
Rococo to Neo-classicism  
From Contact to Independence: Art and Architecture of Latin America

### Undergraduate Seminars (also in European Cultural Studies, History of Science)

Art of the Courts  
Old Master Drawings (varying topics, involving fifteenth- to nineteenth-century drawings; offered annually)  
Introduction to Methods of Art History  
Art and Science (with M. Mahoney, History of Science)  
Metaphors of Power in the Emerging Renaissance State (with D. Quint, Comparative Literature)  
European, American, and African Responses to Cultural Contacts in the Age of Discovery (with D. Quint)  
Art and Politics in Two Renaissance Cities: Botticelli's Florence and Dürer's Nuremberg (with y)  
Art, Science, and Humanism in the Northern Renaissance: Dürer's Nuremberg, Brueghel's Antwerp, Rudolphine Prague (with A. Grafton)  
Culture in the Early Modern City: Science, Art and Humanism (with A. Grafton)  
Magic, Science, and Art in the Renaissance (with A.T. Grafton)  
The Visual Arts in Haydn's Time (Aston Magna)  
Architecture and Sculpture in Schubert's Vienna (Aston Magna)  
The Art of Rembrandt  
Rembrandt and Vermeer  
Global Exchange in Art: Europe, Asia, Africa, the Americas in the Early Modern Era

### Seminars for Graduate Students

Introduction to the Methods of Art History  
Rudolfine Prague  
Drawings of the Sixteenth and Seventeenth Centuries in Central Europe  
Drawings of the Eighteenth Century in Central Europe  
Art of the Sixteenth and Seventeenth Centuries in Northern Europe  
Art of the Seventeenth Century in Northern Europe  
Art of the Eighteenth Century in Northern Europe  
Dissertation Writers' Seminar  
The Problem of the Renaissance in Germany  
The Historiography of Art History  
The Arts of Central Europe: Problems of Interpretation

The Geography of Art  
Art, Art Theory, and Aesthetics in the Eighteenth Century  
The Literature of Art (from antiquity to Winckelmann)  
Art, Theory, Literature in Central Europe in the Early Modern Era