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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 Anton Ulrich Museum, Braunschweig, Stiftung Niedersachsen, Summer Course, Visiting Professor, 1994

University of Pennsylvania, Department of Art History

Visiting Professor, 1980

Awards, Fellowships, and other Distinctions

Elected Member, Latvian Academy of Sciences, 2020

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

Wissenschaftlicher Gast, Kunsthistorisches Institut in Florenz, 2013

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

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, 2004 (declined)

Clark Institute Fellowship, Williamstown Mass., 2003 (declined)

Elected Member, Royal Swedish Academy of Sciences, 2003 (one of 10 foreign humanists: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 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; first electon); 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
Numerous other honorary lectures and keynote addresses
[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-, etc.]

Museum Experience

National Gallery, Prague, Scientific Committee (Board of Advisors). 2016-
Dresden, Museums, and Prague, Museums, Advisory Committee, 30 Years' War Exhibition, 2016
National Gallery of Art, Washington, D.C., Arcimboldo Exhibition, advisor, film, 2013
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 1997-98
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-; Chair 2004-

Organizer, Course Related Exhibitions, 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 and Essay Volumes (Aachen, Berlin, Braunschweig, Augsburg, Brussels, Cologne, Antwerp, Lemgo, Linz, Munster, Paderborn, Prague, Vienna, Dresden, etc.);

Advisor and Consultant to Numerous Museums and Collectors

Board of Directors, National Gallery in Prague, 2016-

Trustee, Friends of the Bargello, Florence, 2018-

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

Member, Committee for Renaissance Studies, Princeton University, 1987- ; Chair 1990-93

Member, Program in Latin American Studies, 1990-

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;

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; Melbourne 2008; Beijing 2016; Session Co-chair and Speaker, London, 2000

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

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, session organizer, chair, or respondent, Annual Meetings, 1991, 1992, 1996, 2005, 2007, 2011, 2013, 2015, 2016, 2018, 2019

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, 2004-2014; Vice-President 2008-2014
 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; 2012-2016
 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, 2008-2012
 International Committee of the History of Art, Membre Titulaire, 2008-2013
 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, 2011
 Many Habilitation, Promotion, and Tenure Committees in France, Germany, Australia, and the U.S.
 Editor-in-Chief, Oxford Bibliography of Art History, 2011ff, (online 2014)
 Julius Lecture, Case Western Reserve and Cleveland Museum of Art, 2014
 European Research Council, Selector for Fellowships, 2013-2015
 Keynote Lecture, 90th Anniversary Conference, National Palace Museum, Taipei, Taiwan, 2016
 Speaker, International Congress of the History of Art, 2016
 Review Committee for universities of Leiden, Utrecht, and Auckland, New Zealand
 and many other keynote lectures and activities
 Advisor, German National Educational Fund, 2017
 Consultant, Polish National Prize, 2017
 Keynote speaker, Gerson's *Ausbreitung* Conference in The Hague and Amsterdam, Rijksmuseum, 2017
 Advisor, Strada Research Project, Library, Gotha, 2018

Expert, European Scientific Fund, 2018-

Keynote Speaker, International Conference sponsored by Getty Research Institute, Bucharest, Rumania, 2019

Invited Keynote Speaker, Conference, Warsaw Castle 2020 (cancelled because of COVID)

Editorial/Advisory Boards

Architectura Moderna (book series)

Ars

Artium Quaestiones

Folia Historiae Artium

Journal of Art Historiography

Journal of the National Museum in Warsaw

Oud Holland

Parergon

Quiroga

And many others

Lectures Delivered (on invitation)

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; L-Art University, Chengdu (six recorded lectures), Hangzhou University (remote in Hong Kong), Tsinghua 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); Charles University; National Gallery; Institute for Art Theory and History, Czechoslovak Academy of Sciences, Prague (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), École Normale Supérieure, École des Hautes Études en Sciences Politiques, and the Musée du Louvre (twice), Paris, France; Otto-Friedrich Universität, Bamberg; Freie Universität (twice), American Academy, Humboldt Universität (twice), Gemäldegalerie Stiftung Preußischer Kulturbesitz, and Forschungsschwerpunkt Ostmitteleuropa, Berlin; Schloss, and Technische Universität, Dresden (twice); University, Erfurt; 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; Torgau, Schloss; 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, Lorenzo de' Medici

Institut, Florence, Università di Roma III, British School, Biblioteca Hertziana, Rome, Università di Pisa, Università di Studi, Trieste, Palazzo Grassi, and University, Venice, Italy; Kyoto Institute of Technology, Kyushu University, Fukoka, National Museum of Western Art, Tokyo, and Tokyo University, Japan; National University of Mexico; Rijksmuseum (twice) 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, and Jagellonian University, Kraków, Poland; Labyrinth Gallery (City Gallery), Lublin, Poland University, Wrocław, Poland; University of Coimbra, Museu de Arte Antiga, and Universidade Nova de Lisboa, Lisbon, Portugal; New Europe College, Budapest, Romania; 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; Frick Collection, New York; Grolier Club, New York; Metropolitan Museum of Art, New York (four times); Carnegie Institute, Museum of Art, Pittsburgh; Case-Western University and Cleveland Museum of Art; 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 (thrice); 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

Languages

French, German, Italian, Spanish (fluent reading, writing, speaking); Czech (and Slovak), Dutch, Portuguese (fairly fluent speaking; reading and understanding fluency); Polish, (read and understand with ease; some speaking ability); Catalan, Galician, Latin (read with ease; some speaking ability); Swedish, Danish (read); Romanian, Serbian/Croatian/Slovenian, Russian, Ancient Greek (read with greater or lesser ease); basic Mandarin Chinese (limited reading and speaking), rudimentary Japanese (Hiragana, Katakana, some Kanji); some Biblical Hebrew; rudimentary Persian/Farsi reading, speaking, understanding; minimal Arabic reading

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. [Chinese translation forthcoming with Culture and Art Publishing House, via CA-Link International]
- 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, Hoboken, Pearson/Prentice Hall; c. 500,000-word text completed; second revised draft submitted to publisher August 2020

Books Edited

Julius von Schlosser, The Cabinets of Art and Wonder of the Late Renaissance, trans. Jonathan Blower, introduction by Thomas DaCosta Kaufmann, Los Angeles, Getty Research Center, forthcoming January 2021, 232 pp.

(with Catherine Dossin and Béatrice Joyeux-Prunel), Circulations in the Global History of Art, Aldershot and Burlington, VT. Ashgate, 2015, 240 pp.

- (with Michael North) Mediating Netherlandish Art and Material Culture in Asia, Amsterdam, Amsterdam University Press, and Chicago and London, University of Chicago Press, 2014, 348 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 Kunstammer 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, xlvi, 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) “Holland without Huizinga: Dutch Visual Culture in the Seventeenth Century,” (Review of 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.
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Rembrandt and Vermeer
Global Exchange in Art: Europe, Asia, Africa, the Americas in the Early Modern Era
Art of Central Europe (various topics: excursion to Bohemia and Moravia, and planned to
Poland)
The Invisible Renaissance
Introduction to Drawings
The Courts of Renaissance Europe

Seminars for Graduate Students

Introduction to the Methods of Art History
Rudolfine Prague and the Renaissance in Bohemia
Drawings of the Sixteenth and Seventeenth Centuries in Central Europe
Drawings of the Eighteenth Century in Central Europe
Drawings 1780-1918 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

The Possibility of World Art History
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
The “Netherlandish Model”
Art of the Seventeenth and Eighteenth Century: The Czech Lands
Art of The Renaissance: Art of the Northern Courts