

LARRY A. SILVER
Curriculum Vitae

Born: 14 October 1947. U. S. Citizen. married, two children.

UNDERGRADUATE EDUCATION:

University of Chicago, A. B., June 1969
Concentration: Art. Special Honors. General Honors

GRADUATE EDUCATION

Harvard University, Department of Fine Arts
M. A., 1971; Ph. D., 1974
Dissertation: Quinten Massys (Director: Seymour Slive)

ACADEMIC POSITIONS

U. of California, Berkeley, 1974-1979

Lecturer in History of Art, 1974-1975
Assistant Professor of History of Art, 1975-1979

Northwestern University, 1979-1997

Associate Professor of Art History, 1979-1985
Professor of Art History, 1985-97
Chairman, Dept. of Art History, 1983-1986, 1997
Master, Chapin/Humanities Residential College, 1988-91, 1992-94, 1996-97
Martin J. and Patricia Koldyke Professor of Teaching Excellence, 1996-98

Smith College, Ruth and Clarence Kennedy Professor in the Renaissance,
autumn 1994

Semester at Sea (University of Pittsburgh; University of Virginia; Colorado State)
Fall 2001; Fall 2006; Summer 2008; Summer 2010; fall 2012; spring 2018

U. of Pennsylvania, 1997--2017

Farquhar Professor of the History of Art, emeritus 2017--present
Chair of Graduate Group in History of Art, 1998-2000
Interim Chair, spring, 2005
Bogen Faculty Exchange Professor, The Hebrew University, fall 2007
Member, graduate group, German, 1999--
Member, graduate group, History, 2001—
Director, University Scholars, 2010-17
President, Phi Beta Kappa, Delta Chapter, 2010-12

GRANTS and AWARDS:

Woodrow Wilson Fellowship, 1969-1970
Danforth Graduate Fellowship, 1969-1974
Kress Foundation Fellowship, 1972-1974
 Amsterdam, Art History Institute, 1972-1973
 London, Warburg Institute, 1974
Fellow, Southeastern Institute of Medieval and Renaissance Studies,
 Duke University, Summer 1976
NEH Summer Stipend, Summer 1976
Herodotus Fellow, Institute for Advanced Study, Princeton, 1977-1978
Robert and Clarice Smith Fellow, National Gallery, Washington, 1977-1978
Alexander von Humboldt Fellow, Zentralinstitut für Kunstgeschichte, Munich, 1982-83
Kress Senior Fellow, Center Advanced Study in the Visual Arts, Washington, 1986-87
NEH Summer Stipend, Summer 1989
Senior Fellow, National Humanities Center, 1991-92
Fulbright Grant, Australia, Summer 1993
Ruth and Clarence Kennedy Professor in the Renaissance, Smith College, 1994
Folger Library Seminar, 2000
Baldwin Seminar, Oberlin College, 2001
Senior Fellow, CASVA, National Gallery, Washington, 2002
Lamar Dodd Lecturer, University of Georgia, 2002
Guggenheim Foundation Fellowship, 2002-03
Humboldt Guest Professor, University of Heidelberg, 2007
Fellow, Clark Art History Institute, Williamstown, spring 2010
Senior Scholar, Getty Research Institute, spring 2015

PRIZES and HONORS:

Arthur Kingsley Porter Prize, College Art Assn., 1975
Alumni Association Teaching Award, Northwestern U., 1996
Roland H. Bainton Book Prize for Art and Music, Sixteenth Century Studies Conference,
 2007 (Peasant Scenes and Landscapes)
Choice, Outstanding Academic Title, 2006 (Peasant Scenes and Landscapes)
Finalist, Charles Rufus Morey Prize, College Art Association, 2009
 (with Shelley Perlove; Rembrandt's Faith)
Choice, Outstanding Academic Title, 2009, contributor
 (Richard Zeckhauser and Jonathan Nelson, The Patron's Payoff)
Choice, Outstanding Academic Title, 2010 (with J.C. Smith, The Essential Dürer)
Roland H. Bainton Book Prize for Art and Music, Sixteenth Century Studies Conference,
 2010 (with Shelley Perlove; Rembrandt's Faith)
Eric Hoffer Book Award, 2011 (Pieter Bruegel)
Lindback Award for Teaching Excellence, U. Pennsylvania, 2012
Phi Beta Kappa Scholar, 2015-16

PROFESSIONAL ACTIVITIES:

University Extension, U. California, Berkeley
Lecturer, The Last Plantagenets, 1974
Program Chairman, The Golden Age of Flanders, 1980
Lecturer, The Age of Luther, 1986

Chairman, Newberry Library Renaissance Conference:
"The Harvest of the Middle Ages--Chivalry in Late Medieval and Renaissance Literature and Art," Spring 1984

Alumni College, Northwestern University
"Sex and Sensibility," lecturer, Summer 1984
"The Making of the Self," academic director, Summer, 1985
"The Victorian Era," lecturer, Summer 1988
"Travel and the Human Imagination," Summer 1991
"Storytelling," lecturer, Summer 1993
"Media," lecturer, Summer 1995

Founder, Chicago Area Art History Colloquium, 1983

National Endowment for the Humanities, panelist
Exhibitions: Spring, 1984; Winter, 1987
Special Projects: Summer, 1984

Board Member, Midwest Art History Society, 1984-1988
Program Chairman, Annual Meeting, Northwestern University, 1986

Consulting Curator, Art Institute of Chicago, 1981-1986
Department of European Paintings

Senior Humanities Consultant, Spertus Museum, Chicago, 1987-93

European Paintings Committee, Philadelphia Museum of Art, 2013--

Chair, Art Historians Advisory Committee, Commission for Preservation and Access,
Washington, D. C., 1988-94

Director, Master of Arts in Liberal Studies, Northwestern University,
Founding Director, 1985-86
Director, 1994-97

Board of Advisers, Center for Advanced Study in the Visual Arts,
National Gallery of Art, 1992-95

Symposium Organizer, "Antwerp--Artworks and Audiences,"
Smith College, 1994

Respondent, American Historical Association, Chicago, 1995, panel, "Presentation and Representation in the Renaissance"

Panelist, American Council of Learned Societies, New York, 1995, "Beyond the Boundaries of the Academy"

Respondent, Sixteenth Century Studies Conference, San Francisco, 1995,
"Pieter Bruegel and Pictorial Rhetoric"

Co-Chair (with Sheryl Reiss), Sixteenth Century Studies Conference,
Atlanta, 1997, Toronto, 1998; respondent

"Transalpine Exchanges: North and South in 16th and 17th Century European Art"
Chair and Respondent, Sixteenth Century Studies Conference, St. Louis, 1999, "Obscurity"

Respondent, "Commerce and the Representation of Nature in Early Modern Europe,"
Clark Library, UCLA, 1999

Visiting Committee, Smart Gallery, University of Chicago, 1995-98

Faculty Advisory Board, University of Pennsylvania Press, 1997-2003, 2007--
Planning and Priorities Committee, University of Pennsylvania, 1998-2001

Consultant, Collections Assessment Project, Barnes Foundation, 2003-4

Planning Committee for CIHA (International Congress in History of Art), 2008,
Melbourne, Crossing Cultures

Co-chair (with Charles Zika) of 4 sessions on general theme

"Cultural and Artistic Exchange in the Making of the Modern World, 1500-1900

HISTORIANS OF NETHERLANDISH ART

Vice President, 1985-1987

Program Chairman, Annual Meeting, Boston, 1987

President 1999-2001

Board Member 2001-05

Field Editor, HNA Reviews, 2002-

Program Committee, International Conference, Baltimore, 2006

Workshop, Religious Art, International conference, Amsterdam, 2010
(with Shelley Perlove)

Panel Chair, "Dutch Globalism," Boston 2014

SIXTEENTH CENTURY STUDIES

Editorial Board, Sixteenth Century Journal, 1990--

Nominating Committee, 1998

Bainton Book Prize Committee, chair, 1996, 1998-2007, 2009-13

Board of Directors, 1998-2001

FRÜHE NEUZEIT INTERDISZIPLINÄR

Executive Council, 1998-2006

Chair, FNI Conference, Duke University, 1995: "New Approaches to Early Modern German Art History"

Respondent, FNI, Duke U., 1998, "Constructing Publics: Cultures of Communication in Early Modern German Lands"

FNI Session Chair, conference, Pittsburgh 2001, "Ways of Knowledge"

FNI Session Chair, conference, Duke U., 2005

FNI Session Chair, conference, Duke U. 2012

COLLEGE ART ASSOCIATION

Porter Prize Selection Committee, 1976-1978

Long-Range Planning Committee, 1987-90, 1994

Board Member, College Art Assn., 1988-92

Executive Council, 1988-1994

Education Committee, 1988-92

Finance Committee, 1989-94

Publications Committee, 1989-90

Governance Committee, 1990-92

Capital Campaign Committee, 1991-92

Vice-President, 1990-92

President, 1992-94

Delegate of CAA to ACLS, 1992-95

Representative to Amer. Assn. of Museums, 1992-94

Past President, 1994-95

Chair, Committee on Cultural Properties, 1994-95

Chair, Charles Rufus Morey Prize Committee, 1995-98

Ad Hoc Planning Committee, 1998

Co-Editor and Founder, Editor in Chief, [caa.reviews](#), 1998-2006

Editor in Chief, [caa.reviews](#), 1999-2005

Field Editor, Northern art, [caa.reviews](#), 1998-2010

Co-Chair, Annual Conference Program, Art History, Philadelphia, 2000-02

Nominating Committee, 2003-04

Lifetime Achievement in Art History Selection Committee, 2005-07

Centennial Committee, 2008-11

Millard Meiss Publication Fund Jury, 2014-18

Panel Chair, College Art Association, San Antonio, 1995

"Interlace and Translation: Visual Artworks and Artists across Renaissance Europe"

Chair, College Art Association, Boston, 1996, Open Session, "Issues of Service, Religion, Society"

Respondent, College Art Assn., New York, 1997

Session, "Joint Ventures and Takeovers: Collaboration and Copy in Production of Art"

Co-Chair (with Diane Dillon), College Art Assn, 2001, Chicago, "Still Life in Motion"

Co-Chair (with Lynette Bosch), CAA, 2010, Chicago, Open Session—

Renaissance and Baroque Art
Respondent and Speaker, CAA, 2012, Los Angeles--Memorial Session for Oleg Grabar

PROFESSIONAL ACTIVITIES—RENAISSANCE SOCIETY OF AMERICA

History of Art Discipline Representative, 2006-09

University Representative, 2010--

Editorial Advisory Board, *Renaissance Quarterly*

Co-Chair (with Susan Maxwell), annual meeting, 2007, Miami,
"Kinderfresser and Hostienschänder: Art in the Service of Anti-Semitism in
Renaissance Germany"

Chair, annual meeting, 2015, Berlin

"Reconsidering the Natural Image in Early Modern Art"

Co-Chair (with Marcia Hall), annual meeting, 2015, Berlin

"Encounters between Italy and Northern Europe"

Editorial Board, *Journal of Early Modern Cultural Studies*, 2000--

Editorial Board, *Word and Image*, 2010-

Editorial Board, *Studies in Iconography* 2011-

Advisory Board, *The Art Book*, 2006-10

Advisory Board, *Cassone*, 2011-2015

Editorial Committee, *Arts*, 2018--

Contributing Editor, *Per Contra*, 2007-

Philadelphia Museum of Art

Painting Committee 2015--

Conservation Committee 2018--

MEMBERSHIPS

College Art Association

Print Council of America

Historians of Netherlandish Art

American Association for Netherlandic Studies

Renaissance Society of America

Sixteenth Century Studies Conference

American Association of University Professors

EXHIBITIONS ORGANIZED:

(with Timothy Riggs, Ackland Art Museum)

"Graven Images: The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640," 1993

Mary and Leigh Block Gallery, Northwestern University;
Ackland Art Museum, U. North Carolina, Chapel Hill

"Theater of the World: The Golden Age of the Atlas in the Low Countries, 1570-1670,"
1997, Newberry Library, Chicago

(With Juliet Bellow and Freyda Spira)

"Transformation: Jews and Modernity,"

Arthur Ross Gallery, U. of Pennsylvania, 2001

(With Michael Cole and Madeleine Viljoen-)

"The Early Modern Painter-Etcher"

Arthur Ross Gallery, U of Pennsylvania, 2006
Ringling Museum, Sarasota; Smith College Museum of Art

(with Elizabeth Wyckoff, Wellesley College)

"Grand Scale: Monumental Prints in the Age of Dürer and Titian"

Davis Museum and Cultural Center (March 19-June 10, 2008)
Yale University Art Gallery (October 17, 2008- January 4, 2009)
Philadelphia Museum of Art (January- March, 2009)

"On the Wings of Eagle and Raven" Tlingit and Haida Visual Traditions

Ross Gallery, University of Pennsylvania (April 10-July 6, 2014)

COMPUTER INSTRUCTIONAL PROGRAM:

(with Greg Saunders, Mark Swanson, et al.)

"Is My Rembrandt Authentic?"

Institute for Learning Sciences, Northwestern U., 1996-97

PBS SERIES, contributor, "Art through Time, A Global View," 2010

Produced by Jennifer Hallam

BOOKS/ CATALOGUES:

(with Franklin Robinson and William Wilson)
Flemish and Dutch Paintings 1400-1900
(Ringling Museum of Art; Sarasota, Florida, 1980)

Northern European Paintings (Bulletin, Saint Louis Museum of Art, 1982)

The Paintings of Quinten Massys (Montclair, N. J.: Allanheld and Schram, 1984 /
London: Phaidon, 1984)

Rembrandt (New York: Rizzoli, 1992) Rizzoli Art Series

Art in History (Englewood Cliffs, N.J.: Prentice-Hall, 1993)
trade edition (New York: Abbeville, 1993)
Instructor's Manual (Englewood Cliffs: Prentice-Hall, 1993)

(with Timothy Riggs)
Graven Images: The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640 (Evanston: Northwestern U., 1993)

Guest Editor, Introduction, "The Technique and Function of Reproductive Prints,"
Blockpoints (1995)

"Theater of the World, The Golden Age of the Atlas in the Low Countries, 1570-1670,"
Exhibition, The Newberry Library, Chicago, 1997
(labels only, unpublished).

Transformation: Jews and Modernity, exhibition and catalogue
Editor and author (with Juliet Bellow, Freyda Spira, Harry Rand)
(University of Pennsylvania Press, 2001)

"Introduction," 8-12

"Diaspora, Nostalgia, and the Universal: Conditions of Modern Jewish Artists," 13-33

(with Henry Luttikhuisen)
Revised edition, James Snyder, Northern Renaissance Art (Saddle River, NJ:
Prentice-Hall, 2004)

Peasant Scenes and Landscapes. The Rise of Pictorial Genres in the Antwerp Art Market (Philadelphia: University of Pennsylvania Press, 2006)

Hieronymus Bosch (New York: Abbeville, 2006)
Co-publishers: French (Paris: Citadelles & Mazenod)
German (Munich: Hirmer)

(Books/Catalogues--CONT.)

Editor and Contributor, Grand Scale: Monumental Prints in the Age of Durer and Titian
(Wellesley: Davis Museum Center, Wellesley College, 2008)
Introduction (with Elizabeth Wyckoff): "Size Does Matter," 8-13
"Triumphs and Travesties: Printed Processions of the Sixteenth Century," 15-32

Marketing Maximilian: The Visual Ideology of a Holy Roman Emperor. (Princeton U. Press, 2008)

(With Shelley Perlove)
Rembrandt's Faith: Church and Temple in the Dutch Golden Age
(Penn State U. Press, 2009)

(Contributor) Martha Wolff et al., Northern European and Spanish Paintings before 1600
(Art Institute of Chicago, 2009)

Co-Editor (with Jeffrey Chipps Smith) and contributor,
The Essential Dürer (University of Pennsylvania Press, 2010)
"Introduction: Dürer, the Man and the Myths," 1-11
"Civic Courtliness: Albrecht Dürer, the Duke, and the Emperor," 130-48
(with Christiane Andersson) "Dürer's Drawings," 12-34

Pieter Bruegel (Abbeville/ Citadelles & Mazenod, 2011)

(With Samantha Baskind)
Jewish Art: a Modern History (Reaktion Books, 2011)

(With Aneta Georgievska-Shine)
Rubens, Velázquez, and the King of Spain (Ashgate, 2014)

Rembrandt's Holland (London: Reaktion, 2017)

Rembrandt and the Divine (Louvain: Peeters, 2018)

Co-Editor (with Kevin Terraciano)
Canons and Values: Ancient to Modern (Los Angeles: Getty Institute, in press)
[Introduction] "Canons in World Perspective: Definitions, Deformations, and Discourses"
"Jewish Art and Values: Marked and Modern"

Debra Taylor Cashion, Henry Luttikuizen, Ashley West, eds., The Primacy of the Image in Northern European Art, 1400-1700. Essays in Honor of Larry Silver (Brill, 2017)

ARTICLES:

"The Sin of Moses: Comments on the Early Reformation in a Late Painting by Lucas van Leyden," Art Bulletin 45 (1973), 401-09.

"The Ill-Matched Pair by Quentin Massys," Studies in the History of Art, National Gallery of Art, 6 (1974),1-23.

"Ozu, Cinema, and Culture," Journal of Ethnic Studies 4 (1976), 117-25.

"Of Beggars--Lucas van Leyden and Sebastian Brant," Journal of the Warburg and Courtauld Institutes 39 (1976), 253-57.

"Power and Pelf: A New-Found Old Man by Massys," Simiolus 9 (1977), 63-92.

"Prayer and Laughter: Erasmian Elements in Two Late Massys Panels," Erasmus in English 9 (1978), 17-23.

(with Susan Smith)

"Carnal Knowledge: The Late Engravings of Lucas van Leyden," Nederlands Kunsthistorisch Jaarboek 29 (1978), 239-98.

"Forest Primeval: Albrecht Altdorfer and the Early German Wilderness Landscape," Simiolus 13 (1983), 4-43.

"Fountain and Source: A Rediscovered Eyckian Icon," Pantheon 41 (1983), 95-104.

"Step-Sister of the Muses: Painting as Sister Art and Liberal Art," in R. Wendorf, ed., Articulate Images: The Sister Arts from Hogarth to Tennyson (Minneapolis, 1983), 36-69.

"Fools and Women: Profane Subjects by Lucas van Leyden," Print Collector's Newsletter 14 (1983), 130-135.

"Christ-Bearer: Durer, Luther, and Saint Christopher," in Essays in Northern European Art Presented to Egbert Haverkamp-Begemann on his Sixtieth Birthday (Doornspijk, 1983), 238-44.

"Prints for a Prince: Maximilian, Nuremberg, and the Woodcut," in J.C. Smith, editor, New Perspectives on the Art of Renaissance Nuremberg. Five Essays (Austin, 1985), 6-21.

"Shining Armor: Maximilian I as Holy Roman Emperor," Museum Studies (Art Institute of Chicago) 12 (Fall, 1986), 8-29.

"'Die guten alten istory': Emperor Maximilian I, Teuerdank', and the Heldenbuch Tradition," Jahrbuch des Zentralinstituts für Kunstgeschichte 2 (1986), 71-106.

"Figure nude, historie, e poesie: Jan Gossaert and the Renaissance Nude in the Netherlands," Nederlands Kunsthistorisch Jaarboek 37 (1986), 1-40.

"The State of Research in Northern European Art of the Renaissance Era," Art Bulletin 68 (1986), 518-35.

"The 'Gothic' Gossaert: Native and Traditional Elements in a Mabuse Madonna," Pantheon 45 (1987), 58-69.

"Town and Country: Early Landscape Drawings," in Landscape Drawings of Five Centuries, 1400-1900 from the Robert Lehman Collection, Metropolitan Museum of Art, exh. cat. (Evanston, 1988), 3-17.

"Rembrandt," Encyclopaedia Britannica, 1988 edition.

"Paper Pageants: The Triumphs of Emperor Maximilian I," in 'All the World's a Stage: Art and Pageantry in the Renaissance and Baroque, ed. Barbara Wollesen-Wisch and Susan Munshower (Papers in Art History from the Pennsylvania State University, vol. VI; 1990), 292-331

"Retooling: Feminist Findings and Frustrations," Art Documentation 9 (1990), 131-33.

"Florence," Encyclopaedia Britannica, 1992 edition

"Power of the Press: Albrecht Dürer's Arch of Honor," Dürer in the Collection of the National Gallery of Victoria, ed. Irena Zdanowicz (Melbourne, 1994), 45-62

"Kith and Kin: A Rediscovered Sacred Image by Massys," in Shop Talk. Studies in Honor of Seymour Slive, eds. Cynthia Schneider, William Robinson, and Alice Davies (Cambridge, Mass.; Harvard Art Museums, 1995), 232-36.

"Peter Bruegel and the Culture of Early Modern Capitalism," Bulletin of University of Melbourne Fine Arts Society 7:2 (Nov., 1995), 3-6.

"Pieter Bruegel in the Capital of Early Capitalism," Nederlands Kunsthistorisch Jaarboek 47 (1996), 125-53

"The Influence of Anxiety: The Agony in the Garden as Artistic Theme in the Era of Dürer," Umeni 45(1997), 420-29

"German Patriotism in the Age of Durer," in Dagmar Eichberger and Charles Zika, eds., Durer and his Culture (Cambridge University Press, 1998), 38-68

"Mapped and Marginalized: Early Printed Images of Jerusalem," Jewish Art 23-24 (special edition, Festschrift for Bezalel Narkiss; 1996-97), The Real and Ideal Jerusalem in Jewish, Christian, and Islamic Art, 313-24.

"Jewish Identity in Art and History: Maurycy Gottlieb (1856-79) as Early Jewish Artist," in Jewish Identity in Art History, ed. Catherine Soussloff (Berkeley/Los Angeles: U. California Press, 1999), 87-113

"Love and Marriage in the Art of Lucas van Leyden"
In Detail. New Studies in Northern Renaissance Art in Honor of Walter Gibson, ed. Laurinda Dixon (Turnhout: Brepols, 1998), 97-111.

"Nature and Nature's God: Immanence in the Landscape Cosmos of Albrecht Altdorfer," Art Bulletin 91(1999), 194-214.

"Old Time Religion: Bernard van Orley and the Devotional Tradition," Pantheon 56 (1998), 75-84.

"Sites of Power: Images from Southeast Asia for the Dutch East India Company (VOC)," in Erin Griffey, ed., Envisioning Self and Status. Self-Representation in the Low Countries 1400-1700 (=Crossways. Vol. 5, 1999), 103-30.

"Caesar Ludens: Maximilian I. and the Waning Middle Ages," in Cultural Visions: Essays in the History of Culture, ed. Penny Gold and Benjamin Sax (Amsterdam/Atlanta: Rodopi, 1999), 173-96

"Second Bosch: Family Resemblance and the Marketing of Art," in Nederlands Kunsthistorisch Jaarboek 50(1999), 31-56

"Chip off the Old Woodblock: A Unique Woodcut from the Circle of Lucas van Leyden," in Dear Print Fan: A Festschrift for Marjorie B. Cohn, ed. Craigen Bowen, Susan Dackerman, and Elizabeth Mansfield, (Cambridge, Mass.: Harvard University Art Museums, 2001), 295-301.

"The Importance of Being Bruegel: Posthumous Transformations of the Art of Pieter the Elder," Pieter Bruegel: Drawings and Prints, exh. cat. (New York, Metropolitan Museum, 2001), 67-84

"Caravaggism's Missing Link, or What ter Brugghen Brought Home from Rome," Pantheon 58 (2000), 187-91

"Between Tradition and Acculturation: Jewish Painters in Nineteenth Century Europe," in Susan Goodman, ed., The Experience of Emancipation: Nineteenth-Century Jewish Artists Confront Modernity, exh. cat. (New York: Jewish Museum, 2001), 123-41

"Breaking a Smile: From Bosch to Bruegel," Desipientia 8: 2 (September, 2001), 38-46

"God in the Details: Bosch and Judgment(s)," Art Bulletin 83 (2001), 626-50.

(With Pamela Smith) "Splendor in the Grass. The Powers of Nature and Art in the Age of Dürer," in Pamela Smith and Paula Findlen, Merchants and Marvels. Commerce, Science, and Art in Early Modern Europe (New York/ London: Routledge, 2002), 29-62.

"Shining Armor: Emperor Maximilian, Chivalry, and War," in Pia Cuneo, ed., Artful Armies, Beautiful Battles. Art and Warfare in Early Modern Europe (Leiden: Brill, 2002), 61-85.

The Face is Familiar: German Renaissance Multiples in Print and Medals," *Word&Image* 19: 1-2 (2003), 6-21.

"Meyer Schapiro as Faustian Scholar: A Centennial Tribute," caa.reviews, 2003

"Glass Menageries: Hunts and Battles by Jörg Breu for Emperor Maximilian I.," Acta Historiae Artium 44 (2004), 121-27

"Ungrateful Dead: Bruegel's *Triumph of Death* Re-Examined," in Nina Rowe and David Areford, eds., Excavating the Medieval Image: Manuscripts, Artists, Audiences Essays in Honor of Sandra Hindman (Aldershot: Ashgate, 2004), 163-85.

"Civic Courtliness: Albrecht Dürer, the Duke, and the Emperor," in Stephen Campbell, ed., Artists at Court: Image-Making and Identity 1300-1550 (Boston: Isabella Stewart Gardner Museum, 2004), 149-62

"*Blijde Uitgave*: Early Dutch Large Woodcut Ensembles and Politics," in Arnout Balis, Paul Huvenne, Jeanine Lambrecht, and Christine Van Mulders, eds., Florissant. Bijdragen tot de kunstgeschiedenis der Nederlanden (15de-17de eeuw) (Brussels, 2005), 65-77

"Pox vobiscum: Early Modern German Art and Syphilis" in Jeffrey Hamburger and Anne Korteweg, eds., Tributes to James H. Marrow. Studies in Late Medieval and Renaissance Painting and Manuscript Illumination (Turnhout: Brepols, 2006), 465-76

"The Crisis in Publishing and the Problem of Art History Tenure," The Art Book 12: 2 (May, 2005), 23-24

(with David Levine) "Quo Vadis, Hagia Sophia? Art History Survey Texts," CAA.reviews (posted January, 2006), 44 pages

(with Michael Cole) "Fluid Boundaries: Formations of the Painter-Etcher," Michael Cole, ed., The Early Modern Painter-Etcher, exh. cat. (University Park: Penn State U. Press, 2006), 5-35

"Arts and Minds: Northern European Art History," Renaissance Quarterly 59 (2006), 351-73

"Marketing the Dutch Past: The Lucas van Leyden Revival around 1600," in Amy Golahny, Mia Mochizuki, and Lisa Vergara, eds., In his Milieu: Essays in Netherlandish Art in Memory of John Michael Montias (Amsterdam: University of Amsterdam Press, 2006), 411-22

"Image is Everything: Visual Arts as Self-Advertising (Europe and America)," "Visual Art as Self-Advertising. The Economics of Information beyond the Italian Renaissance," in Jonathan Nelson and Richard Zeckhauser, eds. The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art (Princeton University Press, 2008), 185-224

(with Henry Luttikhuisen) "The Quality of Mercy: Sixteenth-Century Dutch Depictions of Charity," in Studies in Iconography 29 (2008), 216-48

Entries, Dictionary of Jewish Religion, History, and Culture, ed. Judith Baskin (Cambridge University Press, in press), "Art, Nineteenth Century Europe," "Art, Early Twentieth-Century Europe."

"Full of Grace: 'Mariolatry' in Post-Reformation Germany," in Michael Cole and Rebecca Zorach, eds., The Idol in the Age of Art (Farnham: Ashgate, 2009), 295-321

"Translating Dürer into Dutch," in Julian Chapuis, ed. Invention: Northern Renaissance Studies in Honor of Molly Faries (Turnhout: Brepols, 2008), 208-224

(with Charles Zika)

"Cultural and Artistic Exchange in the Making of the Modern World" in Jaynie Anderson ed., Crossing Cultures: Conflict, Migration and Convergence (Melbourne: National Gallery of Victoria, 2009), 288-89.

"Cultures and Curiosity" in Jaynie Anderson, ed. ed., Crossing Cultures: Conflict, Migration and Convergence (Melbourne: Miehgunya, 2009), 290-95.

"Jheronimus Bosch and the Origin of Evil," Journal of the Historians of Netherlandish Art 1: 1 (2009)
reprinted in *Jheronimus Bosch. His Sources* ('s-Hertogenbosch: Jheronimus Bosch Art Center, 2010), 34-53

“Bruegel Translates Bosch,” Henry Luttikhuisen, ed., The Humor and Wit of Pieter Bruegel, exh. cat. (Grand Rapids: Calvin College, 2010), 29-44

“India Ink: Imagery of the Subcontinent in Early Modern Europe,” in Liselotte Saurma-Jeltsch and Anja Eisenbeiss, eds., The Power of Things and the Flow of Cultural Transformations (Munich/Berlin: Deutscher Kunstverlag; 2010), 217-47

“East is East: Images of the Turkish Nemesis in the Habsburg World,” in James Harper, ed., The Turk and Islam in the Western Eye, 1450-1750: Visual Imagery before Orientalism (Aldershot: Ashgate, 2011), 185-215

(with Shelley Prlove)

“Rembrandt’s Protestant Joseph,” in Joseph Chorprenning, ed., Joseph of Nazareth through the Centuries (Philadelphia: St. Joseph’s University Press, 2011), 173-211

(with Shelley Perlove)

“Rembrandt’s Jesus,” in Rembrandt and the Face of Jesus, exh. cat. (Philadelphia Museum of Art, 2011), 75-108

“The Face of God: Rembrandt’s Adult Jesus,” Cassone, posted July 2011
<http://www.cassone-art.com/magazine/article/2011/07/the-face-of-god-rembrandts-adult-jesus/?psrc=featured-reviews>

(with Samantha Baskind)

“Looking Jewish: The State of Research on Modern Jewish Art,” Jewish Quarterly Review 101 (2011), 631-52

“Hendrick Goltzius Translates the Renaissance,” in Jan-Dirk Müller, Ulrich Pfisterer et al., eds., Aemulatio. Kulturen des Wettstreits in Text und Bild (1450-1620) (Berlin, 2011), 277-318

“Goltzius, Honor, and Gold,” in Tobias Frese and Annette Hoffmann, eds., Habitus. Norm und Transgression in Bild und Text (Berlin: Akademie, 2011), 315-30

“The ‘Papier-Kaiser.’ Burkgmair, Augsburg, and the Image of the Emperor,” Emperor Maximilian and the Age of Dürer (Vienna, Albertina, 2012), 90-99; plus entries pp. 192-93 (no. 36), 285-89 (nos. 73-74)

“Art/Matter(s),” Art History 35 (2012), 1024-35

“The Red Horse: Making War,” in Cathy Leahy, Jennifer Spinks, and Charles Zika, eds., The Four Horsemen. Apocalypse, Death and Disaster, exh. cat. (Melbourne: National Gallery of Victoria, 2012), 30-45.

"Cultural Selection and the Shape of Time," in Barbara Larson and Sabine Flach, eds., Darwin and Theories of Aesthetics and Cultural History (Farnham: Ashgate, 2013), 69-83

"Europe's Global Vision," in James Saslow and Babette Bohn, eds., A Companion to Renaissance and Baroque Art (New York: Wiley-Blackwell's, 2013), 85-105

"Bruegel's Biblical Kings," in Walter Melion, James Clifton, Michel Weemans, eds., Imago Exegetica. Visual Images as Exegetical Instruments 1400-1700 (Leiden: Brill, 2014), 791-831

(with Samantha Baskind)

"[Jewish] Art History," in Nadia Valman and Laurence Roth, eds., The Routledge Companion to Modern Jewish Cultures. (London: Routledge, 2014), 95-107

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"Luther's Artists," in David Whitford, ed., Luther in Context (Cambridge: Cambridge University Press, 2018), 187-203

"Maximizing the Emperor: Portraits of Maximilian I.," in Mariacarla Gadebusch-Bondio, Beate Kellner, Ulrich Pfisterer, eds., Macht der Natur-gemachte Natur. Realitäten und Fiktionen des Herrscherkörpers zwischen Mittelalter und Früher Neuzeit (Florence: Galuzzo, 2018; in press)

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PUBLIC LECTURES:

"Iconography as an Art-Historical Method,"
U. California, Santa Cruz, 1975

"Hieronymus Bosch: The Thought and Art of the Late Middle Ages,"
St. Albert's College, Oakland, 1975

"Aldorfer's Early Landscapes and the Concept of Wilderness"
College Art Assn., Chicago, 1975
Northwestern University, 1979
U. of Texas, Austin, 1979

"Quentin Massys--Revival and Innovation in Early Sixteenth-Century Antwerp Art,"
U. California, Santa Cruz, 1976

"Late Medieval Art," San Francisco Art Institute, 1977

"Carnal Knowledge: The Late Engravings of Lucas van Leyden,"
Institute for Advanced Study, Princeton, 1977
Swarthmore College, 1978
University of North Carolina, 1978
Southern Methodist University, 1978

"Pragmatic Aesthetics: A Sixteenth-Century Artist and his Viewers,"
Institute for Advanced Study, Princeton, 1978

"The Printed Triumphs of Maximilian I.,"
College Art Assn., New Orleans, 1980
Sixteenth Century Studies Conference, Milwaukee, 1983
Prints & Drawings Club, Art Institute of Chicago, 1984
U. Illinois, Urbana-Champaign, 1985
National Gallery of Victoria, Melbourne, 1994

"Reformation Art: Parody or Paradigm?"
Sixteenth Century Studies Conference, St. Louis, 1980
Columbia University, 1981
Freie Universität, Berlin, 1983

"Vernacular Art: Peter Bruegel,"

Newberry Library Renaissance Conference, 1981
Saint Louis Art Museum, 1981
National Gallery of Art, Washington, 1986

"Fountain and Source: A Rediscovered Eyckian Icon,"
Zentralinstitut für Kunstgeschichte, Munich, 1983

"Prints for a Prince: Maximilian, Nuremberg, and the Woodcut,"
Nuremberg A Renaissance City 1500-1618, U. Texas, Austin, 1983
Vreeland Lecture, Truman State University, 1995

"Madonnas and Donors," Old Masters Society, Art Institute of Chicago, 1984

"Emperor Maximilian's Teuerdank," Midwest Art History Society, Madison, 1984

"Frank Stella and the Art of Printmaking," Panel, Block Gallery, Northwestern U., 1984

"The Lady is a Tramp: Images of Women and Sexuality on the Eve of the Reformation,"
Chicago Area Art History Colloquium, 1984
Trinity University, San Antonio, 1986

"Dutch Art in a Minor Key: The Courtly Strain," The Eve of the Golden Age: The
Lowlands in Transition, Arizona Center for Medieval and Renaissance Studies,
Arizona State University, 1986

"Middle Class Morality: Love and Marriage in the Art of Lucas van Leyden and his
Contemporaries,"

Art before the Iconoclasm, Rijksmuseum, Amsterdam, 1986

"In Detail: New Studies of Northern Renaissance Art," symposium,
Cleveland Museum of Art, 1996

"Family Ties: Genealogy as Ideology for Emperor Maximilian,"
Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, 1987
Renaissance Seminar of the U. of Chicago, 1987
National Humanities Center, 1992
Medieval and Renaissance Seminar, Melbourne, 1994

"Paper Pageants: Habsburg Triumphal Entries from Dürer to Rubens,"
"All the World's a Stage": Art and Pageantry in the Renaissance and Baroque,
Penn State University, 1987 / Washington University, St. Louis, 1991

"Peter Bruegel: Landscape Architect,"
Block Gallery, Northwestern University, 1988
University of Southern California, 1988
Notre Dame University, 1990
University of Iowa, 1990

Bowdoin College, 1995
St. Louis University, 1997

"Face as Figure: The Early Portrait in Northern Europe"
College Art Assn., Houston, 1988
Renaissance Society of America, Cambridge, 1989
Boston Museum of Fine Arts (Michelsen Lecture), 1990
Princeton University, 1991

"Music at the Court of Emperor Maximilian I,"
NEH/Newberry Library Workshop on "Music in the Renaissance," 1988

"Bruegel and the Culture of Early Capitalism,"
Historians of Netherlandish Art Conference, In Search of Netherlandish Tradition,
Cleveland, 1989
University of North Carolina, 1992
U. of Melbourne Art Gallery, 1994 (Bourke Lecture)
U. of Arkansas, 1995

"Retooling: Feminist Findings and Frustrations," College Art Assn., New York, 1990

"Putting the 'Sin' in Synagogue: Images of Jews in Early Modern Christian Art,"
Maurice Spertus Lecture, Spertus College, Chicago, 1991
Knox College, 1993
Bezalel Arts Assn., Melbourne, 1994
Power Art Institute, U. of Sydney, 1994
Religious Communities in the 16th Century: Conflicts of Culture and Absorption,
Symposium Northwestern U., 1996

"University Museums are to Museums as University Presses are to Presses," College Art
Assn., Chicago, 1992

"Authentic Replicas: Worlds Engraved in Miniature,"
Block Gallery, Northwestern University, 1993

Ruth and Clarence Kennedy Professorial Lectures in the Renaissance,
Smith College, 1994;

Lansdowne Lectures, University of Victoria, 1995

"Town and Country: The Concept of Landscape in Early Antwerp Art-Making"
National Gallery of Art, Washington, 1994
Randolph-Macon Women's College, 1998
Oberlin College, 2001

"Industry and Idleness: Visual Values of Labor and Leisure in the Capital of Early Capitalism"

"Art and the Market: Creators and Consumers of Pictures in Sixteenth-Century Antwerp"
Brown University, 1994

"Arts and Sciences: Wenceslaus Hollar and the Reproduction of Visual Knowledge,"
Block Gallery, Northwestern University, 1995

"Mapped and Marginalized: Early Printed Images of Jerusalem"
International Seminar on Jewish Art, Hebrew University, Jerusalem, 1996

"Secession from the Ring: Art and Architecture in Brahms's Vienna,"
Northwestern U., 1997

"Theater of the World: The Golden Age of the Atlas in the Low Countries, 1570-1670,"
Newberry Library, Chicago, 1997

"The Dutchness of Dutch Art," Union League Club, Chicago, 1997

"Triumphal Export: Romanism as Style and Meaning in the Sixteenth-Century
Netherlands," Sixteenth Century Studies Conference, Atlanta, 1997

"The Sincerest Form of Flattery: Imitating Artworks, East and West,"
Bucknell College, 1998
University of Arizona, 1998
TCU, 1999
Colby College, 2005
Wesleyan University, 2005

"Jan van Eyckons," Philadelphia Museum of Art, 1998

"Flemish Art at the Crossroads: the Early Sixteenth Century,"
Metropolitan Museum of Art, New York, 1998
Clark Art Institute, Williamstown, 1999
Oberlin College, 2001
University of Georgia, 2002 (Lamar Dodd Lecture)
University of Kansas, 2005

"Visual Storytelling," Calvin College, 1998

"Second Bosch: Family Resemblance and the Marketing of Art,"
Conference on Art and the Market, Middelburg, Netherlands, 1998
Conference on The Culture of Exchange: Real and Imagined Markets in the Low
Countries, 1500-1800, University of Pennsylvania, 1999

“Apocalypse Then: Reflections on the Half-Millennium in German-Speaking Lands around 1500,”

Notre Dame University, 1999

Oberlin College, 1999

Washington College, 2000

”Glass Menageries: Hunts and Battles by Jörg Breu for Emperor Maximilian,”
Painting on Light: Drawing and Stained Glass in the Age of Dürer and Holbein,
Getty Museum, 2000

”The Face is Familiar: German Renaissance Portrait Prints and Medals”
Likeness in an Age of Mechanical Reproduction: Printed and Medalic Portraits
Early Modern Europe, Dartmouth College, 2000

“New Jerusalem: Rembrandt, Christians, and Jews”
Treading Sacred Ground: Parallels in Jewish and Christian Art and Architecture
Humanities Center, Case Western Reserve University, 2000
Sixteenth Century Studies Conference, Cleveland, 2000
Washington University, St. Louis, 2001
University of Denver, 2001
University of Maryland, 2003
Lafayette University, Dorian Lecture, 2006
Vanderbilt University, 2006
Burke Lecture, Indiana University, 2008
Scholion Seminar, The Hebrew University, 2009

”Diaspora, Nostalgia, and the Universal: Conditions of the Modern Jewish
Artist,” Persistence of Exile, University of Colorado, Boulder, 2001
Center for Advanced Judaic Study, U. Pennsylvania, 2001

“Breaking a Smile: Bosch to Bruegel,”
Pieter Bruegel: Drawings and Prints, Rotterdam, Boymans-van Beuningen Museum,
2001

“Cultural Selection: Origins of Pictorial Species in the Early Antwerp Art Market,”
CASVA, National Gallery of Art, 2002
University of Georgia, 2002
University of Texas, 2003
University of Kansas, 2004

“Cultural Selection: The Object in History”
College Art Assn. annual meeting, Dallas, 2008
Center for Visual Culture, Bryn Mawr College, 2008
Rutgers University, 2009

“Goltzius, Inc.: The Collaborative Dutch Printmaker,”
University of Michigan, 2003
Paper Museums, conference, University of Chicago, 2005

“East is East: Images of the Turk in Early Modern Germanic Art”
University of Washington, 2004
Bowdoin College, 2004
Frühe Neuzeit Interdisziplinär, Duke University, 2005
University of Kansas, 2005
Institute of Fine Arts, NYU, 2008 (Silberberg Lecture)

“Mariolatry in Germany after the Reformation”
Brigham Young University, 2005

“Jheronimus Bosch and the Problem of Origins”
University of Heidelberg, 2007
Conference, Jheronimus Bosch and his Sources, Den Bosch, 2007
Carleton College, 2008

“German Art around 1500: Apocalypse or Renaissance?”
Conference, German Art around 1500, Berlin, Gemäldegalerie, 2007

“The Lady is a Tramp: Sexuality in Northern Visual Imagery”
Renaissance Society of America annual meeting, Chicago, 2008

“Size Matters: Concerning the Oversized Print in Renaissance Europe”
Boston Museum of Fine Arts, 2008
Blanton Art Museum, University of Texas, 2008
Yale Art Gallery, 2008

“Massys and Money: the Rediscovered *Tax Collectors*”
“Erasmus and the Arts,” Boijmans Van Beuningen Museum, Rotterdam, 2009
Case-Western Reserve University, 2010

“Making War: Images of Armies and Enemies in Northern Europe during the Renaissance,”
Houston Museum of Fine Arts, 2009

“Holy and Roman—Imperial Paper Triumphs for Maximilian I”
Conference, Celebrations of Continuity and Change Triumph and Spectacle in the Ancient World, University Museum of Archaeology and Anthropology, 2009

“India Ink: Imagery of the Subcontinent in Sixteenth-Century Europe”
Asian and Europe in a Global Context, University of Heidelberg, 2009
Clark Art Institute, Williamstown, 2010

“Inventing Israel Visually”

Museum of Contemporary Art, Cleveland, 2009

“Rembrandt’s Protestant Joseph,” St. Joseph Lecture Series,

St. Joseph’s University, Philadelphia, 2011

“Hendrik Goltzius Translates the Renaissance”

Aemulatio conference, Munich, Ludwig-Maximilian University, 2010

Un/Translatable conference, U. Pennsylvania, 2011

“Europe’s Turkish Nemesis”

Rivalry and Rhetoric in the Early Modern Mediterranean, Clark Library, UCLA, 2011

The Habsburgs and their Courts in Europe, 1400-1700, Austrian Academy of Sciences, Vienna, 2011

“Prince of War: Bruegel’s Old (and New) Testament Despots”

= “Bruegel’s Bible”

Diversity and Deviance: Art, Commerce, and Religion in 16th-Century Antwerp

Technical University, Dresden, 2011

Visual Images as Exegetical Instruments, Corinth Colloquium, Emory U., 2012

Tel Aviv University, 2012

“Not *Hypnerotomachia*: Venetian Woodcuts and Illustrations around 1500”

Architecture of the Text: An Inquiry into the *Hypnerotomachia Poliphili*”

University of Pennsylvania Libraries, 2012

“No Business Like Snow Business”

Ryan Memorial Lecture, Colgate University, 2012

“Civic Portraits in Wood: Grand Scale Prints of Early Modern Germanic City Skylines”

Visual Acuity and the Arts of Communication in Early Modern Germany

FNI Conference, Duke University, 2012

= “Big Prints of Big Cities,” in Traces of Mobility: Prints and Drawings as Media of Exchange, Graphische Sammlung, ETH Zurich, 2012

“War is Hell: Visualizing Warfare as Social Injustice,”

Art and Social Justice Ben Gurion University in the Negev, 2012

Israel Democracy Institute, 2012

“Dutch Visions of Asia,” Becoming Global: The Renaissance and the World

Graduate Center, CUNY, 2013

“Bruegel’s Symbolic Highlands in the Lowlands,” The World from Above: New

Studies and Approaches of the World Landscape Tradition, Brussels, 2013

“Sharing and Caring in the Sixteenth-Century Social Network,” Striking Resemb-

lance: The Changing Art of Portraiture, Zimmerli Museum, Rutgers, 2014

“Rembrandt and the Jews: The State of the Question,” Visual Image and Modern Jewish Culture, University of Pennsylvania, 2014

"Maximilian I., Charles V., and the Formation of the Habsburg Monarchy," Center for Austrian Studies, University of Minnesota, 2015

"Jewish Artists--Modern and Marked," Getty Research Institute, 2015
Fifty Years after Harold Rosenberg--Is there a Jewish Art (Yet)?, Madison, 2017

"Response to the Exhibition and Colloquium," Grand Design: Peter Coecke van Aelst and Renaissance Tapestry, Metropolitan Museum, New York, 2015

"The Formation of Pictorial Genre," Beyond Bosch: The Afterlife of a Renaissance Master in Print, St. Louis Art Museum, 2015

"Antwerp Civic Self-Portraits in a European Early Modern Context,"
Maps and Travel. Knowledge, Imagination and Visual Culture, Ben-Gurion University of the Negev, 2015

“Through the Son: Pieter Brueghel the Younger’s *Crucifixion*,”
University of Melbourne, 2015

“Barnett Newman and the Concept of Place,” Modern Jewish Art, Bar-Ilan University, Tel Aviv, 2015

"Defining Bosch," Jheronimus Bosch: His Life and Work, 's-Hertogenbosch, 2016
University of Wisconsin-Madison, 2017

"Hers and His: Rubens's Royal Mythologies," Clark Art Institute, Williamstown, 2016

"Caliban's New-World Kin," Searching for Utopia, University of Leuven, 2017

"Idol Hands: Image Destruction in Early Dutch Religious Art," Colloquium on the Reformation, Getty Research Institute, Los Angeles, 2017

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D. Koepplin, Cranachs Ehebildnis des Johannes Cuspinian von 1502: Seine Christlich-humanistische Bedeutung, in Art Bulletin 58 (1976), 290-92.

A. de Bosque, Quentin Metsys, in Burlington Magazine 114 (1977), 442-44.

M. Mende, Das alte Nurnberger Rathaus, in Renaissance Quarterly 34 (1981), 587-90.

C. Jacob and F. Lestringant, Arts et legendes d'espaces. Figures du voyage et rhetorique du monde, in Bibliothèque d'Humanisme et Renaissance 45 (1983), 438-41.

C. Purtle, The Marian Pictures of Jan van Eyck, in Pantheon 41 (1983), 397.

R. Grosshans, Maerten van Heemskerck. Die Gemälde and
A. Zweite, Marten de Vos als Maler, in Zeitschrift für Kunstgeschichte 47 (1984), 269-80.

S. L. Hindman, ed., The Early Printed Book: Essays in Honor of Lessing Rosenwald, in Printing History 6 (1984), 38-39.

E. Wind, The Eloquence of Symbols, ed. J. Anderson, in Bibliothèque d'Humanisme et Renaissance 47 (1985), 245-48.

S. Alpers, Rembrandt's Enterprise, in American Historical Review (December, 1989), 1409-10.

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P. Vandenbroeck, Jheronimus Bosch. Tussen volksleven en stadscultuur, in Sixteenth Century Journal 20 (1989), 653-54.

G. Sello, Adam Elsheimer, in Sixteenth Century Journal 21 (1990), 123-24.

A. Friedman, House and Household in Elizabethan England,
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B. Yamey, Art and Accounting in Renaissance Quarterly 43 (1990), 181-83.

W. Gibson, 'Mirror of the Earth.' The World Landscape in Sixteenth-Century Flemish Painting, in Renaissance Quarterly 43 (1990), 618-20

P. Chapman, Rembrandt's Self-Portraits in Sixteenth Century Journal 21 (1990), 692-94

L. Campbell, Renaissance Portraits in Sixteenth Century Journal 22 (1991), 579-80

J. Campbell Hutchison, Albrecht Dürer: A Biography
in Sixteenth Century Journal 22 (1991), 775-76.

C. Eldyss Zapalac, "In His Image and Likeness." Political Iconography and Religious Change in Regensburg, 1550-1600
in American Historical Review (February, 1992), 223-24.

J.R. Hale, Artists and Warfare in the Renaissance
in Sixteenth Century Journal 23 (1992), 388-89

F. P. van Oostrom, Court and Culture. Dutch Literature, 1350-1450
in Sixteenth Century Journal 24 (1993), 1042-43.

J. L. Koerner, The Moment of Self-Portraiture in German Renaissance Art
in Sixteenth Century Journal 25 (1994), 491

D. Arasse, Vermeer. Faith in Painting
in American Historical Review (June, 1995), 913-14

Linda Seidel, Jan van Eyck's Arnolfini Portrait in
Sixteenth Century Journal 26 (1995), 163-65

Ruth Mellinkoff, Outcasts in Sixteenth Century Journal 26 (1995), 195-96

Hans Belting and Christiane Kruse,
Die Erfindung des Gemäldes in Sixteenth Century Journal 27 (1996), 228-29

Rhetoric--Rhetoriqueurs--Rederijkers
in Sixteenth Century Journal 27 (1996), 867-68

Erwin Panofsky, Three Essays on Style
in Sixteenth Century Journal 27 (1996), 882-83

R.E.O. Ekkart, ed., Dutch Portraits from the Seventeenth Century, ed.
in Sixteenth Century Journal 28 (1997), 279-80.

H. Perry Chapman et al., Jan Steen: Painter and Storyteller
in Sixteenth Century Journal 28 (1997), 699-700

Jeremy Dupertuis Bangs, Church Art and Architecture in the Low Countries before 1566
in Sixteenth Century Journal 28 (1997), 1029-30.

Christopher Brown, Utrecht Painters of the Dutch Golden Age
in The Art Book 5:2 (March, 1998), 17-18

Daniel Hess, Meister um das 'mittelalterliche Hausbuch'
in Sixteenth Century Journal 29 (1998), 642-44

T.A. Marder, Bernini's Scala Regia at the Vatican Palace
and Anthony Colantuono, Guido Reni's Abduction of Helen
in Seventeenth Century News

Richard Rand, Intimate Encounters. Love and Domesticity in Eighteenth-Century France in The Art Book 5:2 (March, 1998), 19-20

Paul Binski, Medieval Death
and Michael Camille, The Master of Death
in Art Bulletin

Victor Stoichita, A Short History of the Shadow,
in The Art Book 5:3 (June 1998), 41-42

Joaneath Spicer, Masters of Light,
in Sixteenth Century Journal 29 (1998), 944-46

Daniel Arasse and Andreas Tönnesmann, Der Europäische Manierismus 1520-1610, in
Sixteenth Century Journal 29 (1998), 804-06

Robin Cormack, Painting the Soul
in The Art Book 5:3 (June 1998), 56-57

Rembrandt. A Genius and his Impact
and Ernst van de Wetering, Rembrandt: The Painter at Work in CAA. Reviews, 1998

Anne van Buren, James Marrow, Silvana Pettenati,
Heures de Turin-Milan, in CAA. Reviews, 1998

David Bordwell, On the History of Film Style, in CAA. Reviews, 1998

Helene Roberts, ed., Encyclopedia of Comparative Iconography
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Richard Cohen, Jewish Icons in Jewish Quarterly Review 89 (1998), 241-45.

Jeroen Giltay and Jan Kelch, Praise of Ships and the Sea
in Seventeenth Century News 57 (1999), 92-94

Ivan Gaskell and Michiel Jonker, eds., Vermeer Studies
in The Art Book 6:3 (1999), 31-32.

Victor Stoichita, The Self-Aware Image in The Art Book 6:3 (1999), 44-45.

Alan Chong and Wouter Kloek, eds., Still-Life Paintings
from the Netherlands 1550-1720, in The Art Book 7:1 (January, 2000), 20-21

Jonathan Brown, Painting in Spain 1500-1700 in The Art Book 7:1 (Jan, 2000), 31-32

Christopher Johns, Antonio Canova and the Politics of Patronage in Revolutionary and Napoleonic Europe in The Art Book 7:1 (Jan, 2000), 38-39

Diane Wolfthal, Images of Rape: the 'Heroic' Tradition and its Alternatives in The Art Book 7:1 (Jan, 2000), 47-48

Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper 1575-1775, in The Art Book, 7:2 (March, 2000), 21-22

Frans Grijzenhout and Henk van Veen, The Golden Age of Dutch Painting in Historical Perspective, in The Art Book 7:2 (March, 2000), 53-54

Bernd Roeck, Kunstpatronage in der frühen Neuzeit in Sixteenth Century Journal 31 (2000), 302-03

Christopher White, Rembrandt as an Etcher and Christopher White and Quentin Buvelot, eds., Rembrandt by Himself in Seventeenth Century News 58 (2000), 113-16

Frits Scholten et al., Adriaen de Vries 1556- 1626 in The Art Book 7:3 (June 2000), 12-13

Rudolf Wittkower, Art and Architecture in Italy: 1600-1750, revised 4th ed. by Jennifer Montagu, Joseph Connors and John Pinto in The Art Book 7:3 (June 2000), 24-25

Guy Delmarcel, Flemish Tapestry in The Art Book 8:1 (January, 2001), 13-15

Walter Gibson, Pleasant Places: The Rustic Landscape from Bruegel to Ruisdael in The Art Book 8:1 (January, 2001), 58-59

Alois Riegl, The Group Portraiture of Holland in Sixteenth Century Journal 32 (2001), 197-99.

Harry Berger, Fictions of the Pose: Rembrandt against the Italian Renaissance in Sixteenth Century Journal 32 (2001), 882-84

Tracy Chevalier, Girl with a Pearl Earring in The Art Book 9:1 (January, 2002), 59-60

Mark Roskill and John Hand, eds., Hans Holbein: Paintings, Prints and Reception in The Art Book 9: 3 (June, 2002), 10-12

Jan Baptist Bedaux and Rudi Ekkart, eds., Pride and Joy. Children's Portraits in the Netherlands 1500-1700 in The Art Book 9:3 (June, 2002), 13-14

Seymour Slive, Jacob van Ruisdael The Art Book 9:4 (September, 2002), 29-30

Jan Piet Filedt Kok et al., eds., Netherlandish Art in the Rijksmuseum 1600-1700 in The Art Book 9: 4 (September, 2002), 57-58.

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Kein Tag wie jeder andere. Fest und Vergnügen in der niederländischen Kunst, ca. 1520-1630
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David Kunzle, From Criminal to Courtier: The Soldier in Netherlandish Art 1550-1672 in Renaissance Quarterly 57 (2004), 101-02

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Maria Sibylla Merian. The St. Petersburg Watercolours in The Art Book 11: 3 (2004), 59

Lisa Pon, Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print in The Art Book 11: 4 (2004), 32-34

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