

## **JEFFREY CHIPPS SMITH**

Kay Fortson Chair in European Art  
and Professor of Art History  
Department of Art and Art History  
The University of Texas  
2301 San Jacinto Blvd., Stop D1300  
Austin, Texas 78712-1421  
(512)-232-2609

### 1. ***Personal Information***

Married to Sandra Ambrose Smith. We have three children – Spencer, Abby, and Harlan.

### 2. ***Education***

Undergraduate: Duke University, Durham, N.C.  
B.A. 1973 Cum Laude with Special Honors in Art History

Graduate: Columbia University, New York City  
M.A. 1975  
M.Phil. 1977  
Ph.D. 1979

Dissertation Topic: "The Artistic Patronage of Philip the Good,  
Duke of Burgundy (1419-1467)"

### 3. ***Academic Awards***

1974-1975 Samuel H. Kress Foundation Fellow, Columbia University  
1975-1976 President's Fellow, Columbia University  
1976-1977 Chester Dale Fellow, National Gallery of Art, Washington, D.C.

### 4. ***Employment***

1977-1978 Preceptor, Columbia University  
Fall 1978 Visiting Assistant Professor, University of Pittsburgh  
1979-present Assistant Professor to Professor (1992), The University of Texas at  
Austin.  
Ruth Head Centennial Professor in Fine Arts, 1998-2000.  
Kay Fortson Chair in European Art, 2000-present  
Assistant Chair for Art History, 1999-2001

Specialization: The art of Northern Europe from 1400 until 1700 with a particular focus upon Netherlandish art of the fifteenth century and German art of the fifteenth through and early seventeenth centuries.

## 5. ***Museum Experience***

I have been a guest curator of three exhibitions, *Seventeenth-Century Dutch Landscape Drawings* (1982), *Nuremberg, A Renaissance City, 1500-1618* (1983), and *Netherlandish Art from the Permanent Collection* (1984), at The Archer M. Huntington Art Gallery of The University of Texas.

## 6. ***Editing Experience***

I was the Articles Editor of the *Renaissance Quarterly* (2003-2006). Between 2000 and 2003 and again from 2006 to 2009, I served as Associate Editor of this journal. I am one of three inaugural co-editors of the *Journal of the Historians of Netherlandish Art*, a new on-line periodical (first issue 2009). I've edited or co-edited three books (1985, 2009, and 2014).

## 7. ***Languages***

Dutch, French, German, and Latin.

## 8. ***Memberships and Professional Service***

College Art Association of America (1972 - )

- Board of Directors 1996-2000
- International Committee 1996-1998
- Annual Conference Program Committee Co-Chair 1997-1999 (Los Angeles, New York, and Chicago meetings 1999-2001; partial work on Toronto 1998 meeting)

Frühe Neuzeit Interdisziplinär (1995- )

- Board of Directors (2007- )
- President (2008-2012) with responsibilities for organizing the program of the 2012 meeting ("Visual Acuity and the Arts of Communication in Early Modern Germany" held at Duke University) and the subsequent publication

Historians of Netherlandish Art (1983 - )

- Board of Directors 1989-1994
- Editor, *Membership Directory* 1990
- Inaugural Co-Editor, *Journal of the Historians of Netherlandish Art* 2008-13 – responsible for submissions concerning the art of the fifteenth and sixteenth centuries in this new on-line journal; member of the advisor board 2014-

Journal of Jesuit Studies

- Editorial Board, 2012-

Renaissance Society of America (1979 - )

- Articles Editor, *Renaissance Quarterly* 2003-06
- Associate Editor, *Renaissance Quarterly* 2000-03, 2006-09
- Counselor (2013-16)
- Executive Board (2000-09 and 2013-16)
- Finance Committee (2016-19)
- Member, Nelson Article Prize Committee 1997 (for 1996), 2001 (for 2000)
- Member, Fellowship Awards Committee 1999, 2008, 2009, 2014

Sixteenth Century Society and Conference (1984 - )  
 - Board of Directors (2004-2007)  
 - Chair, Bainton Book Prize Committee (Art History and Music) 1996 (for 1995)  
 - Member, Carl S. Meyer Prize Committee 1992 (for 1991)

Society for Reformation Research/Verein für Reformationsgeschichte (2001- )

Verband Deutscher Kunsthistoriker (2011- )

Verein für Geschichte der Stadt Nürnberg (1986- )

## 9. ***Professional Grants and Honors***

### A. *The University of Texas at Austin*

Department of Art and Art History:  
 Teaching Excellence Award: 2010

College of Fine Arts:  
 Grace Hill Milam Centennial Fellowship - 1988-1989  
 Summer Research Grant - 1990, 1991, 1993

The University Research Institute:  
 Faculty Research Assignment - 1985-1986, 1992-93, 1998-99, 2006-07,  
 2015  
 Summer Research Grant - 1981, 1984  
 Special Research Grant - 1980, 1981, 1982, 1987, 1988, 1989, 1990, 1992,  
 1994, 1995, 1998, 2000, 2003, 2008, 2013  
 Graduate Editorial Assistantship: 2009-10, 2011-12

Election to Phi Kappa Phi (Honor Society): 1994

### B. *Outside Grants, Awards, and Honors*

Alexander von Humboldt-Stiftung, Bonn: 1985-1986, Summer 1988, 1992-1993,  
 and Spring 2015. Research Fellowship with official affiliation with the  
 Zentralinstitut für Kunstgeschichte in Munich.

American Academy in Berlin. Anna-Maria Kellen Berlin Prize – residential  
 fellowship January-May 2010

American Council of Learned Societies, New York: Summer 1984. Grant-in-Aid

American Friends of the Herzog August Bibliothek, Wolfenbüttel: 2012:  
 Conference funding

Australian Research Council Centre of Excellence for the History of Emotions,  
 University of Western Australia, Perth, in collaboration with the Universities of  
 Adelaide, Melbourne, Queensland (Brisbane), and Sydney: Distinguished  
 International Visiting Fellow, August 2012

Choice: Current Reviews for Academic Libraries, 2010. Outstanding Academic  
 Title for 2010 (for *The Essential Dürer*)

College Art Association: 1996. One of five announced finalists for the Charles Rufus Morey Award for best art history book in 1994 (for *German Sculpture of the Later Renaissance*)

Council for Advancement and Support of Education, Southwest District IV: 1998. Achievement Award for the *Art History Newsletter* that I wrote from 1994-2001.

Dallas Museum of Art: 1995. Vasari Award for the best Art History book published in 1994 by scholar in Texas (for *German Sculpture of the Later Renaissance*).

And 2003. Vasari Award (for *Sensuous Worship*).

Deutscher Akademischer Austauschdienst (DAAD), Group Study Visit Grant: 2006. This helped fund my 14-day trip with my graduate seminar students through South Germany. 2012: conference funding

Foreign Office of the Federal Republic of Germany, and the Federal Council on the Arts and the Humanities, Washington, D.C.: 1983. Support for my exhibition *Nuremberg, A Renaissance City, 1500-1618*

J. William Fulbright Foreign Scholarship Board and the United States Information Agency: 1996. Certificate of Distinguished Service

Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas e. V., Universität Leipzig: June-July 2006. Visiting scholar-in-residence.

Getty Grant Program, Malibu: 1993. Publication Subvention (for *German Sculpture of the Later Renaissance*)

John Simon Guggenheim Memorial Foundation: 1998-1999. Fellowship. 2006-2009: Evaluator for the Fine Arts category fellowship applications.

Universität Hamburg Graduiertenkollegs Interkonfessionalität in der frühen Neuzeit: 30 August-6 September 2016. Visiting scholar-in-residence.

Herzog August Bibliothek, Wolfenbüttel: July 2016. Convenor (organizer and teacher), *Art, Reformation and the Cult of Martin Luther*, 40<sup>th</sup> International Wolfenbüttel Summer Course

*Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith*, eds. Catharine Ingersoll, Alisa Carlson, and Jessica Weiss, will be published by Brepols (Turnhout, Belgium) in late 2016 or 2017.

Max Kade Foundation, New York: 2012. Conference funding.

Kimbell Art Foundation, Fort Worth: 2000-2016. Special grants for teaching, student initiatives, faculty development, and library acquisition enhancements.

*Marquis Who's Who in America, Who's Who in American Art* 1999- (among several other such listings)

National Endowment for the Humanities, Washington, D.C.: Fall 1984.  
 Publications Grant (total subvention for *New Perspectives on the Art of Renaissance Nuremberg: Five Essays*).  
 Spring 2008 – six month research fellowship award.

Renaissance Society of America, New York: 1996. Phyllis Goodhart Gordan Book Prize for the best book on the Renaissance 1994/95 (for *German Sculpture of the Later Renaissance*).  
 2010: Josephine Waters Bennett Lecture (keynote address) in Venice.

St. Joseph's University Press, Philadelphia, editorial board for the series *Early Modern Catholicism and the Visual Arts* (2006- )

Samuel H. Kress Foundation: 2002. Funds for travel to a foreign conference

Sixteenth Century Society and Conference: 2003. Roland Bainton Book Prize (for *Sensuous Worship*)

University Cooperative Society, Austin: 2001 – Publication Subvention (for *Sensuous Worship*).  
 2004 – Robert W. Hamilton Grand Book Prize (for *Sensuous Worship*) for the best book written by a University of Texas faculty member for 2002-2003. And  
 2005 – Robert W. Hamilton Book Prize for the best text book (for *The Northern Renaissance*) written by a University of Texas faculty member for 2004.

## 10. **Publications**

### A. **Books and Catalogues**

*Seventeenth-Century Dutch Landscape Drawings*, exhibition catalogue (Austin: Archer M. Huntington Art Gallery, 1982), 47 pp. (An exhibition of drawings from a private collection in London that was held in Austin 19 January - 7 March 1982)

*Nuremberg, A Renaissance City, 1500-1618* (Austin: The University of Texas Press, 1983), xiv + 322 pp., 293 illustrations.

*Nuremberg, A Renaissance City, 1500-1618 - A Gallery Guide* (Austin: The Archer M. Huntington Art Gallery, 1983), 20 pp.

Editor, *New Perspectives on the Art of Renaissance Nuremberg: Five Essays*, (Austin: Archer M. Huntington Art Gallery [distributed by The University of Texas Press], 1985), vii + 102 pp. + 109 illustrations. (There are papers by Christiane Andersson, Thomas DaCosta Kaufmann, Keith P. F. Moxey, Larry Silver and J. C. Smith.)

*German Sculpture of the Later Renaissance, c. 1520-1580: Art in an Age of Uncertainty* (Princeton: Princeton University Press, 1994), 528 pp. + 317 illustrations.

[See B. Awards above]

2008 – available as an e-book.

*Sensuous Worship: The Jesuits and the Art of the Early Catholic Reformation in Germany* (Princeton: Princeton University Press, 2002), 262 pp. + 200 illustrations.  
[See B. Awards above]

*The Northern Renaissance* (London: Phaidon Press [Art & Ideas Series], 2004), 448 pp. + 239 illustrations (mostly color). Reprinted in 2006, 2007, 2010, 2011, 2013.  
[See B. Awards above]  
- A Greek translation: *H Αναγέννηση στη Βόρεια Ευρώπη* (Athens: Kastaniotis Editions, 2005).

Erwin Panofsky (with an introduction by Jeffrey Chipps Smith), *The Life and Art of Albrecht Dürer* (Princeton: Princeton University Press, 1943 and later editions; Princeton Classic Edition, 2005), pp. xxvii-xliv.

*The Art of the Goldsmith in Late Fifteenth Century Germany: The Kimbell Virgin and Her Bishop* (New Haven: Yale University Press and Fort Worth: Kimbell Art Museum, 2006), 86 pp. + 80 illustrations.

Co-editor with Larry Silver, *The Essential Dürer* (Philadelphia: University of Pennsylvania Press, 2010; paperback edition, 2011), 304 pp. + 88 illustrations. With essays by Larry Silver, Christiane Andersson, Charles Talbot, Katherine Crawford Lubert, J.C. Smith, Andrew Morrall, Pia F. Cuneo, Dagmar Eichberger, Donald McColl, Corine Schleif, and Keith Moxey. [See B. Awards above]

*Dürer* (London: Phaidon Press, 2012), 448 pp. + 201 illustrations.

Editor, *Visual Acuity and the Arts of Communication in Early Modern Germany* (Farnham, Surrey: Ashgate Publishers, 2014), 226 pp. + 59 illustrations.

## B. *Articles*

“Jean de Maisoncelles' Portrait of Philippe le Bon for the Chartreuse de Champmol - A Study in Burgundian Political Symbolism,” *Gazette des Beaux-Arts* 99 (January 1982), pp. 7-12.

“The Cincinnati Portraits of the Valois Dukes of Burgundy,” *The Cincinnati Art Museum Bulletin* 12 (June 1983), pp. 4-7.

“The Tomb of Anne of Burgundy, Duchess of Bedford in the Musée du Louvre,” *Gesta* 23/1 (1984), pp. 39-50.

(with Judy Keller), “Netherlandish Art from the Permanent Collection,” exhibition, Archer M. Huntington Art Gallery, The University of Texas at Austin, 16 March - 15 April 1984, annotated checklist only.

“The Chartreuse de Champmol in 1486: The Earliest Visitor's Account,” *Gazette des Beaux-Arts* 106 (July-August 1985), pp. 1-6.

“Renaissance Nuremberg,” *Discovery: Research and Scholarship at The University of Texas at Austin* 10 (no. 1, 1985), pp. 25-29.

Introduction and "The Transformations of Patrician Tastes in Renaissance Nuremberg," in Smith, ed., *New Perspectives on the Art of Renaissance Nuremberg*, (Austin, 1985), pp. 1-5 and 82-100.

"Zur Bildhauerkunst der Spätgotik und der Renaissance in den kleinen Reichsstädten in Franken," in Rainer A. Müller, editor, *Reichsstädte in Franken, Aufsätze 2: Wirtschaft, Gesellschaft und Kultur* (Munich: Haus der Bayerischen Geschichte, 1987), pp. 384-398.

"'Verbum Domini Manet In Aeternum' - Medal Designs by Sebald Beham and the Reformation in the Duchy of Saxony," *Anzeiger des Germanischen Nationalmuseums*, (1987), pp. 205-226.

"Portable Propaganda - Tapestries as Princely Metaphors at the Courts of Philip the Good and Charles the Bold," *Art Journal* 48 (Summer 1989), pp. 123-129.

"From Catholic Dukes to Protestant Electors: Albertine Ideological Imagery and the Cathedral of Freiberg in Saxony," *Proceedings of the American Historical Association* (Ann Arbor: UMI, 1989 [1990]), pp. 119-128.

"Kleinmeisters and Kleinplastik: Observations on the Collectible Object in German Renaissance Art," *The Register of the Spencer Museum of Art* VI (1989), pp. 44-63. (symposium proceedings)

"'Venit nobis pacificus Dominus': Philip the Good's Triumphal Entry into Ghent in 1458," in B. Wisch and S. S. Munshower, editors, *"All the world's a stage...": Art and Pageantry in the Renaissance and Baroque*, [Papers in Art History from The Pennsylvania State University, vol. VI], (University Park, 1990), Part 1, pp. 258-290.

"Netherlandish Artists and Art in Renaissance Nuremberg," *Simiolus - Netherlands Quarterly for the History of Art* 20 (2/3, 1990/1991), pp. 153-167.

"Margaret of York and the Burgundian Portrait Tradition" in Thomas Kren, ed., *Margaret of York, Simon Marmion and "The Visions of Tondal"* (Malibu: The J. Paul Getty Museum, 1992), pp. 47-56.

"The Jesuit Church of St. Michael's in Munich: The Story of an Angel with a Mission" in Max Reinhart, ed., *Infinite Boundaries: Order, Disorder, and Reorder in Early Modern German Culture [Sixteenth Century Essays & Studies, vol. 40]* (Kirksville, MO, 1998), pp. 147-169.

"The Art of Salvation in Bavaria" in John O'Malley et alia, eds., *The Jesuits: Cultures, Sciences and the Arts, 1540-1773* (Toronto: University of Toronto Press, 1999), pp. 568-599

"The Practical Logistics of Art: Thoughts on the Commissioning, Displaying, and Storing of Art at the Burgundian Court," in Laurinda Dixon, ed., *In Detail: New Studies of Northern Renaissance Art in Honor of Walter S. Gibson* (Turnhout, Belgium: Brepols, 1998[1999]), pp. 27-48

"Art or Idol? Religious Sculpture," an excerpt from my 1994 book that is reprinted in Keith Whitlock, ed., *The Renaissance in Europe: A Reader* (London: Yale University Press, 2000), pp. 212-218

“A Creative Moment: Thoughts on the Genesis of the German Portrait Medal,” in Stephen Scher, ed., *Perspectives on the Renaissance Medal* (New York: Garland Press, 2000), pp. 177-199

“The Changing American Perceptions of Nuremberg and Its Artistic Heritage / Der amerikanische Blick auf Nürnberg und sein künstlerisches Erbe,” in: Hermann Maué et alia, eds., *Quasi Centrum Europae: Europa kauft in Nürnberg 1400-1800*, exhibition catalogue, Germanisches Nationalmuseum, Nuremberg (Nuremberg, 2002), pp. 16-43

“A Fragile Legacy: Würzburg's Sculpture after Riemenschneider,” in Julien Chapuis, ed., *Tilman Riemenschneider c. 1460-1531*, Symposium Papers XLII, in *Studies in the History of Art* (Washington, National Gallery of Art) 65 (2004), pp. 178-201

“Medals and the Rise of German Portrait Sculpture” in *Die Renaissance-Medaille in Italien und Deutschland*, ed. Georg Satzinger (Münster: Rhema, 2004), pp. 271-299

“Albrecht Dürer, Cardinal Matthäus Lang, and the Throne of Invention” in *Tributes to James H. Marrow: Studies in Painting and Manuscript Illumination of the Late Middle Ages and Northern Renaissance*, eds. Jeffrey F. Hamburger and Anne S. Korteweg (Turnhout: Brepols/Harvey Miller Publishers, 2006), p. 477-484 and 639

“Die Kunst des Scheiterns: Albrecht von Brandenburg und das Neue Stift in Halle,” in Thomas Schauerte, ed., *Der Kardinal – Albrecht von Brandenburg: Renaissancefürst und Mäzen*, Bd. 1 *Katalog*, exh. cat., Halle, Stiftung Moritzburg – Kunstmuseum des Landes Sachsen-Anhalt (Regensburg: Schnell & Steiner, 2006), pp. 17-51

“Hail, Queen of Heaven ...,” *The Catholic Herald* (London) no. 6270 (September 29, 2006), p. 8 [on the *Kimbell Virgin and Child* statuette]

“Dürer in America,” in: *Albrecht Dürer (1471-1528) – Woodcuts and Engravings: The Dürer Collection of the Foundation of Lower Saxony and the Konrad Liebmann Foundation, Germany*, exhibition catalogue, Honolulu Academy of Arts (Honolulu, 2007), pp. 8-14

“The Pictorial Languages of German Art, 1400-1650,” in *Camden House History of German Literature*, vol. 4, *Early Modern German Literature 1350-1700*, ed. Max Reinhart (New York: Boydell & Brewer, 2007), pp. 549-592

“A Tale of Two Cities: Nuremberg and Munich” in *Embodiments of Power: Building Baroque Cities in Europe*, eds. Gary B. Cohen and Franz A. J. Szabo (New York: Bergbahn Books, 2008), pp. 164-190

“Master H. L. and the Challenge of Translating Invention into Different Media” in *Invention: Northern Renaissance Studies in Honor of Molly Faries*, ed. Julien Chapuis (Turnhout: Brepols, 2008), pp. 175-189



“La configuración de Alberto Durero a través de la Historia del Arte: de Wölfflin a Panofsky,” [and “The Art Historical Shaping of Albrecht Dürer: From Wölfflin to Panofsky”] in *El siglo de Durero: Problemas historiográficos*, ed. Mar Borobia (Madrid: Museo Thyssen-Bornemisza, 2008), pp. 83-108 [and, in English, 286-301]

“Imaging and Imagining Nuremberg” in *Topographies of the Early Modern City*, eds. Arthur Groos, Hans-Jochen Schiewer, and Markus Stock (Göttingen: V&R unipress, 2008), pp. 17-41

“Nuremberg and the Topographies of Expectation,” in *JNR – Journal of the Northern Renaissance*, 1 (March 2009), pp. 35-63 [inaugural issue of a new Scottish on-line journal. [www.northernrenaissance.org](http://www.northernrenaissance.org)]

“Carol Jean Purtle (20 February 1939 – 12 December 2008),” in *Historians of Netherlandish Art Newsletter*, 26 (April 2009), pp. 2-3 [an obituary]

“Repatriating Sanctity, or How the Dukes of Bavaria Rescued Saints during the Reformation,” in *Crossing Cultures: Conflict, Migration, Convergence*, ed. Jaynie Anderson [32<sup>nd</sup> Congress of the International Committee of the History of Art, Melbourne 2008] (Melbourne: Melbourne University Press, 2009), pp. 1084-1089

“Die Silbermadonna mit Kind von Kösslarn: ein Meisterwerk der Spätgotik,” in *Kunstreich – Wehrhaft – Gnadenvoll: Wallfahrtsgeschichte und Sakralkunst in der Kirchenburg Kößlarn*, ed. Ludger Drost [Kultur im Landkreis Passau, Bd. XIV] (Salzweg: Landkreis Passau, Kulturreferat, 2009), pp. 67-72

“Dürer and Eastern Europe” in *ARS – Journal of the Institute of Art History of Slovak Academy of Sciences* (Bratislava), 42 (2009), pp. 5-22

“Dürer and Sculpture” in Larry Silver and Jeffrey Chipps Smith, eds., *The Essential Dürer* (Philadelphia: University of Pennsylvania Press, 2010), pp. 74-98 and 238-243

“Hans Reinhart: Religion and Politics in Saxony c. 1535-45” in *The Medal* 56 (2010), pp. 26-36 (published by the British Museum)

“Salvaging Saints: The Rescue and Display of Relics in Munich during the Catholic Reformation,” in *Art, Piety and Destruction in the Christian West, 1500-1700*, ed. Virginia Raguin (Farnham, Surrey: Ashgate, 2010), pp. 23-43

“Dürer’s Losses and the Dilemmas of Being,” in *Enduring Loss in Early Modern Germany: Cross Disciplinary Perspectives*, ed. Lynne Tatlock, ed. (Leiden: Brill, 2010), pp. 71-100

“Hans Reinhart’s Medals and Saxon Politics c. 1535-44,” in *Apelles am Fürstenhof. Facetten der Hofkunst um 1500 im Alten Reich*, eds. Matthias Müller, Klaus Weschenfelder, Beate Böchem, and Ruth Hansmann, exh. cat.,

Kunstsammlungen der Veste Coburg (Berlin: Lukas Verlag, 2010), pp. 74-79 and catalogue entries nos. 1.1.28 (pp. 162-163) and 1.2.14 (pp. 182-183)

“The ‘Invention’ of Dürer as a Renaissance Artist,” in *Renaissance? Perceptions of Continuity and Discontinuity in Europe, c. 1300-c. 1550*, eds. Alex Lee, Harry Schnitker, and Pit Peporte (Leiden: Brill, 2010), pp. 331-348

“Münster's Belated Renaissance: Anabaptist Iconoclasm as a Catalyst to Catholic Renewal,” in *Städte, Höfe und Kulturtransfer: Studien zur Renaissance am Rhein*, eds. Stephan Hoppe, Alexander Marksches, and Norbert Nussbaum (Regensburg: Schnell & Steiner, October 2010), pp. 208-230

“Albrecht Dürer as Collector,” *Renaissance Quarterly* 64.1 (Spring 2011), pp. 1-49.

“Albrecht Dürer,” an annotated bibliography in *Oxford Bibliographies Online – Renaissance and Reformation*, ed. Margaret L. King (Oxford University Press, 2011). [<http://www.oxfordbibliographiesonline.com/>]

“German Renaissance Art,” an annotated bibliography in *Oxford Bibliographies Online – Renaissance and Reformation*, ed. Margaret L. King (Oxford University Press, 2011). [<http://www.oxfordbibliographiesonline.com/>]

“Panofsky’s Dürer,” in *Dürer, l’Italia e l’Europa*, eds. Sybille Ebert-Schifferer and Kristina Herrmann Fiore with Marieke von Bernstorff and Veronika Birbaumer [Studi della Bibliotheca Hertziana, 6] (Milan: Silvana, 2011), pp. 186-193

(with Barbara Uppenkamp, Bridget Heal, and Larry Silver), “Forum: The Visual Turn in Early Modern German History and Historiography,” *German History* 30 (2012), pp. 574-591

“Historians of Northern European Art from Johann Neudörfer and Karel van Mander to the Rembrandt Research Project,” in *Companion to Renaissance and Baroque Art*, eds. James M. Saslow and Babette Bohn (Malden, MA: Wiley-Blackwell, 2013), pp. 507-524

“Hans Vischer and the Challenge of the 1530s,” in *Carving, Casts & Collectors: The Art of Renaissance Sculpture* [Robert H. Smith Renaissance Sculpture Conference, Victoria and Albert Museum, London], eds. Peta Motture, Emma Jones, and Dimitrios Zikos (London: V&A Publishing, 2013), pp. 120-133

“Rebuilding Faith through Art: Christoph Schwarz’s *Mary Altarpiece* for the Jesuit College in Munich” in Marcia B. Hall and Tracy E. Cooper, eds., *The Sensuous in the Counter-Reformation Church* (Cambridge: Cambridge University Press, 2013), pp. 230-251

“Peter Flötner and the Theatre of the World,” in *Von der Freiheit der Bilder. Spott, Kritik und Subversion in der Nürnberger Kunst der Dürerzeit*, eds. Thomas Schauerte, Jürgen Müller, and Bertram Kaschek (Petersberg: Michael Imhoff, 2013), pp.175-195

“Dürer im Dienst des Kaisers und der Fürsten” in *Dürer. Kunst – Künstler – Kontext* / “Dürer in the Service of Princes and the Emperor,” in *Albrecht Dürer: His Art in Context*, ed. Jochen Sander, exh. cat., Städel Museum, Frankfurt (Munich: Prestel, 2013), pp. 308-313. [The essay is published in separate English and German editions of the catalogue.]

(with Daniel Hess), “Dürer’s Life and Work – The Object as a Key to the Subject? / Dürer ‘Leben und Werk’ – Das Objekt als Schlüssel zum Subjekt?” in: *The Challenge of the Object / Die Herausforderung des Objekts: 33<sup>rd</sup> Congress of the International Committee of the History of Art, Nuremberg, Conference Proceedings*, eds. G. Ulrich Grossmann and Petra Krutisch, 4 vols. (Nuremberg: Verlag des Germanischen Nationalmuseums, 2013), 3: 996-999 (introduction) + co-editor (with Daniel Hess of Section 14), 3: 996-1068 [Wissenschaftliche Beibände zum Anzeiger des Germanischen Nationalmuseums, Bd. 32,3]

Entries in Maria F. P. Saffiotti Dale, ed., *European Medals in the Chazen Museum of Art: Highlights from the Vernon Hall Collection and Later Acquisitions* (Madison: Chazen Museum of Art, University of Wisconsin, 2014), pp. 117-123, 165, nos. 45 (Hans Reinhart the Elder) and 46 (Lukas Richter and [after] Wenzel Jamnitzer)

“Introduction,” in: *Visual Acuity and the Arts of Communication in Early Modern Germany*, ed. Jeffrey Chipps Smith (Farnham, Surrey: Ashgate Publishers, 2014), pp. 1-19

“Sculpting Sacred Theater: Hans Degler and the Basilica of St. Ulrich and Afra in Augsburg,” in: *Der Erschliessung des Raumes: Konstruktion, Imagination und Darstellung von Räumen und Grenzen im Barockzeitalter*, ed. Karin Friedrich, 2 vols. [Wolfenbütteler Arbeiten zur Barockforschung, ed. Herzog August Bibliothek, 51] (Wiesbaden: Harrassowitz, 2014), vol. 1, pp. 207-228

“What Dürer Missed in Venice,” in: *Artistic Innovations and Cultural Zones*, ed. Ingrid Ciulisova [Spectrum Slovakia, vol. 7] (Bratislava: Slovak Academy of Sciences VEDA, and Frankfurt: Peter Lang, 2014), pp. 62-87

“The Jesuit Artistic Diaspora in Germany after 1773,” in: *Jesuit Survival and Restoration: A Global History, 1773-1900*, eds. Robert A. Maryks and Jonathan Wright (Leiden: Brill, 2015), pp. 129-147

“The Architecture of Faith: Lutheran and Jesuit Churches in Germany in the early Seventeenth Century,” in: *Protestant Church Architecture of the 16<sup>th</sup>-18<sup>th</sup> Centuries in Europe*, ed. Jan Harasimowicz (Regensburg: Schnell + Steiner, 2015), pp. 161-174

“Dürer on Dürer: Thoughts on Intentionality and Self-Fashioning,” in *Die Biographie – Mode und Universalie?*, eds. Beate Böckem, Olaf Peters, and Barbara Schellwald [Schriften zur modernen Kunsthistoriographie, 7] (Berlin: De Gruyter, 2015), pp. 73-87

“Rubens, Bishop Veit Adam von Gepeckh, and the Freising *High Altar* (1623-25),” in: *The Age of Rubens: Diplomacy, Dynastic Politics, and the Visual Arts in Early Seventeenth-Century Europe*, eds. Luc Duerloo and Malcolm Smuts (Turnhout: Brepols, 2016), pp. 261-274

### C. *Reference Articles*

- \* "Architecture" for the *Encyclopedia of the Reformation*, ed. Hans J. Hillerbrand, 4 vols. (New York: Oxford University Press, 1996), 1: 68-72.
  - \* *The Dictionary of Art*, ed. Jane Turner, 34 vols. (London: Grove/Macmillan Publishers, Ltd., 1996)
1. “Nuremberg: History and Urban Development,” 23: 305-307
  2. “Nuremberg: Art Life and Organization - Painting and Stained Glass, Sculpture,” 23: 308-310
  3. “Nuremberg: Centre of Production - Prints,” 23: 310

#### Sculptors active in Germany and Austria:

4. “Hans Aesslinger,” 1: 170
5. “Alexander Colin,” 7: 553-554
6. “Adolf and Hans Daucher,” 8: 540-542
7. “Hans Degler,” 8: 626-627
8. “Christoph Dehne,” 8: 629
9. “Peter Dell and his Sons,” 8: 682
10. “Jeremias Geisselbrunn,” 12: 238-239
11. “Caspar Gras,” 13: 315
12. “Gröninger Family,” 13: 682-685
13. “Loy Hering,” 14: 449-451
14. “Hans Rupprecht Hoffmann,” 14: 627
15. “Zacharias and Johannes Juncker,” 17: 688-690
16. “Ludwig Krug,” 18: 474-475
17. “Pankraz and Georg Labenwolf,” 18: 574-575
18. “Hans Morinck,” 22: 116-117
19. “Ludwig Münstermann,” 22: 317
20. “Hans Peisser,” 24: 331-332
21. “Hans Petzöldt,” 24: 573
22. “Wulff Family,” 33: 425-426
23. “Benedikt Wurzelbauer,” 33: 434-435
24. “Zürn Family,” 33: 738-40

#### Nuremberg Artists and Artist Biographers:

25. “Glockendon Family,” 12: 815-816
26. “Paul Juvenel the Elder,” 17: 711-712
27. “Johann Neudörfer,” 22: 920-921
28. “Nicolas Neufchatel,” 22: 924-925

29. "Erhard Schön," 28: 143-144
30. "Virgil and Nikolaus Solis," 29: 43-45
31. "Lorenz Strauch," 29: 762
32. "Gabriel Weyer," 33: 130-131

Patronage:

33. "Fugger Family of Augsburg," 11: 817-820
34. "Imhoff Family of Nuremberg," 15: 144-145
35. "Schaumburg: Ernst, Count of," 28: 60-61
36. "Wettin: Albrecht the Brave, Duke of Saxony, and Ernst, Elector of Saxony," 33: 110-112
37. "Wettin: Friedrich the Wise, Elector of Saxony," 33: 112
38. "Wettin: Heinrich the Pious, Duke of Saxony," 33: 113
39. "Wittelsbach: Maximilian I, Elector of Bavaria," 33: 275-276

Survey:

40. "German Sculpture from 1400 to 1600," 12: 400-403.

[The articles above have been reissued [www.oxfordartonline.com](http://www.oxfordartonline.com) and in *The Grove Encyclopedia of Northern Renaissance Art*, 3 vols., ed. Gordon Campbell (Oxford: Oxford University Press, 2009).]

\* *Encyclopedia of the Renaissance*, ed. Paul F. Grendler, 6 vols. (New York: Charles Scribner's Sons in association with the Renaissance Society of America, 1999)

1. "Dürer, Albrecht," 2: 224-229
2. "Germany, Art in," 3: 44-48
3. "Riemenschneider, Tilman," 5: 343-345

\* *Medieval Germany: An Encyclopedia*, ed. John M. Jeep (New York: Garland Publishing, 2001)

1. "Gothic Art and Architecture, Late: Sculpture," 299-302
2. "Hans Multscher," 541-542
3. "Nuremberg," 574-577
4. "Rothenburg-ob-der-Tauber," 674-675
5. "Veit Stoss," 737-738
6. "Jörg Syrlin the Elder and Jörg the Younger," 747-748
7. "Ulm," 768-770
8. "Michael Wolgemut," 829-830

\* "Nuremberg" in Hugh Brigstocke, ed., *Oxford Companion to Western Art* (Oxford: Oxford University Press, 2001), pp. 521-522

D. **Reviews**

Hans Belting and Dagmar Eichberger, *Jan van Eyck als Erzähler - Frühe Tafelbilder im Umkreis der New Yorker Doppeltafel* (Worms, 1983), in *Speculum* 60 (July 1985), pp. 638-641.

*Gothic and Renaissance Art in Nuremberg, 1300-1550*, exhibition catalogue, Metropolitan Museum of Art, New York and Germanisches Nationalmuseum,

Nuremberg (Munich, 1985), in *The Burlington Magazine* 128 (August 1986), pp. 627-629.

*Die Renaissance im deutschen Südwesten zwischen Reformation und Dreissigjährigem Krieg*, exhibition catalogue, Heidelberg Schloss (Badisches Landesmuseum Karlsruhe, 1986), in *The Burlington Magazine* 128 (September, 1986), pp. 701-703.

Paul H. D. Kaplan, *The Rise of the Black Magus in Western Art* (Ann Arbor, 1985) in *Speculum* 63 (January 1988), pp. 181-183.

Frederick Hepburn, *Portraits of the Later Plantagenets* (Woodbridge [Suffolk], 1986), in *Speculum* 63 (April 1988), pp. 408-410.

*Kunst voor de Beeldenstorm: Noordnederlandse Kunst 1525-1580*, exh. cat., Rijksmuseum, Amsterdam, (The Hague, 1986), in *The Sixteenth Century Journal* 19 (Fall 1988), pp. 491-492.

C. Heck and R. Recht, *Les Sculptures de Nicolas de Hagenau: Le Retable d'Issenheim avant Grünewald* (Colmar, 1987), in *The Sixteenth Century Journal* 19 (Winter 1988), pp. 687-688.

*Gothic and Renaissance Art in Nuremberg, 1300-1550*, exh. cat., Metropolitan Museum of Art, New York, and Germanisches Nationalmuseum, Nuremberg, (Munich, 1986), in *Speculum* 64 (January 1989), pp. 166-168. (Note - this assessment focuses only on the Gothic art since I have already written another review of the show.)

Stephan H. Goddard, ed., *The World in Miniature: Engravings by the German Little Masters, 1500-1550*, exh. cat., Spencer Museum of Art, Lawrence, 1988 in *The Print Quarterly* 6 (June 1989), pp. 184-187.

Ruth Mellinkoff, *The Devil at Isenheim: Reflections of Popular Belief in Grünewald's Altarpiece* (Berkeley, 1988) and Christian Heck, ed., *Le Retable d'Issenheim et la sculpture au nord des Alpes à la fin du moyen age: Actes du colloque de Colmar (2-3 Novembre 1987)* (Colmar: Musée d'Unterlinden, 1989) in *The Sixteenth Century Journal* 21 (Fall 1990), pp. 483-486.

Hans Mielke, *Albrecht Altdorfer: Zeichnungen, Deckfarbenmalerei, Druckgraphik*, exh. cat., Berlin-Regensburg, (Berlin, 1988) in *Renaissance Quarterly* 44 (Summer 1991), pp. 336-338.

Angelica Dülberg, *Privatporträts: Geschichte und Ikonologie einer Gattung im 15. und 16. Jahrhundert* (Berlin, 1990) in *The Sixteenth Century Journal* 22 (Fall 1991), pp. 563-64.

Barbara Welzel, *Abendmahlsaltäre vor der Reformation* (Berlin, 1991) in *The Sixteenth Century Journal* 24 (1993), pp. 513-514.

Corine Schleif, *Donatio et Memoria: Stifter, Stiftungen und Motivationen an Beispielen aus der Lorenzkirche in Nürnberg* (Munich, 1990) in *Renaissance Quarterly* 46 (1993), pp. 179-182.

Wolfgang Schmid, *Kölner Renaissancekultur im Spiegel der Aufzeichnungen des Hermann Weinsberg (1518-1597)* (Cologne, 1991) in *Renaissance Quarterly* 47 (1994), pp. 448-451.

Christopher S. Wood, *Albrecht Altdorfer and the Origins of Landscape* (Chicago, 1993) in *Renaissance Quarterly* 48 (1995), 670-672.

Francis Haskell, *History and its Images: Art and the Interpretation of the Past* (New Haven, 1993) in *Library & Culture* 30 (1995), pp. 332-334.

Reindert Falkenburg et alia, eds., *Beelden in de Late Middeleeuwen en Renaissance (Nederlands Kunsthistorisch Jaarboek 45 [1994])* (Zwolle, 1994) in *Historians of Netherlandish Art Newsletter* (Fall 1995), pp. 22-23.

Joachim Poeschke, ed., *Italienische Frührenaissance und nordeuropäischen Spätmittelalter* (Munich, 1993) in *Renaissance Quarterly* 49 (1996), pp. 181-183.

Bernhard Decker, *Die Bildwerke des Mittelalter und der Frührenaissance 1200-1565* (Bestandskataloge des Hällisch-Fränkischen Museums, Schwäbisch Hall, Bd. 1) (Sigmaringen, 1994) in *The Sixteenth Century Journal* 27 (1996), pp. 266-268

Jochen Sander, *Niederländische Gemälde im Städel, 1400-1550* (Mainz, 1993) in *Renaissance Quarterly* 49 (1996), pp. 682-684.

Bruno Bushart, *Die Fuggerkapelle bei St. Anna in Augsburg* (Munich, 1994) in *Renaissance Quarterly* 50 (1997), pp. 324-326

David R. Smith and Liz Guenther, *Realism and Invention in the Prints of Albrecht Dürer*, exh. cat., The Art Gallery, The University of New Hampshire, Durham (Hanover, 1985) in *Renaissance Quarterly* 50 (1997), pp. 322-324

Johannes Molanus, *Traité des saintes images*, intro., trans., and edit. François Boespflug, Olivier Christin, and Benoît Tassel, 2 vols. (Paris, 1996) in the *Sixteenth Century Journal* 28 (1997), pp. 862-864

Volkmar Greiselmayer, *Kunst und Geschichte: Die Historienbilder Herzog Wilhelms IV. von Bayern und seiner Gemahlin Jacobäa* (Berlin, 1996) in the *Sixteenth Century Journal* 28 (1997), pp. 969-971

Luc Smolderen, *Jacques Jonghelinck: Sculpteur, médailleur et graveur de sceaux (1530-1606)* (Louvain-la-Neuve, 1996) in *The Burlington Magazine* 139 (1997), p. 698

Thomas Eser, *Hans Daucher: Augsburger Kleinplastik der Renaissance* (Munich, 1996) in the *Sixteenth Century Journal* 28 (1997), pp. 1351-1352

Sibylle Gross, *Hans Wydyz: Sein Oeuvre und die oberrheinische Bildschnitzkunst* (Hildesheim, 1997) in the *Burlington Magazine* 140 (1998), pp. 392-393

Antoinette Huysmans et al., *Cornelis Floris, 1514-1575: Beeldhouwer, Architect, Ontwerper* (Brussels, 1996) in the *Burlington Magazine* 140 (1998), p. 393

- Peter Arnade, *Realms of Ritual: Burgundian Ceremony and Civic Life in Late Medieval Ghent* (Ithaca, 1996) in *Speculum* 73 (1998), pp. 802-804
- Herman A. van Duinen, *De Koorbanken van de Grote- of Onze Lieve Vrouwekerk te Dordrecht* (Leiden, 1997) in the *Historians of Netherlandish Art Newsletter* 15 (May 1998), pp. 19-20
- Erwin Panofsky, *Hercules am Scheidewege und andere antike Bildstoffe in der neueren Kunst - Mit einem Nachwort zur Neuauflage von Dieter Wuttke* (Berlin, 1997 reprint) in the *Sixteenth Century Journal* 29 (1998), pp. 1155-57
- Kurt Löcher et al., *Die Gemälde des 16. Jahrhunderts Germanisches Nationalmuseum Nürnberg* (Stuttgart, 1997) in the *Sixteenth Century Journal* 29 (1998), pp. 1157-59
- Frank Muller, *Heinrich Vogtherr l'Ancien: Un artist entre Renaissance et Réforme* (Wiesbaden, 1997) in the *Sixteenth Century Journal* 30 (1999), pp. 215-16
- Lynn Jacobs, *Early Netherlandish Carved Altarpieces, 1380-1550* (Cambridge, 1998) in *CAA.reviews* (1999). (This is an on-line book review journal.)
- Dagmar Eichberger and Charles Zika, eds., *Dürer and His Culture* (Cambridge, 1998) in *Parergon - Journal of the Australian and New Zealand Association for Medieval and Early Modern Studies* 17 (July 1999), pp. 221-224
- Christian Hecht, *Katholische Bildertheologie im Zeitalter von Gegenreformation und Barock* (Berlin, 1997) in the *Sixteenth Century Journal* 31 (2000). pp. 230-231
- Jeffrey Hamburger, *The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany* (New York, 1998) in the *Renaissance Quarterly* 53 (2000), pp. 268-270
- Reindert Falkenburg et al., eds., "Hof-, Staats- en Stadsceremonies" thematic issue of the *Nederlands Kunsthistorisch Jaarboek* 49 (1998) in the *Historians of Netherlandish Art Newsletter* 17 (November 2000), pp. 28-29
- Julien Chapuis, ed., *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages* (New Haven, 1999) in *Kunstchronik* (December 2000), pp. 577-580
- Bernd Roeck, *Kunstpatronage in der Frühen Neuzeit: Studien zur Kunstmarkt, Künstlern und ihren Auftraggebern in Italien und im Heiligen Römischen Reich (15.-17. Jahrhundert)* (Göttingen, 1999) in *American Historical Review* (April 2001), pp. 633-634
- Arnold Bartetzky, *Das Grosse Zeughaus in Danzig: Baugeschichte, Architekturgeschichtliche Stellung, Repräsentative Funktion*, 2 vols. (Stuttgart: Franz Steiner Verlag, 2000) in *Sixteenth Century Journal* 33 (2002), pp. 300-301



Catherine Randall, *Building Codes: The Aesthetics of Calvinism in Early Modern Europe* (Philadelphia: University of Pennsylvania Press, 1999) in *Word & Image*, 18 (2002), pp. 186-187

Nadine M. Orenstein, ed., *Pieter Bruegel the Elder: Drawings and Prints*, exhibition catalogue, Metropolitan Museum of Art, New York (New Haven, 2001) in *Renaissance Quarterly* 56 (2003), pp. 518-521

Heike Schlie, *Bilder des Corpus Christi: Sakramentaler Realismus von Jan van Eyck bis Hieronymus Bosch* (Berlin, 2002) in *Renaissance Quarterly* 56 (2003), pp. 134-136

Giulia Bartum et al., *Albrecht Dürer and His Legacy: The Graphic Work of a Renaissance Artist*, exh. cat., London, British Museum (London, 2003) and Rainer Schoch, Matthias Mende, and Anna Scherbaum, *Albrecht Dürer, Das druckgraphische Werk, II: Holzschnitte und Holzschnittfolgen* (Munich, 2002) in *Print Quarterly* 20 (2003), pp. 287-288

Johanna Strübin Rindisbacher, *Daniel Heintz: Architekt, Ingenieur und Bildhauer im 16. Jahrhundert* (Bern, 2003) in *Kunstform: Rezensionjournal zur Kunstgeschichte* ([www.kunstform.historicum.net](http://www.kunstform.historicum.net)) 4 (2003), nr. 9

David Hotchkiss Price, *Albrecht Dürer's Renaissance: Humanism, Reformation, and the Art of Faith* (Ann Arbor: University of Michigan Press, 2003) in *H-Net Reviews* ([www.h-net.org/reviews](http://www.h-net.org/reviews)) (January 2005)

Dieter Wuttke, ed., *Erwin Panofsky Korrespondenz 1910 bis 1968: Eine kommentierte Auswahl in fünf Bänden. Vol. 1 - Korrespondenz 1910 bis 1936.* (Wiesbaden: Harrassowitz Verlag, 2001) and Vol. 2 – *Korrespondenz 1937 bis 1949* (Wiesbaden: Harrassowitz Verlag, 2003) in *Renaissance Quarterly* 58 (2005), pp. 605-609

Herbert Karner and Werner Telesko, eds., *Die Jesuiten in Wien: Zur Kunst- und Kulturgeschichte der österreichischen Ordensprovinz der „Gesellschaft Jesu“ im 17. und 18. Jahrhundert* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2003) in *Renaissance Quarterly* 58 (2005), pp. 1396-1397

Dorothea Diemer, *Hubert Gerhard und Carlo di Cesare del Palagio: Bronzeplastiker der Spätrenaissance*, 2 vols. (Berlin, 2004) in *Renaissance Quarterly*, 59 (2006), pp. 241-243

Bret L. Rothstein, *Sight and Spirituality in Early Netherlandish Painting* (New York: Cambridge University Press, 2005) in *Historians of Netherlandish Art Newsletter* 23 (April 2006), pp. 12-13

Sabine Russ, *Gabriel Dreier (um 1580-1631) und die Kunsttätigkeit der Klöster Admont und Ottobeuren* (Munich: Deutscher Kunstverlag, 2004) in *Sixteenth Century Journal* 37 (2006), pp. 542-544

Jerome Nadal, S.J., *Annotations and Meditations on the Gospels*, Vol. III, *The Resurrection Narratives*, translated and edited by Frederick A. Homann, S.J., introduction by Walter S. Melion. (Philadelphia: Saint Joseph's University Press, 2005) in *The Catholic Historical Review* 92 (2006), pp. 318-319

Olga Kotková, ed., *Albrecht Dürer. The Feast of the Rose Garlands 1506-2006*, exh. cat. (Prague: Národní galerie v Praze, 2006) in *sehepunkte – Rezensionjournal für die Geschichtswissenschaften* 7, Nr. 1 (2007), [15.01.2007] <http://www.sehepunkte.de/2007/01/12411.html>

Dieter Wuttke, ed., *Erwin Panofsky Korrespondenz 1910 bis 1968: Eine kommentierte Auswahl in fünf Bänden. Vol. 3 - Korrespondenz 1950 bis 1956*. (Wiesbaden: Harrassowitz Verlag, 2006) in *Renaissance Quarterly* 60 (2007), pp. 501-503

Ralf Mennekes, *Die Renaissance der deutschen Renaissance* (Petersberg, 2005) in *Renaissance Quarterly* 61 (2008), pp. 590-591

Katharina Krause, ed., *Geschichte der Bildenden Kunst in Deutschland. Vol. 4 Spätgotik und Renaissance* (Munich, 2007) in *Renaissance Quarterly* 61 (2008), pp. 591-593

Gerhard Weilandt. *Die Sebalduskirche in Nürnberg. Bild und Gesellschaft im Zeitalter der Gotik und Renaissance* (Petersberg, 2007) in *Renaissance Quarterly* 61 (2008), pp. 593-594

Matthias Wemhoff, ed., *Barocke Blütezeit. Die Kultur der Klöster in Westfalen*, exh. cat., LWL-Landesmuseum für Klosterkultur. [Dalheimer Kataloge, Bd. 1] (Regensburg, 2007) in *Renaissance Quarterly* 61 (2008), pp. 594-596

Anja Grebe, *Albrecht Dürer. Künstler, Werk und Zeit* (Darmstadt, 2006); and G. Ulrich Grossmann and Franz Sonnenberger, eds., *Das Dürer-Haus. Neue Ergebnisse der Forschung* [Dürer Forschungen, 1] (Nuremberg, 2007) in *Renaissance Quarterly* 61 (2008), pp. 966-968

Thomas P. Campbell, ed., *Tapestry in the Baroque: Threads of Splendor*, exh. cat., New York, Metropolitan Museum of Art (New York, 2007) in *Renaissance Quarterly* 61 (2008), pp. 980-981

Reindert L. Falkenburg, Walter S. Melion, and Todd M. Richardson, eds., *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe* (Turnhout, 2007) in *Renaissance Quarterly* 61 (2008), pp. 1327-1329

Antje-Fee Köllermann. *Conrad Laib: Ein spätgotischer Maler aus Schwaben in Salzburg* (Berlin, 2007) in *Renaissance Quarterly* 61 (2008), pp. 1329-1330

Jane Bassett, *The Craftsman Revealed: Adriaen de Vries, Sculptor in Bronze* (Los Angeles, 2008) in *Renaissance Quarterly* 62 (2009), pp. 265-266

Jerome Nadal, S.J., *Annotations and Meditations on the Gospels*, Vol. II, *The Passion Narratives*, translated and edited by Frederick A. Homann, S.J.,

introduction by Walter S. Melion. (Philadelphia, 2007) in *The Catholic Historical Review* 95 (2009), pp. 349-350

Peter Volz and Hans Christoph Jokisch, *Emblems of Eminence. German Renaissance Portrait Medals – The Age of Albrecht Dürer: The Collection of an Art Connoisseur*, tr. Andrew Jenkins (Munich, 2008) in *Renaissance Quarterly* 62 (2009), pp. 543-544

Aleksandra Lipińska, *Wewnętrzne Światło: Południowoniderlandzka rzeźba Alabastrowa w Europie Środkowo-Wschodniej [Inner Light: Southern Netherlandish Alabaster Sculpture in Central and Eastern Europe]* (Wrocław, 2007) in *Renaissance Quarterly* 62 (2009), pp. 544-546

Dieter Wuttke, ed., *Erwin Panofsky Korrespondenz 1910 bis 1968: Eine kommentierte Auswahl in fünf Bänden. Vol. 4 - Korrespondenz 1957 bis 1961.* (Wiesbaden, 2008) in *Renaissance Quarterly* 62 (2009), pp. 546-547

Janez Höfler, *Der Meister E.S. Ein Kapitel europäischer Kunst des 15. Jahrhunderts*, 2 vols. (Regensburg, 2007) in *sehpunkte* 9, Nr. 6 (2009) [15.06.2009] <http://www.sehpunkte.de/2009/06/15278.html> [also appears in *Kunstform*]

Dagmar Täube, ed., *Rheinische Glasmalerei. Meisterwerke der Renaissance. Essays & Katalog*. 2 vols. Exh. cat. Museum Schnütgen, Cologne (Regensburg, 2007) in *Sixteenth Century Journal* 40 (2009), pp. 604-606

Stephan Kemperdick and Jochen Sander, *Der Meister von Flémalle und Rogier van der Weyden*, exh. cat., Frankfurt a. M., Städel Museum, and Berlin, Gemäldegalerie (Ostfildern, 2008) in *sehpunkt* 9, Nr. 11 (2009) [15.11.2009] <http://www.sehpunkte.de/2009/11/15409.html>

Hans-Günther Bigalke, *Geschnitzte Bilder und Figuren an Fachwerkhäusern in Deutschland 1450-1700* (Munich, 2008) in *Renaissance Quarterly* 62 (2009), pp. 1277-1278

Dorothea Diemer, Peter Diemer, Lorenz Seelig, et alia., *Die Münchner Kunstkammer*. 3 vols. (Munich, 2008) in *Renaissance Quarterly* 62 (2009), pp. 1278-1280

Sebastiano Guerrera and Gianmatteo Caputo, *Officina Dürer*, exh. cat., Venice, Museo Diocesano Chiostro di Sant'Apollonia (Milan, 2007) in *Mediaevistik* 22 (2009), pp. 683-685

Erik Fischer with Ernst Jonas Bencard and Mikael Bøgh Rasmussen, *Melchior Lorck*, trans. Dan Marmorstein, 4 vols. (Copenhagen, 2009) in *Renaissance Quarterly* (2010), pp. 610-611

Corine Schleif and Volker Schier, *Katerina's Windows: Donation and Devotion, Art and Music, as Heard and Seen Through the Writings of a Birgittine Nun* (University Park, PA, 2009) in *Renaissance Quarterly* 63 (2010), pp. 611-613

Generaldirektion der Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg and Evangelische Kirchengemeinde St. Petri-St. Marien, eds., *Cranach und die Kunst der Renaissance unter den Hohenzollern. Kirche, Hof und Stadtkultur*, exh. cat. Schloss Charlottenburg and St. Marienkirche, Berlin (Berlin, 2009) in *Renaissance Studies* 24, no. 5 (2010), pp. 742-750

Mia M. Mochizuki, *The Netherlandish Image after Iconoclasm, 1566-1672: Material Religion in the Dutch Golden Age* (Aldershot, 2008) in *Sixteenth Century Journal* 41 (2010), pp. 811-812

Juan Luis González García, ed., *Los inventarios de Carlos V y la familia imperial / The Inventories of Charles V and the Imperial Family*, 3 vols. (Madrid, 2010) in *Renaissance Quarterly* 63 (2010), pp. 1398-1400

Stephanie Buck and Guido Messling with Iris Brahms, *Zeichnen vor Dürer. Die Zeichnungen des 14. und 15. Jahrhunderts in der Universitätsbibliothek Erlangen*, ed. Hans Dickel (Petersberg, 2009) in *Renaissance Quarterly* 63 (2010), pp. 1400-1402

Philipp Zitzlsperger, *Dürers Pelz und das Recht im Bild: Kleiderkunde als Methode der Kunstgeschichte* (Berlin, 2008) in *Sixteenth Century Journal* 41 (2010), pp. 1112-1113

Kristin Lohse Belkin, *Rubens. Copies and Adaptions from Renaissance and Later Artists: German and Netherlandish Artists*. 2 vols. [Corpus Rubenianum Ludwig Burchard, Part XXVI (I).] London: Harvey Miller Publishers, 2009 in the *Historians of Netherlandish Art Newsletter*, 28, no. 2 (November 2011), pp. 29-30

Dieter Wuttke, ed., *Erwin Panofsky Korrespondenz 1910 bis 1968: Eine kommentierte Auswahl in fünf Bänden*. Vol. 5 - *Korrespondenz 1962 bis 1968*. Wiesbaden: Harrassowitz Verlag, 2011 in *Renaissance Quarterly* 64 (2011), pp. 1233-35

Jeanne Nuechterlein, *Translating Nature into Art: Holbein, the Reformation, and Renaissance Rhetoric*. University Park, PA: Penn State University Press, 2011 in *Visual Resources: An International Journal of Documentation* 28, no. 2 (June 2012), pp. 205-210

Jan Friedrich Richter. *Hans Brüggemann* (Berlin: Deutscher Verlag für Kunstwissenschaft, 2011) in *Renaissance Quarterly* 65 (2012), pp. 905-907

Michael Andersen, Birgitte Bøggild Johannsen, and Hugo Johannsen, eds. *Reframing the Danish Renaissance: Problems and Prospects in a European Perspective* (Copenhagen: National Museum, 2011) in *Renaissance Quarterly* 65 (2012), pp. 907-909

Herbert Karner, ed. *Andrea Pozzo (1642-1709): Der Maler-Architekt und die Räume der Jesuiten*. (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2012) in *Renaissance Quarterly* 66 (2013), pp. 990-991

Ethan Matt Kavaler, *Renaissance Gothic* (New Haven: Yale U. Press, 2012) in *Historians of Netherlandish Art Newsletter* 31.1 (April 2014), pp. 22-23

Wallraf-Richartz Museum & Fondation Corboud, Köln and Doerner Institut / Bayerische Staatsgemäldesammlungen, München, eds., *Die Sprache des Materials. Die Technologie der Kölner Tafelmalerei vom 'Meister der heiligen Veronika' bis Stefan Lochner* (Berlin-Munich: Deutscher Kunstverlag, 2013) in *Renaissance Quarterly* 67.2 (2014), pp. 588-589

Jochen Sander, ed., *Dürer. Kunst-Künstler-Kontext*, exh. cat., Städel Museum, Frankfurt (Munich: Prestel, 2013) in *Renaissance Studies* 29, no. 2 (2015), pp. 294-302

Thomas Richter, ed., *Der Bildhauer Hans Juncker. Wunderkind zwischen Spätrenaissance und Barock*. Exh. Cat. Museen der Stadt Aschaffenburg (Munich: Hirmer Verlag, 2014) in *Renaissance Quarterly* 68 (2015), pp. 646-647

Thomas DaCosta Kaufmann and Michael North, eds., *Mediating Netherlandish Art and Material Culture in Asia* (Amsterdam: Amsterdam University Press, 2014) in *Journal of Jesuit Studies* 3 (2016), pp. 291-295

Aleksandra Lipińska. *Moving Sculptures. Southern Netherlandish Alabasters from the 16<sup>th</sup> to 17<sup>th</sup> Centuries in Central and Northern Europe* (Leiden: Brill, 2014) in *Renaissance Quarterly* 69 (2016), pp. 673-674

#### E. *Works in Press*

- article: "The Failure(?) of Classical Architecture in Renaissance Germany," in *Die Präsenz der Antike in der Architektur*, eds. Andreas Beyer and Andreas Tönnemann [Colloquium Rauricum XII] (Berlin: Walter de Gruyter, 2016/17)
- article: "The Early Collecting of Dürer's Prints," in: *Prayer Nuts, Private Devotion, and Early Modern Art Collecting*, eds. Evelin Wetter and Frits Scholten (Riggisberg: Abegg-Stiftung, 2016)
- article: "Humanizing the Passion: Dürer's Pictorial Exegesis," in: *Das Gebet in den Konfessionen und Medien der Frühen Neuzeit*, ed. Johann Anselm Steiger (Berlin: W. de Gruyter, 2016)
- article: "The Destruction of Magdeburg in 1631: The Art of a Disastrous Victory," in: *Disaster, Death and the Emotions in the Shadow of the*

*Apocalypse*, eds. Jenny Spinks and Charles Zika (London: Palgrave, 2016), pp. 249-273

- article: “Staging Faith in South Germany: The Triumphal Reworking of Catholic Devotional Spaces around 1600,” in: *Basler Jahrbuch für historische Musikpraxis* [papers from the *Reworkings: Musical Re-elaboration and Cultural Context* symposium, Schola Cantorum Basiliensis, Musik Akademie Basel, 2016]
- article: “Wenzel Jamnitzer: Famous yet Free?” in: *Civic Artists and Court Artists (1300-1600)*, eds. Dagmar Eichberger and Philippe Lorenz (Petersberg: Imhof Verlag, 2016)
- article: “Dürer on the Museum: The Rise of the Cult of the Artist in the Nineteenth Century,” in: *‘Primitive Renaissances’: Northern European and Germanic Art at the Fin de Siècle to the 1930s*, ed. Juliet Simpson (tentatively Ashgate)
- article: “German Art in the Sixteenth Century: An Introduction,” in *Renaissance & Reformation: German Art in the Age of Dürer and Cranach*, exh. cat., Los Angeles County Museum (Munich: Prestel, 2016), 28-57. [The exhibition is co-organized by the museums in Berlin, Dresden, and Munich.]
- article: “Performing Dürer: Staging the Artist in the Nineteenth Century” in *The Primacy of the Image in Northern European Art, 1400-1700: Essays in Honor of Larry Silver*, eds. Debra Cashion, Ashley West, and Henry Luttikhuizen (Leiden: Brill, late 2017)
- article: “Prince-Bishop Julius Echter von Mespelbrunn and Sculpture,” essay plus several catalogue essays in *Julius Echter – Patron der Künste. Konturen eines Fürsten und Bischofs der Renaissance*, eds. Damian Dombrowski and Markus Maier, exh. cat., Martin-von-Wagner Museum, Universität Würzburg, 25 June – 24 September 2017
- review: Susan Urbach, *Early Netherlandish Paintings. Old Masters’ Gallery Catalogues, Szépművészeti Múzeum Budapest*, 2 vols. (London/Turnhout: Harvey Miller, 2015) for *Renaissance Quarterly*

F. ***Works in Progress:***

- book: *Albrecht Dürer on the Museum: Locating the Cult of the Artist in the Nineteenth Century*. (A draft of the text is complete. I hope to finish this manuscript in 2016.)
- book: *Kunstkammern: Early Modern Art and Wonder Chambers in the Holy Roman Empire* (London: Reaktion Books, contracted, text due late 2018)
- book: *German Early Baroque Sculpture, 1580-1660: To the Glory of God and Man* (working title). My research is partially completed.

Besides other several articles and reviews in preparation, I've written about 200 pages on a book about the arts and Jesuit confraternities in Germany. I hope to return to this project eventually.

11. *Invited Scholarly Papers and Lectures (Outside Austin)*

- 1978: "The Political Role of Tapestries at the Burgundian Court," Thirteenth Conference on Medieval Studies, Kalamazoo, Michigan.
- "Jan van Eyck's *Ghent Altarpiece*: Its Afterlife and Burgundian Political Expression," The Medieval and Renaissance Studies Program, University of Pittsburgh.
- 1979: "The *Ghent Altarpiece* and Burgundian Political Thought," 67th Annual College Art Association of America meeting, Washington, D.C..
- "Holland in the Seventeenth Century," Art Seminar Group of Baltimore. I also conducted this group on a twenty-one day intensive art history tour of Belgium and The Netherlands.
- 1980: "Philip the Good and the Development of Court Portraiture: A Study in Image and Diffusion," 44th Conference of the Mid-America College Art Association, Houston.
- 1981: "Five Netherlandish Paintings: Observations on Northern Renaissance and Baroque Art," San Antonio Museum of Art.
- 1982: "An Introduction to the Blaffer Collection" and "The World Observed: Netherlandish Painting in the Seventeenth Century," two lectures at the Cultural Activities Center, Temple (Texas).
- "To Regensburg and Back: Philip the Good as the Perfect Prince, 1453-1456," Fifteenth Century Symposium, the University of Regensburg.
- 1983: I organized and chaired the session "Art and the Reformation in Northern Europe" at the 71st Annual College Art Association of America Meeting, Philadelphia. My introductory remarks were entitled "Martin Luther and the Study of Reformation Art."
- "Nuremberg, A Century of Brilliance," Spencer Museum of Art, University of Kansas, Lawrence.
- "The Rise of the Patrician Patron of the Arts in Renaissance Nuremberg," Nelson-Atkins Museum of Art, Kansas City.
- "Martin Luther, Nuremberg and the Reformation: Art in an Age of Religious Upheaval," delivered at the conference *Martin Luther Yesterday, Today and Tomorrow 1483-1983: A Quincentennial Commemoration*, North Texas State University, Denton.

1984: "Nuremberg, A Century of Brilliance," University Art Museum, University of California, Santa Barbara.

"The Order of the Golden Fleece and Chivalric Elitism," delivered at the conference *Harvest of the Middle Ages: Chivalry in Late Medieval and Renaissance Literature and the Arts*, The Renaissance Conference of the Newberry Library, Chicago. The conference was co-sponsored by the University of Chicago and the Renaissance Society of America.

1985: "Philip the Good and His Influence on the Cultural Life of Fifteenth-Century Bruges," Twentieth International Congress on Medieval Studies, Kalamazoo, Michigan.

1986: "The Imperial City of Nuremberg: The Evolution of the Physical and the Psychological Cities," *Gothic and Renaissance Art in Nuremberg - Symposium*, Metropolitan Museum of Art, New York. I was the opening speaker of this international symposium.

(*Sunday at the Met* Lecture Series), Metropolitan Museum of Art, New York.

1987: "Thoughts on the Origins and Development of German Renaissance Portrait Sculpture," Sixteenth Century Studies Conference, Tempe, Arizona.

1988: "Portable Propaganda - Tapestries as Princely Metaphors at the Courts of Philip the Good and Charles the Bold," 76th Annual College Art Association of America meeting, Houston, Texas.

Participated in a panel discussion on methodology, Historians of Netherlandish Art meeting, held in conjunction with the Collge Art Association meeting, Houston, Texas.

"Johann Gregor van der Scharidt and the Revitalization of German Sculpture in the 1570s," University of Iowa, Iowa City, Iowa.

"Kleinmeisters and Kleinplastik: Observations on the Collectible Object in German Renaissance Art," Spencer Museum of Art, University of Kansas, Lawrence, Kansas. I was one of five speakers invited to participate in a symposium held in conjunction with the exhibition *The World in Miniature, Engravings by the German Little Masters, 1500-1550*.

I chaired a session on Renaissance art at the Sixteenth Century Studies Conference held in St. Louis, Missouri.

1989: "Art and the Challenge of the Reformation in Southern Germany," Minneapolis Institute of Arts, Minneapolis, Minnesota.

"Netherlandish Artists and Art in Renaissance Nuremberg," Historians of Netherlandish Art meeting, Cleveland Museum of Art. (My paper was selected as one of the best of the conference and was published in *Simiolus*.)

"From Catholic Dukes to Protestant Electors: Albertine Ideological Imagery and the Cathedral of Freiberg in Saxony," American Historical Association meeting, San Francisco.



- 1990: "Renaissance Nuremberg as the Ideal City: Thoughts on the Politics of Civic Imaging," 78th Annual College Art Association of America meeting, New York.
- "Margaret of York and the Burgundian Portrait Tradition," presented at *Margaret of York, Simon Marmion, and "The Visions of Tondal"* - a major international symposium organized by the J. Paul Getty Museum, Malibu.
- "Albrecht von Brandenburg and the Neue Stift at Halle: A Catholic Response to the Reformation," Duke University, Durham, North Carolina; co-sponsored by the Department of Art and the Department of Germanic Languages.
- 1991: Discussant for the "Jan van Eyck's *Annunciation in a Church*: Current Research in Context" museum session, organized by Carol Purtle, held at the National Gallery of Art, Washington, D.C., as part of the 79th Annual College Art Association of America meeting.
- "The Vischer Family of Nuremberg and the Lure of Italy," Renaissance Society of America meeting held at Duke University, Durham, North Carolina.
- "Aqua Vitae - Thoughts on the Forms and Functions of Nuremberg Fountains," Sixteenth Century Studies Conference meeting at the University of Pennsylvania.
- "Renaissance Nuremberg as the Ideal City: Observations on the Art of Civic Imaging and Political Control," Department of Fine Arts, Harvard University.
- 1994: "A Creative Moment: Thoughts on the Genesis of the German Portrait Medal" delivered at an international symposium *Perspectives on the Renaissance Medal*, Institute of Fine Arts, New York University, organized by the American Numismatic Society and the Frick Collection.
- "Mediating between Word and Image: The Role of Memory in Bavarian Jesuit Art," Sixteenth Century Studies Conference meeting at the University of Toronto.
- "Modern Art c. 1530," Trinity University, San Antonio.
- 1995: I chaired the session "Battle for Mind and Soul: Art of the Reformation and Counter-Reformation in Northern Europe" at the 83rd Annual College Art Association meeting in San Antonio.
- "The Jesuit Church of St. Michael's in Munich: The Story of an Angel with a Mission," at the Frühe Neuzeit Interdisziplinär conference at Duke University.
- 1996: "Approximating the Divine: Sainly Presence and Pastoral Pragmatism in the Art of the Jesuit Church in Cologne," Renaissance Society of America conference at Indiana University, Bloomington.
- "The Practical Logistics of Art: Thoughts on the Commissioning, Displaying, and Storing of Art at the Burgundian Court," at *In Detail: New Studies of Northern Renaissance Art - A Symposium in Honor of Walter S. Gibson*, Cleveland Museum of Art and Case Western Reserve University.
- 1997: "The Art of Salvation in Bavaria," at *The Jesuits: Culture, Learning and the Arts, 1540-1773*, The Jesuit Institute, Boston College.

- “The Devil Made Me Do It’ - Thoughts on the Jesuits, Art, and Audience in Early Modern Germany,” Graduate Theological Union, Berkeley
- 1998: I chaired and spoke in the workshop “Art at the Crossroads: The Creative Discourse between Cologne and its Neighbors,” the Historians of Netherlandish Art conference (*Art and Place*), Walters Art Gallery, Baltimore
- “Repairing a Wounded Heart: Thoughts on the Revival of Catholic Religious Art in Munich and Augsburg around 1600,” Arizona State University, Tempe.
- “Not in My House!": Morality and Humor in Dutch Seventeenth-Century Art," Dallas Museum of Art
- 1999: "A Fragile Legacy: Würzburg's Sculpture after Riemenschneider," *Tilman Riemenschneider Symposium*, National Gallery of Art, Washington, D.C.
- 2000: "The Art of Tilman Riemenschneider and Popular Religious Imagination," Metropolitan Museum of Art, New York.
- "Shaping the Divine Stage: Thoughts on Jesuit Choirs in Germany," Sixteenth Century Studies Conference, Cleveland
- 2001: "German Renaissance Sculptors as Printmakers and Printmakers as Sculptural Designers: The Problem of Medium-specific Sensibilities," Renaissance Society of America Conference, Chicago
- Session commentator, FNI Conference, Pittsburgh
- Dürer Workshop participant, Clark Art Institute, Williamstown
- “Jesuit Confraternities, Art, and Catholic Formation in Early Modern Germany,” Graduate Theological Union, Berkeley
- 2002: “Jesuits and the Revival of Catholic Architecture in Post-Tridentine Germany: Art, Audience, and Sacred Site,” College of Holy Cross, Worcester, MA
- “Albrecht Dürer and Sculpture,” Dartmouth College, Hanover, NH
- I gave two master classes on the prints of Albrecht Dürer in the collection of the Hood Museum of Art, Dartmouth College
- I organized and chaired the session “Antwerp Artists and German Patrons,” Historians of Netherlandish Art Conference, Antwerp, Belgium
- “Art and Jesuit Sodalities in Germany,” Renaissance Society of America Conference, Scottsdale, AZ. I organized and chaired the session “Art and Northern European Confraternities”
- 2003: “The Kimbell Virgin: The Intersection of Art and Piety in late Fifteenth Century Germany,” Kimbell Art Museum, Fort Worth

- “Beyond Dürer: New Considerations about Nuremberg’s Artistic Legacy,” Trinity University, San Antonio. Part of a small symposium on Renaissance Nuremberg.
- “Bosch’s *Garden of Earthly Delights*,” Festival Institute, Round Top, TX
- “Sensuous Worship: Jesuits and the Art of the Early Catholic Reformation in Germany,” Dallas Museum of Art
- “A Tale of Two Cities: Nuremberg and Munich” in *Embodiments of Power: Building Baroque Cities in Austria and Europe*, symposium organized by the Center for Austrian Studies, University of Minnesota-Twin Cities, Minneapolis
- “Medals and the Rise of German Portrait Sculpture” in *Die Renaissance Medaille in Italien und Deutschland*, symposium organized by the Kunsthistorisches Institut der Universität Bonn
- 2004: “Whither Goest Connoisseurship?” I organized and chaired this double session for the College Art Association conference, Seattle
- “Imaging Nuremberg” in *Topographies of the Early Modern City* organized by the Institute for German Cultural Studies, Cornell University, Ithaca, NY
- “Jesuit Confraternities and the Art of Catholic Formation in Early Modern Germany,” 40<sup>th</sup> Erasmus Lecture, Centre for Reformation and Renaissance Studies, University of Toronto. This was also the opening plenary talk for the Sixteenth Century Studies Conference in Toronto. I also participate in a round-table discussion on the state of art history at this conference.
- “For the Eye’s Delight: Masterpieces of Renaissance and Baroque Sculpture in the Thomson Collection,” Art Gallery of Ontario, Toronto.
- “Philip the Good (r. 1419-1467) and the Apogee of Burgundian Court Art,” Cleveland Museum of Art and Case Western Reserve University. I also gave a gallery talk on the *Art from the Court of Burgundy: The Patronage of Philip the Bold and John the Fearless 1364-1419* exhibition at the Cleveland Museum of Art for students from Case Western Reserve University.
- 2005: “The Queen of Heaven and Her Bishop: Piety in Late Fifteenth Century Germany,” public lecture, and “On Albrecht Dürer – From Panofsky to Smith(?): The Art Historical and Historiographic Challenges of Writing a Monograph,” a graduate student workshop/seminar. Department of Art History, Florida State University, Tallahassee.
- “Erwin Panofsky’s *The Life and Art of Albrecht Dürer*,” Association of Art Historians Conference, University of Bristol.
- “Albrecht Dürer, Cardinal Matthäus Lang, and the Throne of Invention,” Renaissance Society of America Conference, Cambridge University.
- “Suddenly Mad about Portraits: Creating a Taste for German Renaissance Medals,” American Numismatic Society, New York.

- “The Queen of Heaven and the Bishop of Eichstätt,” Sixteenth Century Studies and Conference, Atlanta. I participated in the Editors’ Roundtable and chaired a session on art and confessional space in Central Europe.
- “The Queen of Heaven and Her Bishop,” University of California, Santa Barbara.
- 2006: “Salvaging Saints: The Rescue and Display of Relics in Munich during the Catholic Reformation,” symposium *Religion Matters: Art, Piety, Destruction and the Politics of Display* at the College of Holy Cross, Worcester
- “The Art of Ambition Thwarted: Albrecht von Brandenburg and the Neues Stift in Halle,” Universität Leipzig; Technische Universität Berlin; Universität Bonn; Universität Heidelberg
- 2007: “Dürer on the Beach,” Renaissance Society of America Conference, Miami. I also chaired another session.
- “Life in Black and White: Prints of Dürer and Rembrandt,” Museum of South Texas, Corpus Christi
- “Panofsky’s Dürer,” symposium *Dürer, l’Italia e l’Europa*, Bibliotheca Hertziana, Rome
- “Nuremberg and the Topographies of Expectation,” symposium *Positionen zur deutschen Kunst um 1500 im internationalen Vergleich*, Staatliche Museen zu Berlin Preussischer Kulturbesitz, Gemäldegalerie
- “Dürer and Sculpture; Dürer as Sculpture,” Staatliche Museen zu Berlin Preussischer Kulturbesitz, Skulpturensammlung und Museum für Byzantinische Kunst [Bode Museum] and Zentralinstitut für Kunstgeschichte, Munich
- “The ‘Invention’ of Dürer as a Renaissance Artist” at the *Renaissance? Perceptions of Continuity and Discontinuity in Europe, c. 1300-c. 1550* conference at the University of Edinburgh
- “Dürer and the Art of the Print,” inaugural talk in a four-part series of lectures that I organized in conjunction with the exhibition *Albrecht Dürer (1471-1528) – Woodcuts and Engravings: The Dürer Collection of the Foundation of Lower Saxony and the Konrad Liebmann Foundation, Germany*, Blanton Museum of Art, University of Texas. The other speakers were Peter Parshall, Thomas Schauerte, and Dagmar Eichberger.
- Chair and commentator, “Transformations: Typology in Sixteenth-Century Art,” Sixteenth Century Society and Conference meeting, Minneapolis
- “The Art Historical Shaping of Albrecht Dürer: From Wölfflin to Panofsky,” at the *Dürer and Cranach. Art and Humanism in Renaissance Germany* symposium at the Museo Thyssen-Bornemisza, Madrid
- 2008: “Repatriating Sanctity,” in *Repatriation*, chaired by Dario Gamboni, at *Crossing Cultures: Conflict, Migration, Convergence*, 32<sup>nd</sup> Congress of the International Committee of the History of Art, Melbourne, Australia, 2008

- “Dürer and the Art of the Print” (revised version) at the University of Arkansas, Little Rock
- “The Northern Renaissance.” I organized and chaired this session at the College Art Association meeting in Dallas.
- “Dürer’s Losses and the Dilemmas of Being,” a plenary talk, Frühe Neuzeit Interdisziplinär conference, Duke University
- 2009: “When the Renaissance Came to Germany,” College Art Association meeting, Los Angeles
- “Dürer and the Art of the Print,” University of Arkansas, Fayetteville
- “Dürer and the Language of Prints,” Museum of Fine Arts, St. Petersburg, Florida
- “Medaling in Art: Hans Reinhart the Elder and Saxon Religious Politics of the 1530s,” Renaissance Society of America conference, Los Angeles. I served as commentator for a session on Ottheinrich, Count Palatinate.
- “Münster's Belated Renaissance: Anabaptist Iconoclasm as a Catalyst to Catholic Renewal,” at the *Renaissance am Rhein* symposium, LVR-LandesMuseum, Bonn
- “Sculpting Sacred Theater: Hans Degler and the Basilica of St. Ulrich and Afra in Augsburg,” at *Die Erschliessung des Raumes: Konstruktion, Imagination und Darstellung von Räumen und Grenzen im Barockzeitalter*, a conference at the Herzog August Bibliothek in Wolfenbüttel
- “The Failure(?) of Classical Architecture in Renaissance Germany” at the Twelfth Colloquium Rauricum at Castelen (Kaiseraugst) near Basel. This symposium was devoted to the theme of the “Presence of Antiquity in Architecture”
- “Albrecht Dürer and the Art of Faith on the Eve of the Reformation,” The Center for the Study of Religion, Ohio State University, November 2009
- 2010: “Albrecht Dürer as Collector,” American Academy in Berlin
- “Albrecht Dürer as Collector and Self-Collector,” the Josephine Waters Bennett Lecture (keynote address) at the Renaissance Society of America conference, at the Fondazione Giorgio Cini, Isola San Giorgio Maggiore, Venice
- “To ‘Inflame a Love of Virtue’: Christoph Schwarz’s *Mary Altarpiece* for the Jesuit College in Munich,” at the Historians of Netherlandish Art conference, Amsterdam
- Informal talk on the tomb and memorials of Cardinal Albrecht von Brandenburg in the workshop “Crossing to the Other Side: The Mediating Role of Epitaphs,” chaired by Barbara Haeger, at the Historians of Netherlandish Art conference, Amsterdam

- “Dürer’s Losses and the Dilemmas of Being,” at the Kunsthistorisches Institut, Freie Universität, Berlin
- “Albrecht Dürer as Collector,” the Bettie Allison Rand Lecture, University of North Carolina, Chapel Hill
- “Hans Vischer and the Challenge of the 1530s,” at the Robert H. Smith Renaissance Sculpture Conference. *Carving, Casts & Collectors: The Art of Renaissance Sculpture*, Victoria and Albert Museum, London
- “Albrecht Dürer as Collector,” Cambridge University
- “Dürer on Dürer: Thoughts on Intentionality and Self-Fashioning,” at *Die Biographie – Mode und Universalie?* conference, Universität Basel
- 2011: “The Shifting Dynamics of the Art of Nürnberg in the 1530s,” at the 31. Deutscher Kunsthistorikertag, Verband Deutscher Kunsthistoriker, Universität Würzburg
- “Peter Flötner and the Theatre of the World,” at the Beham-Workshop, Technische Universität Dresden / Albrecht-Dürer-Haus, Nürnberg, Hirsvogelhaus, Nuremberg
- “Resurrecting with Jesus: Variations on a Theme in German Renaissance Tombs,” in session “Staging Salvation: Commemorative Monuments in Early Modern Europe,” in Sixteenth Century Society and Conference, Fort Worth, Texas; also session co-chair
- “Picturing Faith and Telling Tales: Northern Renaissance Art,” Frist Center, Nashville, TN
- 2012: “Virtuosity, Ambition, and Large Bronzes in South Germany around 1600,” at the Renaissance Society of America conference, Washington, DC; and chair of a separate session, “Early Modern Artists’ Collections”
- Conference chair, *Visual Acuity and the Arts of Communication in Early Modern Germany*, Frühe Neuzeit Interdisziplinär conference, 29-31 March, Duke University
- “Rubens, Bishop Veit Adam von Gepeckh, and the Freising *High Altar* (1623-25),” in the *Rubens and the Thirty Years War: Dynastic Politics, Diplomacy and the Arts, c. 1618-1635* symposium, 10-11 May, Rubenianum, Antwerp
- “1498 – Albrecht Dürer and the Quest for Fame,” 4 July, Germanisches Nationalmuseum, Nuremberg

- Session co-chair with Daniel Hess, Germanisches Nationalmuseum, “Dürer’s Life and Work – The Object as a Key to the Subject? / Dürer ‘Leben und Werk’ – Das Objekt als Schlüssel zum Subjekt?” for the 33<sup>rd</sup> Congress of the International Committee of the History of Art (CIHA), Nuremberg
- “1498 – Albrecht Dürer and the Quest for Fame,” University of Queensland, Brisbane, 23 August
- “Jesuit Confraternities in Germany and the Art of Sensual Engagement,” University of Western Australia, Perth, 29 August
- “Dürer’s Apocalypse: The End of the World or the Beginning of a Career?” National Gallery of Victoria, Melbourne, 31 August
- “The Destruction of Magdeburg in 1631: The Art of a Disastrous Victory,” at the *Disaster, Death and the Emotions in the Shadow of the Apocalypse* conference at the University of Melbourne and the National Gallery of Victoria, 1-2 September
- “The Early Collecting of Dürer’s Prints,” at the *Prayer Nuts, Private Devotion, and Early Modern Art Collecting* colloquium, Abegg-Stiftung, Riggisberg, Switzerland, 20-21 September
- “An Outsider’s View: Dürer’s Thoughts on Netherlandish Art, Artists, and Culture,” at *Netherlandish Culture of the Sixteenth Century*, Center for Reformation and Renaissance Studies, Victoria University in the University of Toronto, 19-20 October
- “Picturing Faith and Telling Tales: Northern Renaissance Art,” Huntsville Museum of Art, Huntsville, Alabama, 9 December
- 2013: Participating in a roundtable discussion about the Jesuits, at the Renaissance Society of America conference, San Diego, April
- “Humanizing the Passion: Dürer’s Pictorial Exegesis,” at *Das Gebet in den Konfessionen und Medien der Frühen Neuzeit* conference, University of Hamburg, 21-24 May
- “Albrecht Dürer’s Prints: Pictorial Evidence and Questions of Method,” a four-hour ‘master class’ presented in two parts to the Kollege-Forschergruppe “BildEvidenz. Geschichte und Ästhetik” at Free University and the Kupferstichkabinett in Berlin
- “The Architecture of Faith: Lutheran and Jesuit Churches in the early Seventeenth Century,” at *Protestant Church Architecture of the 16<sup>th</sup>-18<sup>th</sup> Centuries in Europe* conference, Polish Academy of Sciences’ Scientific Center, Vienna. Organized by the Art History Institute, University of Wrocław
- 2014: “The Architecture of Faith: Lutheran and Jesuit Churches in the early Seventeenth Century,” (60-minute version) at the University of Illinois, Champaign-Urbana
- “The Future of Jesuit Studies,” Roundtable participant, Renaissance Society of America conference, New York

“Peter Dell the Elder's Experiments in Early Lutheran Sculpture,” *Material Reformations: Toward a Material Culture of Protestantism*, Bard Graduate Center, New York

“Dürer on the Museum: The Rise of the Cult of the Artist in the Nineteenth Century,” *‘Primitive Renaissances’: Northern European and Germanic Art at the Fin de Siècle to the 1930s*, National Gallery, London

Session chair, *Sixteenth-Century Netherlandish Art* (open session), Historians of Netherlandish Art conference, Boston University

“The Jesuits and their Artistic Diaspora in Germany,” *Jesuit Survival and Restoration: 200<sup>th</sup> Anniversary Perspectives from Boston and Macau*, conference, Boston College

“Wenzel Jamnitzer: Famous yet Free?” *Civic Artists and Court Artists (1300-1600)* conference, Institut national d’Histoire de l’Art Centre André Chastel, Paris

“Dürer on the Museum,” Texas Christian University, Fort Worth

“The Jesuits and their Artistic Diaspora in Germany,” *Jesuit Survival and Restoration: 200<sup>th</sup> Anniversary Perspectives from Boston and Macau* conference, the Ricci Institute in Macau, China

“Staging Faith in South Germany: The Triumphal Reworking of Catholic Devotional Spaces around 1600,” *Reworkings: Musical Re-elaboration and Cultural Context* symposium, Schola Cantorum Basiliensis, Musik Akademie Basel

2015: “Emperor Rudolf II and the Mysterious Obsession of Collection,” Center for Austrian Studies and Department of Art History, University of Minnesota, Minneapolis

“Albrecht Dürer on the Museum: Locating the Cult of the Artist in the Nineteenth Century,” The Janson-La Palme Distinguished Lecture in European Art History, Washington College, Chestertown, MD

“Hans Reichle’s Monumental Bronzes in Augsburg and Memories of Florence,” Renaissance Society of America conference, Berlin

Participant, *Protestant Church Architecture of the 16<sup>th</sup> to 18<sup>th</sup> Centuries in Europe 2<sup>nd</sup> Project Workshop*, University of Wrocław

2016: (with Christiane Andersson and William Breazeale), “Dürer’s Origin, Dürer’s Time, Dürer’s Legacy,” 90-minute discussion about the exhibition *The Age of Albrecht Dürer: German Drawings from the École des Beaux-Arts, Paris*, at the Crocker Art Museum, Sacramento

Session chair, *The Language of Fame and Failure in the Renaissance*, College Art Association meeting, Washington



"A German Renaissance? Periods, Places, and Objects," roundtable moderator, Renaissance Society of America meeting, Boston (and I served as commentator for another session)

"Creative Dialogues across the Divide: Thoughts on Early Modern Netherlandish Diptychs," in *Diptychs, Triptychs, and Polyptychs from the Middle Ages to Modernity*, O'Donnell Institute Symposium, University of Texas, Dallas

"Dürer on the Museum" – two-hour lecture and discussion, Kolleg-Forschergruppe BildEvidenz, Freie Universität Berlin

"Peter Dell the Elder's Experiments in Early Lutheran Sculpture," in *Reformation und Medien. Zu den intermedialen Wirkungen der Reformation*, international conference, Graduiertenkollegs Interkonnfessionalität in der frühen Neuzeit, Universität Hamburg

12. ***University and Additional Professional Service*** (A listing is available upon request).