

Nicholas A. Herman

Curriculum Vitae

February 2022

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PROFESSIONAL APPOINTMENTS

2021–present Lawrence J. Schoenberg Curator, Schoenberg Institute for Manuscript Studies,
University of Pennsylvania, Philadelphia

2016–present Adjunct Assistant Professor, Department of the History of Art, University of
Pennsylvania, Philadelphia

2016–21 Curator of Manuscripts, Schoenberg Institute for Manuscript Studies, University
of Pennsylvania, Philadelphia

2014–16 Visiting Lecturer, Université de Montréal, Montreal

2013–14 Visiting Lecturer, The Courtauld Institute of Art, London

2007–10 Curatorial Assistant, Department of Medieval and Renaissance Manuscripts, The
Morgan Library & Museum, New York

EDUCATION

2014 Ph.D., Institute of Fine Arts, New York University
Dissertation title: “Jean Bourdichon (1457–1521): Tradition, Transition, Renewal”

2008 MA, Institute of Fine Arts, New York University

2006 BA, Trinity College, University of Toronto

2004–05 Visiting student, Università di Bologna, Facoltà di Lettere e Filosofia

FELLOWSHIPS, AWARDS, AND GRANTS

2020 Craig Hugh Smyth Fellowship, Villa I Tatti, The Harvard University Center for
Italian Renaissance Studies, Florence

2019 Samuel H. Kress Foundation Digital Humanities Grant, Books as Symbols in
Renaissance Art (BASIRA) database project (as co-PI)

2019 Franklin Grant, American Philosophical Society

2018 Centro Vittore Branca Visiting Fellowship, Renaissance Society of
America/Samuel H. Kress Foundation, Cini Foundation, Venice

2014–16 Banting Postdoctoral Fellowship in the Social Sciences and Humanities,
Université de Montréal (*application ranked 9th among 100 national finalists,
overall average score of 7.48*)

- 2014–16 Postdoctoral Fellowship, Social Sciences and Humanities Research Council of Canada (SSHRC) (*declined*)
- 2014 International Center for Medieval Art / Samuel H. Kress Foundation publication grant for *Jean Bourdichon: Painter to the Court of France*
- 2012–14 Samuel H. Kress Foundation Courtauld / Warburg Institutional Fellowship, (tenure spent in London)
- 2013 New York University Global Research Initiative Fellowship, NYU London
- 2013 Mellon Summer Institute in French Paleography, Getty Research Institute, Los Angeles
- 2012 Dissertation Completion Fellowship, American Council of Learned Societies (ACLS) / Andrew Mellon Foundation (*declined*)
- 2011–12 Theodore Rousseau Fellowship, Department of Medieval Art and The Cloisters, Metropolitan Museum of Art, New York (tenure spent on research travel)
- 2010–12 Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada (SSHRC)
- 2011 Chateaubriand Fellowship for the Humanities and Social Sciences, Embassy of France in the United States, (*declined*)
- 2010–11 Hanns Swarzenski and Brigitte Horney Swarzenski Fellowship, Department of Medieval Art and The Cloisters / Robert Lehman Collection, Metropolitan Museum of Art, New York, (tenure spent in residence at the Museum)
- 2010 Visiting Scholar Fellowship, The Sir John Soane's Museum, London
- 2010 Rosenwald summer travel grant, Institute of Fine Arts
- 2007 Leon Levy and Shelby White summer travel grant, Institute of Fine Arts
- 2006–11 Erwin Panofsky Fellowship, Institute of Fine Arts

RESEARCH AND CURATORIAL EXPERIENCE

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|---------------------------|--|
| January 2012–July 2016 | Research Consultant, Sam Fogg Ltd., London |
| January 2011–June 2014 | Research Consultant, Les Enluminures Ltd., Chicago |
| October 2010–October 2012 | Research Consultant, Andrew Butterfield Fine Arts, New York |
| July 2008–December 2010 | Editorial Assistant, Professor Jonathan J. G. Alexander, Institute of Fine Arts, New York University |

EXHIBITIONS CURATED

Making the Renaissance Manuscript: Discoveries from Philadelphia Libraries. Exhibition at the Goldstein Family Gallery, University of Pennsylvania Libraries, February–May 2020).

Review: Roger S. Wieck, *Burlington Magazine* (May 2020): 435–37.

Un Musée Imaginaire: L.V. Randall et les origines d'un département. Exhibition at the Carrefour des arts et des sciences, Université de Montréal, November 2016–February 2017.

D'or et d'azur: Du manuscrit médiéval au facsimilé moderne. Exhibition at the Bibliothèque des livres rares et collections spéciales, Université de Montréal, September 2015–April 2016.

PUBLICATIONS

Books

Close-Up: Bourdichon's Boston Hours, with Anne-Marie Eze (Boston: Isabella Stewart Gardner Museum, 2021).

Making the Renaissance Manuscript: Discoveries from Philadelphia Libraries (Philadelphia: University of Pennsylvania Libraries, 2020).

Le livre enluminé, entre représentation et illusion (Paris: Bibliothèque nationale de France, Les conférences Léopold Delisle, 2018).

Shortlisted for the *Prix français de la bibliographie & de l'histoire du livre* (2020).

Book Manuscripts in Progress

Jean Bourdichon: Court Painter in Renaissance France (105,000 words, in preparation).

The Errant Alchemist: Jean Perréal and the Polyvalent Artist in Early Modern Europe (70,000 words, in preparation).

Survey of Manuscripts Illuminated in France, 1480–1515 (under agreement with Brepols Publishers, expected 2025).

Articles and Book Chapters

“The ‘Prognosticque historial’ of Jean Lemaire de Belges: An unknown libellus presented to Anne of Brittany” (in preparation).

“Enter the King: A New Document for Charles VIII’s Entry into Paris, 1484” (in preparation).

“*Renovatio et Divinatio*: Mosaics in Venetian Painting, circa 1500” (in preparation).

“Looking through Books,” in *Seeing Codicologically*, special issue of the *Journal of the Walters Art Museum* (forthcoming).

“In Search of ‘Temps perdu pour Colombe’,” *Gesta* 60, no. 2 (2021): 217–47.

“Jean Bourdichon’s Boston Hours and the Miniature-as-Object,” in *Beyond Words: New Research on Manuscripts in Boston Collections*, ed. Jeffrey F. Hamburger, Lisa Fagin Davis, Anne-Marie Eze, Nancy Netzer, and William P. Stoneman (Toronto: Pontifical Institute of Medieval Studies, 2021), 59–76.

“A Masterpiece Rediscovered: Jean Bourdichon’s Lamentation from the Hours of Louis XII,” *Colnaghi Studies Journal* 8 (2021): 192–209.

“‘A Matter of Love’: L.V. Randall (1893–1972), Montreal Collector and Academic Visionary,” *Journal of the History of Collections* (2021).

“Reframing the Past: Viewing Mosaics in Renaissance Ravenna,” in *Ravenna in the Imagination of Renaissance Art*, ed. Alexander Nagel and Giancarla Periti (Turnhout: Brepols, 2020), 47–81.

- “Metapainting and the Painted Book” in *Renaissance Metapainting*, ed. Péter Bokody and Alexander Nagel (Turnhout: Brepols, 2020), 137–81.
- “Le peintre et le rhétoriqueur: Symétrie ou dissonance?” in *Au prisme du manuscrit: Littérature française médiévale, c. 1300–1550*, ed. Sandra Hindman and Elliot Adam (Turnhout: Brepols, 2018), 35–56.
- “Colour versus Gold: Disgruntled Digressions in a Late Medieval Workshop,” in *Manuscripts in the Making: Art and Science*, ed. Stella Panayotova and Paola Ricciardi (London and Turnhout: Harvey Miller/Brepols, 2017), 126–36.
- “Just Reward? Reflections on (and New Evidence for) Jean Bourdichon’s Administrative Role at Court,” in *The Artist between Court and City (1300–1600)*, ed. Philippe Lorentz and Dagmar Eichberger (Petersberg: Michael Imhof Verlag, 2017), 55–67.
- “Bourdichon héraldiste,” in *Tours 1500: Art et société à Tours au début de la Renaissance*, ed. Marion Boudon-Machuel and Pascale Charron (Turnhout: Centre d’Études Supérieures de la Renaissance/Brepols, 2016), 129–46.
- Seven object essays in *Late Medieval Panel Paintings: Materials, Methods, Meanings, vol. II*, ed. Susie Nash (London: Paul Holberton Press, 2015), 10–21 (Pere Lembri, *The Raising of Tabitha*), 22–39 (Nicolás Solana, *The Arrest of Christ, Christ before Pilate, and The Flagellation*), 56–75 (Juan Núñez (?), *The Crucifixion*), 76–83 (Castile, *Christ at the Column*), 84–99 (The Grifo Master, *Saints George and Benedict*), 100–119 (Alejo Fernández, *The Arrest of Christ*), 230–49 (Savoy, *The Diptych of Charlotte of Savoy*).
- “Three Miniatures by the Young Jean Bourdichon in the Barnes Foundation, Philadelphia,” (with Samuel Gras) *Manuscripta: A Journal for Manuscript Research* 59, no. 2 (2015): 265–69.
- “Fouquet Redivivus: Migrant Motifs in Tours, 1480–1520,” in *Re-inventing Traditions: On the Transmission of Artistic Patterns in Late Medieval Manuscript Illumination*, ed. Joris Heyder and Christine Seidel (Frankfurt: Peter Lang, 2015), 171–93.
- “A Newly Discovered Portrait of Louis XII by Jean Bourdichon,” *Burlington Magazine* (August 2014): 507–9.
- “The Illuminated Manuscript in the Age of Digital Reproduction: Beyond Benjamin and Contra Camille?,” in *The Challenge of the Object / Die Herausforderung des Objekts*, ed. G. Ulrich Großmann and Petra Krutisch (Nuremberg: Germanisches Nationalmuseum, 2013), 599–602.
- “Excavating the Page: Virtuosity and Illusionism in Italian Book Illumination, 1460–1520,” *Word & Image: A Journal of Verbal/Visual Enquiry* 27, no. 2 (June 2011): 190–211.
- “‘Ut certius et melius ipsum depingeret’: Observations sur la production tardive de Jean Bourdichon,” in *Peindre en France à la Renaissance: Courants stylistiques au temps de Louis XII et de François Ier*, ed. Frédéric Elsig and Imola Kiss (Milan: Silvana Editoriale, 2011), 209–25.

Catalogue Entries, Reviews and Other Writings

- Review of “The Burke Collection of Italian Manuscript Paintings,” *Colnaghi Studies Journal* 10 (2022): 27–33.
- Review of “The McCarthy Collection, Volume II: Spanish, English, Flemish & Central European Miniatures” and “Volume III: French Miniatures,” *Fragmentology* 4 (2021): 143–48.
- Review of “The McCarthy Collection, Volume I: Italian and Byzantine Miniatures,”

- Fragmentology* 3 (2020): 155–59.
- Review of “Storie di Pagine Dipinte: Miniature recuperate dai Carabinieri,” *Burlington Magazine* (October 2020): 883–85.
- “Eusebius, Chronicon,” in *Trésors enluminés de Suisse*, ed. Marina Bernasconi Reusser, Christoph Flüeler, and Brigitte Roux (Milan: Silvana Editoriale, 2020), 366–67.
- “Porträtdiptychon,” in *Fünfzig Objekte in Buchform: Vom Reliquiar zur Laptoptasche*, ed. Philippe Cordez and Julia Saviello (Emsdetten: Edition Imorde, 2020), 21–24.
- Review of “Understanding Illuminated Manuscripts: A Guide to Technical Terms,” revised edition, *The Medieval Review* (19.06.01).
- Review of “Resplendent Illuminations: Books of Hours from the 13th to the 16th Century in Quebec Collections,” *Burlington Magazine* (December 2018): 1039–1041.
- Review of “François Ier et l’art des Pays-Bas,” *Burlington Magazine* (July 2018): 602–603.
- Review of “Pages from the Past: Illuminated Manuscripts in Boston-Area Collections,” *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies* 2.2 (2017): 584–88.
- Catalogue entry for “Book of Hours: Use of Rome, Jean Bourdichon,” in *Pages from the Past: Illuminated Manuscripts in Boston-Area Collections*, ed. Lisa Fagin Davis, Anne-Marie Eze, Jeffrey F. Hamburger, Nancy Netzer, and William Stoneman (Boston: McMullen Museum of Art, 2016), 124–25.
- “Heures de la Vierge à l’usage de Rome, avec Heures de la Croix et du Saint Esprit intercalées (cat. no. 86),” in *Trésors Royaux: La bibliothèque de François Ier*, ed. Maxence Hermant (Rennes: Presses Universitaires de Rennes, 2015), 224–25.
- “Illuminated Manuscripts in Angers, Lille, and Toulouse,” (exhibition review of *Trésors enluminés des musées de France*) *Burlington Magazine* (April 2014): 260–62.
- One essay and nine catalogue entries in *Tours 1500: Capitale de Arts: Tours, Musée des Beaux-Arts, 17 March–17 June 2012*, ed. Béatrice de Chancel-Bardelot, Pascale Charron, Pierre-Gilles Girault, and Jean-Marie Guillouët (Paris: Somogy, 2012), essay pp. 247–51 and cat. entries 36, 39, 73, 76, 77, 79, 81, 82, and 109.
- “Jean Bourdichon: The Virgin in Prayer,” (with Susie Nash) in *Late Medieval Panel Paintings: Materials, Methods, Meanings*, ed. Susie Nash (London: Paul Holberton, 2011), 226–32.
- “Triptych with Scenes of the Life of Christ and Icon of the Virgin and Child, Venice or Ferrara and Candia, 1475–1500,” in *The Middle Ages and early Renaissance: paintings and sculptures from the Carlo De Carlo collection*, ed. Daniele Benati (Florence: Centro Di, 2011), 94–103.
- “Le Missel dit de Louis d’Amboise,” catalogue entry in *France 1500: Entre moyen-âge et Renaissance: Paris, Galeries Nationales du Grand Palais, 6 October 2010–10 January 2011*, ed. Geneviève Bresc-Bautier et al. (Paris: Éditions de la Réunion des Musées Nationaux, 2010), 135.
- “La pia duchessa. Il Libro d’ore di Caterina di Cleve,” *Alumina: Pagine miniate* 29 (April–June 2010): 58–63.
- Review of “A Masterpiece Reconstructed: The Hours of Louis XII, ed. Mark Evans and Thomas Kren,” (with Roger Wieck) *Manuscripta: A Journal for Manuscript Research* 53:2 (2009): 290–96.

INVITED LECTURE SERIES

“Le livre dans tous ses états: l’enluminure et ses illusions.” 1. *Le livre en peinture* 2. *La page réimaginée*, Léopold Delisle lectures, Bibliothèque nationale de France, Paris, 11 and 13 December 2018.

LECTURES AND CONFERENCE PAPERS

- “Looking through Books.” *History of Art Department Faculty Colloquium*. University of Pennsylvania, Philadelphia, 8 April 2022.
- “Towards an Anti-Vasarian History of French Renaissance Art.” *Renaissance Society of America Annual Meeting*. Dublin, 1 April 2022.
- “What is a Forgery?” *Toronto Friends of the Visual Arts Online Lecture Series*. Online lecture, 15 February 2022.
- “Across the Margin: Finding a New Page from Jean Bourdichon’s Hours of Louis XII.” *Schoenberg Institute for Manuscript Studies Online Lecture Series*. Online lecture, 28 May 2021.
- “Making the Renaissance Manuscript.” *Friends of the Lehigh Libraries Invited Speaker Series*. Online lecture, 8 June 2020.
- “‘To Hold the Renaissance in our Hands’.” *Exhibition Tour and Introductory Talk*. University of Pennsylvania, Philadelphia, 11 February 2020.
- “Opening, Pining, and Opining: Examining a Most Unusual ‘Portrait’ ‘Book’.” *Seeing Codicologically Workshop*. Johns Hopkins University / The Walters Art Museum, 5 October 2019.
- “The ‘Fictive’ Book in the Late Middle Ages.” *Bookishness: Harlaxton Medieval Symposium*. Harlaxton, 22 July 2019.
- “Siena and French Manuscript Illumination: State of the Question.” *Sienese Art Before 1400: Workshop*. Courtauld Institute of Art, London, 14 June 2019.
- “Numériser pour consulter? L’« empreinte digitale » de la numérisation, entre enseignement et recherche transatlantiques.” *Looking across the Atlantic: Circulations d’idées entre la France et l’Amérique du Nord en art médiéval*. Institut national d’histoire de l’art, Paris, 12–13 June 2019.
- “The Painterly Page: Pictorial Space Illuminated, 1440–1520.” *Pictorial Space in the Late Middle Ages and Early Renaissance*. School of Historical Studies, University of Amsterdam, 26 April 2019.
- “Lewis V. Randall, Canadian Collector of Medieval Art and Academic Visionary.” *Canadian Conference of Medieval Art Historians*. University of Winnipeg, 23 March 2019.
- “Le livre ‘contrefait’ dans les collections du Louvre.” *Actualités de recherche*, Musée du Louvre, Paris, 20 December 2018.
- “The Book-Shaped Object in Renaissance Europe.” *Seminar in the History of Material Texts*. University of Pennsylvania, Philadelphia, 17 September 2018.
- “It’s About Time.” *History of Art Department Faculty Colloquium*. University of Pennsylvania, Philadelphia, 14 September 2018.

- “Teaching with Manuscripts: Balancing Risk and Reward.” Roundtable discussion. 53rd *International Congress on Medieval Studies*. Western Michigan University, Kalamazoo, 12 May 2018.
- “Lewis V. Randall (1893–1972): Collecting and Teaching Medieval Art between Frankfurt, Basel, and Montreal.” *Collecting Medieval Art: Past, Present, and Future*. Luhring Augustine Gallery/SVA Theater, New York, 27 January 2018.
- “Is illumination a waste of time?” ‘*Questions for John Lowden*’ Study Day. Courtauld Institute of Art, London, 30 June 2017.
- “(Fr)enemies of Books: The Obsessive Grangerization of John Frederick Lewis.” *Layers of Parchment, Layers of Time: Reconstructing Manuscripts 800 – 1600*. Pembroke College, Cambridge University, 23 June 2017.
- “Exploring Lewis Fragments at the Free Library of Philadelphia: The World’s Largest Collection?” (with Emily Shartrand). *Fragmentarium Case Study Workshop*. Wolfenbüttel, 1 June 2017.
- “Ressources potentielles pour la création d’identifiants universels de manuscrits avec le *Schoenberg Database of Manuscripts* et *Digital Scriptorium*.” *Universal Manuscript IDs planning meeting*. Institut de recherche et d’histoire des textes, Paris, 26 April 2017.
- “Colour versus Gold: Disgruntled Digressions in a Late Medieval Workshop.” Conference for *Colour: The Art and Science of Illuminated Manuscripts*. Cambridge University, 9 December 2016.
- “‘Richement et sumptueusement historié:’ Bourdichon’s Isabella Stewart Gardner Hours in its Artistic Context.” Conference for *Pages from the Past: Illuminated Manuscripts in Boston-Area Collections*. Boston College, McMullen Museum of Art, 3 November 2016.
- “Gilding is silly: Illuminators’ complaints in the Fleur des Histoires.” 51st *International Congress on Medieval Studies*. Kalamazoo, 13 May 2016.
- “Autres nouvelles choses de par delà’: Dynamic responses to Italian art in France, c. 1500.” *Renaissance Society of America Annual Meeting*. Boston, 31 March 2016.
- “Petite histoire d’une collection perdue: Ludwig Randall, Erwin Panofsky et les racines intellectuelles de l’histoire de l’art montréalaise.” Plenary lecture, *Paraître et disparaître: L’art et ses objets perdus*. Université de Montréal, Montreal, 6 November 2015.
- “Temps perdu à vous servir’: Artistic invectives against wasted time in a Renaissance workshop.” *Sixteenth Century Society Annual Conference*. Vancouver, 22 October 2015.
- “Le manuscrit virtuel : enjeux pour la recherche et pour l’enseignement.” *Journée d’études sur les bibliothèques numériques*. Université de Montréal, Montreal, 26 February 2015.
- “In Search of ‘Lost time for Colombe’.” *Montreal Early Modern Art History Seminar*. Concordia University, Montreal, 26 September 2014.
- “Portraits and Death Masks at Court.” *Director’s by-monthly Research Seminar*. National Portrait Gallery, London, 23 April 2014.
- “Bourdichon Héraldiste.” *Art médiéval, manuscrits enluminés: nouvelles recherches et nouvelles méthodes, Séminaire Lille-Leuven-London*. Université de Lille 3, 27 March 2014.
- “Prophetic Time and the Mosaics of San Marco.” *College Art Association Annual Meeting* (session sponsored by the International Center of Medieval Art). Chicago, 13 February 2014.

- “What’s my archive? Approaches and Methodologies for Doctoral Research.” *Research Skills Intercollegiate Network Annual Conference*. University College London, 2 November 2013.
- “Bourdichon collaborateur.” *A toutes heures: Journée d’étude et conférences publiques Autour de la collection numérisée des livres d’heures de la médiathèque François Mitterrand*. Médiathèque François-Mitterrand, Poitiers, 4 October 2013.
- “‘Hello, Goodbye’: Masques mortuaires et culture artistique entre France, Angleterre, et Italie, 1400-1550.” *3^{ème} Festival de l’histoire de l’art*. Château de Fontainebleau, Fontainebleau, 31 May 2013.
- “‘Figures of Joachim’: Painting Medieval Mosaics in Renaissance Venice.” *39th Annual Association of Art Historians Conference*. University of Reading, Reading, 11 April 2013.
- “Jean Bourdichon: Towards a Reevaluation (and a Newly Discovered Portrait of Louis XII).” *Research Forum Work-in-Progress Seminar*. Courtauld Institute of Art, London, 13 March 2013.
- “Anne of Brittany as Patroness: Artistic Agency or Royal Prerogative?” Guest Lecture and Seminar for *Women and Artistic Culture in the Late Medieval and Early Modern Period*, MA Special Subject course taught by Dr. Elizabeth L’Estrange. University of Birmingham, 7–10 January 2013.
- “The Illuminated Manuscript in the Age of Digital Reproduction: Beyond Benjamin and *contra* Camille.” *33rd Congress of the International Committee of the History of Art (CIHA)*. Germanisches Nationalmuseum, Nuremberg, 16 July 2012.
- “Fouquet Redivivus: Collaboration in French Manuscript Illumination, 1480–1520.” *Re-inventing Traditions: On the Transmission of Artistic Patterns in Illuminated Manuscripts of the Late Middle Ages*. Kunsthistorisches Institut, Freie Universität Berlin / Gemäldegalerie, Berlin, 11 June 2012.
- “Bourdichon Urbaniste.” *Tours 1500: Art et société à Tours au début de la Renaissance*. Centre d’Études Supérieures de la Renaissance, Université François-Rabelais, Tours, 11 May 2012.
- “‘Paint it Better’: From Death Mask to Portrait in Renaissance France.” *Beyond the Frame: Portraits and Personal Experience in Renaissance Europe, c.1400–1650*, the First Annual Courtauld Institute Postgraduate Renaissance Symposium. Courtauld Institute of Art, London, 28 April 2012.
- “Almost Alive: Approaches to Reality in the Art of Jean Bourdichon (1457–1521).” *Metropolitan Museum of Art 2011–12 Fellows Colloquium*. Metropolitan Museum of Art, New York, 13 March 2012.
- “Jean Bourdichon and Painting in Early Renaissance France.” *Kings, Queens, and Courtiers: Art in Early Renaissance France Regional Study Day*. Art Institute of Chicago, 30 April 2011.
- “Jean Bourdichon: A Decade of Discoveries.” *57th Renaissance Society of America Annual Meeting*. Montreal, 26 March 2011.
- “New research on Jean Bourdichon, Court Painter in Renaissance France.” *Metropolitan Museum of Art 2010–11 Fellows Colloquium*. Metropolitan Museum of Art, New York, 15 March 2011.
- “La production tardive de Jean Bourdichon: nouvelles hypothèses.” *Peindre en France à la*

Renaissance: Courants stylistiques au temps de Louis XII et de François Ier. Musée Cantonal d'Art et d'Histoire/Université de Genève, Geneva, 30 October 2010.

“La relation entre la miniature et la peinture monumentale dans l’oeuvre de Jean Bourdichon: pertes et redécouvertes.” *France 1500. L’art pictural à l’aube de la Renaissance.* Institut national d'histoire de l'art, Paris, 11 September 2010.

“Sir John Soane's collection of Medieval and Renaissance Manuscripts.” Presentation given to the staff of the Sir John Soane's Museum. London, 26 August 2010.

“The Page within a Page: Illusionism and Mimesis in Italian Renaissance Book Illumination.” 56th *Renaissance Society of America Annual Meeting.* Venice, 8 April 2010.

“Gothic Globalism: Court art and the International style.” Gallery Talk at the *Cloisters Museum & Gardens.* New York, 13 February 2010.

“‘Extra tabulam esse’: Approaches to the Page in Italian Renaissance Illumination.” 44th *International Congress on Medieval Studies.* Kalamazoo, 9 May 2009.

“Icilio Federico Joni and the Appeal of Forgery.” *Institute of Fine Arts In-House Symposium.* Institute of Fine Arts, New York, 6 February 2009.

“Bathsheba and the Valois Gaze: Images of Adultery in French Royal Manuscripts.” *NYU Medieval and Renaissance Center Spring Conference: Hierarchy, Order, and Mobility in the Middle Ages.* Medieval and Renaissance Center, New York, 10 April 2008.

“I Glossatori: Medieval Jurist Tombs in Bologna.” *Canadian Conference of Medieval Art Historians: Medieval Creation and Re-Creation.* Queen's University, Kingston, 11 March 2006.

CONFERENCE SESSIONS ORGANIZED

Session organizer for “Curating the Renaissance Book, On-Line and Off-,” Renaissance Society of America sponsored session at the *College Art Association Annual Meeting.* New York, February 2021.

Session co-organizer (with Barbara Williams Ellertson) for “The Image of the Book: 1300–1600” at the *Renaissance Society of America Annual Meeting.* Philadelphia, April 2020 (re-scheduled for 2021 due to Covid-19).

Conference organizer, “Illuminations: Manuscript, Medium, Message” eleventh annual *Schoenberg Symposium of Manuscript Studies in the Digital Age.* Philadelphia, November 2018.

Session organizer, “Pictor/Miniator: Working across media, 1250–1500” at the 53rd *International Congress on Medieval Studies.* Kalamazoo, May 2018.

Session co-organizer (with Susie Nash) for “Beyond the Wanderjahr: Microhistories of Artistic Travel in Renaissance Europe” at the *Renaissance Society of America Annual Meeting.* Boston, March 2016.

Session co-organizer (with Sarah M. Guérin) for “Skeuomorphic: The Skeuomorph from the Acropolis to iOS” at the *College Art Association Annual Meeting.* New York, February 2015.

Organizer of a three-part session entitled “French Painting ca. 1500: New Discoveries, New Approaches” at the 57th *Renaissance Society of America Annual Meeting.* Montreal, March 2011.

TEACHING

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

“Manuscript Skills Course,” co-taught with Will Noel, Amey Hutchins, and Dot Porter, Summer 2017, 2018, and 2021

“Curating the Pre-Modern Manuscript,” independent study with three doctoral students from History of Art, English, and Comparative Literature, Fall 2017

Frequent teaching for visiting classes from Music, Religious Studies, History, History of Art, and other departments

University of Pennsylvania, Department of the History of Art

“Illuminated Manuscripts,” 500-level graduate/undergraduate seminar, Spring 2022

“The Art of Forgery: From Cuneiform to Fake News,” 100-level undergraduate seminar, Spring 2021

“Manuscript, Medium, Message,” 700-level graduate seminar, co-taught with David Kim, Fall 2018

“Art, Politics, and Power in Late Medieval and Renaissance France,” 300-level undergraduate course, Spring 2018, Fall 2019

“Illuminated Manuscripts in Philadelphia Area Collections,” 300-level undergraduate course, Spring 2017

Université de Montréal, Department of Art History and Cinema Studies

“La Renaissance hors d’Italie,” 2nd-year BA course (Fall 2014, Fall 2015)

The Courtauld Institute of Art, London

“Art, Politics and Power in Renaissance France,” Summer School Course, August 2015 and 2016

“Master and Assistant: The Making of Art in the Late Middle Ages,” BA2 course, Fall 2013

“The Art of the Renaissance Courts in London Collections,” BA1 course, Spring 2014

“Object Lessons: Investigating the Making of Paintings in Late Medieval and Early Renaissance Europe,” Graduate Diploma course, Spring 2014

Supervision of 6 undergraduate extended essays, 2013–14 academic year

PROFESSIONAL ACTIVITIES

Principal Investigator (with Barbara Williams Ellertson), *BASIRA: Books as Symbols in Renaissance Art* database project (2018–present).

Editor (with Lynn Ransom), *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies* (2016–present).

Medieval Studies Bibliographer, University of Pennsylvania Libraries (2017–present).

Member, Digital Resources Committee, International Center of Medieval Art (2021–present).

Editorial Board Member, *Fragmentology* (2019–present).

Coordinator of University of Pennsylvania/Free Library of Philadelphia partnership with *Fragmentarium: International Digital Research Lab for Medieval Manuscript Fragments* (2017–present).

Senior Cataloger, *Biblioteca Philadelphiensis: Toward A Comprehensive Online Library of Medieval and Early Modern Manuscripts in the Philadelphia-Area Consortium of Special Collections Libraries* (2016–2019).

Member of Search Committee, Curator of Research Services, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania

Member of the Fellowship Program Selection Committee, Schoenberg Institute for Manuscript Studies (2016–present).

Consultant/advisor to the *Technical Examination of Three Illuminated Manuscripts from the 15th-16th centuries* project at the Isabella Stewart Gardner Museum, Boston, funded by the Northwestern University-Art Institute of Chicago Center for Scientific Studies in the Arts (2016).

Member of the planning committee for the 50th anniversary of the Département d'histoire de l'art et d'études cinématographiques, Université de Montréal (2015–16).

Member of the Comité scientifique (planning committee) of the *Projet de valorisation scientifique des livres d'heures de Poitiers*, Maison du Moyen-Age de Poitiers (2013–14).

Consultant to the Comité scientifique of *L'Art à Tours entre Moyen-Âge et Renaissance: L'âge d'or*, exhibition held at the Musée des Beaux-Arts, Tours, 17 March–17 June, 2012.

Co-Editor of *Contrapposto, Graduate/ Undergraduate Annual Journal*, University of Toronto, Department of Fine Art, (2003–06).

LANGUAGES

French	Fluent
Italian	Fluent
Latin	Advanced reading
Spanish, Catalan	Reading
German	Reading

MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS

- CAA (College Art Association)
- ICMA (International Center of Medieval Art)
- RSA (Renaissance Society of America)
- ICOM (International Council of Museums)