

Nicholas A. Herman

Curator of Manuscripts, Schoenberg Institute for Manuscript Studies, University of Pennsylvania

Address Rm. 608, Kislak Center for Special Collections, Rare Books and Manuscripts
University of Pennsylvania Libraries
3420 Walnut Street
Philadelphia, PA 19104-6206

Telephone (+1) 215 618 6070

E-mail hermanni@upenn.edu

EDUCATION

2008–14 Ph.D., Institute of Fine Arts, New York University
Dissertation title: “Jean Bourdichon (1457–1521): Tradition, Transition, Renewal”
Advisor: Jonathan J. G. Alexander

2006–08 MA, Institute of Fine Arts, New York University

2002–06 BA, Trinity College, University of Toronto

2004–05 Università di Bologna, Facoltà di Lettere e Filosofia, Independent Study Abroad Program

PROFESSIONAL APPOINTMENTS

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

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

2014–16 Banting Postdoctoral Fellow and Visiting Lecturer, Université de Montréal, Montreal

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

PUBLICATIONS

Book Manuscripts in Progress

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

Jean Bourdichon: Painter to the Court of France (105,000 words)

Edited Volumes

French Painting circa 1500: New Discoveries, New Approaches (co-edited with Christine Seidel)
(Turnhout: Brepols, forthcoming 2016).

Articles and Book Chapters

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

“Mosaics in Venetian Painting around 1500,” (in preparation).

“The Page-Within-a-Page: Self-Reflexivity in Late Medieval and Renaissance Book Illumination” in
Renaissance Meta-Painting, eds. Péter Bokody and Alexander Nagel (Turnhout: Brepols, in

- preparation, expected 2017).
- “Reframing the Past: Viewing Mosaics in Renaissance Ravenna,” in *Ravenna in the Imagination of Renaissance Art*, eds. Alexander Nagel and Giancarla Periti (Turnhout: Brepols, 2016; in preparation).
- “In Search of ‘Lost Time for Colombe’,” (under review).
- “Le peintre et le rhétoriqueur: symétrie ou dissonance?” in *Au Prisme du Manuscrit: Littérature Française Médiévale, c. 1300–1550*, ed. Sandra Hindman (Turnhout: Brepols, 2016; in press).
- “Just Reward? Reflections on (and New Evidence for) Jean Bourdichon’s Administrative Role at Court,” in *Civic Artists and Court Artists, 1300–1600: Case Studies and Conceptual Ideas about the Status, Tasks, and Working Conditions of Artists and Artisans*, eds. Philippe Lorentz and Dagmar Eichberger (Petersberg: Michael Imhof Verlag, 2016; in press).
- “Bourdichon héraldiste,” in *Tours 1500: art et société à Tours au début de la Renaissance*, eds. Marion Boudon-Machuel and Pascale Charron (Turnhout: Centre d’Études Supérieures de la Renaissance/Brepols, 2016; in press).
- “Three Miniatures by the Young Jean Bourdichon in the Barnes Foundation, Philadelphia,” (with Samuel Gras) *Manuscripta: A Journal for Manuscript Research* 59:2 (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*, eds. 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*, eds 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* 27.2 (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*, eds. Frédéric Elsig and Imola Kiss (Milan: Silvana Editoriale, 2011), 209–25.

Catalogue Entries, Reviews and Other Writings

- One extended catalogue entry in *Pages from the Past: Illuminated Manuscripts in Boston-Area Collections*, eds. Lisa Fagin Davis, Anne-Marie Eze, Jeffrey F. Hamburger, Nancy Netzer, and William Stoneman (Boston: McMullen Museum of Art, 2016; forthcoming).
- Review of “Postcards on Parchment: The Social Lives of Medieval Books, by Kathryn Rudy,” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* (2016; forthcoming).
- “Gasparo Cairano: The Lamentation,” in *The Alana Collection: Italian Sculpture*, ed. Andrew Butterfield (Florence: Edizioni Polistampa, 2016; forthcoming).
- Seven extended catalogue entries in *Late Medieval Panel Paintings: Materials, Methods, Meanings, vol. II*, ed. Susie Nash (London: Paul Holberton Press, 2015).
- “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*, eds. 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, eds. Mark Evans and Thomas Kren,” (with Roger Wieck) *Manuscripta: A Journal for Manuscript Research* 53:2 (2009): 290–96.

FELLOWSHIPS, AWARDS, AND GRANTS

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| 2014–16 | Banting Postdoctoral Fellowship in the Social Sciences and Humanities, Département d’histoire de l’art et d’études cinématographiques, Université de Montréal (<i>application ranked 9th among 100 national finalists, overall average score of 7.48</i>) |
| 2014–16 | Social Sciences and Humanities Research Council of Canada (SSHRC) Postdoctoral Fellowship (<i>declined</i>) |
| 2014 | International Center for Medieval Art / Samuel Kress Foundation publication grant for <i>Jean Bourdichon: Painter to the Court of France</i> |
| 2012–14 | Samuel H. Kress Foundation Courtauld / Warburg Institutional Fellowship, (tenure spent in London) |
| Fall 2013 | New York University Global Research Initiative Fellowship, NYU London |
| July 2013 | Mellon Summer Institute in French Paleography, Getty Research Institute, Los Angeles |
| 2012 | American Council of Learned Societies (ACLS) / Andrew Mellon Foundation Dissertation Completion Fellowship (<i>declined</i>) |
| 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 | Social Sciences and Humanities Research Council of Canada (SSHRC) Doctoral Fellowship |
| 2011 | Chateaubriand Fellowship for the Humanities and Social Sciences, Embassy of France in the United States, (<i>declined</i>) |
| 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) |

2006–11 Erwin Panofsky Fellowship, Institute of Fine Arts
 Aug. 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
 May 2004 Pearl McCarthy Award in Art History, University of Toronto
 2002–03 Entrance Scholarship, Trinity College, University of Toronto
 2002 Ontario Scholar, Ontario Ministry of Education

TEACHING EXPERIENCE

University of Pennsylvania, Department of the History of Art

“Illuminated Manuscripts in Philadelphia Area Collections,” undergraduate seminar course, spring 2017

Université de Montréal, Montreal, Department of Art History and Film Studies

“La Renaissance hors d’Italie,” 2nd-year BA course (taught in 2014 and 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

RESEARCH AND CURATORIAL EXPERIENCE

October 2007–April 2010 Curatorial Assistant, Department of Medieval and Renaissance Manuscripts, The Morgan Library & Museum, New York

July 2008–December 2010 Editorial Assistant, Professor Jonathan J. G. Alexander, Institute of Fine Arts, New York University

EXHIBITIONS CURATED

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.

CONFERENCE SESSIONS ORGANIZED

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 and chair for “Skeuomorphic: The Skeuomorph from the Acropolis to iOS” at the *College Art Association Annual Meeting*. New York, February 2015.

Organizer of a twelve-speaker, bilingual conference session entitled “French Painting ca. 1500: New Discoveries, New Approaches” at the 57th *Renaissance Society of America Annual Meeting*. Montreal, March 26, 2011. *Over \$4,700 in funding raised from the Samuel H. Kress Foundation and a private donor.*

LECTURES AND CONFERENCE PAPERS

“‘Time Wasted in your Service’: The curious complaints of the Colombe concern.” *Illuminating Manuscripts: Art, Science, Meaning*. University of Cambridge, Fitzwilliam Museum and Department of Chemistry, 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, November 2016.

“Gilding is silly: Illuminators’ complaints in the Fleur des Histoires.” *51st International Congress on Medieval Studies*. Kalamazoo, May 2016.

“‘Autres nouvelles choses de par delà’: Dynamic responses to Italian art in France, c. 1500.” *Renaissance Society of America Annual Meeting*. Boston, 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 Centre 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 30.
- “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 1er*. 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.

PROFESSIONAL SERVICE

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-Âge 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.

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

LANGUAGES

French	Fluent (mother tongue)
Italian	Fluent (studied at Università di Bologna)
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)
- SCS (Sixteenth Century Society)
- ICOM (International Council of Museums)