CURRICULUM VITAE

 March 2014

### Lilian Armstrong

Mildred Lane Kemper Professor of Art, Emerita

Department of Art

Wellesley College

106 Central Street

Wellesley, Massachusetts 02481-8203, USA

Home address:

107 Dover Road

Wellesley, MA 02482, USA

E-mail: larmstrong@wellesley.edu

**Education**

Columbia University, Department of Art History and Archaeology, Ph.D., 1966

Radcliffe College, Harvard University, Department of Fine Arts, M.A., 1959

Wellesley College, B.A., 1958

 Honors in Art; Durant Scholar (Summa cum laude); Phi Beta Kappa

**Professional Positions**

Wellesley College Department of Art

Mildred Lane Kemper Professor (1988-2006; Emerita 2006-date); Professor of Art (1978-2006; Emerita 2006-date); Associate Professor (1972-1978); Assistant Professor (1966-1972); Instructor (1964-1966)

Boston University, Department of Fine Arts

 Instructor (1963-1964)

**Fields of Specialization and Teaching**

Italian Renaissance Painting and Sculpture, especially Venetian; Late Medieval and Renaissance manuscript illumination; Illustration and decoration of early printed books; Classical tradition in Renaissance Art

**Publications**

## Books; Catalogues

Lilian Armstrong, Piero Scapecchi, and Federica Toniolo, *Gli Incunaboli della Biblioteca del Seminario Vescovile di Padova: Catalogo e Studi*, ed. by Pierantonio Gios and Federica Toniolo, Padova, Istituto per la storia ecclesiastica padovana, 2008 (essay and notes on woodcuts in 60+ editions).

Lilian Armstrong, *Studies of Renaissance Miniaturists in Venice*, 2 vols., London, Pindar Press, 2003 (collected essays).

*The Painted Page: Italian Renaissance Book Illumination, 1450-1550*, ed. Jonathan J. G. Alexander, with contributions by Jonathan J. G. Alexander, Lilian Armstrong, Giordana Mariani Canova, et al, exhibition catalogue, Royal Academy of Arts, London, and Pierpont Morgan Library, New York, 1994-1995, Munich, Prestel Verlag, 1994 (essay and 33 catalogue entries by LA).

Lilian Armstrong, *Renaissance Miniature Painters and Classical Imagery: The Master of the Putti and His Venetian Workshop*, London, Harvey Miller Publishers, 1981.

Lilian Armstrong, *The Paintings and Drawings of Marco Zoppo* (1966), New York, Garland Publishing Inc., 1976.

## Articles; Chapters in Books, Encyclopedia and Exhibition Catalogue Entries

NB. Articles marked with an asterisk (\*) are included in *Studies of Renaissance Miniaturists in Venice*, with English translations of articles originally published in Italian (see above: Books; Catalogues).

**Articles and catalogue entries completed, in proofs, awaiting publication**

"Master of the London Pliny or Giovanni Todeschino, *Carthusian Breviary, Oxford, Bodleian Library, MS Canon. Lit. 410*", in *La Fortuna dei Primitivi: Tesori d'Arte dalle collezioni italiane fra Sette e Ottocento*, exhib. cat., eds. Angelo Tartuferi and Gianluca Tormen, Florence, Galleria dell'Accademia, giugno – dicembre 2014, no. 00 (to appear)

"A Splendidly Illuminated Venetian Incunable: The *Natural History* of Pliny of 1476, illuminated by the Master of the London Pliny", in [*Cambridge University Library Incunables: A Selection of Treasures*], Cambridge, Cambridge University Press (to appear 2014).

“Benedetto Bordon and the Illumination of Venetian Choirbooks around 1500: Patronage, Production, Competition”, in ***Herstellungsbedingungen für Buchmalerei in Mittelalter und früher Neuzeit* (Papers from a colloquium, 24−26 June, 2011, Vienna, Institut für Kunstgeschichte), Vienna, Böhlau Verlag, pp. 1-12 (to appear 2014).**

“Benedetto Bordon and the “*San Nicolò Antiphonaries*”: New Discoveries”, in *Libri miniati per la chiesa, per la città, per la corte in Europa: lavori in corso* (Atti del Convegno Internazionale, Università di Padova - Museo Diocesano di Padova – Biblioteca Capitolare di Padova, 2 - 4 dicembre 2010), Padova, Il Poligrafo, pp. 505-521 (to appear 2014).

"Romulus and Caesar in Late Medieval Manuscripts of Francesco Petrarca, *De viris illustribus*", *SOURCE: Notes in the History of Art (Special Issue on Secular Medieval Manuscripts),* Spring 2014, pp. 57-66.

## “Petrarch, Pesellino, and Triumphal Images for Renaissance *Cassoni* and Manuscripts”, in *The Triumph of Marriage: Cassoni Paintings in Renaissance Italy*, ed. Cristelle Baskin, Boston, Isabella Stewart Gardner Museum (accepted May 2009; publication delayed).

**Articles published**

##  "A Manuscript of Francesco Petrarca's *Libro degli uomini famosi* Illuminated by Cristoforo Cortese in Early Quattrocento Venice", *Artibus et Historiae*, no. 67 (2013), pp. 73-100.

“Benedetto Bordon's Miniatures for the *Mariagola della Scuola di Sant'Onofrio"*, in *Miniatura. Lo Sguardo e la parola. Sutdi in onore di Giordana Mariani Canova*, ed. by Federica Toniolo and Gennaro Toscano, Milano, Silvano Editoriale, 2012, pp. 356-360.

“Information from Illumination: Learning from the Decoration of Incunabula in the 1470s”, in *Early Printed Books as Material Objects: Proceedings of the Conference Organized by the IFLA Rare Books and Manuscripts Section, Munich, 19-21 August 2009* (IFLA Publications 149), ed. by Bettina Wagner and Marcia Reed, Berlin, de Gruyter Saur, 2010, pp. 51-64, and color pls. on pp. 101-115.

 “Stams, Stiftsbibliothek Cod. 44, *The Stams/Kneussl Hours* by the Pico Master” (with Martin Roland), [**http://paecht-archiv.univie.ac.at/ki/stams.html**](http://paecht-archiv.univie.ac.at/ki/stams.html)**;** descriptive entry for a web-based inventory of illuminated manuscripts of the Stiftsbibliothek, Stams, for the Otto-Paecht Archiv am Institut fuer Kunstgeschichte, Wien (launched 2009)

 “Two Cycles fo *Uomini famosi* Illuminated by the Pico Master in 1476”, *Rivista di Storia della Miniatura*, 12 (2008), pp. 23-33.

 “Gli incunaboli illustrate con xilografie nella Biblioteca del Seminario Vescovile” in Lilian Armstrong, Piero Scapecchi, and Federica Toniolo, *Gli Incunaboli della Biblioteca del Seminario Vescovile di Padova: Catalogo e Studi*, ed. by Pierantonio Gios and Federica Toniolo, Padova, Istituto per la storia ecclesiastica padovana, 2008, pp. 171-228; and annotations to incunabula illustrated with woodcuts, pp. 21-112, *passim*.

“Triumphal Processions in Italian Renaissance Book Illumination and Further Sources for Andrea Mantegna’s *Triumph of Caesar*”, *Manuscripta*, 2008, pp. 1-63, and color pls. 1-16.

“Woodcuts in Classical Texts Printed in Venice, 1490-1520, and the Role of Benedetto Bordon as a Designer”, in *Seven Perspectives on the Woodcut: Presentations from “A Heavenly Craft” Symposium and Exhibition, April 2005*, ed. by Daniel De Simone, Washington, DC, Library of Congress, 2008, pp. 40-63.

## “The Triumph of Caesar Woodcuts of 1504 and Triumphal Imagery in Venetian Renaissance Books” in *Grand Scale: Monumental Prints in the Age of Dürer and Titian*, exhib. cat. ed. by Larry Silver and Elizabeth Wyckoff (Wellesley College, Yale University, and Philadelphia Museum of Art), New Haven and Seattle, 2008, pp. 53-71; and Cat. no. 5, illus. on pp. 107-109.

“Venetian Incunables in Cambridge Collections: Modes of Hand-Illumination”, in *The Cambridge Illuminations: Conference Volume*, ed. Stella Panayotova, London and Turnhout, 2007, pp. 233-243, and Color Pl. XVI.

“A North Italian Drawing of *Hercules and Antaeus* in a German Incunable: Marco Zoppo (?) and Drawings in Renaissance Books”, in *Essays in Honor of Jonathan J.G. Alexander*, ed. Susan L'Engle and Gerald B. Guest, London, Harvey Miller Publishers and Tourhout, Brepols, 2006, pp. 5-20.

“A Little-Known Manuscript of Francesco Petrarca’s *De viris illustribus* Illuminated by Nicolò di Giacomo da Bologna” in *Francesco Petrarca e il suo tempo*, exhibition catalogue, Padua, Museo Civico, May-July, 2004, Ginevra-Milano, Skira, 2006, pp. 81-86; and Cat. Nos. IV.22, and IV. 23, pp. 433-439,.

"Venetian and Florentine Renaissance Woodcuts for Bibles, Liturgical Books, and Devotional Books" in *A Heavenly Craft: The Woodcut in Early Printed Books*, exhib. cat. ed. by Daniel De Simone, Washington, DC, Library of Congress, 2004, pp. 25-45.

“The Hand Illumination of Venetian Bibles in the Incunable Period”, in *Incunabula and Their Readers*, ed. Kristian Jensen, London, British Library, 2003, pp. 83-113, 229-236.

“Girolamo da Cremona, “Aristotle, Opera” catalogue entry in *Deceptions and Illusions: Five centuries of Trompe l'’Oeil Painting*, exhib. cat. ed by Sybille Ebert-Schiffer, Washington, DC, National Gallery of Art, 2002, no. 79, pp. 292-293.

Nine catalogue entries in *Divine Mirrors: The Virgin Mary in the Visual Arts*, ed. Melissa Katz, Oxford, Oxford University Press, 2001, pp. 150-155, 158-160, 162-164, 169-172, 174-183..

“Leaf from an Antiphonary by Antonio Maria da Villafora” in *Leaves of Gold: Manuscript Illumination from Philadelphia Collections*, exhibition catalogue ed. by James R. Tanis, Philadelphia, Philadelphia Museum of Art, 2001, pp. 184-186.

\*“Woodcuts for Liturgical Books Published by LucAntonio Giunta in Venice, 1499-1501”, in *Word and Image*, 17 (2001), 65-93.

\*"Miniature in copie del *Libro degli Uomini Famosi*, Poiano, 1476, di Francesco Petrarca, e il ciclo perduto di affreschi nella reggia carrarese di Padova in *La miniatura a Padova dal Medioevo al Settecento*, exhibition catalogue ed by G. Canova Mariani (Modena, 1999), pp. 513-522; and catalogue nos. 135-136, pp. 329-334.

\*"Nicolaus Jenson's *Breviarium Romanum*, Venice, 1478: Decoration and Distribution", in *Incunabula: Studies in the Fifteenth-Century Printed Book Presented to Lotte Hellinga*, ed. by Martin Davies (London: British Library Publications, 1999), pp. 421-467

\*"Benedetto Bordon, Aldus Manutius, LucAntonio Giunta: Old Links and New", in *Aldus Manutius and Renaissance Culture*, ed. David Zeidberg (Villa I Tatti: The Harvard University Center for Italian Renaissance Studies, 15), (Florence, Leo S. Olschki, 1998), pp. 161-183.

Entries in *La miniatura a Ferrara* (exhibition catalogue; Ferrara, 1 March-30 May 1998), ed. F. Toniolo (Modena, 1998), no. 59, pp. 265-267; no. 75, pp. 314-318.

\*"Problems of Decoration and Provenance of Incunables Illuminated by North Italian Miniaturists", *Papers of the Bibliographical Society of America*, 91 (1997), 467-476.

"Venice, III. Centre of production, 1. Manuscripts, books & prints",in *The Dictionary of Art*, ed. Jane Turner (London, Macmillan, 1996), Vol. 32, pp. 197-199.

\*"Benedetto Bordon, *miniator*, and Cartography in Early Sixteenth-Century Venice", *Imago Mundi: The International Journal for the History of Cartography*, 48 (1996), pp. 65-92.

\*"Paduan, Circle of Squarcione, *Six Standing Men and Ten battling Nudes*" entry in *The Touch of the Artist: Master Drawings from the Woodner Family Collection*, Washington, D.C., National Gallery of Art, 1995, pp. 48-51.

\*“The Hand-Illumination of Printed Books in Italy, 1465-1515” in *The Painted Page: Italian Renaissance Book Illumination, 1450-1550*, ed. Jonathan J. G. Alexander,exhibition catalogue, Royal Academy of Arts, London, and Pierpont Morgan Library, New York, 1994-1995, Munich, Prestel Verlag, 1994, pp. 35-47.

\*"Marco Zoppo e il *Libro dei Disegni* del British Muesum: riflessioni sulle teste *all'antica*", in *Marco Zoppo e il suo tempo*, ed. B. Giovannucci Vigi (Bologna, 1993), pp. 79-95

\*"The Master of the Rimini Ovid: A Miniaturist and Woodcut Designer in Renaissance Venice," *Print Quarterly*, 10 (1993), 327-363.

\*"The Impact of Printing on Miniaturists in Venice after 1469" in *Printing the Written Word: The Social History of Books, 1450-1520*, ed. Sandra Hindman, (Ithaca, 1991), pp. 174-202.

"Titus Livius, *Deche di Tito Livio vulgare historiate*, Venice: Joannes (Rubeus) Vercellensis, 1493", in *Vision of a Collector: The Lessing J. Rosenwald Collection in the Library of Congress*, Washington, D.C., Library of Congress, 1991, pp. 168-171.

\*"Il Maestro di Pico: un miniatore veneziano del tardo Quattrocento," *Saggi e Memorie di Storia dell'Arte*, 17 (1990), 7-39.

\*"*Opus Petri*: Renaissance Book Illuminations from Venice and Rome," *Viator; Medieval and Renaissance Studies,* 21 (1990), 385-412.

"Del Cossa, Francesco," in *Dizionario biografico degli Italiani*, Vol. 36 (1988), pp. 467-471.

\*"The Agostini Plutarch: An Illuminated Venetian Incunable", in *Treasures of the Library, Trinity College Dublin*, ed. P. Fox (Dublin, Royal Irish Academy, 1986), pp. 86-96.

"Italian Manuscripts", in *The Arthurian Encyclopedia*, ed. Norris J. Lacy (New York, 1985), pp. 260-261.

\*"A Renaissance Flavius Josephus", *Yale University Library Gazette*, 58 (April, 1984), 122-139.

\*"The Illustration of Pliny's *Historia naturalis*: Manuscripts before 1430", *Journal of the Warburg and Courtauld Institutes*, 46 (1983), 19-39.

\*"The Illustration of Pliny's *Historia naturalis* in Venetian Renaissance Manuscripts and Early Printed Books", *Manuscripts in the Fifty Years after the Invention of Printing*, ed. J. B. Trapp (London, The Warburg Institute, 1983), pp. 97-106.

"Two Venetian Landscape Drawings at Wellesley", *Wellesley College Friends of Art Newsletter*, No. 5, April 1969.

\*"Copies of Pollaiuolo's *Battling Nudes*", *Art Quarterly*, 31 (1968), 155-167.

"Bellini", in *New Catholic Encyclopedia* (New York, McGraw-Hill, 1967), Vol. 2, pp. 254-255.

"*The Flagellation* by Antonio da Monza from the Norton Simon Foundation", *Wellesley College Friends of Art Newsletter*, No. 3, 1967.

\*"Two Notes on Drawings by Marco Zoppo", *Pantheon*, 21 (1963), 298-310.

**Reviews**

*Passion in Venice: From Crivelli to Tintoretto and Veronese*, *The Man of Sorrows in Venetian Art*, exhibition at New York, Museum of Biblical Art, February 11 – June 12, 2011; catalogue ed. by Catherine Puglisi and William Barcham, New York, Museum of Biblical Art, 2011, in *Renaissance Studies*, 26, no. 3 (June 2012), pp. 441-449..

*Federico da Montefeltro and his Library*, exhib. cat. (New York, Pierpont Morgan Library), ed. by Marcello Simonetta, Milan, 2007, in *The Burlington Magazine*, 159 (2007), pp. 582-84.

*The Towneley Lectionary Illuminated for Cardinal Alessandro Farnese by Giulio Clovio: The New York Public Library Astor, Lenox and Tilden Foundations Manuscript 91*, described by Jonathan J. G. Alexander, The Roxburghe Club, 1997, in *The Burlington Magazine, 140 (1998), 626.*

Sarah Blake McHam, *The Chapel of Saint Anthony at the Santo and the Development of Venetian Renaissance Sculpture*, Cambridge, Cambridge University Press, 1994 in *Speculum: A Journal of Medieval Studies*, 72 (1997), pp. 198-200.

Anthony Hobson, *Humanists and Bookbinders: The Origins and Diffusion of the Humanistic Bookbinding, 1459-1559*, Cambridge, Eng., Cambridge University Press, 1989, in *Speculum: A Journal of Medieval Studies*, 67 (1992), pp. 986-988.

Joanna Woods-Marsden, *The Gonzaga of Mantua and Pisanello's Arthurian Frescoes*, Princeton, Princeton University Press, 1988, in *Speculum: A Journal of Medieval Studies*, 66 (1991), pp. 956-957.

David Rosand, ed., *Interpretazioni veneziane: Studi di storia dell'arte in onore di Michelangelo Muraro*, Venice, Arsenale Editrice, 1984, in *Renaissance Quarterly*, 41 (1988), pp. 144-148.

Thomas Kren, ed., *Renaissance Painting in Manuscripts: Treasures from the British Library*, New York, Hudson Hills Press, 1983, in *Renaissance Quarterly*, 38 (1985), pp. 136-139.

**Publications in preparation**

*A Renaissance Edition: The Illuminated Copies of Francesco Petrarca,* Libro degli uomini famosi, *Poiano, Felix Antiquarius and Innocens Ziletus, 1476* (short book).

"A New Attribution to Benedetto Bordon, and the Hand-Illuminated Copies of Plutarchus, *Vitae virorum illustrium*, Venice, Nicolaus Jenson, 1478".

**Lectures and Professional Papers, 2004-2013**

"Hand-Illuminated Incunabula in the Cambridge University Library", Workshop presentations, Cambridge University Library, June 4 and 25, 2013.

“Benedetto Bordon and the Illumination of Venetian *corali* around 1500: Questions of Reconstruction and Production” paper presented in Vienna, Institut für Kunstgeschichte, Kolloquium: Herstellungsbedingungen für Buchmalerei in Mittelalter und früher Neuzeit, 24.−26. Juni 2011.

 “*Corali* Illuminated by Benedetto Bordon and his workshop: Examples from Collections outside of Italy”, paper presented at the Convegno internazionale della Società internazionale di Studi di Storia della Miniatura: “Libri miniati per la chiesa, per la città, per la corte in Europa: lavori in corso”, Padova, December 2-4, 2010.

“Triumphal Processions in Renaissance Italy: Paintings, Prints, Illuminated Manuscripts”, invited lecture for School of Art and Art History, University of South Florida, Tampa, November 4, 2010.

“Benedetto Bordon and Monumental Painting: Miniatures from the *Evangeliarium for Santa Giustina, Padua*, 1523-1525”, paper for Renaissance Society of America Annual Conference, Venice, April 2010.

“Information from Illumination: Learning from the Decoration of Incunabula in the 1470s”, paper given at *Early Printed Books as Material Objects: Principles, Problems, Perspectives*, IFLA pre-conference, Munich, Bayerische Staatsbibliothek, 19-21 August 2009.

“Mantegna, Benedetto Bordon and the *Triumph of Caesar*”, lecture in seminar sponsored by the École du Louvre and the Istituto Veneto di Scienze, Lettere ed Arti, Venice, July 3, 2009.

“Triumph Imagery in North Italian Renaissance Manuscripts and Woodcuts” paper presented in symposium “Celebrations of Continuity and Change: Triumph and Spectacle in the Ancient World”, Center for Ancient Studies, University of Pennsylvania, 9 March 2009.

“Triumphs and Love in North Italian Renaissance Books”, paper presented in symposium at the Isabella Stewart Gardner Museum, Boston, in relation to the exhibition *The Triumph of Marriage: Cassoni Paintings in Renaissance Italy*, November 8, 2008

“*Caesar* and *Faith*: Triumphal Processions in Italian Renaissance Prints”, gallery talk for *Grand Scale: Prints in the Age of Dürer and Titian*, exhibition at Yale University, October 2008.

“Venice and the Renaissance Book”, talk at Save Venice Boston Annual Meeting, September 22, 2008.

“Venetian Choirbooks around 1500: Miniatures, Woodcuts, and the Role of Benedetto Bordon”, keynote lecture at *Il Libro Veneziano/Books in Venice*, SHARP International Conference, Venice, 9 March 2007.

“Triumphal Processions in Italian Renaissance Book Illumination”, 2006 Lowrie J. Daly Lecture on Manuscript Studies, St Louis Conference on Manuscript Studies (keynote lecture), 13 October 2006

““Venetian Incunables in Cambridge Collections: Modes of Hand-Illumination”, paper for the International Conference at the time of the exhibition *The Cambridge Illuminations* at the Firzwilliam Museum, Cambridge (UK), December 8-10, 2005

“Benedetto Bordon and Woodcuts in Venetian Books around 1500”, paper at the Symposium in connection with the exhibition *The Heavenly Craft: The Woodcut in Early Printed Books*, Washington, DC, Library of Congress, April 21, 2005.

“The Hand-Illumination of Venetian Law Incunables in the Late Fifteenth Century”, paper at *Manuscripta:* Thirty- First Annual Saint Louis Conference on Manuscript Studies, 15 October 2004.

###### Honors; Fellowships and Grants

Andrew W. Mellon Foundation Emeritus Fellowship, 2010-2013.

Distinguished Alumna Award for Life Achievement, Emma Willard School, Troy, New York, October 9, 2009

“A Renaissance Afternoon: A Symposium on Italian Renaissance Art in Honor of Lilian Armstrong”, Wellesley College, September, 2006

Venice International University, invited Guest Faculty, Summer Institute in the Humanities, chaired by Professor Caroline Bruzelius, Duke University, and Professor Donatella Callabi, University of Venice, Summer 2002; Summers, 2003-2004.

National Endowment for the Humanities, Fellowship for College Teachers (academic year funding), 1999-2000; 1991-1992; and 1984-85.

American Academy in Rome, Resident, March-May, 1997

Wellesley College, Kemper Chair Research Fund, Research Expenses Awards (annual 1995-2006).

Wellesley College, Committee on Faculty Awards, Research Awards and Publication Subventions, 1993; 1990; 1983, 1982; 1980; 1978, 1977.

#### Wellesley College, named to the Mildred Lane Kemper Professorship, June 1988.

American Philosophical Society, Summer Research Grant, 1988.

J. Paul Getty Museum, Department of Manuscripts, Guest Scholar, January-April, 1988.

Wellesley College, First recipient of the Marion Butler McLean Chair in the History of Ideas, 1983-1987

College Art Association of America, Millard Meiss Publication Fund, subsidy for *Renaissance Miniature Painters and Classical Imagery*, for publication by Harvey Miller Publishers, London, 1981; grant awarded November 1978.

Wellesley College Alumnae Association, Horton-Hallowell Fellowship, 1961-1962.

Fulbright Fellowship, 1961-1962 (declined in order to accept Horton-Hallowell)

AAUW Fellowship, 1961-1962 (declined in order to accept Horton-Hallowell)

**Membership in Professional Societies**

College Art Association of America, Life Member

Renaissance Society of America, Life Member

Advisory Council, Discipline Representative for the Visual Arts 1985-1987

New England Renaissance Conference, Governing Board, 1990-1993

Society for Renaissance Studies, United Kingdom

Società di Storia della Miniatura, Italy (honorary member)

Bibliographical Society, United Kingdom

Italian Art Society

New England Medieval Manuscript Group

Other Professional Activities

Reviewer of funding request, FWF, Der Wissenschaftsfonds/Austrian Science Fund, August 2011.

Co-organizer with Helena Szépe of “Venetian/Veneto Renaissance Manuscript Illumination”, three panels at the Renaissance Society of America Annual Meeting, Venice, April 8-10, 2010.

Consultant, Cambridge University project to catalogue illuminated incunabula in Cambridge University Colleges and the Fitzwilliam Museum, 2009-date.

*Rivista di Storia della Miniatura*, Comitato d'onore, 2008-date.

 Reviewer of prospective articles, 2012-date.

Memories of the American Academy in Rome, Editorial Board, 2001-2004.

*Word and Image*, Editorial Board, 1997-2000; 2001-2004; 2005-2013

Stanford University, Humanities Center, Fellowship Reviewing, 1997-2012

Consultant to Incunabula Cataloguing Project, Bodleian Library, Oxford University, 1992-2003.

Principal Administrative and Committee Service for Wellesley College

Co-Director, Medieval and Renaissance Studies Program, 2003-2006

Academic Review Board, 1995-1996, 1997-1999; 2004-2006

Trustee Committee on Academic Affairs, 2003-2005

Search Committee for Davis Museum, Associate Curator for Academic Affairs, 2003

Board of Admissions, 2000-2002; 1972-1974; 1970-1971

Full Professors Merit Review Committee, 1998-2001; 1996-1998; 1993-1995; 1991-1992; 1988-1991; 1985-1988.

Search Committee for the Director of the Davis Museum and Cultural Center, 2000-2001.

Department of Italian Re-appointments and Promotions Committee, 2000-2001; 1993-1995; 1988-1991, 1980-1983; Chairman, 1981-1983

Department of Art, Art Library and Visual Resources Collection Committee, Chair, 1997-2004

Search Committee for Associate Director, Davis Museum and Cultural Center, 1998

125th Anniversary Steering Committee, 1998

Ad Hoc Committee on the Multicultural Requirement, 1995-1996; Fall 1996

Summer Faculty Seminar, "The Art and History of the Book", June 1995, Co-Chair

Curriculum Review Task Force on Degree Requirements, 1995

Department of Art, Chair, 1992-1994; 1990-1991; 1972-1974 and 1970-1971

General Judiciary Appeal Board, 1992-1995

Arts Project Committees, 1990-1991 (for new Davis Museum and Cultural Center/Renovation of Jewett and Pendleton): All College Building Committee for the Arts; Arts 7 Committee; Arts Project Program/Design Review Committee

Committee on Faculty Appointments (College Tenure Committee), 1983-1987; 1975-1977

Wellesley Representative, MIT Ad Hoc Committee to Review the Creative Arts, 1986-1987

Nominating Committee, 1980-1983; Co-Chairman, 1981-1983

Eta of Massachusetts Chapter of Phi Beta Kappa, President, 1981-1982; Vice President, 1979-1981

Wellesley College Presidential Search Committee, 1980

President's Advisory Council; and Budget Subcommittee, 1974-1975

Greek and Latin Department, Reappointments and Promotions Committee, 1973-1975

Art Department Graduate Program Advisor, 1970-1977; 1978-1980

Committee on Curriculum and Instruction, 1968-1969

##### Wellesley College Friends of Art, Co-Chairman, 1966-1969