
Historians of Nineteenth-Century Art Newsletter

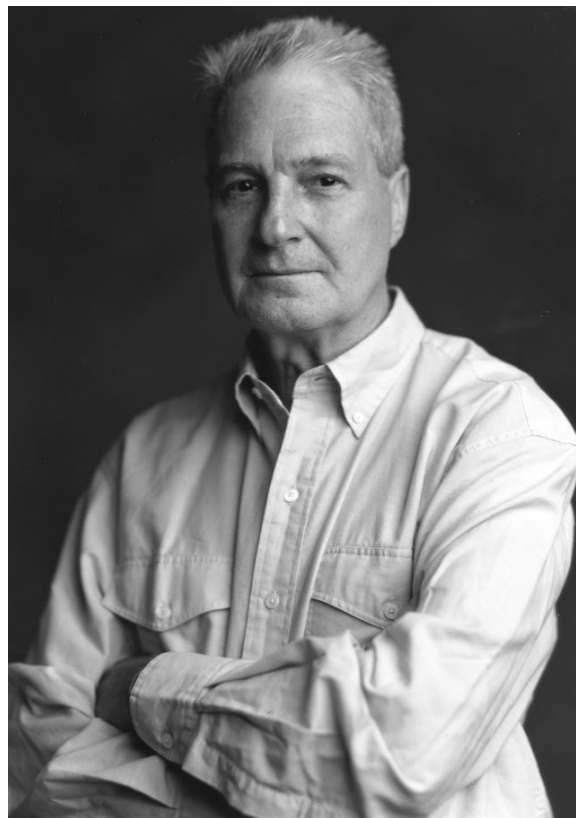
ROBERT ROSENBLUM

JULY 24, 1927 - DECEMBER 6, 2006

Andrew Carrington Shelton

The art historical community suffered a devastating blow on December 6, 2006 with the death of Robert Rosenblum following a long and heroic struggle with colon cancer. A brilliant and irreverent scholar, beloved teacher, and fearless museum curator, Professor Rosenblum was one of the most influential art historians of the second half of the twentieth century. Although hugely admired for his work on a wide variety of modern and contemporary artists, Rosenblum made his greatest and most indelible mark as a specialist in late eighteenth- and nineteenth-century European art. Largely responsible for bringing to the attention of English-speaking audiences such formerly obscure and/or discredited artists as Caspar David Friedrich and Jean-Auguste-Dominique Ingres, Rosenblum devoted his marathon, fifty-year career to looking at the overlooked and tirelessly rethinking and revising—some would say dismantling—the Modernist canon.

Rosenblum burst onto the art historical scene in 1967 with the publication of his first important book, *Transformations in Late Eighteenth-Century Art*, a text that established its author's prowess as an imaginative and utterly indefatigable forager in the dustbins of art history. Almost at a stroke, *Transformations* reestablished the scholarly and aesthetic legitimacy of the long neglected and widely despised neo-



Robert Rosenblum
Portrait by Timothy Greenfield-Sanders

classical movement, which Rosenblum successfully configured not as the last gasp of an exhausted classical tradition but rather as the first chapter in the history of a distinct—and distinctly heterogeneous—modern art. In 1974, Rosenblum shifted his crusade to engender a more complex and inclusive conceptualization of modern art from the scholarly text to the museum, serving as co-organizer of the landmark exhibition *French Painting 1774-1830: The Age of Revolution*. Featuring over 200 works by a dizzying array of artists both celebrated and obscure, this exhibition constituted what is perhaps the greatest multi-artist display of eighteenth- and nineteenth-century French painting to be staged on either side of the Atlantic since the demise of the Salon; its catalogue still serves as a standard reference for specialists today.

As distrustful of geographical hierarchies as he was of stylistic orthodoxies, Rosenblum directed his attention beyond Paris in 1975 with his groundbreaking study *Modern Painting and the Northern Romantic Tradition: From Friedrich to Rothko*. In this book, Rosenblum sought to delineate a specifically Northern—i.e., non-French—tradition of modern art, demonstrating in the process his signature talent for drawing meaningful connections between seemingly incompatible artists and disparate works of art. Rosenblum's other landmark publications on nineteenth-century art

include a monograph on Ingres (1967), featuring a series of breathtakingly beautiful and trenchant visual analyses of individual paintings by that master; and *Nineteenth-Century Art* (originally 1984), a textbook, written in collaboration with H.W. Janson, on which two generations of undergraduates have cut their art historical teeth.

In recent years, Rosenblum came to concentrate on twentieth-century art, particularly after his appointment as curator at the Solomon R. Guggenheim Museum in 1996. Those who might have thought that Rosenblum's acceptance of this position signaled a belated conversion to more orthodox notions of Modernism were to be sorely disappointed. In 2000, the curator scandalized the New York art world with *1900: Art at the Crossroads*, a massive exhibition of over 280 works, many from the 1900 World's Fair, that quite willfully violated the aura of sanctified isolation in which the avant-garde is normally enshrouded, forcing such Modernist heroes as Gauguin and Cézanne to share the hallowed walls of the Guggenheim with the likes of Bouguereau and Alma-Tadema. The subversive nature of *1900* was rivaled only by Rosenblum's follow-up exhibition—a retrospective of the works of Norman Rockwell that the curator welcomed to the Guggenheim in the fall of 2001. Not that Rosenblum totally forgot his roots in the late eighteenth and early nineteenth centuries. His last

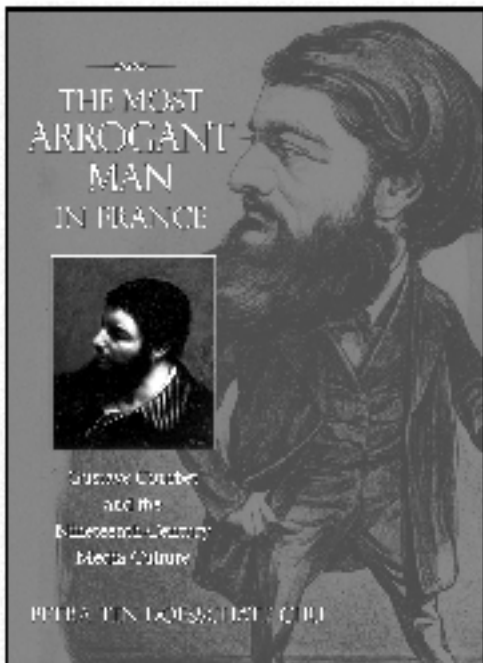
major curatorial achievement was as co-organizer of *Citizens and Kings: Portraits in the Age of Revolution, 1760-1830*, which opened to great acclaim in the Grand Palais in Paris last October and remains on view at the Royal Academy in London until April 20.

The consummate New Yorker, Robert Rosenblum was born the son of a Manhattan dentist on July 24, 1927. He received his undergraduate education from Queens College before moving on to Yale and New York University's Institute of Fine Arts for his M.A. and Ph.D. degrees respectively. After short stints at a number of other universities, Rosenblum returned to the Institute in 1967, where he would train three generations of graduate students, many of whom have gone on to assume prominent positions in museums and academia.

Inevitably for a scholar of his stature, Rosenblum became the recipient of many accolades and honors near the end of his life. In 2003 he was made chevalier of the Légion d'Honneur in recognition of his life-long devotion to French art. Two years later he received the Distinguished Teaching Award from New York University. In addition to innumerable admiring colleagues and devoted students, Rosenblum is survived by his wife, the artist Jane Kaplowitz, his daughter Sophie, and his son Theodore. He will be missed by all.



"This important book will instantly claim a place among the standard works on Courbet."



The Most Arrogant Man in France

Gustave Courbet and the Nineteenth-Century Media Culture

PETRA TEN-DOESSCHATE CHU

The modern artist strives to be independent of the public's taste—and yet depends on the public for a living. Petra Chu argues that the French Realist Gustave Courbet (1819–1877) understood this dilemma perhaps better than any painter before him. In *The Most Arrogant Man in France*, the first comprehensive reinterpretation of Courbet in a generation, Chu tells the fascinating story of how, in the initial age of mass media and popular high art, this important artist managed to achieve an unprecedented measure of artistic and financial independence by promoting his work and himself through the popular press.

"Petra Chu has done an admirable job of tying together art, literature, and history to put Courbet in context in a way that has not been done before. She reveals a Courbet who is ambitious to succeed and who realizes that the new media of nineteenth-century France can be harnessed to his ambition. With this book, Chu brings to fruition a lifetime of studying Courbet and nineteenth-century French art."

—Patricia Klinebold, City University of New York

248 pages • color plates 88 illustrations • 8 1/2 x 11

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BOARD GREETINGS~

It was great seeing so many of you at the College Art Association Meeting in New York City. We were delighted that the two AHNCA-sponsored sessions had overflow attendance and that even our business meeting, which competed with a thousand other events, was rather lively. Of course, the wine and snacks, provided by Elizabeth Mansfield contributed considerably to the sparkle. Thank you, Cassie. We also owe thanks to the Dahesh Museum for organizing a wonderful reception for AHNCA members and friends on Friday night.

Here are some new initiatives on which we are currently working: First, as AHNCA is taking a more important role in the organization of the Annual Graduate Student Symposia in New York, initiated by the Dahesh Museum in 2003, the Board has decided to award an annual publication prize for the best paper presented in a public forum by a PhD candidate in nineteenth-century art. More information on this prize is found elsewhere in the newsletter. Second, AHNCA will continue to piggy-back on established meetings in nineteenth-century studies, most notably the annual French Nineteenth-Century Studies Colloquium and the yearly meeting of the Interdisciplinary Nineteenth-Century Studies, by organizing AHNCA-sponsored sessions at those meetings. More information on this project is also found in the newsletter. We thank Elizabeth Mansfield and Therese Dolan for spearheading these initiatives.

Our membership drive is in full swing and at this point we have built back our membership to nearly four hundred. Janet Whitmore, our wonderful membership coordinator, has set a target of 500 for this year. Would you all help us by bringing in new members? Graduate faculty, tell your students to become members. For the prize of one

movie and a cup of latte, they can become an annual member of AHNCA, receive two newsletters as well as a membership directory, and subscribe to our listserv. They'll get announcements for the annual graduate student symposium as well as the new annual publication prize. If you don't have graduate students, please alert a colleague or friend, in the US or abroad, to our organization and convince him/her to become a member. Membership dues (\$ 25) pay for the newsletters and make a contribution to *Nineteenth-Century Art Worldwide*, the electronic journal that is published under the aegis of AHNCA. As we are always in need of funds, we are especially grateful to those members who take out a special membership as benefactor (\$ 200 and up), patron (\$ 100 and up), supporting member (\$ 50 and up), or sustaining member (\$ 35 and up).

Finally, we welcome our new newsletter editor, Laurie Dahlberg, and our new board member at large, Greg Thomas.

Best wishes from us all,

Petra ten-Doesschate Chu, President
Elizabeth Mansfield, Secretary
Colleen Denney, Treasurer
Janet Whitmore, Membership Coordinator
Patricia Mainardi, Program Chair
Laurie Dahlberg, Newsletter Editor
Jonathan Walz, Webmaster
Ting Chang, Member at large.
Therese Dolan, Member at large
Greg Thomas, Member at Large

ABOUT THIS ISSUE

The *Historians of Nineteenth-Century Art* is published twice a year, in April and October. Submissions may be sent to:

Laurie Dahlberg

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MINUTES OF THE ANNUAL BUSINESS MEETING

AHNCA members convened on Thursday, February 15 for our annual business meeting during the College Art Association Conference in New York City. Although not strictly dictated by our by-laws, the meeting began according to custom with light refreshments and casual conversation. AHNCA President Petra Chu called the meeting to order at 6pm.

Members then received word that the next edition of AHNCA's peer-reviewed, on-line journal, *Nineteenth-Century Art Worldwide* would appear in March. The journal may be accessed at www.19thc-artworldwide.org. Since its foundation in 2004, the journal has published 60 articles and 80 reviews.

The president informed members that, thanks to the efforts of Member-at-Large Therese Dolan, AHNCA has been invited to sponsor sessions at the upcoming meeting of the Interdisciplinary Nineteenth-Century Studies (INCS) conference. Professor Dolan's success as AHNCA's emissary promises further alliances, including AHNCA-sponsored sessions at the Nineteenth-Century French Studies conference in the fall. Further information on these sessions will be forthcoming via AHNCA's listserv.

Before inviting various officers to deliver their reports, President Chu conveyed her thanks as well as those of the members to Aruna d'Souza, who edited AHNCA's *Newsletter* from 2005 to 2006.

The first report came from Program Coordinator Pat Mainardi, who announced that the annual AHNCA–Dahesh Graduate Student Symposium would take place at the National Academy of Design on February 24. Many excellent paper submissions were received and the symposium promises a day of stimulating new research in the field.

The report on membership, prepared by Membership Coordinator Janet Whitmore, was delivered in her absence by the Secretary. At this time last year, AHNCA had 473 members on the books, but most of these were “ghosts”: inactive or non-dues-paying members. Remedying this situation was the main goal of last year's membership campaign. The campaign was a success: AHNCA now boasts 351 active members as of January 31, 2007. This announcement was greeted with applause from the members. The Secretary continued reading the membership report, which included reminders to current members to pay their 2007 dues. One member asked whether membership renewal forms could be distributed electronically as well as in the *Newsletter*. The President and Secretary agreed that this should pose no problem. The

membership report concluded with suggestions for further increasing membership, possibly by encouraging students, museum professionals, and those working in disciplines other than art history.

AHNCA's Treasurer, Colleen Denney, likewise was unable to attend the business meeting, so the Secretary delivered her report. AHNCA's finances remain sound with \$12,630.97 in an interest-bearing checking account. A separate endowment fund was established after AHNCA received a gift in support *Nineteenth-Century Art Worldwide*. This fund currently holds \$12,000.

Newsletter Editor Laurie Dahlberg reported that the next *Newsletter* is nearing completion. She assured members that the *Newsletter* would remain in print form for the near future to accommodate the many members who prefer to receive it in hard copy rather than electronically. Article submissions are being actively sought, especially those on a substantive topic of interest to members. Interested authors should contact Professor Dahlberg with their ideas for submissions.

Election of new officers was the next order of business. Nominees for President, Secretary, Program Coordinator, and Members-at-Large were presented to the membership and elected. The following are AHNCA's officers for 2007-2008: Petra Chu, President; Elizabeth Mansfield, Secretary; Pat Mainardi, Program Coordinator; Ting Chang, Member-at-Large; Therese Dolan, Member-at-Large; Greg Thomas, Member-at-Large.

With the floor open for new business, it was proposed and approved that AHNCA should sponsor an annual prize for the graduate student who submits the best conference or symposium paper delivered in the previous calendar year, with the winning paper to be published in *Nineteenth-Century Art Worldwide*. Guidelines for entries will be circulated in future editions of the *Newsletter*, on AHNCA's website, and via the AHNCA listserv.

As the last item of new business, member Peter Trippi announced that the William Morris Gallery is under threat of closure and he encouraged AHNCA to register their concern by contacting the Victorian Society.

Respectfully Submitted,

Elizabeth Mansfield
Secretary | Business Meeting Minutes

ANHCA NEWS

ANHCA sponsored its first session at the Interdisciplinary Nineteenth-Century Studies Conference at the University of Missouri, Kansas City (April 19-21). The speakers were:

Susan Strauber, Grinnell College: "In Sickness and in Health: Modernist Painting and the Representation of Illness in Édouard Manet's Early Portraits."

Marni Kessler, University of Kansas, Kress Foundation Dept. of Art History "The Ghostly City: Charles Marville's Photographs of Paris"

Suzanne Singletary, Philadelphia University, "La Danseuse: Modernity and Cinematic Time in Whistler, Degas, and Lautrec"

Whitney Kruckenberg, Temple University, "Incapable of Her Own Distress": Redon's Ophelias and Shakespeare in France

Rozanne Stringer, University of Kansas, "Modernity and Myth in Manet's *Gitane à la Cigarette*, 1862"

Nineteenth-Century French Studies has agreed to have an AHNCA sponsored session at their annual conference to take place at the University of South Alabama, October 18-20. The topic of the conference is "High/Low: Nineteenth-Century French Cultures." The conference website can be accessed at http://www.southalabama.edu/languages/French/NCFS_2007_CFP.htm.

AHNCA Graduate Student Prize

The Association of Historians of Nineteenth-Century Art announces a new prize for PhD candidates. The AHNCA Prize will be awarded annually to the PhD candidate who submits the best conference or symposium paper on a topic related to 19th-century art or art history. The winning paper will be published in *Nineteenth-Century Art Worldwide*, AHNCA's peer-reviewed, electronic journal. Honorable mentions will be awarded to two runners-up. **To be considered for the AHNCA Prize**, a publishable version of a paper presented at a peer-reviewed conference or symposium that took place between December 1, 2006 and November 30, 2007 along with an entry form must be submitted by December 1, 2007. Submissions should be finished papers with all customary scholarly documentation including footnotes, bibliography, and illustrations. Entries should be 15-25 pp., excluding notes, figures, etc. The winners will be announced at the AHNCA business meeting at the College Art Association Annual Conference. **Submissions must be received by December 1, 2007** and may be sent electronically to emansfie@sewanee.edu or by post to Elizabeth Mansfield, Department of Art & Art History, University of the South, Sewanee, TN 37383. Entry forms may be downloaded from the AHNCA website, www.arthistory-archaeology.umd.edu/ahnca/ or by sending a request to emansfie@sewanee.edu.



In the current issue of **NINETEENTH-CENTURY ART WORLDWIDE**
Vol. 6: Issue 1/Spring 2007 | <http://www.19thc-artworldwide.org>

ARTICLES

Patricia Mainardi "The Invention of Comics"

Christina Bradstreet

"*Wicked with Roses*: Floral Femininity and the Erotics of Scent"

Pamela M. Fletcher

"Creating the French Gallery: Ernest Gambart and the Rise of the Commercial Gallery in Mid-Victorian London"

Margaret A. Oppenheimer

"*The Charming Spectacle of a Cadaver*: Anatomical and Life Study by Women Artists in Paris, 1775-1815"

Rachel Rossner

"*The Secessionists are Croats. They've been given their own pavilion. . .*: Vlaho Bukovac's Battle for Croatian Autonomy at the 1896 Millennial Exhibition in Budapest"

NEW DISCOVERIES

John Sillevs "Auguste Bonheur's *La sortie du pâturage*"

Nina Athanassoglou-Kallmyer

"An American Copy of Géricault's *Raft of the Medusa*?"

Reviews:

- Rachel Esner on *The Troubled Republic: Visual Culture and Social Debate in France, 1889-1900* by Richard Thomson
- Sarah Sik on *Evil by Design: The Creation and Marketing of the Femme Fatale*, by Elizabeth Menon
- Erica Warren on *The Invisible Flâneuse?: Gender, Public Space, and Visual Culture in Nineteenth-century Paris*, by Aruna D'Souza and Tom McDonough, eds.
- Martha Lucy on *Henri Rousseau: Jungles in Paris*
- Alison McQueen on *Rebels and Martyrs: The Image of Artists in the Nineteenth Century*
- Caterina Pierre on *Augustus Saint-Gaudens (1848-1907), Scultore Americano dell' Era d'Oro*
- Isabel Taube on *Americans in Paris, 1860-1900*
- Jane Block on *Théo Van Rysselberghe*
- D.C. Rose on *Pierre Loti, Fantômes d'Orient*
- Gabriel P. Weisberg on *Roger Marx: un critique aux côtés de Gallé, Monet, Rodin, Gauguin. . .*

SYMPOSIA, LECTURES, CONFERENCES

CONFERENCES PAST

Consortium on the Revolutionary Era (1750-1850).

George Mason University, Department of History and Art History
Westin Arlington Gateway Hotel, Arlington, VA

March 1-4, 2007

For more information: <http://www.efn.org/~acd/Eighteen.html>

Out of Sight: New World Slavery and the Visual Imagination

Northwestern University, Chicago

March 2-3, 2007

For more information: <http://www.wcas.northwestern.edu/arthistory/outofsight/index.html>

CONFERENCES TO ATTEND

Exploring and Being Explored: Africa in the 19th Century

National Maritime Museum, Greenwich, London

March 30-31, 2007.

For more information:

<http://www.nmm.ac.uk/server/show/conWebDoc.21309>

Association of Art Historians Conference 2007

University of Ulster, Belfast

April 12-14, 2007

For more information:

<http://www.efn.org/~acd/SymposiaAE.html>

De Fontainebeau à Giverny: territoires du paysage moderne

(From Fontainebleau to Giverny: Sites of the Modern Landscape)

Paris, Musée d'Orsay

April 27-28, 2007

For more information:

<http://www.museeorsay.fr/ORSAY/orsaygb/HTML.NSF/By+Filename/mosimple+programm+cours+I24cours>

Patronage and Collecting, A Tribute to Western Culture: Jewish

Patronage and Modernism

Ruprecht-Karls-Universitaet Heidelberg, Germany

May 30th-June 1st, 2007

"Up-to-Date With a Vengeance:" Nineteenth-Century Science, Technology, and Media

22nd Annual Interdisciplinary Nineteenth-Century Studies Conference

University of Missouri-Kansas City

April 19-21, 2007

For more information: <http://cas.umkc.edu/english/INCS>

Minds, Bodies, Machines

Centre for Nineteenth-Century Studies

Birkbeck College, London

July 6-7, 2007

For more information: <http://www.mindsbodiesmachines.org/conferences.html>

Masculinity and the Other

An interdisciplinary conference

Balliol College, University of Oxford

August 29-30, 2007

For more information:

<http://masculinityandtheother.googlepages.com/callforpapers>

The New American Art History: Against the American Grain Graduate Student Symposium

Yale University

Saturday, 5 May 2007

For inquiries, please contact Donny Meyer at don.meyer@yale.edu.

Theatricality and European Art c. 1700-c. 2000

School of Art History, University of St. Andrews, Fife, Scotland

September 6-7, 2007

For more information:

<http://www.efn.org/~acd/SymposiaAE.html>

Plaster Casts: Making, Collecting, and Displaying from Classical Antiquity to the Present.

Oxford, United Kingdom

September 24-26, 2007

For more information:

<http://www.efn.org/~acd/SymposiaAE.html>

High/Low: Nineteenth-Century French Cultures

33rd Annual 19th-Century French Studies Colloquium

University of South Alabama

October 18-20, 2007

For more information:

http://www.southalabama.edu/languages/french/NCFS_2007_CFP.htm

Leisure, Tourism, and the Nineteenth-Century Resort

The 11th Annual Salve Regina University Conference on Cultural and Historic Preservation

October 18-20, 2007

For more information:

<http://www.victoriansociety.org/nl2006I2.htm>

International Art and Artists in Venice, 1890-1912

William College Museum of Art

November 10, 2007

Colloque Gustave Courbet

Paris, Musée d'Orsay

December 6-7, 2007

For more information:

orsay.fr/ORSAY/orsaygb/HTML.NSF/By+Filename/mosimple+programm+cours+124cours

CONFERENCES TO ATTEND

Topographies of Otherness

Southern Comparative Literature Association

Thirty-Third Annual Conference

North Carolina State University, Raleigh, NC

September 27-29, 2007

Proposal deadline: April 2

For more information: <http://www.chass.ncsu.edu/SCLA2007/>

Anglo-American Aesthetics: Innovations and Economies of Influence.

Sixth Biennial Conference in London of Symbiosis:

A Journal of Anglo-American Literary and Cultural Studies

Brunel University, West London

July 12-15, 2007

Proposal Deadline: April 8, 2007

For more information:

<http://www.brunel.ac.uk/about/acad/sa/artsub/english/engresearch/symbiosis>

The Risorgimento Revisited

New York, Italian Academy, Columbia University

April 11-12, 2008

Call for papers: April 20, 2007

For more information: <http://www.italiestudies.nl/callsfp.htm>



FELLOWSHIPS

The Radcliffe Institute for Advanced Study is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. In recognition of Radcliffe's historic mission, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the United States and throughout the world, including developing countries, are encouraged to apply. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to \$60,000 for one year with additional funds for project expenses.

Deadline: Applications for 2008-09 available by April 30, 2007, deadline t.b.a.

Contact: Radcliffe Institute Fellowships Office,
34 Concord Ave., Cambridge, MA 02138

Tel: 617-496-1324 or fellowships@radcliffe.edu.

<http://www.radcliffe.edu/fellowships/index.php>

The National Humanities Center in Research Triangle Park, NC, offers fellowships for advanced study in all fields of the humanities. Fellows are assisted in finding suitable housing and must be in residence for the academic year (September-May). Resources include the libraries at Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, and the Center maintains a reference collection. Senior and younger scholars are eligible; younger scholars should be engaged in research well beyond their dissertations. Terms: Fellowships up to \$50,000 are individually determined, depending upon the needs of the Fellow and the ability of the Center to meet them. Fellowships are intended to maintain scholars at full salary during their year of research.

Deadline: postmarked October 15.

Contact: Fellowship Program, National Humanities Center,
7 Alexander Drive, P.O. Box 12256,
Research Triangle Park, NC 27709-2256

Tel: 919-549-0661 or nhc@ga.unc.edu.

<http://www.nhc.rtp.nc.us/fellowships/appltoc.htm>

FELLOWSHIPS

The **Society for the History of Technology** offers the Brooke Hindle Post-Doctoral Fellowship 2007-08. The award is for \$10,000 and may be used for any purpose connected with research or writing in the history of technology for a period of not less than four months between 1st September 2007 and 31st August 2008. Applicants must hold a doctorate in the history of technology or a related field, normally awarded within the preceding four years or expect to have graduated by time of award.

Deadline (received): April 1, 2007.

For information: Amy Bix, SHOT Secretary, 603 Ross Hall, History Dept., Iowa State University, Ames, IA 5011, Tel. (515) 294-8469 or shot@iastate.edu.
www.historyoftechnology.org/awards/hindle.htm.

The **Center for the History of Business, Technology, and Society** at the **Hagley Museum and Library** offers **grants-in-aid** to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than \$1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the **Henry Belin du Pont Fellowship** to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center's scholars. Tenure must be continuous and last from two to six months. Stipends are no more than \$1,600 per month. Applications for all fellowships are reviewed three times per year.

Deadlines: March 31, June 30, October 31.

For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact: Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630.
Tel: 302-658-2400 or E-mail: crl@udel.edu
<http://www.hagley.lib.de.us/grants.html>.

For Henry Belin du Pont Dissertation Fellowships (residential terms of four months) contact: Dr. Roger Horowitz, Center for History of Business, Technology, and Society, PO Box 3630, Wilmington, DE 19807-0630,
E-mail: rhorowitz@hagley.org
<http://www.hagley.lib.de.us/grants.html>.

The **Liguria Study Center for the Arts and Humanities** grants **Bogliasco Fellowships** to qualified persons doing advanced creative work or scholarly research. Bogliasco Fellowships are scheduled during the two semesters of the traditional academic year (2007-08: Sept. 10- Dec.-14, and Feb. 11- May 16). Fellowships provide room, board, and separate private studios in a villa setting. Fellowships typically have a duration of either one month or a half-semester (48 days). In special circumstances, residencies of other lengths may be approved. **Deadlines: January 15, 2007** for residencies during the fall-winter semester beginning in September 2007 and **April 15, 2007** for the winter-spring semester beginning in February 2008. All application materials, including letters of reference, must be post-marked by the application deadlines.

Contact: The Bogliasco Foundation 10 Rockefeller Plaza, 16th Floor, New York, NY 10020-1903.

E-mail: info@bfny.org.

Website: <http://www.liguriastudycenter.org/english/home.cfm>

The **National Endowment for the Humanities** offers a variety of **fellowships** that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months (\$40,000 is for 9-12 mo.; \$24,000 for 6-8 mo.). **Deadline: received May 1.** Shorter projects may be funded by NEH **summer stipends** (\$5,000 for two consecutive months of full-time independent study and research). Summer stipend application **deadline: received October 2.** **Collaborative Research Grants** support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from \$25,000 to \$100,000 (the use of federal matching funds is encouraged). Collaborative Research grants **deadline: received November 1.** **Contact:** Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, DC 20506.

Tel: 202-606-8200 or E-mail: fellowships@neh.gov, collaborative@neh.gov. Website: www.neh.gov/grants/index.html.

The **Social Science Research Council** sponsors fellowship and grant programs on a wide range of topics, and across many different career stages. Most support goes to pre-dissertation, dissertation, and post-doctoral fellowships. Some programs support summer institutes and advanced research grants. Although most programs target the social sciences, many are also open to applicants from the humanities. Programs relevant to the history of art and visual culture include Abe Fellowships, The Berlin Program for Advanced German and European Studies, The Eurasia Program, ACLS/SSRC/NEH International and Area Studies Fellowships, and Japan Studies.

Deadlines vary program to program.

For application and further information, contact:

Fellowship Office, SSRC, 810 Seventh Ave., New York, NY 10019.
Tel: 212-377-2700, ext. 500 or E-mail: fellowships@ssrc.org
web: ssrc.org; web: www.ssrc.org/fellowships/

The **American Council of Learned Societies** offers **Burkhardt Residential Fellowships for Recently Tenured Scholars**, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of \$75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence).

Deadline: September [date not yet posted].

Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795;
E-mail: grants@acl.org; web: www.acls.org/burkguide.htm.
Applications: <http://ofa.acls.org/>

The **American Council of Learned Societies**, together with the **Social Science Research Council** and the **National Endowment for the Humanities**, fund approximately eight **ACLS/SSRC/NEH International and Area Studies Fellowships**. Scholars who are at least two years beyond the Ph.D. may apply for 6-12 month fellowships to pursue research and writing on the societies and cultures of Asia, Africa, the Near and Middle East, Latin America, East Europe

and the former Soviet Union. The Fellowship stipend is set at three levels based on assistant, associate, or full professor rank, funded at \$30,000, \$40,000, and \$50,000. Approximately 20 fellowships will be available at each level.

Deadline: September [date to be posted in June].

Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795
E-mail: grants@acl.org; <http://www.acls.org/felguide.htm>

The **American Council of Learned Societies Fellowship Programs** seek applications from scholars in all disciplines of the humanities and humanities-related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or any cultural or linguistic group.

Deadline: September [date to be posted in June].

Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@acl.org;
web: < <http://www.acls.org/fel-comp.htm> >

The **American Philosophical Society** offers the **Franklin Research Grant** to support research in all areas of scholarly knowledge except those in which government or corporate enterprise is more appropriate. The program does not accept proposals in the areas of journalistic or other writing for the general readership; the preparation of textbooks, casebooks, anthologies or other teaching aids. Award is up to \$6,000 for one year. **Deadline: received October 1, December 1.** The Society also offers a **Sabbatical Fellowships in the Humanities and Social Sciences** for mid-career faculty of universities and 4-year colleges in the United States who have been granted a sabbatical/research year, but for whom financial support from the parent institution is available for only part of the year. Candidates must not have had a financially supported leave at any time subsequent to September 1, 2004. The doctoral degree must have been conferred between 1983-1999. Award: \$30,000 to 40,000.

Deadline: received by October 15.

For further information, contact: Linda Musumeci, Res. Admin., American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106.
Tel: 215-440-3429 or E-mail: LMusumeci@amphilsoc.org,
Website: <http://www.amphilsoc.org/grants/>

The **Alexander von Humboldt Foundation** supports scholarly research and study in Germany. It offers as many as 500 **Humboldt Research Fellowships** annually to postdoctoral scholars under age 40

to support research for six- or twelve-month periods, normally funded between EUR 2,100 and EUR 3,000 monthly. Scholars may be in any academic field and come from any country except Germany. **Applications may be submitted any time;** the selection committee meets three times a year to consider applications.

Contact: Alexander von Humboldt Foundation, Jean-Paul-Strasse 12, 53173 Bonn, Germany.
Tel: (49) 0228-833-0. E-mail: humboldt-fellow.select@avh.de
web: www.avh.de/en/programme/index.htm

The **Columbia University Society of Fellows in the Humanities** will appoint a number of **postdoctoral fellows** in the humanities for the academic year 2008-2009. The \$52,000 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. To qualify, applicants must have received the Ph.D. between January 1, 2003, and July 1, 2007.

Deadline: [October— date to be posted in June]

For further information and application materials, write:

The Director, Society of Fellows in the Humanities,
Heyman Center, Mail Code 5700, 2960 Broadway,
New York, NY 10027
Web: www.columbia.edu/cu/societyoffellows/

The **Historical Society of Southern California** offers Haynes Research Stipends to support research periods of one to four weeks on topics of Los Angeles and Southern California history. Open to Ph.D. or equivalent, independent scholars and doctoral candidates at the dissertation stage. Amount of grants: \$300/week for up to four weeks.

Deadline: postmark April 20, 2007.

Contact: Historical Society of Southern California,
65 South Grand Ave. 1st Floor, Pasadena, CA 91105.

Contact: Robert Montoya, Tel: 626-440-1883.
E-mail: rmontoya@socalhistory.org. Web: www.socalhistory.org

The **National Gallery of Canada** offers fellowships for advanced research in Canadian Art and the History of Photography (The Model-Blum Fellowship). All fellowships emphasize the use and investigation of the collections of the National Gallery of Canada, including those of the Library and Archives. Tenure consists of three to five months of full-time residency, within the period 1 September 2007 to 31 August 2008. Awards may be up to \$5,000 a month, including expenses and stipend, to a maximum of \$30,000 (Canadian). Specify for which fellowship the proposal is intended.

Postmark deadline: April 30, 2007.

For further information, contact: Murray Waddington,
Chief, Library, Archives, and Research Fellowship Program,
National Gallery of Canada, P. O. Box 427, Station A, Ottawa,
Ontario, K1N 9N4,
Tel: (613) 990-0586, Fax: (613) 990-6190,
E-mail: mwadding@gallery.ca. Web: http://national.gallery.ca/english/default_74.htm.

The **National Endowment for the Humanities** announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may have been either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of musical notation, are also eligible. Awards are made for one to three years and range from \$50,000 to \$100,000 per year.

Deadline: November 1, 2007.

Guidelines posted online, summer, 2007. Contact:

(202) 606-8200 or e-mail: editions@neh.gov or write Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.
Web: www.neh.gov/grants/guidelines/editions.html

The **Longfellow National Historic Site** in Cambridge, Massachusetts houses a significant archive of materials (letters, photographs, material objects) on a variety of subjects from the 17th to early 20th century. To encourage their use, the Friends of the Longfellow House have established the Diana Korzenik Fellowship (stipend of \$1200) and the Stanley Paterson Fellowship (stipend of \$1200). Both stipends are intended to defray the expenses of researchers who wish to use the Longfellow House archives/collections and other Boston-area archives. Recipients must be in residence in the area for at least two weeks while conducting their research. Preference given to applicants whose research plan makes maximum use of the Longfellow collections.

Deadline: March 15, 2007.

Contact: Robert Cameron Mitchell, Chair, Fellowship Committee,
26 Farrar St., Cambridge, MA 02138.

E-mail: rmitchell@clarku.edu.
Web: <http://www.longfellowfriends.org/Fellowships/announcement.php>.

The **Indianapolis Museum of Art** offers 9-month fellowships for junior scholars who wish to pursue curatorial careers. The fellowship will support scholarly research related to the Clowes Collection at the IMA and will provide curatorial training in the field of European painting and sculpture. Applicants must be enrolled in a graduate course of study leading to an advanced degree or have received the Ph.D. within the last three years. Fellows will receive a stipend of \$16,000, housing, and an educational travel allowance of \$2,000.

Deadline (receipt): April, date t.b.a.

Contact: Ronda Kasl, Associate Curator of Painting and Sculpture before 1800, Indianapolis Museum of Art, 4000 Michigan Rd., Indianapolis, IN 46208-3326. Ph: 317-923-1331.

The **James Marston Fitch Charitable Foundation** will award a \$25,000 research grant to a mid-career professional who has an advanced or professional degree and at least 10 years experience in historic preservation or related fields, including landscape architecture, architectural conservation, urban design, architectural history, and the decorative arts. The grant supports projects of original research or creative design that advance the practice of historic preservation in the U.S. There are also smaller grants of up to \$10,000 that are provided at the discretion of the trustees.

Deadline: Sept. 15, 2007.

Contact: Tel: 212-252-6809; fax: 212-471-9987
232 East 11th St., New York, NY 10003.
Web: www.fitchfoundation.org, or E-mail: info@fitchfoundation.org.

Fulbright Grants are made to U.S. citizens and nationals of other countries for a variety of educational activities, primarily university lecturing, advanced research, graduate study, and teaching in elementary and secondary schools. The Fulbright Scholar Program sends 800 scholars and professionals each year to more than 140 countries. Grant benefits vary by program and type of award. Complete catalogue of Fulbright Grant opportunities for 2007-08 will be posted online.

Deadlines vary by grant.

Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009.
Tel: 202/686-4000 or e-mail: apprequest@cies.iie.org.
www.iie.org/cies/

The **German Historical Institute** awards **short-term fellowships** of one to six months to German and American doctoral students and postdoctoral scholars in the fields of German history. These fellowships are also available to German doctoral students and postdoctoral

scholars/Habilitanden in the field of American history. For post-doctoral applications, the GHI will give priority to post-doc projects that are designed for the "second book." Research projects must draw upon source materials located in the United States. The monthly stipend is Euro 1,600 for doctoral students and Euro 2,800 for post-doctoral scholars.

Deadline: May 20 and October 15.

Contact: German Historical Institute, Doctoral/Postdoctoral Fellowships, 1607 New Hampshire Ave., NW, Washington, DC 20009-2562. Web: http://www.ghi-dc.org/scholarship_doc.html.

The **Jacob M. Price Visiting Research Fellowships** facilitate research at the William L. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of \$1000 are available for graduate students and junior faculty whose work would benefit from use of the library's resources. Fellows must spend at least one week at the Clements Library.

Applications accepted between October 1 and January 15 each year.

Contact: Price Fellowship Coordinator,
William L. Clements Library, The University of Michigan,
909 S. University Ave. Ann Arbor, MI. 48109-1190.
Tel: (734) 764-2347; E-mail: briand@umich.edu.
Web: <http://www.clements.umich.edu/Services.html>.

The **American Academy in Rome** operates a program of fellowships and residencies that support the development of gifted American artists and scholars. Rome Prize winners pursue independent projects, which vary in content and scope, for periods ranging from six months to two years at the Academy. Stipends range from \$10,500 to \$21,000 (depending on the terms of the fellowships). The Academy's Rome Prize winners are part of a residential community of 65 to 70 people each year. **New info/forms posted early summer.**

Annual Deadline: November 1. There is a nominal application fee.

Contact: American Academy in Rome,
7 E. 60th St., New York, NY 10022-1001.
Tel: 212-751-7200.
Web: http://www.aarome.org/rome_prize/index.htm

The **Lilly Library** of Indiana University offers residential fellowships for research in its collections. Its holdings support research in British, French, and American literature and history; the literature of voyages and exploration; early printing, and the Church, children's literature, music; film, radio, television; medicine, science, and architecture; and

food and drink. The **Everett Helm Visiting Fellowship** supports research of scholars residing outside the Bloomington area. Awards up to \$1,500 granted in support of travel, living, and/or research expenses.
Deadline: April 15 and October 15.

The **Mendel Fellowships** offer support of up to \$40,000 for research in the library's Bernardo Mendel collections, which house extensive material on the history of the Spanish Colonial Empire; Latin American independence movements; European expansion in the Americas; voyages, travels and exploration; geography, navigation and cartography; German literature and history; and music, including sheet music. Stipend is based on the length of stay (ranging from one week to a full academic year).

Deadline: April 15 and October 15.

Contact: Breon Mitchell, Director, The Lilly Library, Indiana University Libraries, 1200 East Seventh St., Bloomington, IN 47405
Tel: (812) 855-2452 or Email: liblilly@indiana.edu;
web: www.indiana.edu/~liblilly/fellowships.shtml

The **German Center for Art History in Paris**, offers approximately six fellowships a year for students (any nationality) to pursue their research in the arts and the humanities of Germany and France in the context of a pre-determined theme. Recipients are expected to be in residence for the duration of the fellowship and to participate in the activities of the Center.

Deadline not yet posted.

For information, contact: Prof. Dr. Thomas W. Gaetgens, Deutsches Forum für Kunstgeschichte/Centre allemand d'histoire de l'art, 10 place des Victoires, F-75002 Paris.
Tel.: 01.55.35.02.3 or E-Mail: gwedekind@dt-forum.org
Web: <http://www.dt-forum.org/bourses.html>

The **William T. Grant Scholars Program** supports promising early career researchers from diverse disciplines. Each fellow receives \$300,000 distributed over a 5-yr period. Investigators in any discipline, at all non-profit institutions, worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicant's institution, providing support of \$60,000 per year. The

William T. Grant Scholars Award must not replace the institution's current support of the applicant's research.

Nominations for 2008 due July 11

Contact: William T. Grant Scholars Program, 570 Lexington Ave., 18th Floor, New York, NY 10022-6837 Tel: 212/752-0071 or <http://www.wtgrantfoundation.org/>

The **Institute for Scholars at Reid Hall, of Columbia University (New York)** offers fellowships to scholars who are interested in working in Paris. Individuals may apply for year-long or academic term fellowships. Opened in January 2001 in cooperation with the Maison des Sciences de l'Homme, the Institute offers a setting at which fellows may pursue their individual and collective research while interacting with other scholars in France and throughout Europe. The Institute encourages collaborative group proposals, although individual applications will be considered. The Institute does not consider applications from doctoral or postdoctoral candidates. Fellows may apply for a semester or a year of residence.

Complete applications must be submitted by March 1st of any given year.

Contact: Office of the Provost, Columbia University, 535 West 116 Street, 205 Low Memorial Library, Mail Code 4336, New York, NY 10027
Tel: (212) 854-3813 or Email: ps27@columbia.edu
<http://www.columbia.edu/cu/reidhall>

IFK Internationales Forschungszentrum Kulturwissenschaften offers **Visiting Fellowships** to internationally recognized scholars who would like to pursue their own research and are interested to cooperate with Austrian colleagues. Applications will be peer-reviewed by IFK's International Academic Advisory Board.

For deadlines, consult website.

Contact: IFK Internationales Forschungszentrum Kulturwissenschaften, Reichsratsstraße 17, 1010 Wien, Austria
Tel.: (+43-I) 504 11 26 or E-Mail: ifk@ifk.ac.at
<http://www.ifk.ac.at/contact.html>

Kluge Center Fellowships, offered through the Library of Congress, support post-doctoral research in all disciplines of the humanities and humanities-related social sciences using the foreign language collections of the Library of Congress. Applicants must have received the Ph.D. within the past seven years. Fellowships up to 12 months carry

a stipend of \$4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library.

Deadline: August 15, 2007.

Contact: American Council of Learned Societies,
228 E. 45th St., New York, NY 10017-3398
Tel: 212-697-1505 or email <ruth@acl.s.org>;
web: www.loc.gov/loc/kluge/fellowships.

Kluge Fellowships, Office of Scholarly Programs,
Library of Congress, LJI20, 101 Independence Ave., SE,
Washington, DC 20540-4860.
E.Mail: scholarly@loc.gov.

The **American Antiquarian Society (AAS)** requests applications for visiting fellowships for historical research by creative and performing artists, writers, film makers, journalists and other persons whose goals are to produce imaginative, non-formulaic works dealing with pre-20th-century American history, i.e., historical researchers who produce work for the general public rather than for academic or educational audiences. The society's goal in sponsoring this program is to multiply and improve the ways in which an understanding of history is communicated to the American people. Stipend = \$1,200 plus travel allowance.

Deadline: October [date not yet posted].

Contact: Creative and Performing Artists and Writers Fellowship,
American Antiquarian Society, 185 Salisbury Street, Worcester,
Massachusetts 01609-1634
Tel: (508) 755-5221, Fax: 508-753-3311
<http://www.americanantiquarian.org/artistfellowship.htm>

The **Institute of European History, Department of General History**, awards ten fellowships for a six- to twelve-month research stay at the **Institute in Mainz**, for research in the field of German and European history since the 16th century. The selection is made by the department's fellowship commission, which meets three times a year, in March, July and November.

Consult website for stipend amounts and deadlines.

Contact: Professor Dr. Heinz Duchhardt,
Institut fuer Europaeische Geschichte. Abteilung Universalgeschichte
Alte Universitaetsstr. 19 D-55116 Mainz, GERMANY
web: <http://www.inst-euro-history.uni-mainz.de>

PRIZES AND AWARDS

The **American Historical Association** offers several book prizes for outstanding works in the field of history. The **Herbert Baxter Adams Prize** for a work in the field of European history from 1815 through the 20th century; the **AHA Prize in Atlantic History** for historical writing that explores the integration of Atlantic worlds before the twentieth century; the **J. Russell Major Prize** for the best work in English on any aspect of French history and the **George Louis Beer Prize** in European international history since 1895 century. The **Albert J. Beveridge Award** in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present .

Deadline for all submissions: May 15.

For complete competition guidelines, contact: Book Prize
Administrator, American Historical Association,
400 A St., SE Washington, D.C. 20003-3889.
Web: www.historians.org/prizes/index.cfm

The **Dactyl Foundation** offers a \$1,000 award for essays on literary, aesthetic, or cultural theory. Essays may be submitted by the author or nominated by another individual. Length open. Published or unpublished, **no deadline. Send via regular mail** to Victoria N. Alexander, 64 Grand Street, New York, NY 10013.

email: essays@dactyl.org
Web: www.dactyl.org

The **Society for the History of Technology** offers prizes for outstanding work in the history of technology, broadly defined. The **Edelstein Prize** of \$3,500 is awarded to the outstanding book published in the history of technology during the period 2003-2005. Non-English language books are eligible for three years following the date of their English translation. Publishers and authors are invited to nominate titles for this prize; send one copy to EACH of the committee members.

Deadline for receipt of books is April 1.

Contact committee chair: Edmund Russell, STS Dept.,
Univ. of Virginia, Thornton Hall, Charlottesville, VA, 22904-4744.

The **Sally Hacker Prize** is awarded to the best popular book published during the period 2003-2005. The prize of \$2,000 recognizes books in the history of technology that are directed to a broad audience, including students and the interested public. Publishers and authors are invited to nominate titles.

Deadline for receipt of books is April 1.

Contact committee chair: Emily Thompson,
232 E. Market St., Venice, CA 90291.

The **Levinson Prize** of \$400 and a certificate is awarded to a graduate student for an unpublished paper that explicitly examines a technology or device/process within the framework of social or intellectual history.

Deadline for nominations: April 15.

Contact committee chair: Gerard Fitzgerald,
Chemical Heritage Foundation, 315 Chestnut St.,
Philadelphia, PA 19106.
E-mail: gfitzgerald@chemheritage.org.

For more information about these and other SHOT programs and prizes, contact: contact the secretary at:

SHOT, Department of History, 603 Ross Hall, Iowa State University, Ames, IA 50011,
Tel: 515.294.8469 or E-mail: shot@iastate.edu
Web: <http://shot.press.jhu.edu>

The **Rudolf Jahns Prize** (10,000 Euros) is given every two years to art historians, journalists and curators/exhibition organizers early in their careers who are engaged in projects related to Rudolf Jahns and/or his period. Both already completed and planned projects are eligible.

No deadline is given.

Contact: Staatliche Museen zu Berlin, Kunstbibliothek,
Matthäikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004), Leopold Zunz Weg 9, D-32756 Detmold.
web: <http://www.rudolf-jahns-stiftung.de/>

The **Phi Beta Kappa Society** has been granted the opportunity to foster continuing education through two foreign study fellowships. The Mary Isabel Sibley Fellowship (\$20,000) is awarded annually to young women who wish to study Greek or French language and literature. The Walter J. Jensen Fellowship (\$10,000) aimed to help educators and researchers improve the study of French in the U.S., is awarded annually for six months of study in France. Phi Beta Kappa also recognizes those who work to preserve and promote the liberal arts and sciences. The **Sidney Hook Award** (\$7,500) recognizes national distinction by a single scholar in each of three endeavors scholarship, undergraduate teaching and leadership in the cause of lib-

eral arts education. The **Award for Distinguished Service to the Humanities** is given to recognized individuals who have made significant contributions in the field of the humanities. The **Fellows Award honors** an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa.

For deadline and application information, consult website:

http://staging.pbk.org/AM/Template.cfm?Section=Scholarships_and_Awards

National Gallery of Art - Senior Fellowships for Advanced Study in the Visual Arts Fellowships are for full-time research, and scholars are expected to reside in Washington, D.C., and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia and informal discussions complement the fellowship program. There will be one **Paul Mellon Fellowship**, one **Frese Senior Fellowship** and four to six **Ailsa Mellon Bruce** and **Samuel H. Kress Senior Fellowships**.

Deadline: Oct. 1, 2007

The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: \$50,000 (plus housing).

Consult website for eligibility and application information.

Contact: National Gallery of Art,
Center for Advanced Study in the Visual Arts
<http://www.nga.gov/resources/casvasen.shtm#application>

The **John Simon Guggenheim Memorial Foundation** offers fellowships to further the development of scholars and artists by assisting them with research in any field of knowledge and creation in any of the arts, under the least restrictive conditions and irrespective of race, color or creed. The fellowships are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts.

Deadline: October 1, 2007.

Awards: \$40,107 (average amount).

Contact: John Simon Guggenheim Memorial Foundation,
90 Park Ave., New York, NY 10016,
Tel: (212) 687-4470, Fax: (212) 697-3248
fellowships@gf.org

MUSEUM NEWS

The Arkell Museum at Canajoharie, New York, which will showcase one of America's premier collections of fine art and highlight the rich history of the Mohawk Valley, is poised to become a major cultural attraction for Upstate New York. Currently under construction, the 30,000-square-foot art and history museum is set to hold its grand opening in June 2007. The Arkell's permanent collection contains more than 350 works by important American artists, anchored by a sizeable number of paintings by Winslow Homer, as well as other works by such notable artists as Andrew Wyeth, George Inness, Grandma Moses and Mary Cassatt. The museum is being built through collaboration between the Arkell Hall Foundation and the Canajoharie Library and Art Gallery. The facility was designed by Boston-based DesignLab Architects, whose portfolio also includes the Portland Art Museum in Oregon and an award-winning addition to UMASS-Amherst's Fine Arts Center.

The Art Institute of Chicago acquired Hanging Head Dragonfly Lamp on Mosaic and Turtleback-Tile Base made by Tiffany Studios New York circa 1906. The acquisition brings a new level of quality to the museum's already notable collection of favrile glass from Tiffany Studios.

The Cantor Arts Center at Stanford University will display a previously unknown Monet pastel, *Bank of the Seine* (1860s), owned by a Stanford Law School alumnus before the work joins others in the exhibition *Revealing the Monet of Pencil and Paper* opening at the Royal Academy in London and later at the Clark Art Institute in Williamstown, Mass. Until its acquisition by the Stanford alumnus, the work remained in the hands of the family in France that acquired this masterpiece at the beginning of the twentieth century. It will be on view at the Cantor Arts Center through May.

The Kimbell Art Museum, Forth Worth, Texas, returned Joseph Mallord William Turner's painting *Glaucus and Scylia* (1841) to the

heirs of John and Anna Jaffé whose collection was illegally seized during the Nazi era. When Anna Jaffé died in 1942, nine years after her husband, the Vichy government confiscated the collection, ignoring her bequest to her niece and nephews who were in no position to claim it. The works, including the Turner, were sold at auction. The Turner painting does not appear in sales records again until 1956 when Emile Litz of Paris sold it to the art dealer Agnew's of London. It was then sold to Howard Young Galleries, New York, in 1957 and was owned by a Mrs. Chamberlain in the United States until 1966, when Newhouse Galleries, Inc., sold it to the Kimbell Art Foundation. The information that Newhouse Galleries provided to the Kimbell at the time of the purchase made no mention of the Jaffés, only that after 1902 the painting had belonged to "a French Collection, Paris, France, until after 1950." In light of this evidence, the Kimbell returned the painting last summer to the representative of the heirs of Anna Jaffé's three nephews and one niece (all now deceased) to whom she had left the property in her will.

The Toledo Museum of Art reinstalled its recently recovered painting *Children with a Cart* (1778) by Goya. The painting was stolen while en route to New York where it was to be shown in the exhibition *Spanish Painting from El Greco to Picasso: Time, Truth and History* at the Solomon R. Guggenheim Museum. The FBI recovered the painting and returned it to Toledo. The curators sent the painting to rejoin the exhibition in February where it stayed until the show closed in March. The FBI's investigation into the theft is ongoing.

This spring, the **Virginia Museum of Fine Arts** will install a gift of 23 French works from the estate of Paul Mellon. Included in the group are works by Eugène Delacroix, Théodore Gericault, Odillon Redon, Antoine-Louis Barye, Rosa Bonheur, Pierre Bonnard, Christophe Fratin, and Jules Mêne, among others.

U.S. EXHIBITIONS

ALABAMA

Montgomery Museum of Fine Arts.

The Elegant Salon: Academic Paintings in the Syracuse University Art Collection.
February 1 – May 6, 2007. More than thirty works illustrate the range of subjects that were the heart of the 19th-century academic tradition.

ARKANSAS

Little Rock. Arkansas Art Center.

Lines of Discovery: 225 Years of American Drawings.
January 26 – April 1, 2007. Works by Thomas Hart Benton, Mary Cassatt, Thomas Cole, Arthur Dove, Marsden Hartley, Childe Hassam, Winslow Homer, Robert Motherwell, John Singer Sargent, John Sloan, and Benjamin West, among others, will be on view.

CALIFORNIA

Hanford. The Ruth & Sherman Lee Institute for Japanese Art.

The Beauty of Sharing: Twelve Collectors' Visions of Japanese Art.
December 5, 2006 – March 17, 2007.

Laguna Beach. Laguna Art Museum.

East Coast/West Coast and Beyond: Colin Campbell Cooper, American Impressionist.
February 25 – June 3, 2007.

Los Angeles. County Museum of Art.

The Modern West: American Landscapes, 1890 – 1950. March 4 – June 3, 2007. This exhibition will explore the role of the American West in the development of modernism in the United States

The Arts in Latin America, 1492 – 1820. Summer 2007. This exhibition will disregard the national boundaries created in the early 19th century, and instead explore the artistic differences and commonalities throughout colonial Latin America.

Los Angeles. The Getty Center.

The Old Order and the New: P.H. Emerson and Photography 1885 – 1895.
March 27 – July 8, 2007. This exhibition explores Emerson's passion for recording customs that were unaffected by the Industrial Revolution and places his photographs in the context of paintings and etchings of the period.

Defining Modernity: European Drawings. 1800 – 1900. June 5 – September 9, 2007. This exhibition surveys the depth and variety of 19th-century draftsmanship with works from the Getty Museum's collection and loans from the Courtauld Institute of Art in London.
Manet's Bar at the Folies-Bergère. June 5 – September 9, 2007. This exhibition highlights one of the masterpieces of 19th-century French art, on loan from the Courtauld Institute of Art, London.

Monterey Museum of Art.

Artists at Continent's End: The Monterey Peninsula Arts Colony, 1875 – 1907.
February 10 – April 29.



Berthe Morisot, *Self-Portrait*, 1885. Oil on canvas. Photo Credit: Bridgeman-Giraudon/Art Resource, NY. Musée Marmottan-Claude Monet, Paris, France.
On view: New Orleans Museum of Art, *Femme, femme, femme*

CONNECTICUT

Hartford. Wadsworth Athenaeum.

Samuel Colt: Arms, Art, and Invention.
September 20 – March 4, 2007.

New Haven. Yale University Art Gallery.

Private Faces of Public People: 1750 – 1900.
Through 2007. This exhibition features American miniatures from the Gallery's collection of leaders in politics and the arts.
Made for Love: Selections from the Jane Katcher Collection of Americana.
February 13 – August 26, 2007. This thematic exhibition examines the material symbols Americans used to express bonds of affection.

DISTRICT OF COLUMBIA

National Gallery of Art.

Eugène Boudin at the National Gallery of Art.

March 25 – August 5, 2007. In honor of the centennial of Gallery benefactor Paul Mellon's birth, a special exhibition of works by French Impressionist Eugène Boudin has been organized.

The Phillips Collection.

Moving Pictures: American Art and Early Film. February 17 – May 20, 2007. This exhibition will present American realist painting from the late 19th and early 20th centuries side-by-side with the earliest experiments in film.

American Impressionism: Paintings from The Phillips Collection.
June 16 – September 9, 2007.

Smithsonian American Art Museum.

Temple of Invention: History of a National Landmark. Through July 8, 2007. This exhibition honors the completion of the building's renovation and marks the 170th anniversary of the legislation that authorized the building's construction.

FLORIDA

Ocala. Appleton Museum of Art of Central Florida Community College.

In the Studios of Paris: William Bouguereau & His American Students.
February 10 – May 27, 2007.

Tampa Museum of Art.

Frederic Church, Winslow Homer and Thomas Moran: Tourism and the American Landscape. January 6 – April 1, 2007.

Winter Park. Charles Hosmer Morse Museum of American Art.

Dickens to Benton: Rare Books and Works on Paper from the Morse Collection.
January 30 – September 16, 2007. This exhibition represents the different paths that design took from the mid-19th century to the art of the 1940s.

GEORGIA

Atlanta. High Museum.

Romantic Eye: Drawings and Watercolors from the Ryals Collection. Through April 29, 2007. This exhibition will highlight approximately 80 18th- and 19th-century British drawings and watercolors from the Ryals collection.

ILLINOIS

Art Institute of Chicago.

Eugène Delacroix and North Africa. October 21, 2006 – April 13, 2007. Etchings and lithographs by Eugène Delacroix document his fascination with North Africa.

Japonisme: The Impact of Japanese Prints in 19th – Century Europe.
April 21 – October 1, 2007.

The Capital of the 19th Century: Paris in Maps.
July 31 – December 4, 2007.

Chicago. Smart Museum of Art at the University of Chicago.

The Image as Homage: Portrait of the Artist. November 21, 2006 – April 8, 2007. The exhibition considers the challenges that arise when one artist tries to commemorate another, and the many forms such portraits take.

INDIANA

Indianapolis Museum of Art.

Prints from Paris: Vollard Editions. December 3, 2006 – April 30, 2007. This exhibition exemplifies the contributions to painting and original printmaking made by the renowned dealer and print publisher Ambroise Vollard.

Richmond Art Museum.

Richmond Group Series: Charles Conner. June 10 – August 5, 2007. Charles Conner was an integral part of the early Richmond Group Artist Colony.

IOWA

Fort Dodge. Blanden Art Museum.

From Cassatt to Wyeth: American Masterworks from the Mitchell Museum.
April 7 – June 29.

Stieglitz: Memorial Portfolio. January 12 – July 6, 2007. Eighteen images by Alfred Stieglitz, taken between 1892 and 1935, were selected by photographer Dorothy Norman and reproduced in a limited edition in 1947 as a memorial to Stieglitz.

KANSAS

Lawrence. Spencer Museum of Art at the University of Kansas.

Meiji: Japan's Transition into a Global Society. January 13 – June 17, 2007.

LOUISIANA

New Orleans Museum of Art.

Femme, femme, femme: Paintings of Women in French Society from Daumier to Picasso from the Museums of France. March 4 – June 3, 2007.

MAINE

Portland Museum of Art.

A Deaf Artist in Early America: The Worlds of John Brewster, Jr. January 25 – March 25, 2007.

Vividly True to Nature: Harrison Bird Brown, 1831 – 1915. March 10 – September 9, 2007.

MARYLAND

Baltimore Museum of Art.

Pissarro: Creating the Impressionist Landscape. February 11 – May 13, 2007.

Baltimore. Walters Art Museum.

Courbet/Not Courbet. September 16, 2006 – March 11, 2007. As a companion to the special exhibition “Courbet and the Modern Landscape,” this installation includes landscape paintings whose attribution to Gustave Courbet continues to be debated by specialists.

Untamed: The Art of Antoine-Louis Barye. February 11 – May 6, 2007. The exhibition will include Antoine-Louis Barye well-known sculptures, but also his oil and watercolor paintings and sketches.

MASSACHUSETTS

Andover. Addison Gallery of American Art.

The Wheeler Survey: Nineteenth-Century Photographs by Timothy O'Sullivan and William Bell. December 23, 2006 – March 8, 2007.

From the Front Line. January 9 – April 15, 2007. In conjunction with the installation of Kara Walker's prints, this exhibition includes some of the best illustrations that appeared in *Harper's* during the Civil War era.

Boston. MFA.

The Romance of Modernism: Paintings and Sculpture from the Scott M. Black Collection. January 10 – October 8, 2007.

Women of Renown: Female Heroes and Villains in the Prints of Utagawa Kuniyoshi (1797 – 1861). January 10 – October 8, 2007.

Cambridge. Fogg Art Museum.

The Last Ruskinians: Charles Eliot Norton, Charles Herbert Moore, and Their Circle. April 7 – July 8, 2007. This exhibition of approximately 60 works explores the influence of John Ruskin on a group of American watercolorists who were active during the late 19th and early 20th centuries.

Williamstown. Sterling and Francine Clark Art Institute.

In Search of Lost Time: Ruins in Photography. January 9 - May 13, 2007. The focused exhibition features a selection of European photographs of ruins dating to the 1850s, ranging from Egypt to Italy, Britain and southern France.

The Unknown Monet: Pastels and Drawings. June 24 – September, 16, 2007.

Worcester Art Museum.

La Belle Epoque: Works on Paper, 1885 – 1915. Through March 18, 2007. This installation of prints, drawings, and photographs reflects the vivacious Belle Epoque, at the turn of the last century when the French styles of Realism, Impressionism, Orientalism, and Art Nouveau simultaneously influenced art and fashion throughout the West.

MICHIGAN**Flint Institute of Arts.**

After Lewis and Clark: The Forces of Change, 1806 – 1871. February 10 – April 29, 2007. This exhibition features 115 paintings, drawings and prints from the collection of the Gilcrease Museum in Tulsa, Oklahoma, by artists who accompanied explorers, including Meriwether Lewis and William Clark.

Grand Rapids Art Museum.

Mathias Alten and Artists of Michigan. January 26 – April 15, 2007.

MINNESOTA**Minneapolis Institute of Arts.**

William Blake: Illustrations of The Book of Job. December 23, 2006 – June 17, 2007.

MISSOURI**Nelson-Atkins Museum of Art.**

Developing Greatness: The Origins of American Photography, 1939 to 1885. June 9 – December 30, 2007. This exhibition will present a new perspective on the origins of photography in America.

Manet to Matisse: Impressionist Masters from the Marion and Henry Bloch Collection. June 9 – September 9, 2007.

St. Louis Art Museum.

Symbols of Power: Napoleon and the Art of the Empire Style, 1800 – 1815. June 17 – September 16, 2007. This exhibition includes more than 150 examples of furniture, silver, bronze, porcelain, jewelry, costume, textiles, and wallpaper as well as drawings, paintings, and sculpture.

NEBRASKA**Lincoln. Sheldon Memorial Art Gallery.**

American Art, 19th Century to Present. August 1, 2006 – July 1, 2007.

Omaha. Joslyn Art Museum.

Collecting the Impressionists: Masterpieces from the Sterling and Francine Clark Art Institute. March 24 – May 13, 2007.

NEW HAMPSHIRE**Dartmouth. Hood Museum of Art.**

From Discovery to Dartmouth: The Assyrian Reliefs at the Hood Museum of Art, 1856 – 2006. October 19, 2006 – March 11, 2007.

American Art from the Hood Museum of Art. June 2 – December 9, 2007.

NEW JERSEY**Princeton University Art Museum.**

Treasures from Olana: Landscapes by Frederic Edwin Church. January 27 – June 10, 2007.

NEW YORK**Albany Institute of History & Art.**

The World and Work of Paul Cushman, Albany Potter. January 20 – May 13, 2007.

Brooklyn Museum of Art.

Kindred Spirits: Asher B. Durand and the American Landscape. March 30 – July 29, 2007. This exhibition of nearly 60 works is the first monographic exhibition devoted to Asher B. Durand's career in more than 35 years.

Cooperstown. Fenimore Art Museum.

Frederic Remington. June 9 – September 4, 2007. Remington made his name as an illustrator, mostly of western and military subjects, for many of the most widely circulated magazines of the late 1880s and 1890s.

Glens Falls. The Hyde Collection.

Luminist Horizons: The Art and Collection of James A. Suydam. June 3 – September 16, 2007.

Ithaca. Herbert F. Johnson Museum of Art at Cornell University.

A Focused Collection: The Hudson River School. April 21 – June 17, 2007.

New York City. Guggenheim Museum.

Divisionism/Neo-Impressionism: Arcadia and Anarchy.
April 27 – August 6, 2007.

New York City. Metropolitan Museum of Art.

Louis Comfort Tiffany and Laurelton Hall—An Artist's Country Estate.
November 21, 2006 – May 20, 2007. The exhibition brings together many of Louis Comfort Tiffany's country estate's surviving architectural elements and interior features. Accompanied by a publication.

Barcelona and Modernity: Gaudí to Dalí.
March 7 – June 3, 2007.

This exhibition will explore the diverse and innovative work of Barcelona's artists, architects, and designers in the years between 1888 and 1939.

*Impressionist and Early Modern Paintings:
The Clark Brothers Collection.*

May 22 – August 19, 2007. More than 60 celebrated masterpieces owned by rival brother collector, Robert Sterling Clark and Stephen Carlton Clark, will be brought together in this exhibition.

Impressed by Light: British Photographs from Paper Negatives, 1840–1860. September 25 – December 31, 2007.

New York City. Cooper-Hewitt National Design Museum.

Piranesi as Designer. September 14 – January 20, 2008. This exhibition examines the artist's role in the reform of architecture and design from the 18th century to the present.

New York City. International Center for Photography.

Let Your Motto be Resistance: African American Portraiture from 1865 to the Present. May 11 – September 9, 2007. Images from the mid-19th century to the present illuminate the changing roles of African American photographic portraiture.

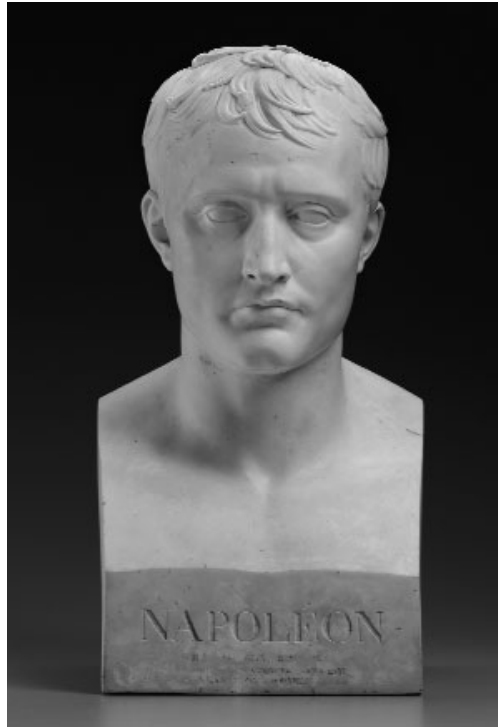
New York City. The Morgan Library and Museum.

Victorian Bestsellers. January 26 - May 6, 2007. The exhibition explores the rise of this cultural phenomenon using original manuscripts, first editions, illustrated editions, and rare printed ephemera, drawn largely from the Morgan's literary collections.

New York City. National Academy of Design Museum.

Life Still: The Figure in American Art. February 15 – April 22, 2007. This exhibition charts the development of the human figure in American art from the early 19th century to the present day.

Asher B. Durand (1796 – 1886), Dean of American Landscape.
July 5 – December 30, 2007. The exhibition will highlight Durand's accomplishments and his role as President of the National Academy of Design.



Manufacture de Sèvres
Bust of Napoleon I, 1806, hard-paste biscuit porcelain.
Museum of Fine Arts, Boston; Gift of Randolph J. Fuller, Mrs. Caleb Loring, John L. Gardner, G. Peabody and Rose Gardner Charitable Trust, and Mary S. and Edward J. Holmes Fund (1987.489)
On view: St. Louis Museum of Art, *Symbols of Power: Napoleon and the Art of Empire Style*

Poughkeepsie. Loeb Art Center at Vassar College.

Chikanobu: Modernity and Nostalgia in Japanese Prints.
March 23 – May 13, 2007. The exhibition is centered around numerous themes, including kabuki theater, current events and modernization, famous warriors, and beautiful women.

OHIO

Cincinnati. Taft Museum of Art.

Luminist Horizons: The Art and Collection of James A. Suydam. January 26 – April 29, 2007.

Hiram Powers: Genius in Marble. May 18 – August 12, 2007. This exhibition will explore the Cincinnati origins, patronage, artistic production, and techniques of Hiram Powers.

Cleveland Museum of Art.

Monet in Normandy.
February 18 – May 20, 2007.

OKLAHOMA

Oklahoma City Museum of Art.

Napoleon: An Intimate Portrait.
February 1 – April 22, 2007.

PENNSYLVANIA

Chadds Ford. The Brandywine River Museum.

Howard Pyle and the American Renaissance.
March 17 – May 20, 2007. This exhibition provides a focused look at selected Howard Pyle works that demonstrate his use of history as dramatic, illustrative documentaries with inventive and symbolic intent.

Doylestown. James A. Michener Art Museum.

Daniel Garber: Romantic Realist. January 28 – May 6, 2007. This exhibition, a collaboration between the Pennsylvania Academy of the Fine Arts and the Michener Art Museum, will be split chronologically, with the works at the Academy examining the period of Garber's oeuvre between 1901 and 1928, and 1929 through 1955 at the Michener Museum.

Philadelphia. Pennsylvania Academy for Fine Arts.

Daniel Garber: Romantic Realist. January 26 – April 8, 2007.

Philadelphia Museum of Art.

Forging an American Identity: The Art of William Ranney. June 26 – August 19, 2007. The first retrospective of the work of the narrative painter William Ranney in forty years, this exhibition brings together paintings and drawings that open a window on American culture in the mid-19th century.

Renoir Landscapes. October 4, 2007 – January 6, 2008.

Scranton. Everhart Museum.

American Scenery: Different Views in Hudson River School Painting. May 4 – September 2, 2007.

This exhibition explores how different generations of Hudson River School artists interpreted the majestic American landscape.

RHODE ISLAND

Providence. Rhode Island School of Design.

Feathers, Flowers, Talons and Fangs. Power and Serenity in Japanese Nature Prints. February 2 – June 10, 2007. This exhibition brings fresh attention to bird-and-flower subjects (kachoga), a seldom-studied category of Japanese woodblock printing (ukiyo-e).

SOUTH CAROLINA

Columbia Museum of Art.

From Pissarro to Picasso: European Works on Paper. March 2 – June 17, 2007.

A Foreign Affair: American Artists Abroad. March 2 – June 17, 2007. This exhibition shows work by American artists influenced by the European artists during the same time period as “From Pissarro to Picasso.”

Renoir! April 25 – October 1, 2007.

TEXAS

Blanton Museum of Art at the University of Texas.

A Century of Grace: Nineteenth-Century Masterworks from the Dahesh Museum of Art, New York. May 18 – August 5, 2007. This exhibition displays approximately 50 of the Dahesh’s finest paintings, drawings, and sculpture, surveying principles of beauty as they were understood in the 19th century.

Master Drawings from the Yale University Art Gallery.

June 1 – August 12, 2007. This exhibition provides a survey of European draftsmanship from the late 15th to the mid-19th century.

Fort Worth. Amon Carter Museum.

Forging an American Identity: The Art of William Ranney.

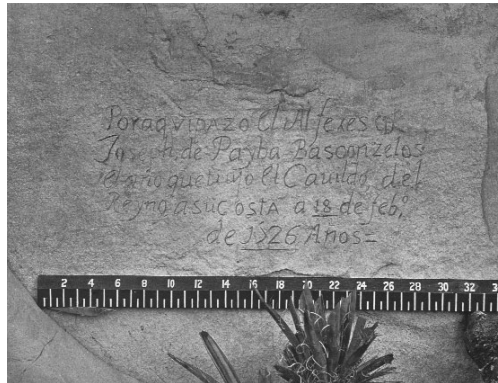
February 17 – May 13, 2007.

Fort Worth. Kimbell Art Museum.

Drama and Desire: Japanese Paintings from the Floating World, 1690–1850. February 11 – April 29, 2007. The exhibition highlights Japanese ukiyo-e paintings from the Museum of Fine Arts, Boston.

The Museum of Fine Arts, Houston.

The Masterpieces of French Painting from The Metropolitan Museum of Art: 1800 – 1920. February 4 – May 6, 2007.



Timothy O’Sullivan, *Historic Spanish Record of the Conquest, South Side of Inscription Rock, New Mexico*, 1873, albumen silver print. Robert G. Lewis Collection. **On view:** Los Angeles County Museum of Art, *The Modern West: American Landscapes, 1890–1950*

VIRGINIA

Abingdon. William King Regional Arts Center.

Rossini’s Rome: The Recordings of a Neo-Classical Etcher.

March 2 – May 20, 2007. This exhibition will showcase a series of etchings by the 19th century Italian artist Luigi Rossini.

Norfolk. Chrysler Museum of Art.

From Goya to Sorolla: Masterpieces from the Hispanic Society of America. March 11 – June 10, 2007. Features nearly 70 works of art by 19th- and 20th-century Spanish masters, on loan from the Hispanic Society of America.

WEST VIRGINIA

Huntington Museum of Art.

A Romance with the Landscape: Realism to Impressionism. January 13 – April 1, 2007.

INTERNATIONAL EXHIBITIONS

Please confirm all dates before visiting museums as advance schedules are subject to change. Traveling exhibitions are listed only once at the most current venue. All dates are 2007 unless otherwise noted. Where information is available on exhibition catalogues, they are listed separately in our New Books section.

AUSTRALIA

Geelong. Geelong Gallery.

An Artist Abroad: The Prints of James McNeil Whistler. June 7–August 19.

Organized by the National Gallery of Australia, Canberra, this exhibition will circulate to the Queen Victoria Museum and Art Gallery, Launceston, Sept. 1–Nov. 4.

AUSTRIA

Krems. Kunsthalle Krems.

Japan: Meiji-Art and Japonisme – From Van Gogh to Schiele. Through June 3.

Vienna. Albertina.

Biedermeier: The Invention of Simplicity. Through May 13. Exhibition travels to Deutsches Historisches Museum in Berlin June 8–Sept. 2 and to Musée du Louvre, Paris, Oct. 1–Dec. 31.

Vienna. Leopold Museum.

Adolf Hölzel and the Viennese Secession. May 11–Aug. 27.

BELGIUM

Brussels. Palais des Beaux-Arts.

Views of Europe: German Painting in the 19th Century. Through May 20. Organized to celebrate Germany's presidency of the European Union, this exhibition selects masterpieces of German paintings from Berlin, Dresden and Munich to illustrate both artistic influences from other European countries on German art and German artists' influence on the art of other European countries.

CANADA

Montréal. Musée des Beaux-Arts.

Maurice Denis: Earthly Paradise. Through May 20.

Victoria. Art Gallery of Greater Victoria.

Rodin: A Magnificent Obsession. Sculpture from the Iris and B. Gerald Cantor Foundation. April 6–July 29. A comprehensive retrospective of the artists career with 60 bronzes, works on paper, photographs, and portraits of the artis.

ENGLAND

Durham. Durham Art Gallery.

Inner Journeys: The Art of Richard Dadd (1817–1886). Sept. 8–Oct. 14.

Liverpool. Lady Lever Gallery.

Masquerade: The Work of James Ensor (1860–1949). June 30–Sept. 22.

A special exhibition of paintings, drawings and etchings from the Museum of Fine Arts, Ghent.

London. National Gallery.

Renoir Landscapes. Through May 21. Organized with the National Gallery of Canada and the Philadelphia Museum of Art, the exhibition features 70 of Renoir's landscape paintings. Travels to Ottawa June 8–Sept. 9.

London. Royal Academy of Arts.

Monet: Color and Line. Through June 1.

The Unknown Monet: Pastels and Drawings. Through June 10. Both exhibitions will be shown at the Clark Art Institute, June 23–Sept. 16.

London. Tate Britain.

Millais. Sept. 26–Jan. 13, 2008. First comprehensive exhibition of the artist's work since the retrospective in 1967 and the first since 1898 to examine his entire career.

Surrey. Watts Gallery.

A Legacy of Love: An Introduction to Italian Memorial Sculpture 1820–1940. Through June 10.

FRANCE

Arras. Musée des Beaux-Arts.

Engraving or Photography? An Artistic Curiosity: the Cliché-verre. Mar. 30–June 30, 2007.

Fontainebleau. Musée du Château de Fontainebleau.

Fontainebleau or the Invention of Tourism (1820-1850). May–July.

Giverny. Musée d'Art Américain.

Impressionist Giverny: A Colony of Artists, 1885-1915. Apr. 1–July 1. More than 80 works from European and American collections examine the international phenomemon of this artist community over a thirty-year period. Exhibition travels to San Diego Museum of Art, California, July 21–Sept. 30.

Paris. Louvre.

Philippe de Chennevières: Collector of French 19th-Century Drawings.
Through June 7.

Camille Corot, 1796-1874. May 31–Aug. 27. An exhibition organized from the Louvre's large collection of drawings by this artist.

Paris. Musée d'Orsay.

Jules Bastien-Lepage (1848–1884). Through May 13.

The Forest of Fontainebleau: A Life-Sized Studio: From Corot to Picasso.
Through May 13.

Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde.
June 19–Sept. 16.

Universal Exhibitions: Real and Utopian Architecture. June 19–Sept. 16.

GERMANY

Berlin. Neue Nationalgalerie.

The Masterpieces of French Painting from The Metropolitan Museum of Art, 1800-1920. June 1–Oct. 7.

Frankfurt. Schirn Kunsthalle.

As in a Dream: Odilon Redon. Through Apr. 29. More than 150 works, including pastels, drawings, paintings and lithographs, underscore Redon's central importance for an emergent modernism.

Hamburg. Kunsthalle.

J.H.W. Tischbein: Belebrung und Unterhaltung. Through May 13.

Friedrich Wasman (1805–1886): Kunst in Hamburg. Through May 28.

ITALY

Ferrara. Palazzo dei Diamanti.

Symbolism. Through May 20.

THE NETHERLANDS

Amsterdam. Van Gogh Museum.

Barcelona 1900. Sept. 21–Jan. 20, 2008. The exhibition explores the architectural and artistic transformation of the city between the years 1880 and 1909.

Groningen. Groninger Museum.

Bruges-Paris-Rome: Joseph-Benoît Suvée and Neoclassicism in Europe.
Oct. 18–Jan. 1, 2008.

NORWAY

Oslo. National Museum of Art, Architecture and Design.

A Mirror of Nature: Nordic Landscape Painting 1840–1900. Through May 20. Over 100 works by Edvard Munch, Carl Larsson, Peder Severin Krøyer and Fanny Churberg, among others. The exhibition travels to the Minneapolis Institute of Arts June 24–Sept. 2 and to Statens Museum for Kunst in Copenhagen Oct. 6–Jan. 20, 2008.

SPAIN

Madrid. Thyssen-Bornemisza Museum of Art.

Van Gogh: Les Vessenots in Auvers, 1890. June 19–Sept. 9. Focus exhibition on the last three months of Van Gogh's life in Auvers.

SWEDEN

Stockholm. National Museum of Art.

Dreadful Delight. Apr. 26–Feb. 24, 2008. Exhibition of 19th-century decorative arts held in contempt in the 20th century and currently enjoying a resurgence among contemporary designers.

SWITZERLAND

Basel. Kunstmuseum.

Neoclassicism to Early Modernism: Positions of Drawing in the 19th Century.
Through June 24. Sketches, studies and finished drawings illustrate how artists adopted a wide variety of past styles and themes as they developed new and individual forms.

Lausanne. Fondation de l'Hermitage.

The Avant-Garde in Belgium, 1880–1915. Through May 28.

Fantini-Latour. June 29–Oct. 28. Over 100 paintings, pastels, drawings and lithographs will show every aspect of this intimist art, hovering between the traditional and the modern.

NEW BOOKS

Acquisto, Joseph. *French Symbolist Poetry and the Idea of Music.* Ashgate, 2006. 202 pp. Hardcover \$99.95.

Agee, William C. and Susan C. Faxon. *Coming of Age: American Art, 1850s to 1950s.* Yale Univ. Press in association with American Federation of Arts, 2006. 136 pp. Hardcover \$50.00.

Allard, Sebastien et al. *Citizens and Kings: Portraits in the Age of Enlightenment.* Abrams, 2007. 368 pp. Hardcover \$85.00.

Allen, Brian et al. *Paul Mellon's Legacy: A Passion for British Art.* Yale Univ. Press in association with Yale Center for British Art and the Royal Academy of Arts, 2007. 352 pp. Hardcover \$65.00.

Alofsin, Anthony. *When Buildings Speak: Architecture as Language in the Habsburg Empire and Its Aftermath, 1867–1933.* Univ. of Chicago Press, 2006. 300 pp. Hardcover \$65.00.

de Andrés, Alberto. *Alpine Views: Alexandre Calame and the Swiss Landscape.* Exh. cat. Sterling and Francine Clark Art Institute, 2006. 88 pp. Paperback \$19.95

Aronov, Igor. *Kandinsky's Quest: A Study in the Artist's Personal Symbolism, 1866–1907.* Peter Lang, 2006. 270 pp. Hardcover \$74.95.

Arwas, Victor. *La Vie Parisienne.* Papadakis, 2007. 208 pp. Paperback, \$40.00.

Arwas, Victor. *Louis Legrand: Catalogue Raisonné.* Papadakis, 2007. 208 pp. Paperback \$45.00.

Association of American Univ. Presses. *Association of American University Presses Directory, 2007.* 230 pp. Paperback \$21.00.

Association of Art Museum Directors. *2006 AAMD Salary Survey.* Spiral bound, \$75.00.

Baigell, Matthew. *Jewish Art in America: An Introduction.* Rowman and Littlefield, 2007. 280 pp. Paperback \$29.95.

Bailey, Colin B. and Christopher Riopelle. *Renoir Landscapes 1865–1883.* National Gallery, London 2007. 296 pp. Hardcover \$65.00.

Baillio, Joseph ed. *The Odyssey Continues: Masterwords from the New Orleans Museum of Art and from Private New Orleans Collections. Exhibition held for the benefit of the New Orleans Museum of Art's Katrina Recovery Fund.* Wildenstein, 2006. 263 pp. Paperback \$45.00.

Baker, Christopher. *J.M.W. Turner: The Vaughan Bequest.* National Galleries of Scotland, 2007. 112 pp. Hardcover \$19.95.

Bantel, Linda, and Peter H. Hassrick. *Forging an American Identity: The Art of William Ranney.* Exh. cat. Ed. Kathleen Luhrs. Buffalo Bill Historical Center, 2006. 265 pp. Hardcover, \$59.95.

Barbe, Norbert-Bertrand. *Le cuirassier blessé quittant le feu et l'apologie patriotique chez Theodore Gericault.* Bes éditions, 2006. 26 pp. Paperback \$19.50.

Baron, Wendy. *Sickert: Paintings and Drawings.* Yale Univ. Press 2007. 544 pp. Hardcover \$125.00.

Barringer, Timothy et al eds. *Art and the British Empire.* Manchester Univ. Press, 2007. 432 pp. Hardcover \$85.00.

Bailey, Jennifer A., Lucinda H. Gedeon, and Kevin Sharp. *Masters of Light: Selections of American Impressionism from the Manoogian Collection.* Exh. cat. Vero Beach Museum of Art, 2006. 136 pp. Paperback \$35.00.

Beaucamp, Eduard. *Intimität der Gefühle, Eugene Carriere zum 100. Todestag.* Hachmannedition, 2007. 184 pp. Hardcover \$44.75.

Benjamin, Walter. *The Writer of Modern Life: Essays on Charles Baudelaire.* Belknap Press, 2006. 320 pp. Paperback \$15.95.

Billcliff, Roger. *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings, and Interior Designs.* Abrams, 2007. 320 pp. Hardcover \$200.00.

Bills, Mark and Vivien Knight. *William Powell Frith: Painting in the Victorian Age.* Yale Univ. Press 2007. 208 pp. Paperback \$65.00.

Bischoff, Ulrich, Elisabeth Hipp, and Jeanne Nugent. *From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden.* Exh. cat. J. Paul Getty Museum, 2006. 120 pp. Paperback \$29.95.

Blake, William. *Songs of Innocence and Experience.* Introduction by Richard Holmes. Abrams, 2007. 64 pp. Hardcover \$17.95.

Blicke auf Europa: Europa und die deutsche Malerei des 19. Jahrhunderts. Hatje Cantz, 2007. 416 pp. Hardcover \$49.80.

Bock, Ralf. *Adolf Loos.* Skira 2006. 380 pp. \$85.00.

Boele, Vincent et al. *Collectors in St Petersburg.* Lund Humphries, 2007. 128 pp. Hardcover \$40.00.

Bojanowska, Edyta M. *Nikolai Gogol: Between Ukrainian and Russian Nationalism.* Harvard Univ. Press, 2007. 448 pp. Hardcover \$59.95.

Bolton, Andrew. *AngloMania: Tradition and Transgression in British Fashion.* Metropolitan Museum of Art 2007. 160 pp. Hardcover \$29.95.

Bonnet, Anne-Marie. *Auguste Rodin: Der Kuss - Die Paare.* Hirmer, 2006. 184 pp. Paperback, \$52.50.

Boone, M. Elizabeth. *Vistas de España: American Views of Art and Life in Spain 1860-1914.* Yale Univ. Press, 2007. 280 pp. Hardcover \$60.00.

Bouquillard, Jocelyn. *Hokusai's Mount Fuji: The Complete Views in Color.* Abrams 2007. 120 pp. Hardcover \$29.95.

Bouquillard, Jocelyn and Christophe Marquet. *Hokusai: First Manga Master.* Abrams 2007. 80 pp. Hardcover \$19.95.

Bourguignon, Katherine M. ed. *Impressionist Giverny: A Colony of Artists, 1885-1915.* Terra Foundation for the Arts, 2007. 224 pp. Paperback \$49.00.

Breidbach, Olaf. *Visions of Nature: The Art and Science of Ernst Haeckel.* Prestel, 2006. 320 pp. Hardcover \$100.00.

Brettell, Richard R., and Stephen Eisenman. *Nineteenth-Century Paintings in the Norton Simon Museum.* Yale Univ. Press, 2006. 496 pp. Hardcover \$95.00.

Brugerolles, Emmanuelle ed. *Dessins de James Pradier.* Ecole Nationale Supérieure des Beaux-Arts, 2006. 64 pp. Paperback \$27.95.

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—*Edited by Karen Leader*

MEMBERSHIP RENEWAL

As many of you already realize, the AHNCA membership database has been significantly updated in the last year. Part of that effort has been a campaign to obtain current information for each of you. **If you have recently moved, changed jobs, phone numbers, or emails, or are working on a new project that you'd like to list in the Member Directory, please let us know.** In addition, remember that you will receive one [and only one] dues invoice in mid-to-late October, to be paid no later than December 15, 2007. **Memberships run from January 1 to December 31;** memberships that are not paid at the end of the calendar year will expire. **Minimum dues are \$15 for students (with current I.D.) and \$20 for non-students.** Contributions above the minimum amount are more than greatly appreciated and support the full range of AHNCA activities. Names of contributors in the following amounts will be listed in the newsletter with an expression of appreciation: **Benefactors \$200 or more/year; Patrons \$100; Supporting Members \$50; Sustaining Members \$30.**

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Graduate students, please list dissertation topic, university and name of adviser. If dissertation is just completed, state date of completion.

Finally, please let us know if you have ideas for articles in Nineteenth-Century Art Worldwide, the AHNCA Newsletter or would like to volunteer to help out with any of the AHNCA activities. Membership is always enhanced by participation. As always, questions can be emailed to Janet Whitmore at: janetwhitmore@earthlink.net.

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