By David Carrier

In 1498, Vasco da Gama’s crew sailed from Lisbon to India, opening direct connections by sea between Europe and Asia. Then in 1529, Ferdinand Magellan, another Portuguese adventurer, circumnavigated the globe. Of the 237 men who set out on five ships, only 18 completed the voyage and managed to return in 1522. Soon enough, however, Europeans made their way to every continent. They conquered the Old Americas and extended their power even in the Pacific Rim to Australia and New Zealand.

Between 1405 and 1433, the Islamic admiral Zheng He led a series of naval expeditions to South Asia, India, Saudi Arabia and East Africa. Although they had more sophisticated technology and much larger ships than their European successors, the Chinese did not establish an overseas empire. Scholars have devoted a great deal of unavoidably inconclusive study to comparing the Chinese with their European rivals. Why was Europe, which in this period was relatively backward, ultimately so much better than China (or the Muslims or Indians) at projecting its power overseas? Was it because they were Christians or because they were capitalists? Or is there some other explanation? At any event, Europe, and not China, conquered the world. And imperialism had lasting effects. Today if you attend an international art history conference in China, mostly likely you will be able to speak in English. But when your Chinese colleagues visit the West, they lecture in English.

It took a long time, still, before Europeans were prepared to understand the art of these cultures, which was exotic to them. Encountering a very different society has to be a complex process. The great recent film Avatar very imaginatively envisages this process. When you meet people whose bodies, dress, religion and worldview are different from yours, interpreting them is not easy. And understanding their art poses special
problems. Technology often travels easily. It's not hard to adopt superior weapons from an exotic culture. Understanding unfamiliar art is harder, for it often embodies cultural values. The Muslims learned from captured Chinese how to make paper, but they did not also make scroll paintings.

To speak of Chinese, European or Islamic art is to generalize broadly. Sometimes scholars object to this procedure. In using Art in China, I use Craig Clunas's phrase, includes an enormous variety of artifacts made over a very long time. In Europe, similarly, we have art from many countries whose histories and traditions are varied. But when the nominalist rightly notes that there are only individuals, the historian recognizes that we must generalize if we are to do history.

In a recent book, A World Art History and to Objects (University Park and London, 2008), I discuss this encounter of the West with other cultures. The details of the story are extremely complex, but the basic structure of the story is, I believe, simple. Initially unfamiliar art books all wrong, and indeed perhaps does not even appear to be art. It was hard for the Chinese to understand European painting, and difficult for Europeans to comprehend Islamic carpets. But with time, a culture recognizes that its own style of visual thinking is not the whole story. And then it faces the interesting challenge, interpreting exotic art.

Here, focusing just on the nineteenth-century, I'm interested in the place of art history within this story. Identifying the origin of this academic discipline is tricky. Does it begin with Plato the Elder, who provides a great deal of historical perspective on Greek art? Or, as Paul Barolsky has argued, does it start with Giorgio Vasari, whose massive account of Italian art is the essential source for modern Renaissance histories. (In China, art history begins much earlier.) For my present purposes, however, it's useful to identify its origin with Hegel's Lectures on Aesthetics, given in Berlin in the late 1820s, and then published posthumously by his pupils. Hegel showed no images, and hardly mentions any individual artists. But it was the Hegelian heritage, as developed by Alois Riegl, Heinrich Wölfflin and a host of other scholars, which made possible academic art history, as we know it.

In the nineteenth and early twentieth-century Europeans and their American followers extended their canon to symptomatically examine art in Europe from all periods. The Middle Ages, the baroque and, even, contemporary art became objects of study. That part of that story which interests me here is the extension of discussion to include the art of other visual cultures. To what extent was it possible, scholars had to ask, to extend their basic ways of thinking to exotic art? Perhaps the most challenging portion of Hegel's account of European visual art for a modern audience is his claim that it is an essentially Christian form of cultural expression. If that is correct, then what follows is that the art of the Chinese, Hindus, Muslims and other non-Christian cultures must be understood in radically different terms.

At this point, I focus on Chinese art, because this is the non-European tradition best known to me. But I believe that the basic terms of analysis could be applied, also, to art from Africa, Latin America, the Islamic world and the Pacific Rim as well as the old Americas.

The Hegelian way of thinking was developed in two different, seemingly incompatible ways. Academic art historians secularized his analysis, leaving aside his claim that color is essential to Christian art because it expresses the identity of Christ, God become incarnate as man. And although Hegel himself was resolutely Eurocentric, in this way of reading him, his ideal of art as cultural expression could be applied to all cultures. Just as Renaissance Catholic painting and Dutch bourgeois art of the Golden Age expressed the ideals of these cultures, so too Japanese Buddhist art displayed the values of that culture.

According to the first reading of Hegel, it should be possible to extend the histories of European art to consider visual materials from all other cultures. China, like Europe, developed a naturalistic tradition, which started earlier and ended differently. But the basic pattern of the historical narrative is universal.

According to the second reading of Hegel, each significant culture has its own distinctive ways of art making and art production, which are grounded in that parochial worldview. China lacks religions with Europe's personal God and creation myths, and has a very different political and social history. And so we cannot expect to understand Chinese art in terms imported from Europe.

In a manner that is pedagogically instructive, this larger debate can be schematized in terms of the contrasting ways that two very eminent Western scholars understand Chinese art. James Cahill argues that Ernst Gombrich's story of art as the progressive development of illusionism in making-and-match applies also in China. The Chinese have different subjects, but their art's history is best understood in these Western terms. François Jullien offers an essentially opposed analysis. The Chinese do not obsessively paint nudes; they have no word for “beauty”; and their philosophies and religions are very different. And so their art cannot be understood in our terms.

When we get to contemporary art, the legacy of the nineteenth-century becomes more difficult to comprehend. The fashionable contemporary Chinese art plays to the West, employing ways of thinking which speak to us. We love to collect and display politically critical art. But Chinese modernists, including even such a great figure as Wu Guanzhong (1919-2010), remain marginalized, for this art is hard to place in relationship to Western modernism. When I proposed that one of my publishers do a book about him, the editor asked: “Wu who?”

The most important art historical legacy of the nineteenth-century, which now we must deal with in the twenty-first century, concerns these dilemmas. Our students come from every country, and so they legitimately demand that our art history classes discuss art from their native cultures. The critical question, then, is how to tell the story or stories about art from everywhere. As yet, although specialists write about exotic art and museums display it, our picture of a world art history remains sadly incomplete. Art history started to become global in the nineteenth-century, but much remains to be done!

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ABOUT THIS ISSUE
The Newsletter of the Association of Historians of Nineteenth-Century Art is published twice a year, in April and October. The submission deadline for the Spring 2011 issue is March 1st. Submissions may be sent to:
Caterina Y. Pierre
AHNCA Newsletter Editor
caterina.pierre@kbcc.cuny.edu

DEPARTMENT EDITORS:
Symposia Lectures and Conferences:
Elizabeth Mix
snappyprof@yahoo.com
Grants and Fellowships:
Prizes and Awards:
Leanne Zaleski
lmzart@gmail.com
Museum News and International Exhibitions:
Allison Strauber
astra@nyu.edu

U.S. Exhibitions: Karin Zonis
kz0127@yahoo.com
New Books: Karen Lealder
karen.lealder@nyu.edu

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full page: $200; half-page: $125 (horizontally), quarter page: $75.
Reduced rates are available for insertions in two issues:
full page: $300; half-page: $200; and quarter page: $125.

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GREETINGS FROM THE PRESIDENT

As the lead article for this issue of the Newsletter suggests, AHNCA remains committed to supporting scholarship on all aspects of nineteenth-century visual culture. The name of AHNCA's journal, Nineteenth-Century Art Worldwide (NCAW), signals our ambition to provide a scholarly forum with a global scope. Petra Chu, the journal's editor-in-chief, seeks submissions on nineteenth-century visual culture broadly conceived, and the spring number of NCAW affirmed her success in this endeavor. Articles on museum practices in Mexico, the art market in London, American photography, and German eccesiastical architecture testify to the necessity of analyzing and interpreting nineteenth-century art within its international and global context. The fall issue of NCAW promises a similarly international scope with essays on the significance of Orientalism and japonisme for Whistler's aesthetic experimentation, on the representation of race in American art, and on cross-cultural influences in Russian print culture along with essays on Leighton and Delacroix (a complete table of contents of the fall issue appears on page 7 of this Newsletter).

Allied to Petra's efforts on behalf of global conceptions of nineteenth-century visual culture via NCAW is AHNCA's ambition to provide greater support to its international members. In order to enhance the organization's relevance for scholars living outside the United States, where most AHNCA-sponsored events take place, board members last year commenced an initiative to expand awareness of AHNCA, to provide tangible benefits to international members, and to make it easier for scholars living outside the US to join the organization. Some fruit has already been borne of this initiative.

Most apparent is the new electronic payment system available by the “Membership” page at www.ahnca.org. Now, new and current members can pay dues electronically with a credit card using the secure server at Google Checkout. Updates on members' contact information and current research can also be sent to membership coordinator Karen Pope electronically be sent to membership coordinator Karen Pope electronically.

I look forward to hearing from you or, better yet, seeing you at one of the many AHNCA-sponsored events taking place at CAA in February.

Elizabeth C. Mansfield | AHNCA President | emc7@wny.edu

NEW RESOURCES

Announcing the French Sculpture Census: French Sculpture (1500-1960) in American Public Collections, an on-line resource

Since Honold's trip to America in 1785 and the ultimate creation of his statue of Washington (Richmond, VA, Capitol) and the gift by the French nation of the Statue of Liberty in 1886, French sculpture has a special place in American collections whether in museums, public institutions or as public sculpture. A new, comprehensive census will reveal the breadth and richness of this body of works and will lead to the discovery of many unknown works.

Laure de Margerie is currently compiling this information in an illustrated bilingual database which will be available online by the fall of 2011. The Nasher Sculpture Center in Dallas, TX, has offered to host it on its website.

The Internet version of the database will include various texts among which some on specific collectors and dealers, short essays on the sculpture creation process and on casting processes, a bibliography. It will also include a section for research with access by artist, founder, title, location, period, and provenance. Each record will have at least one image of the sculpture and a direct link to the museum's website.

The estimated time for completing the project is five years, September 2009 through June 2014.

Please send inquiries and relevant information to: Laure de Margerie, French Sculpture Census, Center for the Interdisciplinary Study of Museums, School of Arts and Humanities, The University of Texas at Dallas. 800 West Campbell Road, JO31, Richardson, TX 75080-3021 demargerie@utdallas.edu

Galerie Heinemann Online: A New Bi-lingual Online Resource for Provenance Research

The database Galerie Heinemann Online facilitates searches of the Munich art dealer Galerie Heinemann (1872-1939), with a focus on the period from 1890 to 1939. It makes information accessible on approximately 45,500 important paintings from all centuries as well as on about 13,000 persons and institutions associated with the acquisition or sale of these paintings.

The basis of the database are the business records and the card indexes of the gallery, which are in the Deutsches Kunsthistorisches Museum in the Groennisches Nationalmuseum, Nuremberg, as well as the catalogs and photographs, which are stored in the Zentralinstitut für Kunstgeschichte, Munich. The project on digitalization, data entry and Internet presentation of the documents from the Galerie Heinemann was developed by the Deutsches Kunsthistorisches Museum, Nuremberg in cooperation with the Zentralinstitut für Kunsthgeschichte, Munich – as well as with the conceptual assistance of Faks & Faks, Historisches Forschungsinsitut Berlin (Historic Research Institute).

The Arkesteins für Provenienzarchivierung (Past for Provenance Research and Investigation), Berlin, approved the project in the spring of 2009. The Internet database was activated on July 29, 2010. The database can be located at http://heinemann.gmu.de/en/welcome.html

The Getty Provides Free Access to BHA and RILA Titles on its Website

As of April 1, 2010, the Bibliography of the History of Art (BHA) will be available free of charge on the Getty Web site at http://library.getty.edu/bha

Free Web access to BHA is an advantage not only to all traditional users of the database but also to such potential users as institutions in developing countries and independent scholars worldwide, who until now have been unable to afford access to the BHA. Since ending its collaboration with the Institut de l'Information Scientifique et Technique (INIST), the Getty is offering partners to continue the production and distribution of BHA.

The project has been completed, and with no suitable arrangement immediately available, the Getty decided to act on its commitment to the scholarly community by providing access to BHA directly from its own Web site.

BHA on the Getty Web site offers both basic and advanced search modules, and can be searched easily by subject, artist, author, article or journal title, and other elements. To search BHA, please visit, http://library.getty.edu/bha. Note that the database search includes both BHA (covering 1990-2007) and the International Bibliography of Art (IBA), covering the years 2008 and part of 2009. The Répertoire de la littérature de l'art (RILA), one of the predecessors of BHA, with records that cover 1975-1989, will be online by May 1.

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AHNCA NEWS

AHNCA GRADUATE STUDENT SYMPOSIUM
The seventh annual Association of Historians of Nineteenth-Century Art (AHNCA) graduate symposium will be held on Friday, March 4, 2011 at the Graduate Center of the City University of New York. Graduate students are invited to submit proposals for 20-minute papers on topics within the history of art and visual culture of the long nineteenth-century (1789-1914). Proposals that give evidence of new scholarship and originality of approach are especially encouraged.

Send the following materials, as a single e-mail attachment, to the selection committee: c/o ecm7@nyu.edu (please do not send multiple files); brief c.v. (2-page maximum); cover sheet with name, school, title of paper, and name of faculty advisor on the proposed paper as well as its relation to the doctoral dissertation; 2-page abstract.

To be considered, proposals must be received by Monday, January 10, 2011. Invitations to participate will be sent out by February 10, 2010.

For more info e-mail Elizabeth Mansfield at ecm7@nyu.edu or Patricia Mainardi at pmainardi@g.cuny.edu.

AHNCA EVENTS AT CAA 2011
Private Viewing at New York Public Library
AHNCA members are invited to a private visit to the New York Public Library Prints and Photographs Study Room. There is no cost for AHNCA members, but space is limited. Please contact Elizabeth Mansfield (ecm7@nyu.edu) before January 15, 2011 to reserve your place.

AHNCA-Sponsored Sessions at CAA
James H. Rubin of Stony Brook University will chair AHNCA’s main session on “Music and Other Paradigms for Nineteenth-Century Art.” Because Professor Rubin received so many excellent proposals, two sessions on this topic will take place:

Part I: Saturday, Feb. 12, 9:30am-noon, Hilton, Nassau Suite, 2nd Floor
1. Music as Magic Architecture: Immersive Environments in Baudelaire and Whistler; Suzanne Singletary, Philadelphia University
2. Mélomanet: Richard Wagner and Music in the Trouilleries; Therese Dolan, Temple University
3. Schwind’s “Symphony”: Beethoven, Biedermeier, and the Cruelty of Romance; Cordula Grewe, Columbia University
4. Ut Pictura Musica: The Poetics and Musicality of Van Gogh’s Art of Composition; Ana-Joel Falcón-Wiehe, Queen’s University
5. Grafting a Dream: Narrative Association and Figurative Suggestion in Henri Bergson, Claude Debussy, and early Henri Matisse; Charlotte de Mille, The Courtauld Institute

Part II: Saturday, Feb. 12, 2:30-5:00pm, Hilton, Madison Suite, 2nd Floor
1. Painting Poetry, Song and Sound: Thomas Cole and the Eden Pictures, Roberta Gray Katz, Dr.Paul University
2. Music as Muse: The Realist Agenda of Thomas Eakins’s Elizabeth at the Piano; Debra Hanson, Virginia Commonwealth School of the Arts, Qatar
3. “Toute émotion sort de vous, éclairez un milice; ou sur vous fond et l’incorpore”: Dance as a Performative Paradigm in Late Nineteenth-Century Aesthetics, Sarah Burkhalter, Université de Genève
4. Sbélas, Galéen-Kalléla, and the Musical Landscape; William L. Coleman, University of California, Berkeley
5. Interweavings: Music, the decorative, and Klimt’s Beethoven Friezes; Rachel Sloan, Santa Barbara Museum of Art

Future Directions
Maria Gündhart, Associate Professor Georgia State University, will moderate the annual “Future Directions” panel, which takes place Thursday, February 10 from 12:30-2pm in the Hilton’s Trianon Ballroom and includes the following talks:
1. “The Streets as Art Galleries”: Hubert Herkomer and Advertising Posters, Andrea Kordis, Ph.D. Candidate, History of Art and Architecture, University of California, Santa Barbara
2. Daniele Gabriel Rossetti’s Venetian Renaissance: The Blue Bower and the Seduction of Color; Carolyn Porter, Visiting Lecturer, Furman University
3. National Undress: Rusalka Images in Nineteenth-Century Russia; Margaret Samu, Sylvan C. Coleman

AHNCA’s annual business meeting takes place Thursday at 3:30 in the Regent Parlor on the 2nd floor of the Hilton Hotel. All members are encouraged to attend and participate in the election of new officers as well as in discussions about how AHNCA can best serve its members.

WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE
Volume 9, No. 2 / Fall 2010

ARTICLES
A Proximate Violence: Madame Tussaud’s Chamber of Horrors By Lela Graybill lela.graybill@utah.edu
Whistler’s La Princesse du pays de la porcelaine: Painting Re- Oriented By Aileen Tsai astai2@nanhcoll.edu
Layered Encounters in the Cross-Cultural Text: Derrida’s Vingée dans la Russe méridionale By Lauren M. O’Connell scoomell@uh.edu
“Nature straight from God” James Pradier (1790-1852) et la sculpture française de la génération romantique. Catalogue raisonné by Claude Lapiate Reviewed by Marc Fehlmann
NEW DISCOVERIES
Vincent van Gogh’s The Blue-fus Mill By Sjraar van Heugten manja@tascl.nl
BOOK REVIEWS
Gérôme (1824–1904) et la sculpture française de la génération romantique. Catalogue raisonné by Claude Lapiate Reviewed by Claire I. R. O’Mahoney
REVIEWED
EXHIBITION REVIEWS
Edward Munch and the Undead: Edward Munch and the Undead Reviewed by Marsha Morton
Fernand Pérez (1846-1913): La parade des imbéciles Reviewed by Jane Van Nimmer
La Belle Époque: Julio Chéret: de l’Affiche au décor Reviewed by Gabriel P. Weinberg
Nineteenth-Century French Photographs from the National Gallery of Canada Reviewed by Randy Imer
Matteo & Robyn Reviews by Caterina V. Pierre
The Spectacular Art of Jean-Lion Cézanne (1834-1904) Reviewed by Gabriel P. Weinberg
SYMPOSIA, LECTURES, AND CONFERENCES

CONFERENCES: PAST

31st Annual Nineteenth-Century Studies Association Conference: Theatricality and the Performative in the Long Nineteenth Century

Midwest Art History Society Annual Conference

National Conference of the Popular Culture Association and American Culture Association

First International Meeting of the European Architectural History Network

36th AAH Conference 2010
University of Glasgow. 15 - 17 April 2010. Session descriptions at: www.aah.org.uk/page/3227

Charles Darwin and the Art of Evolution
Art Gallery of New South Wales, Sydney, Australia

The Politics of Taste in 18th- and 19th-Century Latin America
University of North Texas. September 17, 2010
For more information: http://politicsoftaste.wordpress.com/

Sir Joshua Reynolds: What’s New?

TO ATTEND:

Mid-Atlantic Popular/American Culture Association Annual Conference
Alexandria, Virginia. October 28-30, 2010
For more information: www.mapaca.net/confer/co
American Antiquarian Society announces Short-Term Visiting Academic Research Fellowships, available for scholars holding the Ph. D. and for doctoral candidates engaged in dissertation research. Fellowships comprise 1-3 months, stipends = $1,000/month. The following are offered annually: Kate B. and Hall J. Peterson Fellowships (research on a topic supported by the AAS collections); The Legacy Fellowship (research on a topic supported by the AAS collections); Stephen Botein Fellowships (research in the history of the book in American culture); The Joyce Tracy Fellowship (research on newspapers and magazines); AAS-American Society for Eighteenth-Century Studies Fellowships (research on the American 18th Century); American Historical Print Collectors Society Fellowship (research on American prints of the 18th and 19th centuries or for projects using prints as primary documentation); The Reese Fellowship (American bibliography, and the history of the book in America); The “Drawn to Art” Fellowship (research on American art, visual culture or other projects using graphic materials as primary sources); The Christoph Daniel Eheling Fellowship (for a scholar in American studies at the dissertation or habilitation research level at a university in Germany, partly funded by the German Association for American Studies and AAS). Deadline for all fellowships applications except the Eheling Fellowship, January 15, 2011. Deadline for Christoph Daniel Eheling Fellowship: January 2011. Contact: American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1654, (508) 755-5221, fax: (508) 753-3111, or visit: http://www.americanantiquarian.org/acafellowship.htm; The Woodrow Wilson Fellowship Foundation, in conjunction with the Andrew W. Mellon Foundation, announces Career Enhancement Fellowships for Junior Faculty. The 12-month fellowship seeks to increase the presence of minority junior faculty members, and other faculty members committed to eradicating racial disparities in the arts and sciences. Awards: $30,000 stipend and a small grant for research/travel. Deadline: November 30, 2010. For information: Sylvia Sheridan, Assistant Director, Public Policy/International Affairs Programs, Woodrow Wilson National Fellowship Foundation, P.O. Box 2995, Princeton, NJ 08543-2995. Phone: (609) 452-7007; e-mail: careerenhance@woodrow.org. The Smithsonian Institute and its Renwick Gallery invite applications for one-year research fellowships in art, visual culture, and craft of the United States. Pre-doctoral fellowship stipends = $27,000, plus research/travel allowances. Senior or post-doctoral fellowship stipends = $42,000, plus research/travel allowances. The standard residency is twelve months, but shorter terms will be considered; stipends are prorated for shorter periods. Deadline (postmarked): January 15, 2011. Contact: Amelia Goerlitz, Fellowship Program Coordinator, SAAM Fellowship Office, Smithsonian American Art Museum; (202) 633-8553. Web: www.americanart.si.edu, email: SAAMFellowship@si.edu. For applications visit http://www.si.edu/oldfell.htm; The Carter G. Woodson Institute for Afro-American and African Studies at the University of Virginia offers pre-doctoral and post-doctoral research fellowships to scholars whose work focuses on race, ethnicity and society in Africa and the African diaspora (from the Atlantic slave trade to the 21st century); and the history of the book in America). Post-doctoral fellows receive one-year fellowships (stipend = $45,000). Pre-doctoral fellowships cover two (annual stipend = $20,000). The fellowship is not restricted by citizenship. Deadline December 1, 2010. The Woodson Institute also operates a Visiting Scholars program and invites scholars working in African American and African Studies to apply for short-term or long-term residential fellowships as visiting scholars. Applications for long-term residency will be considered in the Spring (June 15 deadline) and Fall (November 1 deadline). Applications for short-term residency will be considered year-round. Contact: Octavia Phillips, Research Fellowships, Carter G. Woodson Institute, University of Virginia, P.O. Box 49162, Charlottesville, VA 22904-4162 (434) 924-3109 or e-mail: ophillips@virginia.edu, www.virginia.edu/woodson/programs/fellowships.html. The Hagley Museum and Library offers several fellowships and grants. Hagley/Winterthur Fellowships in Arts and Industries represent a cooperative, residential program of short- to medium-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including design, architecture, crafts, and the fine arts. Henry Belin du Pont Fellowships support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 mos.) may offer up to $1,600 per month. Deadline: November 15. The Hagley Museum and Library Grants-in-Aid support short-term visits for scholarly research. Stipends (from two to six months) may offer up to $1,600 per month. Deadlines for 2011-2012: March 31, June 30; October 31. Contact: Dr. Philip Scranton, Center for History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19897-0630, or call (302) 658-2400 or e-mail crl@udel.edu. Web: www.hagley.org and www.hagley.lib.de.us/grants.html. The Henry du Pont Dissertation Fellowship (stipend = $6,000) supports the dissertation stage of doctoral research for four-month residencies. Deadline: November 15, 2010. Dr. Roger Horowitz, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington DE 19897-0630 (e-mail: rhorowitz@hagley.org); The Samuel H. Kress Foundation offers several grants and fellowships at the pre-doctoral and professional levels. The Kress Fellowship in Art History at Foreign Institutions grants four pre-doctoral candidates two-year research appointments at one of several participating European Institutions. The stipend is $22,500. Deadline: November 30, 2010. Kress Travel Fellowships in the History of Art, carrying stipends of $3,500 to $10,000, support travel expenses are granted to pre-doctoral candidates finishing their dissertations on European art before 1900. Deadline: November 30, 2010. All pre-doctoral fellows must be either citizens (or be matriculated into a U.S. university) and nominated by his/her department. These and other fellowships can be found on the Kress website www.kressfoundation.org. Or contact: Wyman Meers, Program Administrator, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993. The French Government offers the Chateaubriand Scholarship for Humanities Research for doctoral research for which involvement in French research institutions or archives would be beneficial. Fellowships are given for research in topics in French culture and history. Applicants must be of U. S. citizenship. Tenure (9 mos.) carries a stipend of $1300 euros per month plus health coverage and travel. Deadline: December 13, 2010. Contact: Chateaubriand Fellowships, French Embassy, Bureau Chateaubriand / SCULE, 4101 Reservoir Rd., Washington, DC 20007. E-mail: Meghan.merwin@diplomatie.gouv.fr. Call: (202) 944-6294. Web: http://france-science.chateaubriand2. chateaubriand. The Yale Center for British Art Visiting Fellowship Program offers several month-long resident fellowships to scholars in post-doctoral or equivalent research positions related to British art and to museum professionals whose research interests include British art. Deadline: January 15, 2011. Contact: Lisa Ford, Associate Head of Research, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520. Web: http://ycba.yale.edu/education/edu_fellowships.html. The Institute of European History awards ten fellowships for 6-12 month research stays at the Institute in Mainz. The application is open to all young historians in Germany and abroad, who apply with a research project in German and European history since the sixteenth century. The department’s fellowship selection committee meets three times a year, in March, July and November. Contact: The American Institute for Contemporary German Studies, 1400 16th Street, NW Suite 420, Washington, DC. 20036. Phone: (+1-202) 332-9312, fax: (+1-202) 265-9351. Contact: info@aics.org, or web: www.int-euro-history.uni-mainz.de or web: www.aics.org/gardin/ga129.shtml. The American Philosophical Society offers several grants and fellowships at the pre-doctoral, post-doctoral and senior level. The Franklin Research Grant is available to post-doctoral (or publication equivalent) scholars. Funding is in multiples of $1,000, with a maximum of $6,000 for one calendar year. $12,000 for two years. Deadline: October 1 and December 1, 2010. The APS Sabbatical Fellowship (one academic year, $30,400,000) invites applications from mid-career faculty of American colleges and universities. Deadline: October 15. The Phillips Fund of the APS provides grants for research in Native American linguistics and ethnics history, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/
dissertations may apply. Awards not to exceed $3,000. Deadline: March 1. The APS Library accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: $2,090 per month (1-3 months). Deadline: receipt: March 1, 2011. Contact all individual programs through Linda Mumusei, Committee on Research, American Philosophical Society, Independence Mall East, 104 South 5th Street, Philadelphia, PA 19106. (215) 440-3429, e-mail: lmumusei@amphilsoc.org, web: www.amphilsoc.org.
The Gilder Lehrman Institute of American History offers fellowships in American Civilization for pre- and post-doctoral researchers to support work in any of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Stipends range between $1,598 and $4,000 per month, with tenure one week to two months. Fellowships are awarded twice a year: Deadline (postmarked): December 1st and May 1st. Contact The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 366-9066, email: fellows@gih.org, web: http://www.gilderlehrman.org/historians/scholar.html.
The Huntington Research Center The Huntington will award over one hundred fellowships for the academic year, derived from a variety of funding sources and having different terms. Fellowships are in continuous residence at the Huntington and participate in its intellectual life. Candidates must hold a Ph.D or the equivalent, or be a doctoral candidate in the dissertation stage. Tenure ranges from 1-5 months with a stipend of $2900 per month. A number of specialized fellowships are available. Deadline (postmarked): December 15, 2010. Contact: Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108. Robert C. Ritchie, W.M. Keck Foundation Director of Research. Phone: (626) 405-2194; Fax: (626) 449-5705; e-mail: cpowell@huntington.org, web: http://www.huntington.org.
The Schomburg Center for Research in Black Culture’s Scholar-in-Residence program seeks to assist scholars studying black history culture from a humanist perspective and professionals in fields related to the Center’s collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, $25,000 for six months and $50,000 for twelve months). Deadline (postmarked): December 1, 2010. Contact: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801, (212) 491-2228. Web: http://www.nylpl.org/research/sc/scholars/index.html.
The Harvard University Houghton Library Fellowship provides short-term fellowships for travel to work within the Harvard’s rare and manuscript collections. Fellowships include access to the Houghton Library, the world’s largest university library and receive a stipend ($3000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellowships must be in residence at Harvard for at least one month out of the fellowship year (July-June). Deadline: January 18, 2011. Contact: The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138. Web: http://hcl.harvard.edu/libraries/houghton/public_programs/fellowships.html
The Metropolitan Museum of Art Conservation Fellowships are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applicants from senior Museum conservators interested in short-term tenures are also considered. Fellowships for conservation research include paper, objects, textiles, musical instruments and costumes. Fellowships maintain residence in the department with which they are affiliated for the course of tenure. One-year tenures are stipended at $40,000 (senior), and $30,000 (junior), with additional travel monies available. Deadline (receipt): January 2, 2011.
The Terra Foundation for American Art International Essay Prize recognizes excellent scholarship by a non-U.S. scholar in the field of historical American art (circa 1500-1900). The winning manuscript should advance understanding of American art and demonstrate new findings and original perspectives. It will be translated and published in American Art, the Smithsonian American Art Museum’s scholarly journal, which will also cover the cost of image rights and reproductions, and the winner will receive a $3000 award. Preference will be given to studies that address American art within a cross-cultural context as well as new ways of thinking about American art. Manuscripts previously published in a foreign language are eligible if released within the last two years. For scholars from English language countries, only unpublished manuscripts will be considered. Authors of eligible essays are invited to submit their own work for consideration. We urge scholars who know of eligible articles written by others to inform those authors of the prize. The length of the essay (including endnotes) shall not exceed 8,000 words with approximately 12 illustrations. Manuscripts submitted in foreign languages should be accompanied by a detailed abstract in English. Six copies of the essay, clearly labelled “2010 Terra Foundation for American Art International Essay Prize,” along with the manuscript, must be delivered to the library, the world’s largest university library and receive a stipend ($3000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellowships must be in residence at Harvard for at least one month out of the fellowship year (July-June). Deadline: January 15, 2011, at the following address: American Art journal, Research and Scholars Center, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington D.C. 20013-7012. For more information, please contact executive editor Cynthia Mills (mills@c/ia.edu). For more information on American Art, please consult www.americanart.org/researchjournal. For details on the Terra Foundation for American Art, please visit www.terrafoundation.org.
The Winterthur Museum offers three categories of fellowships. NEH Fellowships, McNeil Dissertation Fellowships, Winterthur Research Fellowships. The NEH Fellowship supports scholars pursuing advanced research. Tenure = four to twelve months/stipend up to $40,000 (generally $3500/month). Scholars make use of the museum’s extensive library and collections related to the study of American artistic, cultural, social and intellectual history. The McNeil Dissertation Fellowship awards one or two semesters of McNeil funding yearly, at $7,000 per semester. Applicants may apply for one or two semesters. Short-term Winterthur Research Fellowships carry a stipend of $1,500 per month. Fellowships are open to all candidates who demonstrate a specific need for research in the collections. Deadline (all fellowships): January 7, 2011. Contact: Katherine C. Grier, Director, Research Fellowship Program, Office of Advance Studies, Winterthur Museum and Country Estate, Winterthur, DE 19735, (302) 886-4649. E-mail: academicprograms@winterthur.org, Web: www.winterthur.org/research/fellowship.asp.
The John Simon Guggenheim Memorial Foundation provides fellowships for advanced professionals in the natural sciences, social sciences, humanities, and non-performing creative arts. Fellowships are awarded through two annual competitions: one to citizens and permanent residents of the United States and Canada (Deadline: September 15, 2010), and the other open to citizens and permanent residents of Latin America and the Caribbean (Deadline: December 1, 2010). Contact: Edward Hirsch, Pres., John Simon Guggenheim Memorial Foundation, 99 Park Avenue, New York, NY 10016; (212) 687-4470; Fax: (212) 697-3248. E-mail: fellowships@gf.org. Web: http://www.gf.org/
The Alexander von Humboldt Foundation supports scholarly research and study in Germany. It offers as many as 600 Humboldt Research Fellowships to support research overseas on any topic to post-doctoral scholars to support research for six- to twenty-four-month periods in Germany. Scholars may be in any academic field and come from any country except Germany. Applications may be submitted at any time. Contact: The U.S. Liaison Office of the Alexander von Humboldt Foundation, 1035 Thomas Jefferson St. N.W., Suite 3030, Washington, D.C., (202) 296-2990. Web: www.avh.de/
The American Council of Learned Societies supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The Henry Luce Foundation Dissertation Fellowships in American Art ($25,000 one-year, non-renewal) support any stage of Ph.D. dissertation research or writing in the art of the United States in any period (applicants must be US citizens,
A.B.D. before beginning tenure). Deadline: November 11, 2010. The Southeast European Studies Program offers post-doctoral research fellowships (stipends up to $25,000) and dissertation fellowships (stipends up to $17,000) in any discipline(s) of the humanities and the social sciences. Proposals dealing with Albania, Bulgaria, Romania, and the successor states of the former Yugoslavia are particularly encouraged. Deadline: November 11, 2010

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend = $4000/month) are designed to provide access to the library for scholars who reside outside the greater New Haven area. Fellowships must be taken up between September 1, 2010 and May 31, 2011. Recipients are expected to be in residence during the period of their award. There is no application form (see website for application process/details). Deadline: received December 15, 2010. Web: www.library.yale.edu/beinecke/blgrdfll.htm email: Beinecke.Fellowships@yale.edu

The Council of American Overseas Research Centers (CAORC) announces a fellowship program that supports advanced research. The program is open to U.S. doctoral candidates (ABD) and scholars who have already earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional or trans-regional significance. Fellows must conduct research in more than one country, at least one of which hosts a participating American overseas research center (see website for a complete list of participants). Awards: up to $9,000 each. Individuals or those working in teams may apply. Preference will be given to candidates examining comparative and/or cross-regional questions requiring research in two or more countries. Applicants must be U.S. citizens. Deadline (receipt): date to be posted. Contact: Council of American Overseas Research Centers (CAORC), Multi-Country Research Fellowship Program, PO Box 37012, NHB Room CE-123, MRC 178, Washington, D.C. 20035-7012, Ph. (202) 653-1599. fellowships@caorc.org web: www.caorc.org/fellowships/multi/

The American Historical Association (AHA) awards more than 100 grants and fellowships for research and travel related to historical research in virtually any field. See website for specific fellowship information. Applications for the Bernadotte E. Schmitt Grants, the Albert J. Beveridge Grant for Research in the History of the Western Hemisphere, the Michael Kraus Research Grants, and the Littleton-Griswold Grants are due on February 15 of the award year. Note: Only AHA members are eligible to apply for these grants. All grants are offered annually and are intended to further research in progress. Preference is given to advanced doctoral students, non-tenured faculty, and affiliated scholars. www.historians.org/prizes/index.cfm

The Center for Cultural Analysis at Rutgers University awards two external fellowships (stipend = $40,000) to scholars and practitioners, including graduate students, interested in issues and problems arising from the complicated interrelations among the Americas during the past century- their history, politics, economies and culture.” Themes will be announced, and applications and deadlines will be made available on the website in October. Contact: Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08905, 732-932-8426, email: info@cca.rutgers.edu. Web: www.criticalanalysis.rutgers.edu/fellowships

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: mid-September to the third week of December, and mid-February to the third week of May. Fellowships are residential, carry no stipend, and typically have a duration of either one month or a half-semester (47 days). In special circumstances, residencies of other lengths may be approved. Applications are reviewed twice a year: January 15 for fall-winter semester and April 15 for the spring-summer semester. Contact: The Bogliasco Foundation, 10 Rockefeller Plaza (16th floor), New York, New York 10020-1905, email: info@bfn.org.

The Amon Carter Museum’s Davidson Family Fellowship Program is for scholars working at the pre- or post doctoral level. Fellows will initiate new research or continue work on an existing topic in American art that draws on the Museum’s collections. Stipend: $7,500 for a minimum of four weeks of full-time research at the Amon Carter Museum. Deadline: March 1, 2011. Contact: Davidson Family Fellowship Program, Amon Carter Museum, Attn: Samuel Duncan, Library Director, 5501 Camp Bowie Boulevard, Fort Worth, Texas 76107-2695, ph. (817) 988-5075; email: samuel.duncan@cartermuseum.org. Web: www.cartermuseum.org/Davidsonfellowship

Washington University announces the fifth year of a five-year Andrew W. Mellon Foundation Post-doctoral Fellowship Program. The Fellowship Program brings together new and recent Ph.D.s to participate in the University’s ongoing interdisciplinary programs and seminars. Fellows receive a two-year appointment with stipends beginning at $43,150/year and will teach three undergraduate courses in their home discipline and collaborate each spring semester in leading a seminar in the theory and methods of interdisciplinary research. No application form; deadline: December 1, 2010. Contact: Steven Zwicker, Dept. of English, Washington University, Box 1122, One Brookings Drive, St. Louis, MO 63130; 314-935-5190. Email: steven.zwicker@arts.wustl.edu. Web: www.arts.wustl.edu/~zwicker/Mellon_Post_doctoral_Program.html

The Henry Moore Institute offers fellowships to artists, academics, curators and/or educators interested in pursuing work at the institute on historical and contemporary sculpture. Fellows have access to collections including sculpture, a library, slide library, an archive of works on paper, models and original documents. The sculpture and archive collections are devoted to British sculpture, principally after c. 1850, and are especially strong for the period c. 1900-1975. The library is an excellent resource for research on both historical and contemporary sculpture. Tenure is up to four months with travel expenses and a per diem provided. Fellows will also have opportunities to either publish or present research. Application deadline: January date not yet posted. Contact Lia Anton, tel. +44 (0)115 246 7467 or write Henry Moore Institute, 74 The Headrow, Leeds, LS1 5AH England—marked ‘Research Fellowships.’

The Filson Fellowship offers full-time university history faculty and doctoral students an opportunity to pursue scholarly research at the Filson Historical Society, Louisville, KY, by providing funds for travel and lodging. The society’s collections focus on the frontier, antebellum and Civil War eras of Kentucky. Out-of-state fellows receive a $500.00 award for a one-week period. State residents may receive partial support. Application deadlines: annually, October 15 and February 15 Contact: Filson Programs at email info@filsonhistorical.org, web http://www.filsonhistorical.org/programs-and-publications/fellowships-and-internships.aspx or write Mark Wetherington, The Committee on Fellowship Internships, The Filson Historical Society, 1510 Third Street, Louisville, KY 40208. Ph. (502) 655-5085

The Capitol Fellowship Program grants a maximum of $18,000 to scholars for research related to the art and architecture of the U.S. Capitol complex. Fellows are granted access to extensive documentary housed in the Office of the Architect of the Capitol, The Library of Congress and the National Archives. Office space is provided in the Curator’s Office of the Architect of the Capitol. Tenure = one-twelve months/$2,000 per month. Application deadline: March 15, 2010 Contact Dr. Donald Kennon, U.S. Capitol Historical Society, 200 Maryland Ave. N.E., Washington,
The Newberry Library supports a wide range of long and short-term fellowships. Long-term fellowships are available to post-doctoral scholars (holding the Ph.D. at the time of application) for periods of six to twelve months; they carry stipends up to $40,000 unless specified otherwise. Deadlines: long-term fellowships January 11, 2011; short-term March 1, 2011, check website. For more information, contact: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610, 312-255-3666. Web: www.newberry.org/research/fellowships/home.html. Email: research@newberry.org.


The New England Regional Research Fellowship Consortium offers a number of awards. The Consortium grants ($5,000 / eight weeks of research at a participating institution) are meant to encourage work drawing from multiple agencies and are awarded to anyone who demonstrates a serious need for the use of collections and facilities of associated organizations. Participating Institutions include the Boston Athenaeum, Connecticut Historical Society, John Nicholas Brown Center for the Study of American Civilization, Maine Historical Society, Massachusetts Historical Society, Mystic Seaport Museum, New England historical Genealogical Society, New Hampshire Historical Society, Rhode Island Historical Society, Vermont Historical Society, and Historic Deerfield. Application deadline: January 15, 2011. For more information contact: Regional Fellowships, MHS, 1154 Boylston St., Boston, MA 02215, (617) 465-0513. www.masshist.org/fellowships/ email: fellowships@masshist.org.

The Massachusetts Historical Society offers short term fellowships for researchers who need to use the collections to complete a major project relevant to the MHS collections. Each of the fellowships includes a stipend of $1,500 for four weeks of research. Candidates who live 50 or more miles from Boston receive preference. Post-marked deadlines: March 1, 2011. With support from the National Endowment for the Humanities the MHS also awards either one long-term grant of six to twelve months or two grants of a maximum of five months. Stipend: no more than $40,000 for a term of six to twelve months and smaller amounts for shorter terms. Tenure must be continuous. Application post-marked deadline: January 15, 2011. Contact: Long term/short term Fellowships, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215, (617) 465-0513; Web: www.masshist.org/fellowships.

The Library Company of Philadelphia and Historical Society of Pennsylvania Program in Early American Economy and Society offers several types of fellowship awards to be granted for research and scholarship. One-month fellowships (stipend = $1,600) are available to scholars at all levels of research. Contact: The Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107. (215) 546-3181 or write James Green, email: greenr@librarycompany.com. Web: http://www.librarycompany.org/fellowships/american.htm.

The United States Holocaust Memorial Museum’s Center for Advanced Holocaust Studies awards fellowships to support research and writing on the Holocaust and genocide studies with awards ranging from Ph.D. candidiates, post-doctoral researchers, senior scholars, and professionals holding degrees from accredited academic and research institutions worldwide. All humanitarian disciplines welcomed. The specific fellowship awarded and the length of the award are made at the discretion of the Center (tenure normally consists of a semester, summer, or academic year). Deadline: t.b.a. [November]. Contact: Traci Rucker, Prog. Asst. Visiting Scholars Program, Center for Advanced Holocaust Studies, U.S. Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC 20024-2126, Tel. (202) 341-7829. Email: visiting_scholars@ushmm.org. Web: www.ushmm.org/research/center.

The Caroline and Erwin Swann Foundation for Caricature and Cartoon awards one fellowship per year, with a stipend of $15,000 to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. Applicants may be candidates for an M.A. or Ph.D. degree in a university in the United States, Canada or Mexico and working toward the completion of a dissertation or thesis for that degree, or be engaged in postgraduate research within three years of receiving an M.A. or Ph.D. Application deadline: February 15, 2011. Contact: Martha Kennedy, 202-707-9117 Web: www.loc.gov/ir/print/swann. email: swan@loc.gov.

The Wolfsonian-Florida International University Research Fellowship promotes the examination of modern material culture. The focus of the Wolfsonian collection is on North American and European decorative, propaganda, and fine arts of the period 1885-1945. The United States, Great Britain, Germany, Italy, and the Netherlands are the countries most comprehensively represented. There are also smaller but significant collections of materials from a number of other countries, including Austria, France, Japan, the former Soviet Union and Hungary. The Wolfsonian library has approximately 50,000 rare books, periodicals, and ephemeral items, as well as standard reference materials. Eligibility is limited to those with a master’s degree or higher; doctoral candidates are eligible to apply. Awards is 3-5 weeks, with stipend, airfare, and accommodations. Deadline: December 31 for residency after July 1st. Web: http://www.wolfsonian.fiu.edu/research/research/index.html, or contact: Fellowship Coordinator, The Wolfsonian- FIU, 1001 Washington Ave., Miami Beach, FL 33139 tel. 305-553-2613 research@thewolf.fiu.edu. The Institute of Turkish Studies sponsors an annual grant program that offers a variety of awards to individual scholars, colleges and universities in the United States. The Institute will offer grants and fellowships in the field of Ottoman and Modern Turkish Studies to graduate students, post-doctoral scholars, universities, and other educational institutions. Deadline (receipt): March 7, 2011. For detailed application guidelines and downloadable application forms, visit http://turkishstudies.org/grant.html Ph:(202) 687-0295, Fax: (202) 687-5780, or write: Institute of Turkish Studies, Intercultural Center, Georgetown University, Washington, DC 20057-1053.

The American Association of Netherlandic Studies annual $2,000 fellowship is offered in support of graduate research in the field of Netherlandic studies, to be conducted in the Netherlands or Belgium. The field of Netherlandic Studies is broadly defined and includes research on aspects of Dutch culture as they relate to Indonesia or South Africa, or research on the Afrikaans language. The grant is intended for citizens or residents of the United States who study at an American university. Preference is given to those scholars who do not receive research support from their home institutions. Applicants must submit a proposal of at least two pages, a timetable, a budget, two letters of recommendation, a curriculum vitae, and a set of transcripts. The proposal should establish the scholarly contribution and significance of the project, its relevance to the applicant’s professional goals, and progress already made: Deadline: February 15, 2011. The selection committee will consist of members of the AANS Executive Council. Please send completed (hardcopy only — provide 4 copies) applications to Dr. C.P. Sellin, Assist. Prof of Art History,California Lutheran University, Art Department, 60 West Ohlen Road, mail code 3800, Thousand Oaks, CA. 91360; Contact: Dr. Jenneke Oosterhoff, Univ of Minnesota, Dept of German, Scandinavia and Dutch, 205 Foshell Hall, Minneapolis, MN 55455. email: ooster05005@umn.edu.

Harry Ransom Humanities Research Center announces its Research Fellowships to support scholarly research projects in all areas of the humanities. Priority, however, will be given to those proposals that concentrate on the Center’s collections and that require substantial on-site use of them. This year’s special topic will be announced on the website in October. Applications are encouraged from scholars investigating the transatlantic cultural exchange of ideas, in particular, but not exclusively those affected by times of war. It is the goals of the fellowship to foster insight into the nature of the cultural and intellectual dialog between Europe and the United States. The fellowships range from one to three months, with stipends of $3,000 per month. Also available are $1,200 to $2,000 travel stipends and dissertation fellowships with a $1,500 stipend. Deadline: February 1, 2011. For detailed information, including eligibility requirements, go to http://www.hrc.utexas.edu/research/fellowships/application/ or call The Harry Ransom Center, The University of Texas at Austin (512) 471-8944.

Please check websites to verify deadlines and application procedures.
Oakland Museum of California. The Art of the Missions of Northern New Spain 1600-1822. February 26 – May 29, 2011. This is the first exhibition to explore the rich artistic heritage of hundreds of Franciscan and Jesuit missions located in what is today northern Mexico and the American Southwest. Their paintings, sculptures, furniture, liturgical gold and silver, books, and vestments will be on display.


San Diego Museum of Art. Toulouse-Lautrec’s Paris. Selections from the Baldwin M. Baldwin Collection. July 10 – December 12, 2010. For the first time in 20 years, more than 100 works by Toulouse-Lautrec will be shown together. The exhibition features his influence on later artists.


San Marino. The Huntington. Picturesque Pastime. British Landscape Prints from The Huntington’s Art Collections. July 31 – November 1, 2010. This exhibition will explore the picturesque side of landscape in British art from the 18th through the 19th century, with works by Thomas Gainsborough (1727-1788), Graham Sutherland (1903-1980), and others.

South Sea, 1890-92. This exhibition is inspired by 11 previously unknown sketchbooks from La Farge's trip to the South Pacific along with Henry Adams and Old Lyme. Florence Griswold Museum. With Needle and Brush: Schoolgirl Embroidery from the Connecticut River Valley. October 2, 2010 – January 30, 2011. The Connecticut River Valley was an important center for the teaching and production of embroidered pastries by girls and young women in private academies during the late 18th and early 19th century. The exhibition will contribute to the understanding of this tradition.


DELWARE


FLORIDA

Fort Lauderdale. Museum of Art at NOVA Southeastern University. An Intimate Look at William Glackens and the Right. October 16, 2010 – January 9, 2011. Works by William Glackens and his contemporaries, dating from 1908 through the 1930s, will be featured.


Atlanta. High Museum of Art. Toolmaker-Lovers and Friends: The Stein Collection. January 29 – May 1, 2011. This exhibition celebrates the recent acquisition of 47 works of art, the majority of which are prints and posters by major artists working in fine-art-style Paris.


Augusta. Morris Museum of Art. Helen M Turner: The Woman’s Point of View; Opens October 9, 2010. Helen Turner (1858-1950) was one of America’s premier Impressionist painters. 3 of her important paintings will be on display. Celebrating 70: The Ovation Empowerment and Exchange of Buddha Gifts. December 4, 2010 – March 20, 2011. In 1777, the Panchen Lama, a Tibetan religious leader, presented a set of paintings illustrating the historical Buddha Shakyamuni and the 6 Buddhas that preceded him to the Qianlong Emperor on his birthday. This installation explores how the art and traditions of Tibet influenced the creation of Buddha art in the court of the Chinese emperor.


GEORGIA

Atlanta. CarlosCamera at Emory University. Islamic Calligraphy and the Quran. September 26, 2010 – December 26, 2010. Approximately 150 objects will highlight the elegance of the external art form of calligraphy in Islamic tradition.

IOWA

Champaign. University of Illinois at Urbana-Champaign. A Church Record—Photographs from the Tiffany Studios Ecclesiastical Department. July 23, 2010 – September 4, 2011. In 1889, church demand for decorative art was so great that Louis Comfort Tiffany (1848-1933) designated an entire department to its production. This exhibition features American Impressionist paintings by artists Thomas Moran, George Inness, John Sloam, Ernest Lawson, and George Bellows, and others. Romantics to Moderns. A Survey of British Watercolors and Drawings from the Collection of BNY Mellon. January 22 – May 1, 2011. 76 watercolor and drawings by 48 British artists dating from the late 18th to the early 20th century, drawn from the BNY Mellon Collection, will survey the realm of British landscape.

MARYLAND


Maine


Ohio


Protea. Lakeview Museum of Arts and Sciences. John James Audubon: American Artist and Naturalist. September 18, 2010 – October 19, 2010. This exhibition features more than 120 works of art and artifacts, as well as original Audubon letters, books, photographs, and personal items will be on display.

Ohio


Illinois

Chicago. DePaul University Museum. The Basilica of St. Vincent de Paul: Architecture of the Friends of the Collection (1983-2010). October 15 – October 8, 2011. Featuring approximately 50 works, this exhibition will focus on landscape artists such as Hassam, Cassatt, Chase, and other important American Impressionists including John Calvin Stevens, Robert Henri, Will Barnet, and Willo Peirce. European Drawings at the Portland Museum of Art. March 26 – May 22, 2011. This exhibition will celebrate the draftsmanship of artists such as Jean-Auguste-Dominique Ingres, Honoré Daumier, George Grosz, Edward Lear, and Samuel Proctor.

Kentucky


Massachusetts

Amherst. Mead Art Museum. Oran White Hickok (1796-1863): An Amherst Woman
Art of the Native American. Recent Acquisitions. September 16 – November 28, 2010. This exhibition will include more than 20 drawings by Edgar Degas (1834-1917) and other objects produced by the workshop of Charles Rohlfs (1853-1936) will explore the artist’s success in America and Europe. “Our Future Is In The Air,” technological innovation, social ferment, the influenza epidemic, and the birth of Hollywood. 44 photographs will commemorate this centennial. Thinking Outside the Box: European Cabinets, Coffers, and Cases from the Permanent Collection (1500-1900). December 7, 2010 – Summer 2011. Nearly 80 examples of boxes, caskets, and cases from the Museum’s collection will reflect changes in society and manners. The Emperor’s Private Paradise: Treasures from the Forbidden City. February 9, 2011 – April 10, 2011. This exhibition brings together Cézanne’s series of card player canvases with their respective oil studies and drawings.


New York City: Frick Collection. The Spanish Gesture: Drawings from Ribera to Goya. October 5, 2010 – January 9, 2011. The display of more than 50 drawings will highlight the “Spanish Manner.”


New York City. Neue Galerie, Postcards from the Winter Wonderland: Selections from the Leonard A. Lauder Collection. October 7, 2010 – January 17, 2011. This show, drawn from The Leonard A. Lauder Collection, coincides with the gift to the Neue Galerie of nearly 1,000 postcards produced by the firm between 1907 and 1920. Vienna 1900: Style and Identity. February 24 – June 27, 2011. This exhibition will examine the redemption of individual identity through the fine and decorative arts in Vienna in the year 1900.

New York: Historical Society. Nues Eirik (1613-1945). This is the first show to explore how New York’s involvement with Spain and Latin America: It brings together 500 years of history.


north Carolina


of North Africa—primarily Egypt—and the Middle East will be on display. Featured artists include Charles Hamilton Smith (1822-1890), Felix Bonfils (1831-1885), and Antonio Beato (c. 1825-1900) among others. Life in Miniature: Ceramic Netsuke from the Silberman Collection. October 1, 2010 – February 27, 2011. Through approximately 200 rare ceramic netsuke, or miniature sculptures, this exhibition will examine the iconography of these decorative objects.

PENNSYLVANIA


WASHINGTON


From the Art of the Pre-Raphaelites: British Photography and Painting, 1888-1875. October 30, 2010 – January 30, 2011. 100 photographs and paintings from the 19th century. This exhibition will chronicle the roles photography and Pre-Raphaelite art played in changing concepts of vision and truth in representation. Venice: Canaletto and His Circle. February 20 – May 30, 2011. This exhibition will feature a selection of Venice vedute, as well as a dozen monumental cloisonné vessels from the Collection of Mr. and Mrs. Paul Mellon. September 11, 2010 – January 2, 2011. This exhibition will examine the iconography of these decorative objects.


NEW YORK


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INTERNATIONAL EXHIBITIONS

ARGENTINA

AUSTRALIA

Sydney. Art Gallery of New South Wales. The Indian Empire, Multiple Realities. Paintings, photography, publications, and embroideries from the late eighteenth through the early twentieth centuries. Aug. 19–Nov. 7. David to Gaiman: Master Drawings from the Prout Collection, Parr. 22–Sept. 5

AUSTRIA
 Salzburg Museum-Nueo Residenz. Angelique Kungljeewski (1745–1807). The Vorarlberger Landesmuseum as Guest in the INTERNATIONAL EXHIBITIONS

Vienna. Vienna Museum of Fine Arts. The Indian Empire, Multiple Realities.

Vorarlberger Landesmuseum as Guest in the INTERNATIONAL EXHIBITIONS


Ishay. Arkæon for Modernen Kunst, Anna Ancher. Examines Ancher’s pastels of rural life in Denmark during the 1880s and 1890s. Jan. 26–May 29, 2011

DENMARK


ENGLAND


Cheltenham. Holst Birthplace Museum. The Art of Holst: His Art and The Pre-Raphaelites. The museum’s first retrospective, showcasing the artist’s work and that of companions such as Fussell and Rossetti. Sept. 3–Dec. 11


CZECH REPUBLIC

GRANMAR


Ishay. Arkæon for Modernen Kunst, Anna Ancher. Examines Ancher’s pastels of rural life in Denmark during the 1880s and 1890s. Jan. 26–May 29, 2011


Oxford. Ashmolean Museum. The Pre-Raphaelites and Italy. In collaboration with the Museo d’arte della Città di Ravenna. Sext. 16–Dec. 5

Warwickshire. Compton Verney, The Turn of the Year. July 24–Oct. 31

FINLAND

France


PARSE
 Londres. Les Arts Décoratifs. The Belle Epoque of Foul Curves. From Posters to Decor. June 24–Nov. 7


Rouen. Archives départementales de Seine-Maritime, Impressums and Photographers: Where Gez Meets. Photographs and postcards of sites that the Impressuions painted. April 26–Nov. 4


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GEORGIA


NEW ZEALAND


NORWAY


POLAND


RUSSIA


St. Petersburg. Hermitage Museum. Through the Romanticism’s Eye. Nineteenth-
NEW BOOKS


CHARTRE, Blaindine et al. Le Marais d'or, de l'or à D'or. Deutcher Kunstverlag, 2010. 150 pp. Paperback $55.00.

CLARK, Jonathan; Constantin Pselaphon, 2010. 224 pp. Hardcover $69.05.


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Associate Professor of Art History
Kingsborough Community College
caterina.pierre@kbcc.cuny.edu

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