

**JAMES H. JOHNSON**

Professor of History, Boston University

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**Education**

Ph.D.	University of Chicago	History	1988
M.A.	University of Chicago	History	1983
B.A.	University of Oklahoma	Letters	1982

**Books**

*Venice Incognito. Masks in the Serene Republic* (University of California Press, 2011)

*Listening in Paris. A Cultural History* (University of California Press, 1995)

**Awards for *Venice Incognito***

George L. Mosse Award, American Historical Association, 2011  
(Intellectual and cultural history of Europe since the Renaissance)

Oscar Kenshur Book Prize, Center for Eighteenth-Century Studies (Indiana Univ.), 2011  
(Eighteenth-century studies in any region or field)

**Awards for *Listening in Paris***

Herbert Baxter Adams Award in European History, American Historical Association, 1995  
(European history from 1815 to the present)

Jacques Barzun Prize in Cultural History, American Philosophical Society, 1995  
(American or European cultural history)

**Current Position**

Professor, Dept. of History Boston University, 1990-present

Affiliated Faculty Member, Dept. of Musicology  
and Ethnomusicology, College of Fine Arts 2011-present

**Administrative Experience / Endowed Chair**

Assistant Dean, College of Arts and Sciences; Boston University, 2001-2007  
Director of the Core Curriculum

N. E. H. Distinguished Teaching Professor in the Humanities Boston University, 1999-2002

## Fields and Concentrations

European Intellectual and Cultural History

Music History

French History (Enlightenment and French Revolution, Nineteenth Century)

History of Venice

## Articles, Chapters, and Recording

“Urban Development and the Culture of Masked Balls in Nineteenth-Century Paris,” *Journal of Urban History* 40, no. 4 (Fall, 2013)

“The Face of Imposture in Post-Revolutionary France,” *French Historical Studies* 55, no. 2 (Spring 2012): 291-320

“Some Musical Aspects of Charles-Germain de St. Aubin’s *Livre de caricatures*,” *Studies on Voltaire and the Eighteenth Century* (2012): 215-32

“Sincerity and Seduction in *Don Giovanni*,” *Expositions*, vol. 1, no. 2 (Winter, 2007): 49-66

“Useful Myths in the Nineteenth Century. Venice in Opera,” *Journal of Interdisciplinary History*, vol. 36, no. 3 (Winter, 2006): 533-54

“Deceit and Sincerity in Early-Modern Venice,” *Eighteenth-Century Studies*, vol. 38, no. 3 (2005): 399-415

“Music in Europe, 1500-1800,” in *Europe 1450 to 1789: Encyclopedia of the Early Modern World*, ed. Jonathan Dewald (Charles Scribner’s Sons, 2004)

“Opera in Europe, 1500-1800,” in *Europe 1450 to 1789: Encyclopedia of the Early Modern World*, ed. Jonathan Dewald (Charles Scribner’s Sons, 2004)

Pianist, Musical Director and Arranger on CD-ROM accompanying Jack R. Censer and Lynn Hunt, *Liberty, Equality, Fraternity. Exploring the French Revolution* (University Park: Pennsylvania State University Press, 2001)

“*Versailles, Meet Les Halles: Masks, Carnival, and the French Revolution*,” *Representations*, vol. 73 (Winter, 2001):89-116

“Music and the New Cultural History,” *Intellectual History Newsletter*, vol. 16 (1994): 46-53

“Musical Experience and the Formation of a French Musical Public,” *The Journal of Modern History* (June, 1992): 191-226

“Revolutionary Audiences and the Impossible Imperatives of Fraternity,” in *Recreating Authority in Revolutionary France*, eds. Bryant T. Regan and Elizabeth Williams (Rutgers University Press, 1992): 57-78

“Beethoven and the Birth of Romantic Musical Experience in France,” *Nineteenth-Century Music* (Summer, 1991): 23-35

“The Encyclopedists and the Querelle des Bouffons: Reason and the Enlightenment of Sentiment,” *Eighteenth-Century Life* (May, 1986): 12-27

“Antisemitism and Music in Nineteenth-Century France,” *Musica Judaica* (1982-83): 79-97

## Book Reviews (partial list, 2000-present)

Review of Alexandra Hui, *The Psychophysical Ear: Musical Experiments, Experimental Sounds, 1840-1910*, forthcoming in *The Journal of Modern History*

Review of Charlotte Guichard, *Les amateurs d’art à Paris au XVIIIe siècle*, *The Journal of Modern History* (December 2010)

Review of Margaret Doody, *Tropics of Venice* and Eleanor Selfridge-Field, *Song and Season. Science, Culture, and Theatrical Time in Early Modern Venice* in *Eighteenth-Century Studies* (Summer, 2009)

Review of Martha Feldman, *Opera and Sovereignty. Transforming Myths in Eighteenth-Century Italy*, *The Journal of Modern History* (June 2009)

“Lady of the Libretto,” review of John Rice, *Empress Marie Therese and Music at the Viennese Court, 1792-1807*, *The Times Literary Supplement* (September 3, 2004)

- Review of Sophie Rosenfeld, *A Revolution in Language: The Problem of Signs in Late Eighteenth-Century France*, *The Journal of Interdisciplinary History* (Winter, 2003)
- Review of Jeffrey S. Ravel, *The Contested Parterre. Public Theater and French Political Culture, 1680-1791*, *The Journal of Modern History* (December, 2002)
- Review of Jane Fulcher, *French Cultural Politics and Music. From the Dreyfus Affair to the First World War*, in *The American Historical Review* (December, 2000)

#### **Invited Lectures (partial list, 2005-present)**

- “Festivity in Venice” to accompany opening of exhibit *The Festive City*, Rhode Island School of Design, March 1, 2013
- “Capturing the Landscape Within,” keynote address for conference *The Art of Listening*, University of Potsdam, July 12, 2012
- “Masques et ordre public à Venise au XVIII<sup>e</sup> siècle,” Université de Paris I (Sorbonne), April 11, 2011
- “Thomas Jefferson’s Paris Years: Music, Race, and Revolution,” University of Virginia, May 1, 2010
- “Some Musical Aspects of Charles-Germain de St. Aubin’s *Livre de Caricatures*,” St. Anne’s College, Oxford University, July 19, 2009
- “Ritual Violence and Civic Identity in Early Modern Venice,” University of Oslo, June 7, 2009
- “Picturing Music,” 3-part lecture series, Museum of Fine Art, Boston, November-December 2009
- “Listening in Paris,” keynote address for the conference *Listening in Paris*, sponsored by *The Orchestra of the Age of Enlightenment*, Queen Elizabeth Hall, London, October 29, 2005

#### **Lecture-Performances (as lecturer-pianist) (partial list, 2005-present)**

- “Fêtes Galantes in the Fin de Siècle,” with baritone Dana Whiteside, French Historical Studies Conference, Cambridge, MA, April 4, 2013
- “Elements of Expression in Brahms and Ravel,” Boston University, March 7, 2013
- “Shakespeare’s Songs,” with baritone Dana Whiteside, Boston, May 1, 2012
- “Beethoven and the Art of Infinite Longing,” Boston University, April, 2010
- “J. S. Bach and the Divine Idea,” December 2, 2009
- “French Impressions. A Musical Voyage,” with baritone Dana Whiteside, Oregon State University, April 28, 2008
- “Beethoven’s Bach. A Lecture-Performance on the Fugue in Foreign Soil,” Boston University, February 8, 2007
- “The Landscape Within,” with baritone Dana Whiteside, Boston University, March 4, 2005

#### **Grants and Fellowships**

- Fellow in Residence, Camargo Foundation, Cassis, France, 2011
- Jeffrey Henderson Sr. Research Award, Boston University, 2010-11
- American Council of Learned Societies Research Grant, 2005-6
- Visiting Fellow, Liguria Study Center, Bogliasco, Italy, 2006
- Gladys Delmas Foundation Research Grant, 2006
- Fulbright Research Grant, France, 1997
- Junior Fellow, Boston University Humanities Foundation, Spring, 1995
- Faculty Exchange Grant, Università di Padova, Summer, 1994
- Kahn Award recipient for final research, *Listening in Paris*, Boston University, 1991
- American Council of Learned Societies Research Grant, 1988-89
- Fulbright Research Grant, France, 1985-86

#### **Languages**

French, Italian, German (reading only)