

JAMES H. JOHNSON

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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

Current Positions

Professor, Department of History	Boston University, 1990-present
Affiliated Faculty Member, Department of Musicology and Ethnomusicology, College of Fine Arts	2011-present

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)

Teaching Awards

Gitner Family Teaching Award, Department of History, 2014

Honors Program Teaching Award, BU College of Arts and Sciences, 2001, 2004

Metcalf Prize for Excellence in Teaching, Boston University, 1996

Administrative Experience / Endowed Chair

Director, Trustee Scholars Program	2012-present
Assistant Dean, College of Arts and Sciences; Director of the Core Curriculum	2001-2007
N. E. H. Distinguished Teaching Professor in the Humanities	1999-2002

Fields and Concentrations

European Intellectual and Cultural History
Music History
French History
History of Venice

Articles, Chapters, and Recording

- “The Landscape Within: On Writing Histories of Experience,” in *The Art of Listening and its Histories*, forthcoming, *Oxford University Press*
- “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

- Review of Julian Johnson, *Out of Tune: Music and the Making of Modernity*, forthcoming, *The Journal of Modern History*
- Review of Alexandra Hui, *The Psychophysical Ear: Musical Experiments, Experimental Sounds, 1840-1910*, *The Journal of Modern History* (September 2014)
- 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)
- “The Woman in White,” review of *Lourdes* by Ruth Harris, in *The Boston Globe* (December 26, 1999)
- Review of Katharine Ellis, *Music Criticism in Nineteenth-Century France: ‘La Revue et Gazette musicale de Paris,’ 1834-1880*, in *The Journal of Modern History* (September, 1999)
- “The Ultimate Romantic,” review of *Victor Hugo* by Graham Robb, in *The Boston Globe* (March 8, 1998)
- Review of Richard Etlin, *In Defense of Humanism. Value in the Arts and Letters*, in *The American Historical Review* (December, 1997)
- “Composer Under Fire,” review of *Joseph Haydn. Le Mesure de son siècle* by Marcel Marnat, in *The Times Literary Supplement* (September 13, 1996)
- “The Art of Love Affairs,” review of *The Love Affair as a Work of Art* by Dan Hofstadter, in *The Boston Globe* (February 11, 1996)
- Review of Cecilia Dunoyer, *Marguerite Long. A Life in French Music, 1874-1966*, in *The American Historical Review* (June, 1995)
- Review of Simon McVeigh, *Concert Life in London from Mozart to Haydn*, in *The Journal of Modern History* (September, 1995)
- Review of Malcolm Boyd, ed., *Music and the French Revolution*, in *The Journal of Musicological Research* (Fall, 1994)
- “The Deadening Success of Salieri,” review of *The Maligned Master. The Life of Antonio Salieri* by Volkmar Braunbehrens, in *The Times Literary Supplement* (October 8, 1993)
- “Ending in Harmony,” review of *Mozart and the Enlightenment. Truth, virtue, and beauty in Mozart’s operas* by Nicholas Till, in *The Times Literary Supplement* (August 21, 1992)
- Review of Jean-Rémy Julien & Jean Mongrédien, eds., *Le Tambour et le harpe. Oeuvres, pratiques et manifestations musicales sous la Révolution, 1788-1800*, in *Music and Letters* (February, 1992)
- “Egalitarian Forms?,” review of *Haydn and the Enlightenment. The Late Symphonies and their Audience* by David Schroeder, in *The Times Literary Supplement* (Nov. 30 - Dec. 6, 1990)
- Review of Michael P. Steinberg, *The Meaning of the Salzburg Festival*, in *The Journal of Musicological Research* (Fall, 1991)
- Review of Adélaïde de Place, *La Vie musicale en France au temps de la Révolution*, in *Music and Letters* (May, 1990)

Invited Lectures and Conference Papers (partial list, 2004-present)

- “Life as Theater in Eighteenth-Century France,” Society for French Historical Studies, Nashville, March 2016
- “French Patronage in the Age of Haydn,” *Patronage and Enlightenment*, Stanford University, February 14, 2015
- “Concealment and Unmasking before the French Revolution,” Graduate Seminar, Depts. of History and English, Stanford University, February 12, 2015
- “Paul Verlaine, Masks, and the French Fin-de-Siècle,” Society for French Historical Studies, Cambridge, April 2013
- “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^e siècle,” Université de Paris I (Sorbonne), April 11, 2011
- “Thomas Jefferson’s Paris Years: Music, Race, and Revolution,” University of Virginia, May 1, 2010
- “Behind the Mask: Carnival and Community in Eighteenth-Century Venice,” American Historical Association, New York, January 2009
- “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
- “Re-Imagining Religion, Music, and Art in Post-Revolutionary France,” commentator, Society for French Historical Studies, March 2007
- “Sincerity and Seduction in *Don Giovanni*,” Association of Core Texts and Courses, Vancouver, April 2005
- “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
- “Teaching the *St. Matthew Passion*,” Association of Core Texts and Courses, Dallas, April 2004

Lecture-Performances (as lecturer & pianist; partial list, 2004-present)

- “Maurice Ravel, Modernism, and the Great War,” Boston University, April 21, 2016
- “Venetian Melodies,” with baritone Dana Whiteside, Save Venice Lecture Series, Boston, MA, April 22, 2014
- “Milton’s Sweet Echo,” with baritone Dana Whiteside, *Milton’s Grand Style* Symposium, Boston, MA, December 6, 2013
- “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

Courses Taught (Boston University)

Music and Ideas from Mozart to the Jazz Age
Postwar European Culture
20th-Century European Intellectual History
19th-Century European Intellectual History
19th-Century France
19th-Century France, The View from Paris (B.U. study abroad, summer 1996)
The Venetian Republic (B.U. study abroad, summers 1999-2001)
The Historian's Craft
The Culture of World War I
Making History: Conflict & Community in Boston's Past
History of Western Civilization, Part I (Antiquity to the Reformation)
_____ Part II (The English Civil War to The Velvet Revolution)
Core Curriculum: The Ancient World (Humanities, Genesis to Plato)
_____ : The Medieval World (Humanities, Aristotle to Dante)
_____ : The Renaissance (Humanities, Petrarch to Milton)
_____ : The Modern World (Humanities, Rousseau to Dostoevsky)
_____ : Foundations of the Social Sciences (Social Sciences, Hobbes to Geertz)
_____ : The Individual and Society (Social Sciences, Pinker to Walzer)

Grants and Fellowships

John Simon Guggenheim Foundation Fellowship, 2014-15
American Council of Learned Societies Research Grant, 2014-15
Fellow in Residence, Camargo Foundation, Cassis, France, 2011
Jeffrey Henderson 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

Professional Organizations and Service

Chair, Russell J. Major Prize Committee, American Historical Association (2003)
Member, Russell J. Major Prize Committee, AHA (2002-05)
Member, Board of Directors, Association of Core Texts and Courses (2001-2007)
American Historical Association
American Society for Eighteenth-Century Studies
French Historical Society
Manuscript review for University of California Press, Cornell University Press, Harvard University Press, University of Illinois Press, *The Journal of Modern History*, *Partial Answers: Journal of Literature and the History of Ideas*
Promotion and tenure review for Indiana University, University of Missouri