

Nineteenth-Century Art Worldwide

a journal of nineteenth-century visual culture

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Editors' Welcome

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Editors' Welcome

As we enter our fifteenth year of publication, we look back with some pride at what we have accomplished. As one of the first on-line-only art history journals, we have made an important contribution to the legitimization of digital scholarly publishing in our field. Indeed, few tenure committees today would discount an art history article published in a peer-reviewed digital journal, just because it is digital.

We also are pleased that we have been able to maintain our open access. For this, we thank the Association of Historians of Nineteenth-Century Art (our parent organization) whose members fund part of our expenses. We are especially grateful to those who belong to our special membership categories (patron, benefactor, supporter) and give over and above the basic membership fee. We also thank our donors and advertisers for their continued generosity.

Over the past three and a half years, the Andrew W. Mellon Foundation has generously supported a series of six articles that have expanded *NCAW*'s digital publishing capabilities. Featuring a range of digital art history methodologies and showing ways in which traditional scholarship may be enhanced through digital means, these articles point to a way forward for *NCAW* to maximize the possibilities that the digital format offers. We are happy to announce that this year's special summer issue will present a group of articles on Hiram Powers' *Greek Slave*, in which many of these possibilities are showcased.

As usual, we want to thank all those who make *NCAW* possible—our authors (of articles and of book and exhibition reviews), peer reviewers, editorial team, copy editors, web developer, funders, and, of course, our readers, without whom we would not have a reason to exist.

The Editors