

nineteenth century. However, despite the fact that schooners were very common in the Maritime provinces throughout the nineteenth and early twentieth centuries, relatively few appear in ship portraits of the period. The question of why that was the case is open to speculation. The painting, furthermore, is a superior example of the work of Antonio Jacobsen and a more unusual depiction of a specific sailing vessel. Normally the vessel would have been shown side-on rather than in a stern-quarter view as is the case with this portrait.

The existence of a dated photograph (20 April 1901) of the grounded *Mola* at the Mariner's Museum at Newport News, Virginia, provides strong proof that Jacobsen painted his portrait from the surviving photograph, or a very similar photograph, since the photograph and the painting are almost identical, with one interesting exception. The painting includes a Merritt and Chapman tug in the background while the photograph does not. This seems to indicate that either the owner of the tug company, or perhaps the tugboat's master, commissioned the portrait.

Veronika Gervers Research Fellowship

The Royal Ontario Museum announces the annual Veronika Gervers Research Fellowship in Textile and Costume History. This award, valued up to \$9000, is to be made to a scholar working on any aspect of textile or costume history whose research makes direct use of, or supports, any part of the ROM collections that

cover a broad range of time and geography. For information, contact Chair, Veronika Gervers Memorial Fellowship, Textile Department, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, M5S 2C6 (416 586-5790). Deadline for applications: 15 November 1990.