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FALL/WINTER

Newsletter

Historians of British Art

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Letter from the President

November 2005.

First off, many thanks to Julia Marciari Alexander for her splendid leadership of HBA. It is daunting to follow in her footsteps, but I am pleased that she has decided to remain on the HBA Board. Thanks as well to all members of the HBA Board, my fellow HBA officers and HBA members who have entrusted me with this role in our organization.

CAA 2006 is fast approaching, so let me update you on HBA events that will take place during the conference in Boston. I hope many of you will attend the stimulating HBA sponsored session 'The Trouble with Genre' chaired by Melinda McCurdy, Huntington Library, and Anne Nellis, Brown University. The session will take place at **9:30 on Saturday, February 25th**. The featured speakers are David Ehrenpreis, James Madison University: 'An Intimate History of the Nation: Wright of Derby's Dead Soldier'; David Coleman, Harry Ransom Center, The University of Texas at Austin: 'Henry Peach Robinson and Victorian Genre Photography' and Catherine Jolivette, Missouri State University: 'Saturday Night and Sunday Morning: Class, Gender and the Kitchen Sink Dramas of the 1950s.'

The HBA business meeting is scheduled for **12:30-2 on Saturday, February 25** in room 306 on the third level of the Hynes Convention Center. 1st Vice President Richard Hutton is hard at work organizing an off-site British art adventure for us, so stay tuned for more on that in the near future as well. Thanks in advance to Richard for his labors. Anne Helmreich and Brittany Hudak will also continue to update the HBA website <http://www.case.edu/artsci/arth/hba/> to keep you apprised of all HBA events, CAA and beyond. Thanks Anne and Brittany! Let me also remind graduate student members to apply for the HBA Travel Grant, which is awarded to a graduate student HBA member presenting a paper on any aspect of British visual culture at the CAA 2006 conference. To apply, send me a copy of your CV, session abstract and letter of acceptance from the session chair by January 15, 2006: Kimberly Rhodes, Art Dept. Hollins University, P.O. Box 9564, Roanoke, VA 24020.

One of HBA's primary goals this fall has been to raise our visibility and membership numbers. To that end, I'd like to thank Treasurer/Membership Director Juilee Decker for creating a wonderful flier that has so far been distributed at the NAVSA conference in Charlottesville, the Gainsborough symposium at the YCBA and the NACBS conference in Denver. Please contact Juilee (jdecker1@georgetowncollege.edu) if you will be attending an event and would like to take some fliers with you. 2nd Vice President Margaretta Frederick has been working to ensure that our website is linked to other like sites in order to increase HBA traffic, and I thank her for that.

As the holidays approach, I wish all of you well, and will look forward to seeing many of you at CAA. In the meantime, please do not hesitate to contact me with any questions you have.

Best wishes,
Kimberly Rhodes
Associate Professor of Art History, Hollins University

HBA news

CAA 94TH ANNUAL CONFERENCE, BOSTON, FEBRUARY 22-25, 2006

The Trouble With Genre, HBA-sponsored session, Saturday, February 25, 2006, 9:30 AM–Noon, Hynes Convention Center, Third Level, Room 306.

Chairs: Melinda McCurdy and Anne Nellis

Abstract: Genre has been a vital class of art in Britain since the early modern period, when the aristocratic vogue for Netherlandish painting introduced it to English audiences. Though low on the academic hierarchy, genre became a powerful vehicle for social criticism and aesthetic confrontation for artists from William Hogarth and David Wilkie in the eighteenth and nineteenth centuries, to contemporary artists Tracy Emin and Mark Wallinger, who re-examine the tradition of domestic art. We welcome proposals that consider its meanings and functions in British art of all periods. Possible topics include the strategies genre painters developed to respond to the demands of different exhibition environments; the implications of applying genre subjects to nontraditional media such as sculpture or photography; the ways genre constructs or questions ideologies of gender, class, national identity, and colonialism.

Papers: David Ehrenpreis, James Madison University: ‘An Intimate History of the Nation: Wright of Derby’s Dead Soldier’; David Coleman, Harry Ransom Center, The University of Texas at Austin: ‘Henry Peach Robinson and Victorian Genre Photography’ and Catherine Jolivette, Missouri State University: ‘Saturday Night and Sunday Morning: Class, Gender and the Kitchen Sink Dramas of the 1950s.’

REVIEWS OF RECENT PUBLICATIONS

The newsletter encourages reviews of about 800 words from graduate students and university, museum, and gallery affiliated as well as independent art historians active in the US or abroad, and from individuals representing fields other than art history who wish to contribute to an ongoing discussion about the scholarship of British art. In addition, the newsletter encourages reviews of additional forms of scholarship, namely, articles, exhibitions, and lectures relating to the study and teaching of British art and visual culture. Also welcome are discussions that consider multiple examples, such as a lecture and a book, an article along with an exhibition, several articles or several books, etc. To receive a desk copy for review, offer suggestions or submit your reviews, please contact Jennifer Way at JWay@unt.edu. The following books are available for review. The next deadline to submit reviews is March 31, 2006.

- *The Origins of Medieval Architecture: Building in Europe, 600-900 A.D.* by Charles B. McClendon. London and New Haven: Yale University Press, 2005. 280 pages. ISBN 0300106882.
- *Sensation and Sensibility: Viewing Gainsborough’s ‘Cottage Door’* by Ann Bermingham, Editor. London and New Haven: Yale University Press, 2005. 208 pages. ISBN 0300110022.

HBA MEMBERSHIP RENEWAL

Email and printed reminders of dues will be sent to members. Annual membership dues are \$10 - students; \$15 - individuals; \$100 - institutions. Checks can be made out to ‘Historians of British Art’ and sent to Juilee Decker, Asst. Professor of Art History, Georgetown College, 400 E. College, Georgetown, KY 40324. Change of address notices and membership inquiries can be sent to the same address.

HBA officers and board

HBA Officers 2005-2007

Kimberly Rhodes, President

Associate Professor of Art
Hollins University
PO Box 9564
Roanoke VA 24020
540.362.6617
krhodes@hollins.edu

Term Expires: July 2007

Responsibilities: Oversees the organization, including conference planning, board development, committee development, and website design. Short and long-term planning. Organizes board and business meetings for CAA annual conference. President appoints the editor of the Newsletter and conference coordinator (as appropriate).

Richard Hutton, First Vice President

2105 N Street, NW
Washington, DC 20037
202.842.6033 fax: 202.408.8530
R-HUTTON@nga.gov

Term Expires: July 2007

Responsibilities: Assists in the planning of board and business meetings for CAA annual conference; assists in short-term and long-term planning.

Margaretta Frederick, Second Vice President

Independent Scholar
1101 Corner Ketch Rd.
Newark DE 19711
mfrederick@delart.org

Term Expires: July 2007

HBA Board Members 2005-2009

HBA By-laws: No fewer than five and not more than eleven members of the corporation, the number to be determined by the board of directors from time to time. If a vacancy occurs in the board of directors or among the officers, such vacancy may be

Responsibilities: Oversees newsletter, focuses on membership development, specifically with regard to coordinating and organizing our status as an affiliated society of other germane organizations (e.g., NACBS; ASECS). Also assists in the planning of business and general meetings for CAA annual meeting; assists in short and long-term planning.

Juilee Decker, Treasurer/Membership

Assistant Professor of Art History
Affiliate Faculty in Women's Studies
Georgetown College
Georgetown, KY 40324
502.863.8173 fax: 502.868.8888
email: jdecker1@georgetowncollege.edu

Responsibilities: Maintains membership roster in cooperation with newsletter editor, oversees the collection of dues, manages the budget.

Jennifer Way, Secretary/Newsletter Editor

Associate Professor of Art History
School of Visual Arts
University of North Texas
P.O. Box 305100
Denton, TX 76203-5100
email: JWay@unt.edu

Responsibilities: records minutes at board/business meetings, disseminates minutes to board members, compiles and edits newsletter.

filled for the un-expired term by the board of directors. Terms are for four years.

Members at large:

Malcolm Baker

Professor of Eighteenth-Century Art and
the History of Collecting
University of Southern California
[also Director of the USC-Getty Program in
the History of Collecting and Display]
Department of Art History - LAS
University of Southern California
Los Angeles, CA 90089
Phone: (213) 821.5229
mcbaker@usc.edu
Term Expires: 2009

Alice Beckwith

Professor of Art History
Providence College
Providence, R.I. 02918
35 Boston Neck Rd.
Wickford, RI 02852
ABECKWTH@providence.edu
Term Expires 2007

David Getsy

Assistant Professor of 19th- and early 20th-
Century Art
Department of Art History, Theory, &
Criticism
School of the Art Institute of Chicago
112 S. Michigan Ave.
Chicago, IL 60603
dgetsy@artic.edu
Term Expires: 2009

Anne Helmreich (past President: 2001-
2003)

Associate Professor
Department of Art History and Art
Case Western Reserve University
10900 Euclid Avenue
Cleveland, Ohio 44106-7110
Phone: 216.368.4118
anne.helmreich@case.edu
Term Expires: 2007

Julia Marciari Alexander (past

President: 2003-05)
Associate Director for Programmatic Affairs
Yale Center for British Art
PO Box 208280
New Haven, CT 06520-8280
203.432.8929 fax: 203.432.5946
julia.alexander@yale.edu

Term Expires: 2009

Wendy Wassyng Roworth

Professor of Art History and Women's
Studies
Chair, Department of Art
University of Rhode Island
105 Upper College Road - Suite 1
Kingston, RI 02881-0820
Tel: 401.874.2773
Fax: 401.874.2729
wroworth@uri.edu
Term Expires: 2007 (would be willing to
serve again)

Kara Theiding

HBA Book Prize Chair (3 year position):
hbabookprize@hotmail.com
Term Expires: 2007

Peter Trippi

Director, Dahesh Museum of Art
580 Madison Avenue
New York, NY 10022
Tel: 212.759.0606 x225
Ptrippi@aol.com
Term Expires: 2007

Ex Officio Members (no term):

Representative, Association of Art
Historians (UK)

Colin Cruise

Senior Lecturer, History of Art and Design
Faculty of Arts, Media and Design
Staffordshire University
Flaxman Building
College Road
Stoke on Trent, England
ST4 2DE
44.1782.294698 ext. 4698
C.J.Cruise@staffs.ac.uk

Representative, Yale Center for British Art

Michael Hatt

Head of Research
Yale Center for British Art
PO Box 208280
New Haven, CT 06520-8280
203-432-7192 fax: 203-432-5946
michael.hatt@yale.edu

Representative, Paul Mellon Centre, London

Frank Salmon

Assistant Director, The Paul Mellon Centre

16 Bedford Square

London, England

WC1B 3JA

44.207.580.0311 fax: 44.207.636.6730

Frank.Salmon@paul-mellon-centre.ac.uk

HBA member news

Nicola Gauld n.m.gauld@abdn.ac.uk received her PhD in the History of Art at the University of Aberdeen, Scotland. Her dissertation is entitled, 'The Nature of the Beast: depictions of the exotic animal in 19thc visual culture.' She published 'Victorian Bodies: The Wild Animal as Adornment,' in the *British Art Journal* (Spring/Summer 2005).

Stacey Sloboda loughrey@usc.edu accepted a position as Assistant Professor of 18th and 19th-Century European Art at Southern Illinois University. She received her Ph.D. in 2004 from the University of Southern California, and is currently working on British chinoiserie for her book manuscript entitled, 'Making China: Design, Empire, and Aesthetics in Britain.'

Michael Walsh, michaeljkwash@hotmail.com, C.R.W. Nevinson biographer, calls for assistance. Michael is finalising archival research, is keen to hear from any individual, family or institution that holds letters, photos, journals, or any other source of information (personal memories etc) that might add to the accuracy of the biography. Key search areas might include: Kathleen Knowlman, Gino Severini, Amadeo Modigliani, Edward Elgar, Kenneth Clark, Stanley Spencer, Adrian Allinson, Dora Carrington, Mark Gertler, Paul Nash, Edward Wadsworth, the Sitwells, Jacob Epstein, T.S. Eliot (especially in relation to *The Waste Land*), Ezra Pound, Rupert Brooke, Walter Sickert, Pablo Picasso, Henri Matisse, Gordon Lightfoot, Roger Fry, H.G. Wells, G.B. Shaw, Wyndham Lewis, Dame Laura Knight, Sisley Huddleston, Ethel Mannin, Gilbert Cannan, Henry Williamson, Virginia Woolf, Aleister Crowley, Alvaro Guevaro, Ian Hamilton, Winston Churchill, C.F.G. Masterman, John Quinn, Henry Tonks, Princess Troubetzkoy, Mark Hambourg, Somerset Maugham,... and anyone else who knew / liked / disliked him. All contributions will be gladly acknowledged in the finished work, which is due for publication in 2006/7. Please contact him at michaeljkwash@hotmail.com or michael.walsh@emu.edu.tr Beaumont 5, Chanterhill Road, Enniskillen, Co. Fermanagh, N. Ireland BT74 6DE.

March 31, 2006 is the next deadline for member news submissions. If you are a member of the Historians of British Art and would like to share news in the next newsletter, please send information to:

Jennifer Way, Secretary/Newsletter Editor
Associate Professor of Art History
School of Visual Arts
University of North Texas
P.O. Box 305100
Denton, TX 76203-5100
email: JWay@unt.edu

Reviews

***A Court in Exile: The Stuarts in France, 1689-1718* by Edward Corp, Edward Gregg, Howard Erskine-Hill, and Geoffrey Scott. New York and Cambridge: Cambridge University Press, 2003. 402 pages. ISBN 0521584620.**

Reviewed by Melinda K. Vander Ploeg Fallon, Department of History and Art History, George Mason University, Robinson B 359, 4400 University Drive, MSN 3G1, Fairfax, VA 22030 mfallon@gmu.edu.

Overall, *A Court in Exile* is highly descriptive and presents considerable new information on James II's court at Saint-Germain through Corp's chapters and the four contributed by other scholars. Corp's introduction successfully argues that a study of James II's court is overdue and holds interest because, relative to the other Stuart courts in exile, it was large, well-financed and an important centre of cultural patronage. While that comparative eminence may intrigue scholars specializing in the Stuarts and Jacobinism, it may fail to impress scholars who gauge significance within a broader framework of historical or art historical examples. Chapters Two and Seven, dealing with the spaces occupied by the court and the Stuart's patronage of the visual arts, are primarily descriptive. The infrequent and brief comparisons with other courts' physical surroundings and scale of patronage make assessing the relative adequacy or dignity of the Stuart court difficult.

Chapter Two, 'The Château-Vieux de Saint Germain' provides some information of interest for architectural historians. Corp carefully documents the functions, occupants, and arrangement of the apartments within the building. He also explains the difficulties with reconstructing the architectural and decorative details of the building while it was occupied by the court. The available description of the chapel suggests that it was among the most impressive of the rooms in the chateaux with paintings by Poussin and Jacques Stella prominently displayed.

Chapter Seven, 'The portraits of the Stuarts and their courtiers,' promises much of direct interest for art historians. Corp establishes the political need for portraits, discusses James II as a patron of portraitists, and asserts that the court of Saint-Germain was artistically important. Corp argues that the court needed portraits to refute the 'warming pan myth' that questioned James III's legitimacy, stimulate loyalty, and make others familiar with the monarch's appearance (p. 200). He also lists domestic reasons for portraits such as keeping in touch with family members. These factors ensured a steady demand for portraits of the Stuarts.

That James II remained active as a patron to further political and domestic goals, the works produced for the court held political value, and the portraitists created works of a quality comparable to what was painted for the royalty at Versailles, are arguments that could have been supported with the existing material presented in Chapter Seven. Instead, the chapter claims that the court 'remained of considerable artistic importance' (p. 201) without specifying the nature of that 'importance' or balancing it through comparisons. For example, references to the activities of the other exiled Stuarts would have suited Corp's overarching argument as laid out in the introduction. The vague

assertion of ‘artistic importance’ leaves room for questions such as, did James II significantly advance the career of a notable artist, support a new style, influence the patronage of friendly courts, or set an example with patronage that unfriendly courts felt obliged to counter? Corp’s claim that through the court, French portraits came ‘to the attention of large numbers of British people, who were encouraged to employ the same or similar artists when the return of peace enabled them once more to travel abroad to Paris’ (p. 201) suggests an awareness of the issue of influence but the statement stands alone without footnotes or examples of British residents patronizing French portraitists in greater numbers after 1694. That portraits emanating from Saint-Germain influenced many British people seems questionable given the surreptitious nature of Jacobinism within Britain. Moreover, several of the French painters patronized by James II while in exile had visited and worked in England prior to the court’s removal to Saint-Germain. Corp had pointed out earlier (pp. 182, 187), for example, that such was the case with Nicolas de Largillière (1656-1746). Finally, the tremendous rise in domestic British portraiture overshadows claims that a Saint-Germain driven preference for French portraiture might have constituted a notable trend in early eighteenth-century Britain.

Corp opens and closes Chapter Seven with limited ventures beyond the parameters of portraiture. The chapter begins with two prints portraying James II and James III in association with their Anjou cousins (p. 180) although the exiled monarch and his heir were not actually present for the events depicted. For art historians, such elaborations on reality beg explanation. By considering the prints’ active agency and asking what purpose their visual assertion of a link among cousins could have served, Corp might have advanced his assertion that the Stuarts used images for dynastic purposes. For example, perhaps the prints attempted to connect James III to Louis XIV’s grandsons to suggest that Louis XIV would similarly advance the fortunes of all the young heirs depicted. Instead, Corp introduces the prints simply as evidence of a close relationship between the Stuarts and their Anjou cousins. The chapter ends with Corp’s note that some paintings besides portraits must have hung at the court in Saint-Germain (p. 197); however, there is no evidence of what they may have been. Corp proceeds to admittedly speculate that various courtiers who collected art might have brought additional, mainly Italian, works to court. Not only what was present but also where the courtiers’ paintings may have been displayed and on what occasions they might have been viewed by the royal family remain unaddressed questions.

Corp made significant strides in furthering the understanding of life, especially cultural life, at James II’s Saint-Germain in *A Court in Exile*. His information positions the Stuarts and Jacobites as an attractive focus for further studies by art historians interested in such subjects as French and English cultural exchange around 1700, the functions of royal images, and the value of images as propaganda.

Melinda K. Vander Ploeg Fallon teaches in the History and Art History Department at George Mason University. In 2001, she earned a Ph.D. from the University of Delaware with a dissertation titled, Gerard de Laïresse (1640-1711) and the Audience for the ‘Antyk’. Her most recent article (for Nederlands Kunsthistorisch Jaarboek, Fall 2005) continues her focus on Northern European art of the seventeenth and eighteenth centuries.

***After Sir Joshua: Essays on British Art and Cultural History* by Richard Wendorf. Studies in British Art 15. London and New Haven: Yale University Press and Paul Mellon Center, 2005. 157 pages. ISBN 030010734X.**

'Joshua Reynolds: The Creation of Celebrity,' [exhibition] Palazzo dei Diamanti, Ferrara, February 13 – May 1 2005; Tate Britain, May 26 – September 18, 2005.

***Joshua Reynolds: The Creation of Celebrity* [catalog] by Martin Postle, Editor, with essays and catalogue entries by Martin Postle and Mark Hallett, and essays by Tim Clayton and Stella Tillyard. Milbank, London: Tate Publishing, 2005. 295 pages. ISBN 1854375644.**

'Stubbs and the Horse,' [exhibition] Kimbell Art Museum, Fort Worth, November 14, 2004-February 6, 2005; The Walters Art Museum, Baltimore, March 13-May 29, 2005; The National Gallery, London, June 29-September 25, 2005.

***Stubbs and the Horse* [catalog] by Malcolm Warner and Robin Blake, with an essay by Lance Mayer and Gay Myers. New Haven and London: Yale University Press in association with Kimbell Art Museum, Fort Worth, 2004. 229 pages. ISBN 0300104723.**

Reviewed by Margaretta S Frederick, 1101 Corner Ketch Rd. Newark, Delaware 19711, mfrederick@delart.org.

Two recent exhibitions and a book of essays give positive proof that eighteenth century British studies are flourishing. The following is a brief commentary on these three interrelated exhibitions and texts.

Richard Wendorf's loosely linked collection of essays focuses, with one exception, on artists of the eighteenth century, and relationships between art and literature. (The inclusion of a chapter on Dante Gabriel Rossetti is somewhat mystifying). Discussions of Sir Joshua Reynolds (1723-1792), Giovanni Piranesi (1720-1778), Sir Henry Raeburn (1756-1823) and George Stubbs (1724-1806) address issues as narrow as the contested authorship of *The Reverend Robert Walker* (The Skating Minister), early 1790s (The National Gallery of Scotland, Edinburgh) and as broad as the variation in the promulgation of Reynold's legacy among his peers.

Of particular relevance to this review is the essay entitled 'Burying Sir Joshua,' in which Wendorf scrutinizes the 'elaborate spectacle' of Reynolds' funeral. The artist's instructions regarding this event were conflicting – he directed his executors that, 'no expence should be employd,' while suggesting St. Paul's as a desired resting place (a locale requiring substantial financial means). His desire to have his *An Angel Contemplating the Cross* (1782; Private Collection) carried through the streets as part of the funeral entourage (a la Cimambue's *Rucellai Madonna*) had to be denied for fear of raising public ire over such an obvious display of religious zeal. As in Reynold's lifetime, politics intervened at various stages of the funerary planning process. For instance, the support of Reynold's occasional lifetime adversary, King George III, was necessary in order to assure a Royal

Academy viewing prior to the procession. Many of those whom he had memorialized in portraits served as poll bearers at his final moment of glory.

Whether the grandiose nature of Reynolds' funeral was entirely the result of his own or his executor's manipulations is unclear, however the artist's purposeful campaign of self-aggrandizement is never in doubt as interpreted in 'Joshua Reynolds: the Creation of Celebrity,' an exhibition which recently closed at Tate Britain. This viewpoint is aggressively promoted by exhibition curator Martin Postle. The message is clear from the first room of the display, a powerful grouping of self-portraits spanning the artist's life, all of which, 'were part of a calculated public relations exercise,' as explained in the accompanying wall text. Despite the negative connotations of the self-promotional motive of these images, this is perhaps the most impressive section of the exhibition. These paintings embody what is best in Reynolds' oeuvre – a singular talent for capturing and conveying the most charismatic aspects of the sitter, creating a narrative within the portrait. Here the viewer can follow Reynolds throughout his career – as ingénue (*Self Portrait*, c. 1747-8, National Portrait Gallery, London); mature painter (*Self Portrait*, c. 1779-80, Royal Academy of Arts, London); and finally, in old age wearing glasses that convey both his seniority and his intellectual merit (*Self Portrait*, c. 1788, oil on wood, Her Majesty Queen Elizabeth II).

Reynolds' knack for portraying a story within a portrait becomes less compelling as he takes on the role of public relations advocate for the wealthy Whig party members who became his most supportive patrons. He actively courted these individuals, establishing 'The Club,' a group of heavy weight intellectuals that included James Boswell and Horace Walpole, to name a few. As the glossy profile of these elite sitters' presentation is exaggerated, the manner in which they are rendered becomes less carefully executed. Portraits that appear mouth-watering in a catalogue reproduction fail to deliver upon close inspection. Technique is often sloppy, at best, as in *Captain the Hon. John Hamilton* (c. 1746, Abercorn Heirlooms Settlement) in which the fur coat is comprised of a plethora of hastily scratched brush strokes – a scumbled medley of nothing. By the same token, the broad expanse of velvet, comprising three quarters of the canvas of the portrait, *Augustus, 1st Viscount Keppel* (1781-3, Tate Britain, London), lacks the richness and depth that the fabric cries out for.

And yet, what Reynolds lacks in technique, he compensates for in composition. Here again, it is the biographical story that is told so masterfully, as in *Augustus Hervey, 3rd Earl of Bristol* (1762, St. Edmundsbury Borough Council, Manor House Museum), a portrait of the naval officer, hero of the attack on Moro Castle, Havana, which Reynolds pictured dramatically within a smoking seascape, making this piece just short of sensational. It is Reynolds' artful story telling abilities – the inclusion of the lifetime events that define the sitter's fame – that elevate what could be a mere portrait to the status of history painting, a genre Reynolds' promoted as worthy of the highest esteem.

Reynolds' fame was augmented by the booming reproductive print trade. An entire room of the exhibition is devoted to these mezzotints, some of which were commissioned by the sitter for, 'distribution among friends' (again, cited in the wall text). This was an age in which 'the idea of the famous' was celebrated. Reynolds himself instructed his students that, 'the pursuit of fame was...a laudable aspiration.' (*Third Discourse*, 1770, cited in Postle, p. 30).

Just as the exhibition visitor gives into the validity of Postle's dogmatic reduction of Reynolds as a social climbing political machine – the Charles Saatchi of his generation – the last room of the exhibition is reached. Here, Reynolds' place in the history of art is redeemed with the magnificent Colonel Acland and Lord Sydney: *The Archers* (1769,

Private collection), recently saved from export for the British nation and purchased by the Tate Collection Fund. A compositional tour de force, this painting depicts the two sitters in dramatic archer stance, an opening in the woods providing a blast of light to encompass the central scene while allowing a breathtaking view into the distant countryside, the whole highlighted by the sparkling bronze and gold leaves of the autumn foliage.

A less dramatic, more subtle conveyance of the power and prestige of this same elite group within English eighteenth century society is revealed in the work of George Stubbs, as presented in 'Stubbs and the Horse,' recently on view at the National Gallery, London. In this presentation interpretive materials are sacrificed – no labels or wall text, only a small booklet surreptitiously placed to one side of the gallery entrance – one assumes, for the uninterrupted aesthetic experience. The walls are free of virtually everything but the works themselves. (This is a new policy adapted by the National Gallery and it will be interesting to see if other museums follow suit).

The exhibition begins with a room of drawings for Stubbs' *The Anatomy of the Horse*. Like Reynolds, Stubbs attracted patrons by appealing to their intellectual pursuits. Arriving in London in 1759 with the drawings for this studiously researched volume, Stubbs presented them in various quarters with the hope of finding a publisher. (The book was published in 1766 and three examples of this massive tome, open to different illustrations, are displayed here). These detailed drawings of the skeletal and muscular structure of the horse were of great interest to the same Whig party members whose portraits were painted by Reynolds.

As Warner explains in his catalogue essay, 'Stubbs and the Origins of the Thoroughbred,' the eighteenth century was a time of intense study of breeding and bloodlines in the horse racing world. Stubbs' exquisitely rendered scenes of broodmares and foals (for example, *A Brood of Mares*, 1761-2, Private Collection) are a pastoral reflection of this intellectual pursuit. These pictures are exclusively about the horse, with little or no visual revelation of ownership. The landscape backgrounds (when present) rarely include any signifying landmarks to link equine with human. Patronage becomes clearer in the race course scenes, but only to the initiated, by way of racing silks or grooms' livery. Or, as in *The Prince of Wales's Phaeton, with the Coachman Samuel Thomas and a Tiger-boy* (1793, The Royal Collection) in which it is the equipage that provides a clue to ownership. When patrons are included it is almost as an afterthought, as in the *Portrait of a Hunter* which is only subtitled, *James Hamilton, Second Earl of Clanbrassill, with his horse Mowbray* (1764-5, Private Collection).

Stubbs' study of equine anatomy is everywhere apparent, but no more than in the incredibly beautiful *Whistlejacket* (about 1762, oil on canvas, National Gallery, London), a life-size portrait of the Marquess of Rockingham's rearing prized stallion. The painting was commissioned as a companion piece to a seventeenth century equestrian portrait of George II. Another artist was to add the rider and landscape, but Rockingham liked it enough when Stubbs' work was completed to leave it as it appears today, 'an emblem of the animal as independent being' (Warner, p.14).

Like Reynolds, Stubbs attempted to extend the boundaries of horse painting towards the lofty genre of history subject. Drawing on mythological sources, he pitted horse against lion in a series of sublime and dramatic scenes, including *Horse and Lion* (1762-8, Yale Center for British Art, New Haven). The classical inspiration is visual as well as literal as reflected in the often frieze-like compositional structure of these and more peaceful images such as *Mares and Foals* (1762, Trustees of the Rt. Hon. Olive, Countess Fitzwilliam's Chattels Settlement).

In viewing these two exhibitions back to back, one is struck by the very divergent approaches taken to convey a sector of English eighteenth century society. Both artists 'limit access to the image and set the terms of its interpretation' just as Wendorf describes Rossetti's use of the frame ('Framing Rossetti,' in *After Sir Joshua*, p. 91). Reynolds creates powerful images of each sitter, as we are supposed to see them, enticing us with intriguing, but carefully edited details of their biography. Stubbs presents only the accoutrements – horses, dogs and servants – omitting the patron almost entirely. And yet, through the images of both Reynolds and Stubbs we are allowed a stimulating glimpse of this rich moment in English social history.

Finally, for those who missed either of these exhibitions, there is still a chance to see splendid examples of 18th century British art at the Yale Center for British Art: 'Sensation and Sensibility: Viewing Gainsborough's 'Cottage Door',' and 'The Worlds of Francis Wheatley' (both through December 31, 2005).

Margaretta Frederick holds a Ph.D. in British 19th-century art from Bryn Mawr College where she specialized in 19th-century art. She is the past Curator of the Samuel and Mary R. Bancroft Collection of Pre-Raphaelite Art at the Delaware Art Museum. In this capacity she arranged a two-year tour of the permanent collection including an accompanying catalogue, Waking Dreams: The Art of the Pre-Raphaelites from the Delaware Art Museum (Alexandria, VA: Art Services International, 2005). Currently, she is the Assistant Curator of Prints and Paintings at Winterthur Museum and Adjunct Curator of the Samuel and Mary R. Bancroft Collection of Pre-Raphaelite Art at the Delaware Art Museum, both in Delaware. She has published and lectured widely on the Victorian art and 19th-century art patronage.

'Bloomsbury and Other Modern British Works,' [exhibition] Davis and Langdale, New York City, September 19 – October 15, 2005.

Reviewed by Michael Rosenfeld, Pace University in New York City, 41 Park Row, NY 10038, mrosenfeld@pace.edu.

Very little work by Bloomsbury artists can be found on permanent display in the museums of New York City—one recalls only Duncan Grant's *Coffee Pot* in the Metropolitan—so any special exhibition of their work is to be welcomed. This one, at Davis and Langdale, lasted less than a month and presented 44 works, some charming, others interesting, almost all in a minor key. Collectively, they displayed the wide range of Bloomsbury's aesthetic interests from furniture design and textiles to ceramics, costumery and book illustration, not to mention landscape paintings of working holidays in southern France and Italy.

But the collection itself was something of a hodge-podge, and the exhibition's title may have been intended to evoke a unity that did not seem to emerge naturally from the exhibited works. One reason for this effect may have been the term 'Bloomsbury' being extended to encompass yet another generation of descendants, in this case Vanessa Bell's granddaughter Cressida, four of whose works were included in the show. Another possible reason was the use of 'Other Modern British' to account for the inclusion of two painters, Robert Bevan, one of the founders of the Camden Town Group, and the versatile Arts and Craftsman Charles March Gere, both of whose connections to Bloomsbury were somewhat distant. Finally, the span of time the works represented,

from the late 19th century (Bevan's 1893 *Study of a Cart Horse*) to the early 21st (Cressida Bell's *Z Rug Design*, 2005), with fully half the works executed after 1950, had a centripetal effect on what was clearly intended to be an intimate exhibition.

The work of five artists with very close connections to the Bloomsbury group was included in the exhibition. There were two pencil drawings by Roger Fry, both dating to 1918, done in East Anglia. Fry's very near contemporary, Walter Sickert, was represented by one of his early 20th century music hall paintings, *The Eldorado*, done in charcoal and chalk on tan paper. Gwen John's undated gouache *Woman in a Railway Carriage*, in its use of subfusc colors, evoked wonderfully the tired mood of Ramsay MacDonald's and Stanley Baldwin's Britain. Two other of her works dated from the teens. Henry Lamb's pencil and wash drawing of his wife Pansy holding their first daughter had an amusing Old Master air and was nicely complemented by his later and more exuberant crayon and pencil study of his daughters, *Two Girls with a Cat*. Lastly, there was Quentin Bell, whose five plates and bowls were all produced in the half decade before his death in 1996 and were so reminiscent of the Omega Workshop designs of early Bloomsbury.

The remaining 24 works were by Vanessa Bell or Duncan Grant. Bell's 14 pieces were from the early 1930s or the early 1950s. The former included chair designs for Dorothy Wellesley's country house at Wythigham and costume sketches for several of Frederick Ashton's ballets. Among the works produced in the 1950s were illustrations for the late 19th century children's book, *Emlycaunt*, written by her mother Julia Stephen, a watercolor of Perugian rooftops, and an oil painting of Roquebrune. Grant's works span a wider range of time, the earliest being his 1915 sketch of Vanessa Bell, executed at about the time she and he became lovers, and the latest a watercolor, *Angelica's Carpet*, done in 1968 while he was visiting with the daughter that had been born of his relationship with Bell. Between the two works—chronologically speaking--was a portrait of a very jowlish and running-to-fat David Garnett, the man who had looked at the new born Angelica Bell and announced his intention of someday marrying the child. But Grant, like Bell, was a versatile artist and also on display was his design for the cover of Paul Valery's *Dance and the Soul*, along with design sketches for wallpaper, carpets, and tiles. As with so much of Bloomsbury's artistic production, one can see much of it growing out of the domestic space of Charleston.

Writing of Bloomsbury in his diary for July 21, 1993, the 86 year old James Lees-Milne observed that it had no taste. 'Their houses were dingy, sparse, and puritanical...mingy little rugs on uncarpeted floors, ugly fabrics. Clothes both male and female dreary beyond belief. They had dogmatic theories...but otherwise little aesthetic sense.' A viewer who saw this show without any knowledge of the larger Bloomsbury context might concur with Lees-Milne, and that, I think, would have illustrated the great weakness of a show that had some wonderful potential: the works were hung in mid-air in seemingly random fashion that did not aid the viewer in putting together a sense of how they connected to one another. 'Only connect' was the admonition of E. M. Forster, that great-uncle of Bloomsbury. This is what the works exhibited in *Bloomsbury and Other Modern British Artists* did not actually do: connect in such a way that they expressed the unity they shared. Nonetheless, it was a good show that highlighted interesting works.

Michael Rosenfeld is a Senior Research Associate and Adjunct Professor of History at Pace University in New York City.

***Holbein and England* by Susan Foister. London and New Haven: Yale University Press and Paul Mellon Center, 2004. 308 pages. ISBN 0300102801.**

Reviewed by Craig Hanson, Calvin College, 3201 Burton Street SE, Grand Rapids, MI 49546, cahanson@alumni.uchicago.edu.

During the thirteen years that Hans Holbein the Younger (1497/8 – 1543) lived in London, he painted the portraits of over one hundred and twenty individuals. Five centuries later, these pictures continue to astound. Yet, before producing these portraits for which he is now so famous – works depicting the French Ambassadors, Christina of Denmark, Prince Edward as an Infant, Erasmus, and Sir Thomas More – Holbein established his reputation in Basel, in part, as a house painter. It is here that Susan Foister begins her account of Holbein and England with a design for the façade of the Haus zum Tanz (now known through a pen and ink copy in Basel). Dividing the composition into three stories, capped by an attic level and arranged around an imposing arch in the center, Holbein combined naturalistic trompe-l'oeil with fantastic flights of fancy and optical sleights of hand. Tucked into the architectural recesses are fictive images – medallion portraits, relief sculpture, and fully rounded statues – as well as animated figures we read as ‘real’ – dancing peasants, putti, even a reared equestrian figure. It is a telling point of departure. Foister aims to engage Holbein and the work he produced in England by addressing his life broadly as a painter, as opposed to simply a portraitist, and by situating his work within a larger European context. In light of the source limitations, it is an ambitious proposal. As with the design for the house in Basel, much of the project depends upon historical reconstruction and recovery, and Foister’s fluency with wills, inventories, and various other primary documents relating to Holbein’s patrons is exhilarating. However daunting the challenge, the rewards are immense. Foister provides a full sense of the painter’s career, a fascinating survey of image use in Reformation England, an overview of the cosmopolitan character of the arts community in London, and ultimately, a far more satisfying account of many of Holbein’s most highly regarded portraits.

The book comes as a culmination of the last twenty-five years of Foister’s scholarship. From her graduate work on the English Reformation and Holbein’s patrons, to the 1997 exhibition catalogue on *The Ambassadors* (with some dozen catalogues and articles in between), Foister brilliantly demonstrates what careful, constructive scholarship looks like at its best. With apparent ease, she balances issues of social and religious context, biography, patronage, provenance, and technical questions.

The first chapter provides an overview of Holbein’s life with special attention paid to the period he spent in England (1526-28 and 1532-43), his English patrons, and the conditions under which he worked in London. Because most of the surviving sources relate to his royal employment, Foister spends much of her time on the topic, and yet as is true throughout the book, the goal even here remains establishing as large of a context as is possible from the extant evidence. Foister does an especially nice job of exploring the larger connections between the Netherlands and England in the period (with an annual salary of more than £33, Lucas Horenbout was actually better paid than Holbein who received the still substantial sum of £30 in 1538). Chapter Two considers more closely the English context for paintings in the sixteenth century. Following the lead of scholars like Margaret Aston and Eamon Duffy, Foister argues that the immediate aftermath of the Reforms of the 1530s by no means entailed an endpoint for religious imagery in

England, and she suggests that even as restrictions came to bear on public sites of worship, devotional images in domestic contexts remained common. In stressing connections between piety and portraiture, Foister complicates overly simplistic formulations that have presented Holbein's portraiture as a neat, secular replacement of previous religious imagery. Chapters Three and Four make a satisfying case for Holbein's range as an artist. Holbein's ceiling painting for the canvas-roofed building erected at Greenwich in 1527 (even the design of which remains uncertain), various works for the Hanseatic merchants in London (including the large, also now lost, paintings of the *Triumphs of Riches and Poverty*), goldsmith designs for a fountain, a cup, and clocksalt, his oak panel painting of the *Allegory of the Old and New Testaments*, the title-page for the Coverdale Bible, and three anti-monastic woodcuts illustrating narratives from the life of Christ, all present Holbein as a painter far more engaged in English religious and court life than has often been assumed. In chapter Five, Foister finally turns her attention squarely to the portraits. After shoring up this new base for understanding the images, she does not disappoint. The approach allows her both to fit them within a larger career trajectory but also to underscore what is extraordinary about these pictures. Foister's writing and the quality of the illustrations – both of which are impressive throughout the book – are here outstanding. Combined, they evoke something of the presence that the portraits themselves suggest. The book concludes with a brief examination of England after Holbein's death in 1543 and the subsequent early modern reception of the painter. Foister notes that it was during this period that Holbein came to be singled out from his contemporaries and inducted into 'the pantheon of great artists' (p. 269). As much as Foister succeeds in re-establishing the broader artistic contexts in which Holbein participated as a sixteenth-century painter, she also convincingly demonstrates why Holbein still deserves a place within that privileged circle.

Craig Hanson is currently Assistant Professor of Art History at Calvin College. He contributed to the exhibition catalogue, The Place of the Antique in Early Modern Europe (Chicago: Smart Museum of Art, 1999), and has published in The Burlington Magazine. He is completing a book on the English virtuosi at the intersection of art, medicine, and antiquarianism.

Lee Miller: Portraits by Richard Calvocoressi, with an essay by David Hare. London: National Portrait Gallery Publications, 2005. 176 pages. ISBN 1855143607.

Lee Miller: Portraits from a Life by Richard Calvocoressi. London and New York: Thames & Hudson, 2002. 176 pages. ISBN 0500542600.

'Between You and Me: Man Ray's Object to Be Destroyed' by Janine Mileaf. Art Journal 63 Number 1 (Spring 2004): 4-23.

Reviewed by Josh Rose, Dallas Museum of Art, 1717 North Harwood Street, Dallas, Texas, JRose@DallasMuseumofArt.org.

Lee Miller led a unique life. She was a model who became a photographer, one of the handfuls of female journalists active during World War II, and a sexually liberated woman who refused to conform to the double-standard of surrealist views of women.

This may explain why much of the scholarship on Miller has analyzed her work biographically and psychoanalytically.

A fascinating example of such a biographical approach to Miller is Janine Mileaf's recent article considering the power-play between controller and submissive in Man Ray's *Object to Be Destroyed*. Mileaf focuses on Man Ray as the artist and Miller as the inspiration. However, because *Object to Be Destroyed* is linked to Miller, Mileaf incorporates some of Miller's biography into her argument. Miller's separation with Man Ray in 1932 compelled him to finish the work by incorporating an image of her eye. Drawing from biographical source material (predominantly Man Ray's own autobiography) and psychoanalytic theory, Mileaf links this aggressive work with Man Ray's abusive past. She presents Ray's object as a physical manifestation of his vacillation between aggressor (the destroyer of the object) and victim (the taunting of his departed lover's eye) and links this with surrealist ideology. Mileaf also discusses Miller's and Man Ray's collaboration with William Seabrook on a series of bondage photographs as evidence of sadomasochistic overtones in Man Ray's work and relationship with Miller. She concludes that Miller was both an object of Man Ray's masochist fantasies and an empowered agent when acting as photographer for this series.

Surprisingly, Mileaf undercuts her methodologies by postulating that Man Ray's sadomasochism was overwhelmingly philosophical. Her choice of biographical data implies Man Ray only abused his *ex-lovers*. How does this affect an interpretation of *Object to Be Destroyed* and Man Ray and Miller's relationship? Also, Mileaf does not consider *Object to Be Destroyed* within a broader context of images of Miller that Man Ray violently altered to represent symbolic harm to her and his lack of control over their relationship (Antony Penrose, *The Lives of Lee Miller*, 31-32). Where Mileaf's article is enlightening is in elucidating their collaboration with Seabrook. Still, Mileaf only examines Man Ray's photographs from this series and Miller is only considered in an image of her in neck bondage held by Seabrook. A clearer assessment of Miller as empowered agent might have been aided by comparing Man Ray's images with Miller's, particularly her contemporary portraits of women as severed heads.

Richard Calvocoressi's recent book and exhibition examines Miller's portraiture. (Most of the images selected for the book and exhibition are identical. Also, for full disclosure I should note that I have not viewed the exhibition, only the catalog.) His intent, stated in the catalog introduction to the exhibition (herein referred to as 'NPG Portraits'), was to 'shift attention away from Miller's unconventional life towards her art'--an approach somewhat undermined by the inclusion of David Hare's interesting but sensationalistic essay (p. 11). By focusing on her portraiture, Calvocoressi presents Miller as examiner of others. He organizes her portraits chronologically and selects a variety of examples, from elegant portrayals of the famous to the candid narrative style she perfected during the war. Especially noteworthy is Calvocoressi's presentation of Miller's often-ignored later years in Britain, where she photographed friends and family. Miller is revealed as a remarkable commentator on relationships and women's role within British society, as well as her incorporation of common surrealist tropes such as shadows, severed women's heads, and humor. He particularly links Miller's fascination with heads to a 1953 exhibition that Miller organized with Penrose called *Wonder and Horror of the Human Head (Portraits from a Life*, 13-14). His comparison of two of Miller's wartime images of dead Germans with two cropped images by Bernini and Grünewald from the 1953 exhibition is tantalizing but unresolved (*Portraits from a Life*, 13-14).

The project falters when Calvocoressi attempts to assign specific types of portraiture to Miller's entire body of work. He identifies six types (later revised to five for

NPG *Portraits*): sophisticated studio portraits, informal portraits shot on location for *Vogue*, private portraits, portraits of mostly anonymous people engaged in war work, victims and civilians caught up in the war, and portraits of absent individuals represented by their possessions (9-10). The fourth and fifth of these types, as Calvocoressi acknowledges, blur concepts of portraiture and photojournalism. The implication is that any representation of a human being by Miller is a 'portrait.' Why is no distinction made between portraiture and fashion photography, since most of Miller's fashion work is ignored? How are the journalistic/documentary properties of Miller's wartime work altered by regarding them as portraits, and therefore out of context? Still, as a survey of Miller's portraiture, Calvocoressi offers scholars of British art Miller's unique presentation of Britain's famous, its wartime history, and with her portrayals of important British surrealists, as a counterpoint to such works as Michel Remy's *Surrealism in Britain*.

Josh Rose received his MA in Art History from the University of North Texas. His scholarly interests include surrealism and surrealist photography; his thesis examined the surrealist qualities of Lee Miller's wartime correspondence for Vogue. Currently, he is researching photographers with backgrounds in both surrealism and photojournalism, while serving as the Manager of Community and Public Programs at the Dallas Museum of Art.

'Monet's London: Artists' Reflections on the Thames, 1859-1914,' [exhibition] Museum of Fine Arts, St Petersburg, Florida, January 16 – April 24, 2005; The Brooklyn Museum, New York, May 29 – September 4, 2005; The Baltimore Museum of Art, Maryland, October 2 – December 31, 2005.

Monet's London: Artists' Reflections on the Thames (1859-1914) [catalog] by Jennifer Hardin and John House. Snoeck-Ducaju en Zoon, N.V., 2005. 200 pages. ISBN 9053495452.

Reviewed by Matthew Bolton, 77 Eastern Parkway #5F, Brooklyn NY 11238, mbolton@loyola-nyc.org.

When the Museum of Modern Art reopened in Manhattan in November 2004, Monet occupied a prominent place in the new building. The three panels of *Reflections of Clouds on the Water-lily Pond* (c.1920) filled one wall of Yoshio Taniguchi's soaring atrium, the town square of the expanded MoMA. By positioning the paintings just inside the museum's entrance, the MoMA seemed to suggest that modern art begins with Monet. This narrative of progression was reinforced by the presence at the center of the atrium of Barnett Newman's *Broken Obelisk* (1963-69), a monumental shaft that tapers to meet its pyramidal base in delicate equipoise. Viewed against the background of Monet's paintings, Newman's steel structure seemed to evoke an object and its reflection, or perhaps the meeting of water and sky. Monet's *Reflections*, in turn, took on some of the modernity of *Broken Obelisk*, modulating from representation towards an abstract study in form and color. The MoMA's contextualization of Monet in the canon of modern art stands in sharp contrast to the approach taken by the Metropolitan Museum of Art, where the artist's work was displayed alongside other nineteenth and early twentieth-century European painting. In Manhattan, Monet therefore has two identities: he is the midtown Modernist and the Upper East Side Impressionist.

In Brooklyn, however, one finds Monet situated in an entirely different context. An exhibit at the Brooklyn Museum of Art, 'Monet's London: Artists' Reflections on the Thames, 1859 – 1914,' centers on artists' shared subject matter—London's river—rather than on a common style, movement, or medium. This approach makes the exhibition a study in contrasts, providing a refreshing, and at times jarring, new setting in which to view Monet. The embankments, bridges, and piers of the Thames were under almost constant construction throughout the second half of the century, and much of the Brooklyn Museum's exhibition consists of official and unofficial pictorial records of this construction. Monet's paintings, however, are concerned with a very different aspect of the river. As the first piece of text in the exhibits puts it,

Some artists documented the reconstruction, considered one of the greatest engineering projects of the nineteenth century and employing nearly twenty thousand people. Others were drawn to the mystery of the fog and the intriguing colors that, ironically, resulted from the presence of pollutants.

Throughout the exhibition, there is a tension between these two extremes: the solidity of the structures that the Victorians were raising along and across the river, and the ephemeral nature of the river itself.

'Monet's London,' organized and circulated by The Museum of Fine Arts in St. Petersburg, Florida, and bound next for the Baltimore Museum of Art, is a success largely because it boasts enough of the artist's thirty-seven oil-on-canvas depictions of the river and the Houses of Parliament that it could have presented them independent of any contextualizing work by other artists and photographers. Monet originally painted these works between 1899 and 1901, during three trips to London, and first exhibited them in 1904 in Paris under the title *Vues de la Tamise*. Had it wished to, the Museum of Fine Arts or the Brooklyn Museum could have restaged the *Vues de la Tamise* on a smaller scale. The decision to contextualize Monet's Thames paintings is therefore one not of necessity but of choice—and an inspired choice at that. The two rooms that precede and follow the twelve Monet paintings open up a dialogue with Monet's Impressionistic representations of what he called the 'enveloppe,' the shifting, transient colorings of river and sky. Monet's fellow countrymen Jules Bastien-Lepage and James Tissot, for example, both paint the Thames in a naturalistic style and tend to represent people at work and play along the river (in fact, Ruskin attacked the latter for painting 'mere colored photographs of vulgar society').

In the room adjoining the Monet paintings are a number of Whistler's *Thames Set*, a series of etchings and lithotints which the American artist began in 1859, upon his arrival in London. The wall text proposes that 'in his desire to capture the impression or effect produced by a scene, instead of recording all of its precise detail... [Whistler] looked ahead to Impressionism.' This is true of Whistler's paintings, and certainly of *Nocturne*, the one painting included in the exhibition, but Whistler's etchings stand in sharp contrast to Monet's paintings. The upright verticals of moored sailboat's masts in *Billingsgate* (1859), for example, are strikingly different from Monet's riverscapes, which move toward abstraction in their emphasis of color over line. Perhaps this contrast between the artists is more thought-provoking than the parallel that the exhibition text proposes, as it draws attention to the fact that Monet's London is very different from that of Whistler or any of the other artists on display.

Monet's paintings rightfully take pride of place in this exhibition, mounted at the center, on gently curving walls that echo the serpentine course of the river itself. Yet, much of the show's charm lies in less dramatic pieces, such as Hiroshige's prints of the Nihonbashi Bridge, a small oil painting of the Houses of Parliament by Winslow Homer,

or Pissarro's pointillist, *Charing Cross Bridge, London*. Perhaps the greatest achievement of 'Monet's London' is that it sends patrons happily shuttling back and forth between contrasting depictions of the same river, and thus raises questions regarding how Impressionism differs from and overlaps with other styles. Looking at Monet's *Waterloo Bridge*, one of the only of his London paintings to depict a crowd of people, I found myself compelled to go back a room to reconsider Roger Fenton's watercolor *Waterloo Bridge*, which likewise shows a crowd gathered to watch Queen Victoria officially inaugurate the bridge.

The catalogue for the exhibit, published by the Museum of Fine Arts in St. Petersburg, is handsome and well-written. Edited by Jennifer Hardin, the volume includes color prints of all of the pieces in the exhibit, as well as essays by Hardin, John House, and Petra ten-Doesschate Chu. While all three essays are worthwhile, Chu's 'The Lu(c)re of London: French Artists and Art Dealers in the British Capitol, 1859 – 1914' is particularly ambitious. Chu contrasts nineteenth-century French and English art markets, noting the appeal that London's market of 'bourgeois collectors' held for French painters. Ironically, however, the French who hoped to paint and sell their work in London found themselves in a double bind: 'French artists and their dealers looked to London as a major market for art but soon discovered that in this country, which was so 'modern' in every other respect, there was little interest in pictures of modernity and in modernist approaches to art' (p. 52). Chu effectively outlines some of the market forces that informed Monet's decision to paint in London, hence providing yet another level of contextualization for the artist's work and another means by which to assess the exhibition's disparate representations of the Thames.

Whereas the MoMA and the Metropolitan place Monet in narratives of nineteenth and twentieth century artistic movements and progressions, 'Monet's London' challenges the notion that art ought to be displayed according to the style of depiction rather than the topic depicted, and in so doing also blurs some of the lines between fine art and history.

Matthew Bolton is a teacher and writer in New York City. He received his Ph.D. from the City University of New York last spring and is currently working on a book addressing transitions between Victorian and Modernist poetry and art.

***Pictorial Victorians: The Inscription of Values in Word and Image* by Julia Thomas. Athens, Ohio: Ohio University Press, 2004. 203 pages. ISBN 0821415913.**

***Men at Work: Art and Labour in Victorian Britain* by Tim Barringer. London and New Haven: Yale University Press and Paul Mellon Center, 2005. 392 pages. ISBN 0300103808.**

Reviewed by Pamela Gerrish Nunn, University of Canterbury, Private bag 4800, Christchurch, New Zealand. gerrish.nunn@canterbury.ac.nz

Julia Thomas's book takes its place in the wake of such publications as Mary Cowling's and Lynda Nead's, taking up certain areas within Victorian culture that we are all interested in these days. In her own words, the book 'focuses on the ways in which

cultural questions of national and racial identity, gender and sexuality are inscribed in genres that combine the textual and the visual' (p.16). There are chapters on the representation of Uncle Tom's Cabin, on the illustration of Tennyson's poetry, on Punch's treatment of the fashion for the crinoline, on selected narrative paintings, and in particular J.N. Paton's tale of the Indian uprising of 1857, *In memoriam*. Her introduction indicates that she is working from a repertoire of both long-established and newer authorities including Lessing, Ruskin, (Elizabeth) Eastlake, Saussure, Derrida and David Summers. In analysing that form of pictorial work called illustration, her explorations show how 'illustration can construct its own relations,' often offering the reader an 'excess' which gives a double (but not duplicate) life to the originating text or narrative. As Thomas says (not altogether originally), 'different illustrated versions of [say] Uncle Tom's Cabin might create radically different versions of the story' (p.34). She makes some interesting observations on Millais' illustration and its relation to his fine art work, though he is typical of the familiarity of the artists she considers. The author doesn't seem to have equipped herself with the by now voluminous documentation on women artists of this era, which would have enriched her range of examples, and taken her analysis into additional areas.

Some terrain has been gone over here more thoroughly than others: while the many versions of Beecher Stowe's novel are convincingly arrayed before the reader, surely, the account of Punch's prolonged crinoline joke calls for some mention of Gillray's precedent and the surrounding discourse on women's rights and role that was the immediate context for any satire on women's clothing in the 1850s. *Pictorial Victorians* reads a lot like a doctoral dissertation, stuffed with documentation and diligently programmatic, rehearsing the established thinking which a student would be expected to present but which the author should have gone beyond. Thus, Thomas tends to put forward, as if they were novel, propositions that Victorianists surely all now recognise readily. For example, the statement that 'Victorian narrative painting and illustration crossed the boundary between text and image' (p.5) is not disputed, and in the observation 'Even art criticism, the way that art is viewed and written about at a particular historical moment, is not politically neutral or objective' (p.106), the 'even' seems to betray a certain naivety about this statement's revelatory power. Chapter Four amounts to less than the sum of its parts and, with Chapter Five, offers mixed-up territory. Chapter Six is unfortunately uninteresting, making this reader wonder why such familiar and well-worked paintings (Hunt's *Awakening Conscience*, Egg's *Past and Present*) were chosen for examination when there are so many more that have still not attracted the art historian's attention.

Tim Barringer's book also contains much that is familiar, but in addition much that is new: and both elements are persuasive, although his book is obviously often treading territory that is of particular personal interest to the author (whether it is the industrial city of Sheffield or the kind of visual culture to which a former member of the Victoria and Albert Museum's curatorial staff would be alert). Though the scene is set with a look at the familiar icon of Victorianism that is the Great Exhibition, Ford Madox Brown's magisterial painting, *Work* (the cover image of this well-produced volume), that follows is the most familiar of the author's case studies: his main theme, the Victorian cult of male labour, is pursued through ever more novel or, it could be said, obscure, visual evidence. After Brown, Barringer turns his gaze on the works of George Vicat Cole and John Linnell, under the heading 'The Harvest Field in the Railway Age', revealing them as many-layered when the makers' biographies are considered alongside their economic aims and personal sympathies. This title typifies the author's mode of investigation, into the

telling relations through which the meanings of the paintings, pamphlets, prints and products he has assembled here for scrutiny can be exposed. Next, the work of a blacksmith artist, James Sharples, allows for a discussion of the interface between the actual activity of labour and the representation of it which is pointed up when self-representation occurs, and this chapter moves even further away from fine art objects into the discourse of popular and commercial arts such as union paraphernalia, illustrated journalism and photography. A number of topics already tabled are gathered together in the next chapter, pivoting on the South Kensington regime, while the Great Exhibition comes back into focus to admit the final chapter's consideration of what the author calls 'Colonial Gothic', bringing the Victorian connection with India into the frame. This range of material makes this book complex, fresh and surprising if a little uneven in its interest.

Barringer is aware that his subject-matter obliges him (and his sympathies allow him) to position himself relative to Klingender and the Marxist tradition (p.137), which he respectfully intends to put aside and go beyond ('Marx's work is treated here, therefore, as a primary text'), albeit with a similar commitment to a socially responsible history that believes the past can be fruitfully understood by assiduous inquiry as a site of human experience and endeavour. It is appropriate then that Ruskin's 'thinking permeates every chapter of this book' although I am glad to report that it does not go uncriticized. Other names in the web that spins out from this starting-point are there, too: Carlyle, Cole, Mayhew, Whistler, Millais, Holman Hunt (very few women play much of a part here - was men's work really only men's business?) *Men at Work* exhibits a gratifyingly clear agenda and an accessible scholarly language that is deeply informed, not the least by a nicely placed sense of humour ('In contrast to the exhausting labour of interpreting *Work*, examining *Harvest Time* is a leisurely pursuit' [p. 86]). The text is marred by a surprising number of errors, suggesting that even the big-name publishers may be cutting back these days on the fundamentals of good book production, such as proof-readers and editors, but the varied and heterogeneous illustrations make an absorbing book a fascinating one.

Associate Professor Pamela Gerrish Nunn lectures in Art History at the University of Canterbury, New Zealand. She specializes in the history of women artists, British art and 19th and early 20th-century art, in which fields she has published extensively since 1978. She is currently curating an exhibition of the early work of Vanessa Bell, Laura Knight and Gwen John.

***Pre-Raphaelite Painting and Nineteenth-Century Realism* by Marcia Werner. New York and London: Cambridge University Press, 2005. 300 pages. ISBN 0521824680.**

Reviewed by Richard Schindler, Allegheny College, Box 114, Meadville, PA 16335, rschindl@allegheny.edu.

Pre-Raphaelite studies have come a long way from once being treated as a cottage industry by the art historical establishment. Thirty-five years ago, the field of nineteenth century art history was practiced by a predominantly Gallo-centric group of scholars, who regarded any British art made after Blake, Turner, and Constable as fit only for an occasional patronizing reference when measured against the gold standard of French Realism and Impressionism. Certainly, that situation has markedly changed during the last twenty years. Yet, even as the scholarly work on Pre-Raphaelite art has burgeoned

into numerous monographs, histories, biographies, critical studies, and exhibition catalogues, several basic assumptions about the early Brotherhood persist: the founding members of the PRB held no consistent artistic philosophy; British realism was no match in sophistication or advanced thinking to French realism; and the Pre-Raphaelite dependence on symbolism and historicism in their art work somehow tainted their claims to be realists. Marcia Werner, an Adjunct Associate Professor at Temple University, vigorously interrogates these assumptions and finds them wanting, if not downright mistaken.

Her book is divided into two major sections, 'Theory' and 'Practice.' The first deals with such issues as John Ruskin's writings on aesthetics in relationship to those of the PRB; the influence of British utilitarianism and pragmatism, especially in the writings of John Stuart Mill, on Pre-Raphaelite aesthetic theories; and a re-appraisal of Thomas Carlyle's influence upon key principles in Pre-Raphaelite notions about symbolic realism in the service of history painting. The second section applies the theoretical principles of the movement to specific texts, like Dante Gabriel Rossetti's story 'Hand and Soul,' and such significant Pre-Raphaelite paintings as Rossetti's *Found*, William Holman Hunt's *The Lady of Shalott*, and Ford Madox Brown's *Work*.

The author convincingly re-assesses the importance of Ruskin's influence on early Pre-Raphaelite theories of realism in art. Her careful reading of Ruskin's writings in *Modern Painters*, especially the key passage on 'selecting nothing and rejecting nothing,' leads to the surprising conclusion that Ruskin's ideas had little to do with the evolution of Pre-Raphaelite work in the late 1840's and early 50's. The famous letter in defense of Pre-Raphaelitism becomes, on close reading, more of an attempt on Ruskin's part to re-direct the young artists toward romantic ideas and practices closer to his own heart than an appreciation of what they were actually trying to do. Werner further pursues her argument with her equally thoughtful analysis of critical essays by William Michael Rossetti, F.G. Stephens, and John Tupper in *The Germ*, the short-lived PRB journal. She compares these writers' ideas with those of Ruskin to show that these youthful authors were not only conversant with contemporary realist doctrines from a British perspective but also able to press their case with conviction and sophistication.

The best aspects of this argument focus on how clearly the essays relay an empiricist argument closer to the ideas of John Mill and notions of symbolic realism beholden to the poetic historicism of Carlyle. In Werner's estimation, Carlyle functions more clearly as a surrogate godfather to Pre-Raphaelite aesthetic practice than Ruskin. The Victorian sage was a friend to both Hunt and Brown, who reacted to his advice and his writings with specific treatments of realist symbology in their respective artworks. Werner credits Carlyle with a change in Hunt's use of Christian symbolism from the more allegorical *The Light of the World* (1851-53) to the more historically accurate *The Finding of the Saviour at the Temple* (1853-54). Ford's *Work* (1852-63) and *Cromwell on His Farm* (1853-74), read by Werner as created in sympathy with Carlyle's ideology of historical reconstruction, are replete with 'natural' symbols embedded within the narrative that allow the past to permeate the present and vice versa. Werner's analyses of these works and others by the Brotherhood contain, to my mind, some of the most clearly articulated explanations for the origins of the visual and conceptual complexity of the Pre-Raphaelite style.

During the past twenty years, the direction in Pre-Raphaelite studies has been to discuss the merits of the movement on its own terms and as an influence on later continental styles as Symbolism and Art Nouveau. These latter studies usually concentrate on the work of the second generation of the PRB. Werner has made a timely contribution

to this scholarly genre by directing our attention to the roots of the Pre-Raphaelite movement and the efficacy with which the members discussed the theories and put into practice the principles of advanced contemporary art. She gives the writings and art of the PRB a more authentic voice within the realm of the international Realist movement.

Richard A. Schindler teaches 19th- and 20th-century art history at Allegheny College, a small liberal-arts school in northwestern Pennsylvania. His main interests include Victorian art and culture, especially the Pre-Raphaelite movement, the history of illustration from the Victorian era until the present, and the relationship of political dissent to the rise of the artistic avant-garde. He has published on Victorian fairy painting and the life and art of Joseph Noel Paton, and written numerous critical reviews of art and literature. Currently, he is studying anarchism in the development of British modernism at the end of the 19th century.

***The Tudor House and Garden: Architecture and Landscape in the Sixteenth and Early Seventeenth Centuries* by Paula Henderson. London and New Haven: Yale University Press and Paul Mellon Center, 2005. 296 pages. ISBN 0300106874.**

Reviewed by Sara Nair James, Mary Baldwin College, Deming Fine Arts Building 302, Staunton, VA 24401, sjames@mbc.edu.

Paula Henderson's *The Tudor House and Garden* gives a thorough overview of sixteenth and early seventeenth century country manor houses, updated medieval castles, and palatial city houses in the context of the original landscape settings. By demonstrating reasons for the overall organization and setting of Tudor estates and palatial city residences, Henderson sheds new insight into the meaning of the whole complex for those who designed, inhabited, and visited them. Drawing on documents, many of which are newly discovered, and visual evidence, seen through fresh eyes, Henderson convincingly challenges the notion that before the eighteenth century, all gardens were highly contrived with little appreciation for the 'natural' landscape. She demonstrates that although the homeowners and gardeners of Tudor-Stuart England often arranged garden beds in intricate patterns, they did respond to the natural topography in establishing the site for the house and its relationship to both the formal gardens and the natural surroundings.

The Tudor House and Garden follows the usual handsome, slightly-oversized format of books on British art that the Paul Mellon Centre sponsors. The book is generously illustrated and includes informative captions that illuminate the text. The layout is beautifully designed and reader-friendly, with illustrations conveniently located on the same or adjacent pages on which text on the subject appears. Typical of British books, the organization is compartmental, divided according to function rather than style. For example, gate houses, porter's lodges, and entry gates are a separate topic from gates and pleasure buildings within the gardens; the history and development of the garden is separated from plants and garden design. Whereas such divisions can become repetitious and unwieldy, as one must piece bits together to understand a complete garden, the components and how they relate to the houses are thoroughly and methodically discussed.

The title of the book clearly informs the reader of the subject; however, the poetic titles of the seven chapters are more allusive. The author introduces her subject with a succinct history of the development of gardens and their settings from their origins in medieval monasteries through the evolution of the Tudor and Stuart formal and informal gardens as vital components of the architectural setting. Chapter One, 'The Setting,' has the most straightforward title. Looking mostly to houses and castles in country settings, the chapter covers the evolution of the country house from its medieval origins, the layout, and the ancillary buildings. Chapter Two, '“A great magnificence in the front”: The Orchestrated Approach,' addresses gatehouses, porters' lodges, and entry gates, and the statement they made about the power and wealth of the owner. Chapter Three, 'The Greater Perfection,' chronicles the origins, foreign sources, and evolution of the gardens, carefully keeping them in the context of the house. Chapter Four, 'Natural Considerations,' discusses plant material, topography, plans, parks, and the use of water for ponds, canals, and moated gardens. Chapter Five, 'The Architecture of the “Earthly Paradise”,' discusses walls, inner gates, and small pleasure buildings, such as arbors, galleries, grottoes, and banqueting houses, within the gardens. The author carefully relates these spaces to the house and the garden. Chapter Six, 'Ornament and Meaning in the Garden,' discusses ornamental structures, such as fountains, sundials (often sculpted into the landscape and embellished with flowers), statuary, and wells. The chapter concludes with a brief discussion of themes and programs interwoven into gardens, such as illusions to classical antiquity, patriotism, chivalry, serendipity, and the greatness of the family of the owner. The author discusses Italian origins of English gardens, bringing in examples as well as a short discussion of theory, where she especially cites Leon Battista Alberti. Chapter Seven, 'The House and the Landscape,' gives a concise conclusion.

The great value of Henderson's book is the slightly broader scope and the contextual approach and methodology that is much needed in British scholarship. Thus, Henderson draws new and insightful conclusions that are missed in more narrowly focused books, such as those that might address only period houses or gardens, individually or collectively. Whereas the methodical writing style, the compartmentalization, and the extensive notation may disclose the origin of the book as a dissertation, the comprehensiveness of the notes, the organization, the good index, and the thorough, updated bibliography, along with perceptive observations and conclusions in the text itself, make the book valuable to anyone seeking further information on any topic that the text covers.

Sara Nair James is Professor of Art History at Mary Baldwin College, where she has served as chair of the Department of Art and Art History. She received her MA in Medieval Studies from Old Dominion University and her Ph.D. in Art History from the University of Virginia. Her publications include a book, Signorelli and Fra Angelico at Orvieto (Ashgate, 2003). Since 2002, she has been working on a project on Medieval Art and Architecture in England.

Calls: conferences, fellowships, publications

Proposals due November 30, 2005.

Interdisciplinary Nineteenth-Century Studies (INCS) Conference, Durham, UK, July 6-9, 2006.

Paper or panel proposals are invited on any aspect of creativity in the long nineteenth-century. The INCS is an association of scholars working in history, gender studies, the arts, anthropology, science, philosophy, literature and other disciplines devoted to the interdisciplinary exploration of nineteenth-century culture and its relation to our contemporary world. The conference will aim to continue its broad and inclusive tradition of accepting individual papers and panels from all ranges of scholarly work in the area of the long nineteenth century. The programme committee encourages submission within the following areas, although other topics are welcome: Ideology and Culture, Gender and Sexuality, Texts: Histories, Journalism, Criticism, Institutions and Their Impact, The Plastic Arts: Design and Dissemination, Centre and Periphery: Regional, National and International Identities, Teaching and Learning, Critical Theory, Analysis and Hermeneutics, Performance Practice and Theory, Sacred and Profane: Genres, Ideology, Contexts, Western Portrayals of the East; Eastern Portrayals of the West, Interdisciplinarity, Creating Identities, Representation and metaphor, Imitation and Expression. Discussions and paper presentations will be in English.

Sessions at the conference are devoted to discussion following 5-7 minute presentations. Complete papers are available in advance at the password protected section of the conference website, currently under construction. Longer versions of INCS papers are regularly published in the affiliated journal, *Nineteenth-Century Contexts*. For individual proposals please submit an abstract of no more than 250 words. For sessions and panels please submit a single abstract of 750 words, indicating the number and title of individual papers with a short abstract on each. All proposals should be submitted by email to Bennett Zon (Bennett.Zon@durham.ac.uk). The committee will make final decision on abstracts by December 2005, and contributors will be informed immediately thereafter. A conference website will be available in due course, and further information will be posted on all relevant web discussion lists. Due to a number of questions concerning the relation of music to the conference, please note that this conference is entirely interdisciplinary, and not specifically music-related. We welcome and encourage abstracts from all disciplines. Notification of final decision on abstracts will be made in December.

Proposals due December 1, 2005.

Punch Line: Humor, Irony, and Satire in Art and Visual Culture, 22nd Annual Boston University Graduate Student Symposium in the History of Art, March 24-25, 2006.

Invited from a variety of disciplines are papers that address humor, irony, and satire. Possible topics include: caricatures and cartoons; inside jokes and legibility; the element of surprise; visual/verbal puns; dirty jokes; the humor of everyday life; as well as theoretical discussions of humor and its role in writing history. A one page abstract and brief CV must be received by the deadline. Applicants will be notified no later than Sunday, January

15, 2006. Please send all materials to Amber Ludwig; Department of Art History; Boston University; 725 Commonwealth Avenue, Room 302; Boston, MA 02215 or email to amludwig@bu.edu.

Proposals due December 15, 2005.

Medea: Mutations and Permutations of a Myth, Clifton Hill House, Bristol, jointly organised by the Universities of Bristol and Nottingham, July 17 – 19, 2006.

We particularly welcome proposals exploring the following areas: a critical reassessment of theories of myth and myth-making on the basis of the mutations and permutations of the Medea myth; the interpretation of the Medea myth to suit cultural, political, gender and scientific agendas; the reception of the myth from Antiquity to the twenty-first century in the fields of Classical studies; literature; fine and performing arts; film and media studies; music; popular culture; advertising; history; politics; alterity and gender studies; psychology; and medicine. We intend to publish a volume of proceedings shortly after the conference. Abstracts of five hundred words should be submitted to Dr. Heike Bartel, heike.bartel@nottingham.ac.uk, Department of German Studies, University of Nottingham, University Park 21, Nottingham NG7, England; and Dr Anne Simon, a.simon@bristol.ac.uk, Department of German, University of Bristol, Woodland Road, Bristol BS8 1TE, England. Speakers so far include: Richard Buxton (Classics, Bristol), Daniela Cavallaro (Italian, Auckland), Helene Foley (Classics, Barnard, Columbia), Edith Hall (Classics, Durham), Elizabeth Prettejohn (History of Art, Bristol) and Amy Wygant (French, Glasgow).

Proposals due December 15, 2005.

Society for Renaissance Studies Second National Conference, July 6-8, 2006.

Building on the success of the first national conference in Bristol in 2003, this event will once again provide an occasion for Renaissance scholars to meet and present their research. Speakers include: Judith Bryce, John Monfasani, and William S. Sherman. Offers of papers are welcomed from any disciplinary area, either on one of the broad themes (Objects; Fragments; Privilege and Honour; and State of Renaissance Studies in Britain), or on any Renaissance topic. Proposals, abstracts (maximum 300 words), and single page CVs should be submitted to the relevant organiser as detailed in the website: <http://www.sas.ac.uk/srs>. Contact Dr Stephen Bowd, Stephen.Bowd@ed.ac.uk, School of History and Classics, University of Edinburgh, William Robertson Building, 50 George Square, Edinburgh EH8 9JY, tel: 0131 650 3758.

Proposals due December 16, 2005.

The Intellectual and Cultural Lives of Protestant Strangers in Early-modern England, King's College, London, March 25, 2006.

By the 17th century, thriving communities of protestant immigrants had settled in London and other parts of England. This conference will explore the intellectual and cultural worlds of these settlers and their families. Particular areas of interest include (but are not limited to): the French, Dutch and Italian churches and their influence; continuing links with Continental Europe; studies of individual experimental scientists, philosophers,

musicians, artists and artisans; family life and material culture; merchant strangers; and integration into English society. Proposals for papers of 20-25 minutes are invited, and should be emailed to Felicity Henderson, fch23@cam.ac.uk, CRASSH, 17 Mill Lane, Cambridge CB2 1RX, tel: +44 (0)1223 760483, fax: +44 (0)1223 765276.

Proposals due December 23, 2005.

North American Association for the Study of Welsh Culture and History: International Conference on Welsh Studies, University of Wales, Swansea, July 13-15, 2006.

NAASWCH works to promote scholarship on all aspects of Welsh culture and history, to develop connections between teachers and scholars in the United States, Canada, and the United Kingdom who are committed to the study of Welsh culture, history, languages, and literature, to provide an intellectual forum in which scholars and teachers of Welsh culture may share their research and teaching experience, and to provide support for the study of Welsh-North American history and culture. <http://spruce.flint.umich.edu/~ellisjs/naaswch.html>. The NAASWCH Program Committee seeks diverse perspectives on Wales and Welsh culture -- as well as proposals focused on the Welsh in North America -- from many disciplines including: history, literature, languages, art, sociology, anthropology, economics, political science, philosophy, music, and religion. NAASWCH invites participation from faculty, postgraduate/graduate students and independent scholars from North America, the United Kingdom and elsewhere.

Those wishing to present a paper suitable for a 20-minute reading may submit an abstract (maximum one-page). Proposals for thematic sessions, panel presentations, or other formats are also welcome. Please include a brief (one-page) vita with your submission. Early proposals are encouraged. Participants will be notified by mid-February. Please submit abstracts or session proposals to Dr. Melinda Gray, 15 Woodbridge Street, Cambridge, MA 02140, USA; mgray@post.harvard.edu. Those who are not submitting proposals but would like to receive conference information should contact: Dr. John S. Ellis, NAASWCH Secretary, University of Michigan Flint, Flint MI, 48502, USA; ellisjs@umflint.edu.

Manuscripts due December 31, 2005.

The Irish Migration, Race and Social Transformation Review

Coinciding with Anti-Racist Workplace Week we are announcing a new inter-university peer reviewed journal on migration, race and racism in Ireland. *The Irish Migration, Race and Social Transformation Review* has gone online at <http://www.imrstr.dcu.ie>. Please consider publishing in it and making contributions to it in the future. Contributions are currently being invited for the first issue. All contributions should be e-mailed as an attachment to Torben.Krings@dcu.ie. For further information please go to <http://www.imrstr.dcu.ie/autors.html>

Applications due January 3, 2006.

Accessorizing the Renaissance, Folger Semester Seminar directed by Joseph Loewenstein.

The objects of this seminar's investigations are the small objects, ornaments, and accessories of early modern personhood: watches, seals, spectacles, snuffboxes, smelling boxes, gloves, passports, purses, handkerchiefs, fans, feathers, miniatures, and the like. The seminar will especially aim to situate within this miscellany such special apparatuses as writing tablets, letters, and small-format books. We will examine the symbolic freight of these objects and their contribution to the material history of inwardness. Participants will consider examples from the collections of the Folger Library and other Washington-area museums; their own research projects will recover other objects for case study. We will attend to the work of archaeologists, art and costume historians, and of such literary scholars as seek to understand the personal effects of these personal effects. Schedule: Thursdays, 1 - 4:30 p.m., 26 January through 6 April, except 23 March 2006. Visit www.folger.edu/institute for application forms and guidelines.

Applications due January 6, 2005.

Henry Moore Institute Research Fellowships.

The Henry Moore Institute invites applications for the following fellowship programmes: Research Fellowships are intended for artists, scholars and curators, who are interested in working on historic and contemporary sculpture using the resources of the Institute. Up to 4 one-month fellowships will be offered. Shorter-term informal research support may be offered where considered appropriate. Senior Fellowships are intended to give established scholars (working on any aspect of sculpture) time and space to develop a research project free from their usual work commitments. Up to 2 senior fellowships, for periods of between 3 to 6 weeks will be offered. We ask fellows to make a small contribution to the research programme in Leeds in the form of a talk or seminar. Both fellowships provide accommodation, travel expenses and a per diem. The Institute offers the possibility of presenting finished research in published form, as a seminar, or as a small exhibition. Full details are available on www.henry-moore-fdn.co.uk or contact Ellen Tait, tel: 0113 246 7467, ellen@henry-moore.ac.uk. To apply for either fellowship please send a letter of application, a proposal and a CV to Ellen Tait (RF04), Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH.

Proposals due January 9, 2006.

From 'Voluntary Organisation' to 'NGO'? Voluntary Action in Britain since 1900, Institute of Historical Research, London, June 28-30, 2006.

Voluntary action, in a great variety of forms, has a very long history in Britain, but the 20th and early 21st centuries are under-examined. Some suggest that voluntary action is currently in decline due, among other things, to the decline of religious belief and the increased employment of women. Others dispute this. The government, meanwhile, is trying to encourage volunteering. The purpose of this conference is to explore the range and place of voluntary action in British society over the past century, in what respects it has changed, and influences upon change. Are we all now 'bowling alone,' or does 'civil

society' continue to flourish? Who were/are the volunteers and what has inspired them?

Paper proposals are invited on all aspects of voluntary organisation and volunteering, including those concerned with: Health, housing, education and welfare; Overseas aid - from missionary organisations to contemporary NGOs; Race, gender, class equality; Faith-based organisations; Prisoners and prison welfare; Magistrates; Local government; The arts; Women's Institutes; Consumer issues; Political pressure groups; Trade Unions; Professional organisations; Rotary Clubs; Freemasons; Youth groups, and much more. Virginia Preston, virginia.preston@sas.ac.uk, Centre for Contemporary British History, Institute of Historical Research, University of London, Senate House, London, WC1E 7HU.

Proposals due January 10, 2006.

Beyond the Widening Sphere: New Transatlantic Perspectives on Victorian Women, Royal Holloway University of London, July 8-9, 2006.

Since Martha Vicinus' seminal *Suffer and Be Still* opened the debate in 1972, scholars on both sides of the Atlantic have explored the lives of British and North American women in the Victorian period. This conference will reflect on the fruits of thirty four years of scholarship, comment on the current state of the field and assess its future development. The conference will draw together a range of disciplinary perspectives, comparing the lives of British and North American women in this period, and allowing scholars from both sides of the Atlantic to exchange their views. Please send proposals to Jane Hamlett j.hamlett@rhul.ac.uk or Sarah Wiggins swiggins@ualr.edu, Bedford Centre for the History of Women, Royal Holloway, University of London, Egham, Surrey, TW20 OEX, tel: (+44) (0)1784 414098.

Applications due January 13, 2006.

Yale Center for British Art Fellowship Program.

The Yale Center for British Art offers residential fellowships ranging from one to four months to scholars undertaking postdoctoral or equivalent research related to British art. These fellowships allow scholars of literature, history, the history of art, and related fields to study the Centers holdings of paintings, drawings, prints, rare books, and manuscripts. The Center also offers several pre-doctoral fellowships ranging from one to two months for graduate students writing doctoral dissertations in the field of British art. Applicants from North America must be ABD to qualify. Fellowships include the cost of travel to and from New Haven and also provide accommodations and a living allowance. Recipients are required to be in residence in New Haven and must be free of all other significant professional responsibilities during the fellowship period. One fellowship per annum is reserved for a member of the American Society for Eighteenth-Century Studies. By arrangement with the Huntington Library, San Marino, California, scholars may apply separately for tandem awards; every effort will be made to offer consecutive dates.

Applications for fellowships between July 2006 and June 2007 should include a cover letter, a curriculum vitae, a statement of 2-3 pages (single-spaced) outlining the proposed research project, and the preferred month(s) of tenure. Two confidential letters of recommendation should arrive under separate cover by the same deadline. For further

information, contact Serena Guerrette, Senior Administrative Assistant, Department of Research, Yale Center for British Art (203.432.7192 or serena.guerrette@yale.edu). Applications should be sent to: Office of the Director, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280. EXPRESS MAIL ADDRESS: Office of the Director, Yale Center for British Art, 161 York Street, New Haven, CT 06510.

Proposals due January 15, 2006.

The History of Strikes, Lock-Outs and General Strikes, Organised by the Society for the Study of Labour History and Historical Studies in Industrial Relations, Keele University, May 6, 2006.

To commemorate the 80th anniversary of the British General Strike and miners' lock-out, the Society for the Study of Labour History and Historical Studies in Industrial Relations are organizing a conference on the historical experience of strikes. The strike has special place in labour history and in the imagination of labour movements across the globe. The conference intends to draw together the latest research in this field. Papers will be considered that examine the following topics: the 1926 General Strike and Miners' Lock-out (regional and local studies, industry studies, law and the police, employer and government perspectives, volunteers and the OMS, political parties, administration and preparation of the dispute); studies of strikes and lock-outs (case studies of strikes, comparative studies of strikes, analysis of different types of strikes); strikes in political thought (the strike in intellectual traditions within the labour movements from Chartism to syndicalism); strikes in memory and popular imagination (the deep impression of strikes upon culture and collective memory, the contested 'lessons' of strikes, strikes and identity/class formation). Send abstracts of papers (up to 1,000 words) to Jon Murden c/o School of History, 9 Abercromby Square, University of Liverpool L69 3BX, or by email to J.E.Murden@liverpool.ac.uk.

Proposals due January 15, 2006.

Reading Images: Art History, Medicine, Astronomy and other Discourses, NIAS [Netherlands Institute for Advanced Study], Wassenaar, the Netherlands, April 21-23, 2006.

Images surround us everywhere, they relate to every topic imaginable, and are inextricably connected to how we perceive the world. In the so-called 'visual turn' of the 1990s, images and imaging became central to debates on art, science, technology, and their interconnections. Their fascination is enhanced by the increasing use of computer-generated images and new imaging technologies. This workshop will discuss scientific and artistic imagery in a global context, considering the modes of production and reception of non-art images across disciplines and across cultures, and the cross fertilization that occurs.

Art History has a long tradition of studying artistic imagery, but worldwide images are also important means of communication and objects of research for the physical and biological sciences, as well as a range of other knowledge practices. Information about the body, the brain, the natural environment, the cosmos, etc. that is not visible with the naked eye, is made visual and is applied in scientific research. Often, these images are assumed to represent objective knowledge, but they are also culturally dependent and rely

on specific conventions of representation and practices of looking. This workshop will therefore consider the following questions: How do scientific and non-art images function? What do such images represent in different contexts and discourses? What is the impact of scientific imagery on artistic modes of representation and how does art respond to and apply scientific representations? What is the relationship between non-art images, and what is their impact on art (how do artists view and use them)? What happens when images shift from one domain to another with regard to representing, communicating and producing knowledge? In responding to these questions participants may wish to consider the following topics: The epistemic character of representation; The agency of images; Image as site and as modality (producing images, the image itself, the audience); Scientific imaging as a challenge for art and for the discipline of art history, and vice versa; Cultural diversity, globalisation and practices of visualization.

Speakers are requested to submit a 200-word proposal for a 30-minute talk to Marta Filipova, marta.filipova@eca.ac.uk. The working language will be English, but participants may also present in French or German, provided that an English-language version of their presentation is available in advance of the workshop. This workshop is the fifth of the Discourses of the Visible research network funded by the European Science Foundation. The ESF will pay for speakers' return travel to the NIAS, accommodation and subsistence during the duration of the workshop.

Proposals due January 20, 2006.

Victorian Masculinities, Keele University, England, April 20-21, 2006.

This conference aims to bring together research students from across the humanities who are working on the topic of masculinity in the Victorian period. This could include the construction, representation or discussion of masculinity in visual art, design or literature of the period. Guest speaker: Dr. Colin Cruise (Staffordshire University). There will also be a workshop on publishing led by Professor David Amigoni (Keele University) and Philippa Joseph (Blackwell Publishing). This conference is organised in conjunction with the University of Birmingham (School of Historical Studies) and is generously supported by the AHRC (Arts and Humanities Research Council), The Paul Mellon Centre for Studies in British Art and BAVS (British Association for Victorian Studies).

Send abstracts (200-250 words) for papers of 20-25 minutes, or propose a panel, to conference organisers Amelia Yeates amelia@yeates9916.freeserve.co.uk and Graeme Smart at masculinitiesconference@contacts.bham.ac.uk. Further information and a booking form (places will be limited) can be found at the conference website: www.masculinities.bham.ac.uk. Places must be booked by 28th February 2006.

Applications due January 20, 2006.

Visiting Professorial Fellowships, School of Advanced Study, University of London, 2006-07.

The School of Advanced Study offers two Visiting Professorial Fellowships, tenable for up to 6 consecutive months between September and June, for senior scholars wishing to pursue research in London in any of the areas covered by the School, and to engage in an active relationship with the multi-disciplinary scholarly community across the School. The

School comprises the Institutes of Advanced Legal Studies, Classical Studies, Commonwealth Studies, English Studies, Germanic & Romance Studies, Historical Research, Philosophy, Musical Studies, Institute for the Study of the Americas and the Warburg Institute. The Fellowships offer travel, accommodation and research expenses up to a maximum of c. £16,000. Further particulars and application forms may be obtained from the Dean, Room 310, Senate House, Malet Street, London WC1E 7HU (tel: 020 7862 8659; fax: 020 7862 8657; e-mail: deans.office@sas.ac.uk), or see the School's Fellowships page at <http://www.sas.ac.uk/fellowshipprogrammes.html>.

Proposals due January 27, 2006.

North American Conference on British Studies (NACBS), Annual Meeting, in conjunction with the Northeast Conference on British Studies (NECBS), Boston, November 17 - 19, 2006.

The NACBS, the main organization for British Studies in Canada and the United States, along with its Northeastern affiliate, NECBS, seek participation by scholars in all areas of British Studies. We solicit proposals for panels on England, Ireland, Scotland, Wales, and the British Empire broadly defined. Our interests range from the medieval to the modern and we welcome participation by historians, literary critics, economists, sociologists, art historians, and scholars in other allied disciplines. We invite panel proposals treating selected themes, methodology, and pedagogy, as well as roundtable discussion of topical work. North American scholars, international scholars, and graduate students are all encouraged to submit proposals to the Program Chair of the NACBS. Proposals for entire panels on a common theme will be given priority, although individual paper proposals will also be considered if several of them can be assembled to create a viable panel. No participant will be permitted to take part in more than one session, and no more than one proposal will be considered from each applicant. Committed to the principles of ensuring the broadest possible participation of scholars of all facets of British Studies, the program committee will give priority to proposals submitted by those who did not read papers at each of the last two consecutive meetings. North American participants in the meeting must be members of the NACBS.

Proposals should include 4 copies of each of the following: (a) completed Cover Sheet, (b) a statement of the overall purpose and goals of the panel, (c) a 200-300 word abstract for each paper to be read, and (d) a one or two page curriculum vitae for ALL participants. The Call for Papers, Cover Sheet, and Guidelines for Submission of Proposals are located at <http://www.nacbs.org> We do not accept proposals via e-mail or fax. Please mail 4 hardcopies of your proposals to: Steven Pincus, NACBS Program Chair, Department of History, Yale University, 320 York Street, New Haven, CT 06520. Phone: +1 (203) 432-7616 Fax: +1 (203) 432-7587 E-Mail: steven.pincus@yale.edu

Proposals due February 1, 2006.

Eighteenth-Century Directions: Postgraduate Research conference, University of Birmingham, England, June 10, 2006.

The History of Art Department at the University of Birmingham is organizing its first one-day postgraduate-led conference on all aspects of eighteenth-century art and visual

culture, and invites proposals for 20-minute student papers. The conference will be a valuable opportunity for students of eighteenth-century art to share their research in a friendly environment, gain new ideas, prompt new directions in their studies, and to network with others. To coincide with the conference there will be an exhibition of eighteenth-century illustrated travel literature, selected from the collections of the Barber Art Library and Birmingham University Library's Special Collections. All speakers and delegates will have the opportunity to visit this exhibition. They will also be able to enjoy the wider collections of the Barber Institute in which the History of Art Department is situated. The Barber has particularly outstanding holdings of eighteenth-century art. The conference is being held with the support of the Paul Mellon Centre for Studies in British Art, and the University of Birmingham Postgraduate Centre. Proposals of around 300 words in length, along with your name, contact details and institutional affiliation, should be sent to Caroline Walker: caroline@glyncotts.freereserve.co.uk.

Proposals due February 1, 2006.

Orality and Modern Irish Culture, First Galway Conference of Irish Studies, June 7-10, 2006.

The First Galway Conference of Irish Studies will be hosted by the Centre for Irish Studies at NUI, Galway in June 2006. The conference will provide a platform for both established and emerging scholars to engage with new ideas and approaches to interdisciplinary research in Irish Studies. In order to further discussion and dialogue, the conference programme will include a number of workshops with leading scholars who will speak on aspects of theory and method that have informed their work. A select number of presentations will be included in a publication derived from the conference proceedings. A feature of the Galway conference will be the provision of a simultaneous translation facility for those who wish to present their work in Irish. Given that so much of the material under consideration in the field of Irish Studies originates within, or is transmitted by, an oral mode, there has been a remarkable reluctance to engage with orality in the investigation of modern and contemporary Irish culture. This conference will attempt to get beyond the misleading dichotomies that equate orality with the traditional, the rural, and the communal, while literacy is associated with the urban, the written, and the individual. The persistence of these distinctions has tended to elide the extent to which oral and literate modes co-exist in various forms of cultural production. The conference will investigate the modes of performance and transmission of orality, and its formative role in the construction of modern Irish culture. Are there official and unofficial avenues of transmission of oral culture? What role does audience play in these processes? How is orality linked to folk culture and an idea of the authentic, and what are the implications for identity construction in Ireland? What methodologies are most effective for engaging orality? Submissions are welcome from all relevant disciplines including literature, history, social studies, gender studies, ethnography, diaspora studies, music, and media studies. Proposals can be submitted in Irish or in English to the Conference Administrator Angela Roche at irishstudies@nuigalway.ie.

Proposals due February 10, 2006.

Regionalism and Identity in British Art: History, Environment & Contemporary Practice, Royal West of England Academy in partnership with University of the West of England, October 28, 2006.

This interdisciplinary symposium seeks to create dialogue between practicing artists, cultural commentators, social historians, curators, and arts organisations, with a view to interpreting and understanding the association between contemporary and past fascinations with regionalism, locale and belonging. British culture has long been concerned with issues of identity in interactions between art, time and environment. In the nineteenth century, the founding of municipal art institutions in many of the nation's urban centers enabled distinctive schools of art to flourish at Bristol, Liverpool, Newcastle, Norwich, and elsewhere, each playing a role not only in the establishment of civic pride, but in the moulding, reflection and representation of regional identity. The tendency of twentieth century modernity to meld and deny these regional nuances effectively sucked the life from many regions however, and equated 'culture' increasingly with the capital city. This imbalance has met with considerable resistance in recent years, partly on grounds of economic parity and partly from a public conviction that heritage should not be homogeneously commodified but appreciated as a set of inter-related yet fractured components. Assisted by initiatives such as the Regional Development Agencies, the reinvigoration of culture outside London is evidenced in the form of new provincial centers like the Baltic on Tyneside or the Tate in Liverpool. In an important and indicative parallel development moreover, we have also seen a revitalised public art in which regional identities are explicitly and monumentally encoded (Anthony Gormley's Angel of the North, and Serena De La Hay's Willow Man in Somerset, each installed beside major routeways, are perhaps the best known British examples). Indeed, contemporary emphasis on a regionally-nuanced perception of the nation is a central theme of Tate's recent show A Picture of Britain and its popular spin-off BBC television series.

The following themes are suggestive but not exclusive: How did 19th century civic and regional communities make use of painting, architectural design, urban planning and public monuments to confer a collective sense of local pride and belonging onto concepts of citizenship? What relationship, in a regional context, does contemporary art and culture have with history, heritage, and memory? What is the meaning of regional art? How have contemporary artists responded to the specificities of landscape, environment, and character in conceiving and situating new work? How have engagements with regionalism connected with perceptions of gender and ethnicity? How is regional character defined in relation to the spiritual, the metaphysical, the natural or the mythical? To what extent does the 'regional' enjoy greater social purchase than the 'national' or the 'human'? How does the conscious acknowledgement or denial of regional character in an artwork or art initiative impact upon its public reception? To what extent have artists' colonies conferred a sense of art and place upon their community? What are the visual, aural, sensory and tactile properties of regional cultural expression and how can they be explored? What does the future hold for regional art institutions? What is a regional academy (such as the RWA) actually for? Abstract Proposals for 20 minute papers are requested in 3-500 words and should be sent as an attachment. Send abstract proposals to: conferences@rwa.org.uk.

Proposals due February 15, 2006.

Artistic Circulation: The Social Lives of Victorian Paintings, Organised by Pamela M Fletcher, Assistant Professor of Art History, Bowdoin College, as a special session at the joint NAVSA/NASSR Conference 2006, Purdue University, West Lafayette, Indiana, August 31 - September 3, 2006.

Becoming popular subjects for topical gossip at the Royal Academy, sent on extensive tours of the provinces and colonies, exhibited in department stores and in music halls, and reproduced in engravings, newspaper illustrations, advertisements, and tableaux vivants, Victorian paintings circulated through an astonishing variety of physical spaces, social networks, and media. By attending to the mobility and hybridity of Victorian imagery, this session aims to complicate our understanding of the functions and pleasures of the visual in Victorian culture.

Papers might address the changing interpretations and evaluations of individual images in different venues or media, the translation process from one medium to another, or the multiple publics that images addressed. Papers that focus on individual works of art are welcome, as are examinations of particular venues, forms, and audiences. Submit to this special session by e-mailing Pamela M. Fletcher at: pfletche@bowdoin.edu. Proposals should be two pages (500 words) with a one-page curriculum vitae and should be submitted electronically in the body of an email or as an attachment in .doc or .pdf format. See also <http://www.cla.purdue.edu/academic/engl/navsa/Conferences/2006/>.

Proposals due February 24, 2006.

Shopping: Representations and Experiences 1500-2000, University of Wolverhampton, England, May 3, 2006.

Interested researchers are invited to attend a workshop devoted to the discussion of shopping and purchasing practices between 1500 and 2000. Proposals are invited both for papers that focus on shopping practices and experiences, and on perceptions and representations of shoppers and shopping. Papers focusing on any aspect of this topic or on any geographical area are welcome. Send proposals (title and c. 150 words abstract) to Dr Laura Ugolini, L.Ugolini@wlv.ac.uk, HAGRI, MC233, University of Wolverhampton, Wolverhampton, WV1 1SB, UK. <http://home.wlv.ac.uk/~in6086/shopping.html>

Proposals due February 28, 2006.

Across the Water: Ireland and Scotland in the Nineteenth Century, University of Ulster, Magee, Northern Ireland, June 16-17, 2006.

The physical and cultural proximity of Ireland and Scotland has resulted in countless migrations, transferences, and inheritances of peoples and ideas as well as numerous forms of conquest and territorial appropriation. The nineteenth century, with its processes of modernisation and imperial and national projects, facilitated the proliferation of new linkages and divergences. The conference seeks to re-examine the connections between Ireland and Scotland in the light of growing academic interest in their intranational, and indeed, transperipheral relationships. We welcome submissions from scholars working on the long nineteenth century which examine Ireland and Scotland in a comparative framework. Please send proposals to Dr James McConnel,

j.mcconnel@ulster.ac.uk, Institute of Ulster Scots Studies, Aberfoyle House, University of Ulster, Londonderry. BT48 7JL, tel: 028 71375569, fax: 02871375543.

Proposals due February 28, 2006.

Court Culture 1642-1660, Organized by the University of Manchester in association with the University of Sheffield; Kingston University (29 June) and Hampton Court Palace (30 June), England, June 29-30, 2006.

In the summer of 1642 Charles I and his governing entourage left Whitehall. This conference investigates what happened next to one of the most important institutions of his reign, the court. How did court life change? What did the movement of the courts mean for government? Indeed, how useful is the term 'court' after 1642? Papers might investigate the following concepts: courts in exile; Henrietta Maria's continental journeys in the 1640s; parliamentary courts; aristocratic courts; encounters with and attendance at continental courts; diplomacy; government; patronage; cultural court life; popular, elite and newsbook representation of courts; and court and country debates. The conference will focus on those courts associated in some way with England, although it will have wide geographical scope. We are particularly interested in papers that present new archival material (both from the UK and Europe). Papers from postgraduates are welcomed and there will be bursaries available to part fund attendance. Please send individual paper abstracts of 300-400 words or panel proposals of 700 words to Dr Jerome de Groot (Jerome.degroot@manchester.ac.uk), English and American Studies, University of Manchester, Oxford Road, Manchester, M13 9PL.

Proposals due February 28, 2006.

Icons and Iconoclasts: The Long Seventeenth Century, 1603 to 1714, King's College, University of Aberdeen, Scotland, July 20 - 22 July, 2006.

This international and interdisciplinary conference embraces the long Seventeenth Century in Britain, America, and Europe. We invite proposals for 20 minute papers on any aspect of literature, science, philosophy, culture, and history during the period up to 1714. They should be sent by email to the conference organizer, Professor Derek Hughe 1603@abdn.ac.uk. Every effort will be made to accommodate early applicants who require a decision before that date. The conference will be held in the King's college Centre, adjacent to the University's beautiful early sixteenth-century chapel. King's College is one of the last Medieval universities; it amalgamated with Marischal College to form the University of Aberdeen. With its extensive collection of incunabula and manuscripts, it forms a perfect setting for a conference on the Early Modern period. There will be an optional excursion to Fyvie Castle on the afternoon of 21 July. Aberdeen is situated on the North Sea coast, and a convenient point of departure for the Highlands and the Orkneys. The airport (with direct flights to London) is only five miles from the university, and there are direct trains to Edinburgh, Glasgow, and other Scottish cities.

Proposals due February 28, 2006.

Literary London 2006: Representations of London in Literature, an Interdisciplinary Conference, Department of English, Maritime Campus, University of Greenwich, London, July 13-14, 2006.

The 5th Annual Literary London conference will be hosted by the Department of English University of Greenwich, London, at their Maritime Campus based in the Old Royal Naval College (<http://www.greenwichfoundation.org.uk/>) with buildings designed by Sir Christopher Wren and others. London is one of the world's major cities with a long and rich literary tradition reflecting both its diversity and its significance as a cultural and commercial centre. Literary London 2006 aims to: read literary texts in their historical and social context and in relation to theoretical approaches to the study of the metropolis; investigate the changing cultural and historical geography of London; consider the social, political, and spiritual fears, hopes, and perceptions that have inspired representations of London; trace different traditions of representing London and examine how the pluralism of London society is reflected in London literature; celebrate the contribution London and Londoners have made to English literature. Proposals are invited for 20-minute papers which consider any period or genre of English literature about, set in, inspired by, or alluding to central and suburban London and its environs, from the city's roots in pre-Roman times to the present day. While the main focus of the conference will be on literary texts, we actively encourage interdisciplinary contributions relating film, architecture, geography, theories of urban space, etc., to literary representations of London. Papers from postgraduate students are welcome for consideration. While proposals on all topics and periods of London literature are encouraged, given the historical associations of Greenwich's Maritime Campus and the area as a whole, this year we would especially welcome paper or panel proposals on the theme of the river. Questions that might be addressed are: how have the Thames - and indeed all London's rivers - been represented in literature from the middle ages to the present day? How has the river figured in writing that shows London as a centre of commerce, empire and the slave trade? How has the river been presented as an area of natural beauty in an urban setting - or as a polluted sewer corroding the heart of the city? We welcome papers viewing the river from North or South, from Sunbury to Southend, and considering its role in literature from Spencer to Sinclair.

Send abstracts of 200 words to contact@literarylondon.org or to Dr Lawrence Phillips (Liverpool Hope) and Dr Brychan Carey (Kingston University), Literary London Organising Committee, Department of English Liverpool Hope University College Hope Park Liverpool, L16 9JD, tel: +44 0151 291 3560, fax: +44 0151 291 3160.

Proposals due March 31, 2006.

The Eighteenth Century Now: Recent and Future Directions, The King's Manor, Exhibition Square, University of York, England, June 23-24, 2006.

An International conference for postgraduates and academics in the early stages of their career, organised by British Society for Eighteenth-Century Studies, and hosted by Centre for Eighteenth Century Studies, University of York. Its aim is to open a dialogue between different approaches, theories and methodologies applied within and across disciplines and to encourage reflection on the present and future directions in the study of the 18th C and Romanticism. We invite 20-minute papers on any aspect of the period, including its

literature, history, philosophy, science, art, visual culture, law, architecture, gardening, music and economics. Contact Ildiko Csengei, ic223@soton.ac.uk. Deadline to register for the conference is May 31, 2006.

Submissions due September 2006.

'A Terrible Beauty': Modern Painting, London and the Outbreak of the Great War, an anthology of essays to be edited by Michael J K Walsh, 2006.

It was unpredictable, at the outset, what impact the Great War would have on the arts in London. For many painters and their associated groups and institutions, August 1914 brought with it either opportunity, or near certain extinction. Strands of modernist painting, for example, experienced a seismic shift in tolerance, verging on cultural hostility, suggesting that it represented everything that had been corrupt, decadent and foreign that precipitated war in the first place. Others felt that the 'pre-war experiment' had been a meaningless and valueless frivolity, the product of peace-time London which now could be set aside, or forcibly purged as the nation got down to the serious business of war. Additional sub-currents were that English art, in whatever shape or form, epitomised the very culture and civilisation that Kitchener's million was being asked to defend in the face of an altogether more barbaric kultur. Some saw the war as heralding the dawn of a new renaissance in English art; others, that art had nothing to do with war anyway, and that art could resume only after hostilities across the channel ceased. In short, from the Royal Academy of Arts to the Rebel Art Centre, it was unclear how art and artists were to respond to the declaration of war and how to confront the conflict in a relevant and meaningful way. The focus of this collection of essays is not about English culture during the war. It is concerned instead with the transition period that bridged peace to war and the predictive mindsets of those concerned with painting in the year 1914. It will examine what their role in a nation at war might be – not what it eventually ended up being. Would English cultural production have to re-group and re-nationalise as definitively as did its government? How would art, and especially modern art, anticipate its role in the new intellectual climate that had been brought about by the declaration? How would the avant-garde artists and groups identify an acceptable route between pacifism and jingoism, between internationalism and xenophobia, whilst addressing the conflicting demands of a nationally intact and internationally significant cultural expression? What of foreign modernists and modernisms working in London, for example Irish Poets, American writers, Italian Futurists, French sculptors, and Russian Ballets dancers? Would the nature and legitimacy of modernism's survival have to be rethought, and a national identity created for it, to replace the now unacceptable internationalism that had characterized it in the pre-war years? Was one kind of foreignness preferable to another, such as those of the Allies as opposed to the Central Powers? Did the protagonists perceive the avant-garde as fundamentally avant-guerre, and would 1914 mark the abrupt, unexpected and sudden termination of the great pre-war experiment, or would it simply alter both the trajectory and pace, en route to a different destination? The artist, too, would be scrutinised in this new and revealing light, where the soldier was needed to replace the dilattanti (this masculine iconography was also prevalent through the recruitment posters of the campaign i.e. it is a man's duty to protect what is his and what he believes is right).

Topics include The Bloomsbury Group; The Rebel Arts Centre - Vorticists; Blast (I & II); The Futurists; The New English Art Club; The Camden Town Group; London Group;

Henri Gaudier Brzeska: A Frenchman in London; Mark Gertler and the Garsington Set; The Slade School of Fine Art; The National Gallery; The Royal Academy; The Tate Gallery; Exhibitions in London 1914 (Goupil, Leicester, Whitechapel Galleries); Critics and Criticism (Konody, Phillips, Rutter etc); Women artists (Dismorr, Saunders, Morrell, Lechmere, Cunard); and other relevant suggestions. Please contact Michael J. K. Walsh at michaeljkwash@hotmail.com

Exhibitions

Aberdeen Art Gallery and Museum <http://www.aagm.co.uk/code/emuseum.asp>

‘Locations and Other Works’ by Neil Russell, Nov. 5 – November 30, 2005; ‘Prints and Small Drawings’ by John Paul Raine, December 3 – December 23, 2005.

Ashmolean Museum of Art and Archaeology <http://www.ashmol.ox.ac.uk/>

‘Tom Phillips: A Micro-Retrospective,’ February 9 - April 23, 2006.

Baltic Centre for Contemporary Art

<http://www.balticmill.com/whatsOn/present/index.html>

‘British Art Show 6,’ September 24, 2005 – January 8, 2006.

Barbican Art Gallery <http://www.barbican.org.uk/artgallery>

‘Araki: Self•Life•Death,’ October 6, 2005 - January 22, 2006; ‘Designer Jewellers Group +,’ November 9, 2005 - January 1, 2006; ‘Bloomberg New Contemporaries 2005,’ November 16, 2005 – January, 2006.

British Library <http://www.bl.uk/>

‘Beautiful Minds: Capture the spirit of Nobel achievement,’ 7 December 2005 – 15 March 2006;

British Museum <http://www.thebritishmuseum.ac.uk/>

‘Icons to mark 25 years of the National Heritage Memorial Fund,’ October 14 – November 28, 2005; ‘Enlightenment: Discovering the world in the Eighteenth Century in the Restored King's Library’; ‘Forgotten Empire: The World of Ancient Persia,’ until January 6, 2006; ‘Samuel Palmer: vision and landscape,’ October 21, 2005 – January 22, 2006.

Birmingham Museums and Art Gallery <http://www.bmag.org.uk/>

‘Harry Eccleston: The Black Country and Beyond,’ September 3 to December 4, 2005; ‘Love Revealed: Simeon Solomon and the Pre-Raphaelites,’ October 1, 2005 – January 15, 2006.

Courtauld Institute of Art <http://www.courtauld.ac.uk/>

‘The Smart Collection,’ May 27, 2005 – February 1, 2006; ‘Andre Derain, The London Paintings,’ October 23, 2005- January 22, 2006; ‘All Spirit and Fire: Oil Sketches by Tiepolo,’ February 23 – May 29, 2006.

Dulwich Picture Gallery <http://www.dulwichpicturegallery.org.uk/>

‘Beatrix Potter: Artist and Illustrator,’ October 12, 2005 – January 22, 2006; ‘Winslow Homer: Poet of the Sea,’ February 22 – May 21, 2006.

Fitzwilliam Museum <http://www.fitzmuseum.cam.ac.uk/>

‘The Cambridge Illuminations, Ten Centuries of Book Production in the Medieval West,’ July 26 – December 11, 2005.

Geffrye Museum <http://www.geffrye-museum.org.uk/>

'The West Indian Front Room, Memories and Impressions of Black British Homes,' Oct. 18, 2005 – Feb. 19, 2006; 'Christmas Past, 400 Years of Seasonal Traditions in English Homes,' November 29, 2005 – January 8, 2006.

Glasgow Gallery of Modern Art

<http://www.glasgowmuseums.com/venue/index.cfm?venueid=3>

'Glasgow's Art: Selected works from the Collection,' until March 6, 2006; 'Glasgow's Art: Recent Acquisitions,' until 2006.

Guildhall Art Gallery <http://www.cityoflondon.gov.uk/>

'Nelson – Risk Taker,' October 18, 2005 – January 2, 2006.

Hayward Gallery <http://www.hayward.org.uk/>

'Universal Experience: Art, Life and the Tourist's Eye,' October 11 – December 6, 2005; Dan Flavin: A Retrospective, January 19 – April 2, 2006.

Irish Museum of Modern Art <http://www.modernart.ie/>

['Siar 50: 50 Years of Irish Art from the Collections of the Contemporary Irish Art Society](#), November 17, 2005 – February 19, 2006; [Tony O'Malley](#) October 26, 2005 – January 1, 2006; 'The Hours: Visual Arts of Contemporary Latin America,' October 5, 2005; 'Isaac Julien,' September 21, 2005 – January 15, 2006.

Mackintosh House Gallery <http://www.hunterian.gla.ac.uk/collections/>

'Mackintosh Architectural Sketches,' November 4 2005 – January 28, 2006.

Henry Moore Foundation <http://www.henry-moore-fdn.co.uk/>

'Bronze, the Power of Life and Death,' September 15, 2005 – January 7, 2006; 'Thomas Woolner: Seeing Sculpture through Photography,' May 11, 2005 – May 2, 2006.

Huntington Library Art Collections and Gardens <http://www.huntington.org/>

'Orchids: A Natural Obsession,' October 15, 2005 – January 1, 2006; 'Sensation and Sensibility: Viewing Gainsborough's Cottage Door,' February 11 – May 14, 2006.

Kettles Yard, Cambridge <http://www.kettlesyard.co.uk/>

'Ian Jeffrey: Universal Pictures,' November 26, 2005 – January 15, 2006; 'Gary Stevens: Slow Life,' November 26, 2005 – January 22, 2006.

Manchester Art Galleries <http://www.manchestergalleries.org/>

'Black Victorians,' October 1, 2005 – January 8, 2006; 'Benjamin's Britain,' October 1, 2005 – January 8, 2006.

Museum of London <http://www.museumoflondon.org.uk/>

'Roots to Reckoning: The Photography of Armet Francis, Neil Kenlock, and Charlie Phillips,' October 1, 2005 – February 26, 2006; 'London's other Tower,' October 1 – November 30, 2005;

National Gallery of Ireland <http://www.nationalgallery.ie/>

'From Darkness into Light: Printmaking in Sweden 1890-1960,' September 7 – December 4, 2005; 'Northern Nocturnes: Nightscapes in the Age of Rembrandt,' October 1 – December 11, 2005;

The National Gallery <http://www.nationalgallery.org.uk/>

'Rubens, A Master in the Making,' October 26, 2005 - January 15, 2006; 'Reunions: Bringing Early Italians Back Together,' November 12, 2005 – January 29, 2006; 'Take one Picture: North, East, South, West,' November 14 – December 18, 2005; 'Tom Hunter,' December 7, 2005 – March 12, 2006; 'Americans in Paris 1860-1900,' February 22 – May 21, 2006; 'Mary Cassatt: Prints,' February 22 – May 7, 2006.

Royal Hibernian Academy <http://www.royalhibernianacademy.com/>

'Liam O'Callaghan,' November 17, 2005 – January 8, 2006.

Scottish National Portrait Gallery <http://www.natgalscot.ac.uk/>

'Portrait Miniatures from the Merchiston Collection,' September 23 – December 11, 2005; 'Still Life?' Oct. 14 – Nov. 25, 2005; 'Cut and Dried: The Silhouettes of Augustin Edouart and Watercolours of Harry More Gordon,' December 2, 2005 – March 26, 2006; 'BP Portrait Award 2005,' December 17, 2005 – March 12, 2006.

Scottish National Gallery of Modern Art <http://www.natgalscot.ac.uk/>

'Jon Schueler: The Sound of Sleat,' June 4, 2005 – March 5, 2006; 'Jannis Kounellis: Works 1958-2005,' August 13, 2005 – January 8, 2006; 'Selective Memory: Scotland & Venice Biennale,' December 8, 2005 – March 5, 2006. In the **Dean Gallery**: 'The Pleasure of Your Company: Private View Cards and Invitation from the Collection of the Scottish,' September 24 – December 4, 2005; 'Echoes of Antiquity,' November 11, 2005 – March 12, 2006; 'Charles Rennie Mackintosh in France: Landscape Watercolours,' November 26, 2005 – February 5, 2006.

National Maritime Museum <http://www.nmm.ac.uk/>

'The Coast Exposed,' March 23, 2005 – January 8, 2006.

National Portrait Gallery <http://www.npg.org.uk/live/index.asp>

'Look at Me,' September 24 – March 19, 2006; 'Self Portrait: Renaissance to Contemporary,' October 20, 2005 - January 29, 2006; 'Searching for Shakespeare,' March 2 – May 29, 2006.

Royal Academy <http://www.royalacademy.org.uk/>

'China: The Three Emperors, 1662-1795,' November 12, 2005 – April 17, 2006; 'Royal Academicians in China,' December 23, 2005 – January 20, 2006; 'Edvard Munch by himself,' until December 11, 2005; 'Sanctuary: A Landscape of the Mind Jennifer Dickson's Photographic Journeys in Turkey 1996-2002,' until January 3, 2006; 'From Academy to Arcadia. Studies of the Nude by William Etty, RA and Thomas Stothard, RA,' until January 29, 2006.

Royal Scottish Academy <http://www.royalscottishacademy.org/>

'RSA Open,' December 3 – 22, 2005; 'Choice: 21 years of collecting for Scotland,' November 2, 2005 – January 23, 2006.

Tate Britain <http://www.tate.org.uk/britain/>

'Turner Prize, 2005' October 18 – January 22, 2005; 'John Latham in Focus,' September 12, 2005 – February 28, 2006; 'Outsider Art,' September 13, 2005 – January 2, 2006; 'Chris Ofili,' September 13, 2005 – May 1, 2006; 'Roger Fenton,' September, 21, 2005 – January 2, 2006; 'Degas, Sickert, and Toulouse-Lautrec: London and Paris 1870-1910,' October 5, 2005 – January 15, 2006; 'Gothic Nightmares: Fuseli, Blake, and the Romantic Imagination,' February 15 – May 1, 2006.

Tate Liverpool <http://www.tate.org.uk/liverpool/>

'Sarah Lucas,' October 28, 2005 – January 15, 2006; 'Making History: Art and Documentary in Britain from 1929 to Now,' February 3 – April 23, 2006.

Tate Modern <http://www.tate.org.uk/modern/>

'The Unilever Series: Rachel Whiteread,' October 11, 2005 – April 2, 2006; 'Jeff Wall: Photographs, 1978-2004,' October 21, 2005 – January 8, 2006; 'Henri Rousseau, Jungles in Paris,' November 3, 2005 – February 5, 2006; 'Martin Kippenberger,' February 8 – May 7, 2006.

Tate St. Ives <http://www.tate.org.uk/stives/>

'Tacita Dean,' October 8, 2005 – January 15, 2006; 'Simon Carroll,' October 8, 2005 – January 15, 2006; 'Kerstin Kartscher,' October 8, 2005 – January 15, 2006.

Victoria and Albert <http://www.vam.ac.uk/>

'Style and Splendour,' February 2, 2005 – January 8, 2006; 'Hearwear-The Future of Hearing,' July 26, 2005 – March 5, 2006; 'Import Export: Global Influences in Contemporary Design,' September 20 – December 4, 2005; 'Between Past and Future: New Photography and Video from China,' September 15, 2005 – January 15, 2006; 'Deutschland Escape,' September 20, 2005 – January 29, 2006..

Wallace Collection <http://www.wallacecollection.org/>

'Dancing to the Music of Time: The Life and Work of Anthony Powell,' November 3, 2005 – February 5, 2006.

Whitechapel Art Gallery <http://www.whitechapel.org/>

'Paul McCarthy - LaLa Land Parody Paradise,' October 23, 2005 - January 8, 2006.

Yale Center for British Art <http://ycba.yale.edu/index.asp>

'The Worlds of Francis Wheatley,' August 31 - December 31, 2005; 'Sensation and Sensibility: Viewing Gainsborough's Cottage Door,' October 6 – December 31, 2005; 'London: John Virtue,' February 2 – April 23, 2006; 'Mr. Whatman's Mill: Papermaking and the Art of Watercolor in Eighteenth-Century Britain,' February 22 – June 4, 2006.

Keep in touch

Have some news to share or do you wonder where to direct your query?

- *Membership, renewals, email:*
- Juilee Decker jdecker1@georgetowncollege.edu

- *Newsletter items, including member news, announcements, reviews, and calls:*
- Jennifer Way jway@unt.edu

- *Website updates*
- Anne Helmreich anne.helmreich@case.edu

Thank you.

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