

2010

SUMMER
Newsletter

Historians of British Art

Table of Contents

Letter from the President	3	Research resources	
HBA AWARDS		Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951	10
CALL for Travel Award	4		
CALL for Publication Grant	4		
HBA– New York 2011		Reviews of recent publications and exhibitions	
HBA-sponsored longer session	5	<i>John Piper, Myfanwy Piper: Lives in Art</i> reviewed by Antoine Capet	11
HBA-sponsored shorter session	5	<i>Elizabethan Architecture</i> reviewed by Sara James	14
CALL FOR PAPERS – HBA-sponsored Young Scholars’ Works in Progress	5	HBA calls for reviews	17
HBA membership		Calls: conferences, fellowships, publications	18
HBA Online and Facebook!	6	Exhibitions	56
HBA officers		Keep in touch	62
Board Members	7		
Officers, Members at Large	8		
Ex-Officio	9		

Letter from the President

Dear HBA Members,

As much as I would like to be able to report first-hand of events at CAA Chicago this year, I was, unfortunately unable to make my way there due to inclement weather and flight cancelations. I can, however, convey the glowing reports from intrepid travelers and fellow board members Peter Trippi, Craig Hanson, Juilee Decker and Colette Crossman who did successfully make the trip. Our two sessions were well received and our new initiative of hosting up and coming scholars at our Business Meeting was well received. We look forward to hosting a similar mini-session next year at CAA. Many, many thanks to everyone who helped to make the HBA events at CAA happen this year.

We are now busy planning for CAA 2011 in New York. As previously announced, two sessions have been selected: the longer session is “Radical Neo: The Past in the Present in British Art and Design” and will be co-chaired by Jason Rosenfeld and Tim Barringer. The shorter session is “Seeing through the Medium” and will be co-chaired by Imogen Hart and Catherine Roach.

Since the last Newsletter, the new HBA website has been launched and we welcome your comments. If you have items you would like posted, please do not hesitate to contact me. We make updates every few months (<http://www.historiansofbritishart.org/>)

As many of you know from an earlier email blast the Board of HBA has been slightly altered with the resignation for work-related reasons of Juilee Decker as First Vice President. Juilee has been a HUGE contributor to the running of HBA, and I will miss her thoughtful input and supreme organizational skills as we enter the last year of my presidency. Fortunately, Peter Trippi has been kind enough to step in to the position and will take over the leadership role next year.

I hope the summer brings you respite, some time to relax, and the opportunity to enjoy lots of British Art!

With all best wishes,

Margaretta

Margaretta S Frederick
President, Board of Directors, Historians of British Art
Curator, Bancroft Collection, Delaware Art Museum

HBA AWARDS

HISTORIANS OF BRITISH ART TRAVEL AWARD

The award is designated for a graduate student member of HBA who will be presenting a paper on British art or visual culture at an academic conference in 2011. The award of \$200 is intended to offset travel costs.

To apply, send a letter of request, a copy of the letter of acceptance from the organizer of the conference session, an abstract of the paper to be presented, a budget of estimated expenses (noting what items may be covered by other resources), and a CV to Margareta Frederick, President, HBA, MFrederick@delart.org. The deadline is December 1, 2010.

HISTORIANS OF BRITISH ART PUBLICATION GRANT

The Historians of British Art invites applications for its 2011 publication grant. The society will award up to \$500 to offset publication costs of or to support additional research for a journal article or book manuscript in the field of British art or visual culture that has been accepted by a publisher. Applicants must be current members of HBA.

To apply, send a 500-word project description, publication information (name of journal or press and projected publication date), budget, and CV to Margareta Frederick, President, HBA, MFrederick@delart.org. The deadline is January 31, 2011.

HBA – CAA

New York – February 9 – 12, 2011

We are pleased to confirm that HBA will sponsor the following sessions at CAA's next conference in New York (February 2011).

HBA-sponsored longer session

Radical Neo: the Past in the Present in British Art and Design

Jason Rosenfeld, Distinguished Chair and Associate Professor of Art History, Marymount Manhattan College, New York; and Tim Barringer, Paul Mellon Professor of the History of Art, Yale University

HBA-sponsored shorter session

Seeing through the Medium

Co-Chairs: Imogen Hart, Postdoctoral Research Associate, Yale Center for British Art; and Catherine Roach, Postdoctoral Associate, Cornell University

If you have questions, please contact:

Peter Trippi, Editor, *Fine Art Connoisseur* Magazine (and)
President, Projects in 19th-Century Art, Inc.
780 Riverside Drive Suite 10F
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Call for Papers

HBA-sponsored Young Scholars' Works in Progress

The Historians of British Art, a CAA-affiliated society, seeks papers for an upcoming mini-session of work by emerging scholars to be held during the HBA Business Meeting at CAA in New York, Feb. 9-12, 2011. Current or recent graduate students (if a Ph.D. recipient, the degree must have been earned within the past three years) are invited to submit proposals for consideration. The papers may address any topic related to British art, architecture, and visual culture. Presentations or "works in progress" should be limited to fifteen minutes to allow for ample discussion. This is an opportunity for informal presentations of new or ongoing research followed by open discussion.

To submit a paper for consideration, send the following items to Colette Crossman, HBA 2nd Vice President, at colettecrossman@yahoo.com : (1) a one page abstract; (2) a C.V. (limited to two pages); and (3) a brief cover letter explaining interest in the field. The deadline for submission is **October 1, 2010**. Decisions will be made by November 1. Upon selection, presenters are requested to join HBA if not currently a member.

For more information about the Historians of British art, visit our website, www.historiansofbritishart.org

HBA online and facebook

HBA online

Website www.historiansofbritishart.org

User name member name

Password London

Facebook!

Join our Facebook group by searching Historians of British Art or find us at www.facebook.com/group.php?gid=59663381317

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Research resources

Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951

In November 2010 *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951* will launch a free-access online database containing some 50,000 records. This is the outcome of a major three-year research program and will provide a major new resource for studying sculpture. The database includes information on c.4,500 sculptors, c.10,500 related businesses, c.15,000 objects, c.1,000 exhibitions, c.500 art school courses, c.200 art societies and c.15,000 addresses. The research, carried out in seventeen cities across Britain and Ireland, has brought forward a mass of evidence concerning practitioners and businesses as well as mapping significant changes in the forms, techniques, materials, displays and teaching methods of sculpture.

To mark the launch of the database there will be exhibitions in the Victoria and Albert Museum's Gilbert Bayes Gallery and a collections display at the Henry Moore Institute, Leeds. A two-day international conference exploring themes relating to the project's research will be held at the Sackler Centre, Victoria and Albert Museum on 25th-26th February 2011 (see call for papers below, page 31). The conference will also mark the launch of *Mobilising Mapping*, a mobile interface for the project database.

Mapping Sculpture is a partnership between the department of History of Art at Glasgow University, the Victoria and Albert Museum and Henry Moore Institute. The research has been supported by a substantial grant from the Arts and Humanities Research Council, with initial funding from the Henry Moore Foundation and has British Academy Research Project status. The project also has established connections with the Trinity Irish Art Research Centre at Trinity College Dublin and the University of Ulster.

For more information about the project and related events visit:
<http://www.gla.ac.uk/mappingsculpture>

Abstracts for the conference are due 30 July 2010. Please see the call below, page 31.

Reviews of recent publications and exhibitions

***John Piper, Myfanwy Piper: Lives in Art*, by Frances Spalding. Oxford : University Press, 2009. ISBN-10: 0199567611. ISBN-13: 978-0199567614. xxvi-598 pages.**

Reviewed by Antoine Capet

Historians of British Art are no doubt familiar with John (1903-1992) and Myfanwy Piper (née Evans, 1911-1997) for a variety of reasons, including their association with the British operatic scene thanks to their close collaboration with Benjamin Britten: John providing designs for the sets and costumes of some of his operas and Myfanwy writing the libretti of *The Turn of the Screw* (1954), *Owen Wingrave* (1971) and *Death in Venice* (1973). Incredibly, considering the substantial place which they occupied in British artistic and intellectual life for much of the twentieth century, there is no biography of Myfanwy, and for John, one only has Anthony West's offering, pre-dating Piper's death.¹

Frances Spalding² is a well-known biographer, notably of Bloomsbury characters,³ and her combination of the two lives in one copious volume works magnificently, since many projects were undertaken, when not jointly, at least with the full intellectual support of the other partner in the household. Classically, the book follows a chronological order: childhood-youth-marriage-adulthood-old age-death, but always at the intersection of the evolution of the twentieth-century British artistic and intellectual scene. The 'lives in art' really started in the 1930s, with several related events, beginning with their first meeting in a country cottage rented by a friend, in June 1934 – at the time, John was married, but by the end of the year he and his wife had agreed to initiate divorce proceedings. The rural place seems more than appropriate: premonitory, since after their marriage in 1937 they went to live in an old farm with no running water, in which electricity was only installed some twenty years later. During the summer of 1934, Myfanwy went to Paris, meeting a number of important artists, notably thanks to the help given by John. Professor Spalding superbly explains the impact which this visit had on Myfanwy's subsequent development – it is no exaggeration to say that she presents the trip as a real eye-opener. By the time

¹ *John Piper*. London: Secker & Warburg, 1979.

² See her website : <http://francescspalding.net/>

³ *Roger Fry*. London: Granada, 1980 (New Edition. Norwich: Black Dog Books, 1999); *Vanessa Bell*. London: Weidenfeld & Nicolson, 1983 (New Edition. Stroud: Tempus, 2006); *Duncan Grant*. London: Chatto & Windus, 1997.

she was ready to leave Paris, she had decided to launch a British journal devoted to abstract art, finally named *Axis: A Quarterly Review of Contemporary 'Abstract' Painting and Sculpture*. When the first issue appeared in January 1935, with a cover designed by John Piper, he was also in an 'abstract' phase – and again Frances Spalding excellently recaptures the complicated atmosphere of the London artistic scene in those years, with the uneasy co-existence between various movements and tendencies. This is also the period when John Piper's life-long interest in architecture, especially rural churches, began seriously to blossom – as well as his methodical recording of their details in documentary-cum-artistic photography, which later led to his involvement with the *Architectural Review* as well as the Shell Guides and Murray's Architectural Guides series. *Axis* only ran for eight issues – the last one appearing early in 1937 – and Myfanwy then wrote a sort of manifesto whose 'overarching aim is hard to discern', as Frances Spalding puts it: *The Painter's Object*. If anything, the book showed the uneasy evolution and consequent tension in the Pipers' conception of art. However it may be, by 1939 the threat of war and the destruction of much of the British heritage which it was expected to entail led John Piper towards an attitude of retrenchment – an interest for the Picturesque and what he called 'pleasing decay' in age-old British landscapes and buildings. Again, this complex transition is extensively – and very convincingly – explained by the author: no easy task, of course. The authorities of the War Artists' Advisory Committee re-launched under the aegis of Sir Kenneth Clark⁴ sent John Piper to record the bombing of Coventry on 14-15 November 1940. The result was *Coventry Cathedral, 15 November 1940* (1940, now in Manchester City Art Gallery), possibly John Piper's best-known canvas among the educated British public, which benefits from a fine full page color reproduction in the book, with a very useful commentary. One thing leading to another, his friendship with Kenneth Clark resulted in a royal commission ('the most significant royal commission given to a British artist in the twentieth century', Frances Spalding argues) to paint Windsor Castle. By then, if not a member of the Establishment, it is clear that Piper was an established member of the British artistic scene.

'If we knew nothing about John Piper except his work for the stage he would still be an influential figure of the post-1945 period', Frances Spalding writes as an introduction to the new turn which his career was to take after the war – a new turn, also associating Myfanwy, which receives full coverage: it is perhaps best encapsulated in a 1948 photograph (taken by John on the occasion of their daughter Suzannah's christening) in which Myfanwy stands between Kenneth Clark and Benjamin Britten, thus linking the war-time and post-war periods.

The next foray was into textiles, culminating in a commission from Sanderson's in 1959, concurrently with a renewed interest in stained glass – this time not only as a connoisseur, but as a creator. 'Few artists add a whole new dimension to their careers at the age of fifty', Frances Spalding observes. 'But in the mid-1950s John's involvement with stained glass burgeoned, as his preoccupation with the stage diminished. Within remarkably few years, he had become England's most outstanding stained-glass designer, a position

⁴ Superbly covered in Brian Foss. *War Paint: Art, War, State and Identity in Britain, 1939-1945*. Published for The Paul Mellon Centre for Studies in British Art. Yale University Press, 2007. The book includes wartime works by John Piper not reproduced in *John Piper, Myfanwy Piper: Lives in Art*.

See Cercles review: <http://www.cercles.com/review/r34/foss.html>

which, during his lifetime, remained unsurpassed'. Again, most educated Britons would immediately associate his name with the stained glass of the new Coventry Cathedral, consecrated in 1962, and the Catholic Cathedral of Liverpool, consecrated in 1967. He did not stop here, however: 'Stained glass appears to have stirred John's interest in other forms of public art', notably murals and later tapestry, as for Chichester Cathedral (1964-66).

Meanwhile, Myfanwy was renewing with her operatic activities, working on the complex libretto (derived from Henry James' story) of *Owen Wingrave*, immediately followed by an even more taxing one for *Death in Venice*, involving a quest for what Thomas Mann really meant which is excellently discussed in *Lives in Art*. The last chapters of the book admirably document the Pipers' extremely active life in the British artistic, literary and intellectual circles of their last years. Frances Spalding very convincingly concludes on the 'complementary relationship which had permitted two individuals, with different gifts and personalities, to act like pillars of the same arch, creating an axis through which and around which people and ideas came and went'.

This comprehensive monograph is a pleasure to read not only because of the author's constantly insightful description and analysis of that 'arch' in a limpid, jargon-free prose, but also because of the quality of the copious colour plates (84 in all), the abundant black-and-white illustrations (99, some full-page) and the superb full-colour inside covers and end papers – reproducing a double-page spread from one of John Piper's illustrated articles in the *Architectural Review*. A seven-page Select Bibliography and a 34-page Index usefully complement the text and (inconvenient) end notes.

John Piper, Myfanwy Piper: Lives in Art is evidently an enjoyable book in the best scholarly tradition which only deserves praise, and it is unreservedly recommended to anyone interested in British artistic and intellectual life.

Antoine Capet is a Professor of British Studies at the University of Rouen. In addition to his other publications, including that he is the 'Britain since 1914' Section Editor of the Royal Historical Society Bibliography and sits on the Editorial Committee of Twentieth Century British History, he has written several reviews for the Historians of British Art Newsletter and he also publishes reviews regularly in Cercles, and for both the H-Museum and H-Albion sections of H-Net. antoine.capet@univ-rouen.fr

Mark Girouard. *Elizabethan Architecture*. New Haven and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2009. 512 p., 10 x 12. 150 b/w + 150 color illus. ISBN: 9780300093865; ISBN-10: 0300093861; Cloth: \$65.00

Reviewed by Sara James

Mark Girouard, one of the great scholars of British Architecture of the sixteenth and seventeenth centuries and author of at least twenty highly acclaimed books from the mid-1960s to the present, has produced his masterwork in *Elizabethan Architecture*. The book is an outgrowth of a half-century of scholarly pursuits, beginning with the author's 1957 dissertation on Robert Smythson from the Courtauld Institute. This book of tremendous breadth, careful scholarship, and extraordinary beauty is compiled with loving attention to every detail. Some of the images indicate access to rare archives and houses that are not open to the public. Many of the exquisite photographs are the author's own. Girouard includes many useful floor plans and other diagrams. Mark Girouard's gift as an architectural historian and writer lies in his ability to discuss architecture in its social context, making it accessible to and engaging for both the scholar and the interested reader. This strength is apparent in this book as well.

Girouard sets the Elizabethan houses in the context of English architectural style, astutely observing that whereas medieval houses (and medieval buildings in general) were designed from the inside out, Elizabethan ones were designed from the outside in (pg. x). Indeed, whereas function dictated logical, predictable, and observable form in medieval houses, in Elizabethan ones the driving force was outward appearance to the point of artifice and illusion. The Elizabethans often sacrificed practical arrangement of rooms for the sake of form --- a new, Elizabethan phenomenon that Girouard likens to the reserve and artificiality of English portraiture and the devices of contemporary literature. With his focus primarily on things Elizabethan, the author does not note that the British interplay of literature and art --- although admittedly less applicable to architecture --- goes back to Anglo-Saxon days. Playful jokes with literary references appear in marginal illustrations of Anglo-Saxon manuscripts and later in sculpture --- bosses and misericords in particular --- long before Chaucer or Shakespeare. Indeed, the love of literature manifests itself in all sorts of English art, probably more than anywhere else in Europe. While Girouard does beautifully set the Elizabethan architecture into the context of England, he rarely mentions the broader European setting except to mention foreign influence; how these buildings compare to their European counterparts is less often noted. These houses, as he points out, were not built with royal funds --- Elizabeth inherited more residences than she could manage from her father --- but with the resources of her courtiers, some of whom would have the dubious honor of housing her and her court while on progress. The forms of these houses, however, were not only new to England but also unique in Europe in form, function, innovation, and patronage. They are the first in Europe to abandon the inwardly focused courtyard layout for outward focus. A new profusion of large windows also appears first and foremost in England, most notably at architect John Smythson's H-shaped Hardwick Hall (1590), famed as more glass than wall. They also were the first to have interesting shapes, as seen not only in Smythson's Hardwick Hall and Wollaton (1580), but also in Sir Thomas Tresham's Triangular Lodge (1594), the cruciform-shaped Lyveden New Bield (before 1605). All of

these houses precede by decades Bernini's H-shaped, outwardly facing Palazzo Barberini in Rome (1630s).

The book is divided into a prologue, eight chapters, and an epilogue. The rich prologue places the houses in their English setting. The first two chapters, "People" and "Catering to a Lifestyle," give a valuable social and economic context for the houses. Girouard begins in "People" with the patrons, especially William Cecil, Lord Burghley, but also a wider variety of office holders and businessmen, including Robert Dudley, Sir Christopher Hatton, Sir Thomas Gresham, Sir Randolph Crewe, Francis Rodes, Thomas Owen, and others. "People" also include artisans, or artificers as Girouard, adhering to his literary theme, calls them. These men include carpenters, masons, painters, including specialists in glass and trompe l'oeil, and master builders or architects, such as Robert Smythson, the gifted builder-architect that Girouard, over the course of his career, has helped elevate from relative obscurity. The second chapter not only discusses how the people lived in the houses, but also the functions, forms, and origins of various parts of the houses, including halls, gatehouses, galleries, lodges, and the variety of ways they were put together.

With Chapter 3, "The Learning of a Language: The Arrival of Classicism," Girouard shifts his focus to stylistic origins. He discusses the continental sources of the overtly classical style in England, especially the French influence, and the blending with other elements, such as Flemish motifs. He does not limit himself to the spectacular grand houses, but also gives examples of smaller and less well-known houses. He discusses theoretical and textual sources as well as individual motifs that were affected by classicism. In addition to architecture, he incorporates decorative architectural sculpture, including over mantles, chimney pieces, and some examples of family tombs. He often divides his discussion by architectural element rather than to show a stylistic development house by house.

The next three chapters more or less focus on particular features of the buildings, again with individual elements taking precedent over the monument as a whole. Chapter 4, "Speaking Buildings," discusses shapes of buildings, mystifying elements, and the relationship of certain elements to symbolic value and literature. Throughout this chapter and the others, Girouard makes his points clearer through the profusion of fine diagrams. Chapter 5, "Towers of Glass," discusses the development of windows, which reached their zenith in the late sixteenth century and began to fall out of favor by the beginning of the second quarter of the seventeenth century. He also discusses the types of windows, including the domestic use of ornate leaded windows and stained glass. Complementary elements, such as plastered ceilings, are also included. Chapter 6, "Serlio or Vredeman," discusses the blending of textual sources and ornament derived from the borders of prints from Italy, the Netherlands, and Flanders, to produce a variety of applied elements. The examples are broad, extending from houses to interior and exterior ornament to chimney pieces, ornate screens, and tombs.

Chapter 7, "Three Architects," discusses the work of three important architects, giving each almost equal attention. He begins, predictably, with Robert Smythson. He continues with William Arnold, best known for Montacute, and concludes with John Thorpe, architect of Conover Hall and Holland House. The final Chapter, "Gothic," shows the return to, or perhaps the inability of the English to ever give up, the Gothic. In this

chapter, far more than in the others, Girouard mentions buildings other than houses, such as Lincoln Inn in London, several churches, town crosses, and university libraries. The Epilogue discusses the demise of Elizabethan Architecture, yet what elements survive in later variations and revivals.

The book is extraordinarily inclusive; yet in so being, at over 500 pages, it is unwieldy to handle. It almost has to be read at a desk or table. It reads engagingly for both scholars and interested lay persons. Because of the emphasis on types and social function, to find information on a single building or to trace the buildings chronologically will involve a lot of time with the index. However, to have this much superb, scholarly information, not to mention the plethora of beautiful images and diagrams in one cover, is one of the great book bargains of the century.

Sara James is Professor of Art History at Mary Baldwin College. Primarily a scholar of Italian Renaissance art history, she has published Signorelli and Fra Angelico at Orvieto: Liturgy, Poetry, and a Vision of the End-time (Ashgate Publishing, 2003). Since 2002, she has taught a survey course in early British art, 600-1600, in conjunction with the college's M.Litt. and MFA program in Shakespeare and Renaissance Literature in Performance. She currently has two research projects underway on British art and an article forthcoming in Renaissance Papers. She also writes reviews for the Sixteenth Century Journal and the Renaissance Quarterly. sjames@mbc.edu

HBA calls for reviews

Call for reviews of recent publications, exhibitions, conferences and symposia

The newsletter encourages reviews of at least 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.

We seek reviews of recently published books and other forms of scholarship such as exhibition catalogs, exhibitions and articles relating to the study and teaching of British art and visual culture. Also welcome are reports of conferences and symposia attended. Please consider discussing multiple examples, such as an exhibition, its catalog and a related symposium, or several articles or books.

To receive a review copy of a recently published book or catalog, offer suggestions or submit your material for publication, please contact Jennifer Way, JWay@unt.edu.

The next deadline to submit material for publication is November 15, 2010.

Calls: conferences, fellowships, publications

Compiled by Valorie Fair

Abstract due June 15, 2010

The Reign of George V 1910-1936: Celebrating 25 Years of Britain's Great War King; Phoenix Centre, 22-24 November 2010

As part of its 2010 Festival of Stamps, celebrating especially George V as the philatelist king, the British Postal Museum and Archive (BPMA) is proud to announce that it will be holding a conference to celebrate one hundred years since the accession of the first monarch of the House of Windsor. George's reign saw the British Empire at its greatest extent and many of the most significant events of the 20th century, among them the Great War and the introduction of Women's' Suffrage, took place during it.

The conference will be held at the Phoenix Centre, next door to the BPMA, from 22–24 November 2010. Papers are welcome on all events that occurred during George's reign, ranging from the social to the political. If you are interested in giving a paper at this exciting conference send an abstract of 500 words outlining the subject of your proposed talk to Matthew Glencross. The deadline for abstracts is 15 July 2010.

Abstract due June 18, 2010

(Re)Reading John Addington Symonds; Keele University, 11 September 2010

British Association for Victorian Studies
The London Library
Research Institute for Humanities, Keele University

Plenary Speakers: Howard J. Booth (Manchester) and Hilary Fraser (Birbeck)

Interest in John Addington Symonds has revived in recent years due to the 1984 publication of his *Memoirs* (edited by Phyllis Grosskurth), a unique and important record of Victorian homosexuality. He has since become an important figure for historians of sexuality and queer criticism. Despite this resurgence, Symonds has remained a marginalised figure; his participation across multiple academic and creative disciplines is largely excluded from the canon of nineteenth century cultural criticism. This has prompted John Pemble to write: '[Symonds's contemporary readership] kept his reputation alive and most of his books in print until the 1930s; but his prestige faded as they aged and died off.'

Interest in Symonds has grown and diversified during the 2000s. This one-day conference will provide a forum within which to assimilate and evaluate this new and emerging work;

it will offer a wide-ranging re-assessment of Symonds, exploring his contribution to multiple disciplines and his significance for current fields of academic study.

Papers might address (but are not limited to):

- Symonds and art/art history
- Symonds and Hellenism
- Symonds as ‘man of letters’; literary critic; historian; poet; essayist; translator
- Symonds and nineteenth-century science; sexology; evolution
- Symonds and life writing
- Symonds and travel writing
- Symonds in collaboration
- Symonds and his contemporaries
- Symonds and his critics/advocates
- Symonds and publication; textuality; book history
- Symonds’s reception, reputation and ‘afterlife’
- Symonds and gender/sexuality

Abstracts for 15 to 20 minute papers (c. 250 words) should be emailed to a.k.regis@engl.keele.ac.uk by 18 June 2010.

Informal enquiries should be addressed to the conference organisers: David Amigoni (d.amigoni@engl.keele.ac.uk) and Amber K. Regis (a.k.regis@engl.keele.ac.uk).

More information can be found at the conference website:
<http://sites.google.com/site/johnaddingtonsymonds/>

Abstract due June 21, 2010

International Perspectives on Art and Design Pedagogy; Leeds College of Art, 7–8 October 2010

International Perspectives on Art and Design Pedagogy is a conference that seeks to advocate communication, co-operation and innovation in the teaching and research of internationally relevant art, design and media education. This conference invites speakers with innovative perspectives on teaching and learning from around the world to come together in collegiate friendship in order to best share, co-operate and disseminate their research to new communities of academics from around the globe.

We particularly welcome papers that address the increasing internationalisation of art and design education, or that reflect best practice in different global countries

Papers might include pedagogic perspectives on (for instance):

- Fashion
- Graphic Design
- Fine Art

- Digital Media
- Creative Advertising
- Architecture
- Photography
- Critical and Contextual Perspectives
- 3D and Product Design
- Media

We also welcome existing papers on the condition that they have not previously been presented to a UK audience.

Hosted by Leeds College of Art this conference coincides with the major regional festival of art and culture: Light Night, which is a multi-art form festival that celebrates the diverse and creative vision of a city engaging with international perspectives in art, culture and media.

We encourage speakers to engage not only with local community of art and design practitioners and educators but to present papers that look towards the futures of art and design in its international context.

Call for papers: please send abstracts of no more than 250 words to the conference director Toby Juliff. Deadline: June 21st, 2010.

Abstract due June 28, 2010

Making in Two Modes; University College Cork and Crawford Art Gallery, 15-16 September 2010

‘Though working at the outset on non-linguistic substances, semiology is required, sooner or later, to find language (in the ordinary sense of the term) in its path... [T]here is no meaning which is not designated, and the world of signifieds is none other than that of language.’ Roland Barthes: *Elements of Semiology* (1968)

‘Types of order are forms of thought.’ Mel Bochner: ‘The Serial Attitude’ (1967)

This conference seeks to explore the work of practitioners, from the Romantic period to the present day, who both write and make visual art. Such concurrent ‘making in two modes’ raises significant questions regarding the relationship of text to image, and of both to different forms of thought. It is now frequently acknowledged that the material and visual dimensions of writing are crucial to its effects, and that vision is threaded through with language. But the question remains as to whether visual art and literature embody different styles of thinking, or at least configure thought differently. If both practices are involved in a kind of world-building, with each governed by its own formal structures, laws, modes of relation, and species of content, what is the relationship between these different ‘worlds’ when they share the same maker? Is it possible to explore the meaningfulness of each one equally, without language (as commonly understood) intervening to provide the master explanatory code? How can we discuss artists’ writings and visual artworks together without folding the means of one into the means of the other? Lastly, is it possible to construct a coherent history for the ways in which the

stakes of this dialogue have shifted over time? How far is the nature of these problems determined by historical circumstance, and how far do they transcend (or at least partially abstract themselves from) such determinations? Papers are welcomed from literary scholars, art historians, philosophers, cultural theorists and practitioners.

The conference is organised with a view to publishing a selection of the accepted papers.

Keynote Speaker: Prof. Briony Fer (History of Art, University College London)

Proposals are invited for 30 minute papers relevant to the above. Please send abstracts (300 words max.), to e.krcma@ucc.ie by Monday 28th June 2010.

For more information, please contact:

Dr. Liam Lenihan,
History of Art / English,
T: +353 (0)21 490 2124
E: l.lenihan@ucc.ie

Dr. Ed Krcma,
History of Art,
T: +353 (0)21 490 3926
E: e.krcma@ucc.ie

Abstract due June 30, 2010

The New British Sculpture: Reviewing the Persistence of an idea, 1850-present; Henry Moore Institute, 18 February 2011

British sculpture has been frequently singled out as an area of outstanding cultural expertise. Numerous major exhibitions and accompanying catalogues, including *British Sculpture in the Twentieth Century* (1981), *Un Siècle de Sculpture Anglaise* (1996) and *Sculpture in 20th-Century Britain* (2003) have subscribed to the idea of a distinct 'strand', 'school' or 'family' of artistic endeavour. This idea has been presented as having been rejuvenated by a cycle of Oedipal renewal in which successive groups of younger artists have been seen to overthrow the practices of the previous generation. Among British sculpture's recent *enfants terribles* are the 'Young British Artists' of the 1990s, the 'New Sculptors' of the 1980s and the 'New Generation' sculptors of the 1960s who ousted such established figures as Moore and Hepworth. It is a story not only of ostensible generational succession, but also a story of a lack of continuity and a lack of recognition of the recurrence of similar claims for sculpture.

We thus invite submissions that examine and question this accepted idea, looking at how 'British Sculpture' has been variously addressed and defined across a 150-year period and at how it has emerged as a construct at distinct moments and within distinct cultural contexts. 'British Sculpture' was also presented as 'new' and 'young' before 1945 and this session invites papers that focus on earlier 19th-century incarnations of this concept, asking how 'British Sculpture' became 'new' and different from what preceded it, and what roles novelty and youth played in shaping these national cultural identities. Papers that consider the ways in which critics, historians, curators, dealers and artists have

employed these terms to promote and delineate practice are also welcomed.

Conveners: Jon Wood (Henry Moore Institute), Ann Compton (Glasgow University) and Martina Droth (Yale Center for British Art). Please send abstracts of 300 words and a brief cv to Kirstie Gregory, kirstie@henry-moore.org.

Deadline: 30 June 2010.

Abstract due June 30, 2010

Glasgow Colloquium of Art Historiography: "Constructing the Discipline: Art History in the UK"; Institute for Art History of Glasgow, 25-27 November 2010

The third annual Glasgow Colloquium on Art Historiography will be held in the Institute for Art History of the University of Glasgow 25th – 27th November 2010. Papers lasting 20 minutes are invited on formative moments, movements, institutions and individuals in accordance with the mission statement of the Journal of Art Historiography.

The UK means England, Ireland, Scotland and Wales. Moments could include significant exhibitions or the creation of the DipAD, with its attendant requirements for art historical instruction. Movements could include the movement of scholars or exchange of ideas, the movement towards new art history and broadening of study to extend out of Europe. Institutions could include the foundation of art history departments or changes in the museum sector. Individuals could include significant scholars who have made an impact on the practice of the discipline.

There will be a conference fee of £75 to cover the costs of a conference dinner, refreshments and administration. Contributors will be expected to make their own hotel bookings though rooms will be reserved in convenient hotels for booking purposes. The expected cost of a single hotel room would be no more than £45 per person per night. Cheap internal and international flights are available through both Glasgow and Edinburgh airports.

Send declarations of interest with a provisional topic to Richard Woodfield at r.woodfield@arthist.arts.gla.ac.uk, no later than June 30. Finalised papers are due by 1 November and will be sent to participants prior to the event.

Information about the Journal: <http://www.gla.ac.uk/departments/arthistoriography/>

Information about the Department of Art History:

<http://www.gla.ac.uk/departments/historyofart/>

Information about Glasgow: <http://www.gla.ac.uk/visitors/>

Abstract due June 30, 2010

Education and Learning in Early Modern Britain; University of Cambridge, 24 September 2010

This event, generously funded by the Royal Historical Society, the Society for Renaissance Studies and the University of Cambridge, invites postgraduate and early career scholars to present papers for a conference on education and learning in early modern Britain. The

transmission of knowledge, practices and attitudes from one generation to another, or from one social group to another, are of huge significance to the formation of societies and identities, and the early modern period was one of transformation in both discussion and activity concerning education and learning. The aim of the conference is to explore the nature and purpose of this discussion and activity in a broad range of social and cultural contexts: formal and informal, at church institutions, universities and craft guilds. The conference organizers also welcome interdisciplinary approaches ranging across literature and drama, philosophy, art history, history of education, and history of science, and papers which place Britain in its European context. Scholars attending include Dr Richard Serjeantson (Cambridge) as the keynote speaker, Dr Laurence Brockliss (Oxford), Dr Freyja Cox-Jensen (Oxford), and Professor Eamon Duffy (Cambridge).

Papers might address, but are not limited to:

- Institutions or processes of education, including universities, religious institutions, local institutions, or craft/guild-regulated learning;
- Intellectual networks of learning within Britain and in a broader context, scholarly exchange, the translation of texts, dissemination of ideas such as ‘new learning’ and humanism, the ‘republic of letters’;
- Attitudes towards gender in early modern education and learning;
- The religious context to education in the early modern period, and the impacts of the Reformation;
- The social and political implications of the early modern ‘educational revolution’ and rise in literacy rates.

Travel and accommodation bursaries will be available for speakers. The deadline for submissions, including a brief academic CV and abstract of not more than 250 words, is Wednesday 30 June 2010; submissions should be e-mailed to educationandlearning2010@gmail.com.

Conference organiser(s): Early modern history graduate workshop, University of Cambridge

Venue: Trinity Hall
Location: Cambridge

Contact details
Richard Blakemore
educationandlearning2010@gmail.com

Abstract due June 30, 2010

Guarding Innocence: Moral Protectionism in Nineteenth Century Britain and America; University of Cambridge, 3 - 4 September 2010

This conference will seek to explore 19th century concerns about the power of ‘negative’ influences upon individuals and society. It will attempt not only to document the attention paid to the perceived dangers of moral corruption, but also to describe how ‘innocence’ was conceptualized as a moral category, and to understand its cultural,

philosophical, and religious underpinnings. The keynote address will be given by Dr. Rochelle Gurstein, author of *The Repeal of Reticence: A History of America's Cultural and Legal Struggles over Free Speech, Obscenity, Sexual Liberation, and Modern Art* (Hill and Wang, 1996). Dr. Gurstein will be speaking on the 'reticent sensibility', and how its status was threatened from the new 'agents of exposure'.

It is hoped that the conference will shed light both on the conservative consolidation characteristic of the changes in public morality in the early part of the century, and also the way that this consolidation was reshaped and contested in the ensuing decades. While the conference will be grounded in a historical approach to the subject, relevant papers from other disciplines are encouraged, including literature, ethics, theology, and political theory.

Special consideration will be given to proposals addressing the following themes:

- changes in the extent and manner of moral protectionism over the period
- philosophical and religious roots of an 'ethic of innocence'
- perspectives on childhood 'innocence', character development, and the role of formative influences in education
- the role of the legal arena in upholding/challenging norms of public morality

Paper topics might address: eighteenth century and 'Enlightenment' influences on nineteenth century public morality; the role of evangelicals and moral reform efforts in changing moral codes in the early century; the impact of aestheticism; compared expectations of innocence for men and women; the Obscene Publications Act (1857) and efforts to 'purify' print culture; Anthony Comstock and the evolving role of vice societies in Britain and America; ideals of innocence as reflected and subverted in the novel; and progressivism's inner conflict between moral improvement and freedom.

Proposals for 20-minute papers, with a 250-word abstract, may be sent to David Sandifer at djs212@cam.ac.uk before 30 June 2010. Travel bursaries will be available for speakers, contingent upon funding.

David Sandifer
St Catharine's College
University of Cambridge
CB2 1RL
United Kingdom
Email: djs212@cam.ac.uk

Abstract due July 1, 2010

'New Directions in Neo-Impressionism'; Richmond, American International University in London, 13 November 2010

Call for Papers for upcoming conference, 'New Directions in Neo-Impressionism,' Saturday 13 November 2010, Richmond, London (UK)

This conference aims to bring together emerging and established scholars of Neo-Impressionism for an exciting reappraisal of its history within the heart of London at an

international, bilingual conference at Richmond, the American International University in London.

Proposed themes and topics include:

- The work of individual artists or colleagues, such as: Paul Signac, Georges Seurat, Henri-Edmond Cross, Théo van Rysselberghe, Albert Dubois-Pillet, Camille Pissarro, Lucien Pissarro, Maximilien Luce, Charles Angrand, Félix Fénéon, etc.
- Neo-Impressionism and Anarcho-Communism, in the North and the South of France, including the ideas of Peter Kropotkin, Elisée Reclus, Elie Reclus, Paul Reclus, Elie Faure, and Jean Grave
- Art and Science, colour theory and 'optical painting'
- Utopias and anti-utopias, countryside and cityscape
- Exhibition practices, strategies and marketing of the Société des Artistes Indépendants and the Neo-Impressionist Boutique, as well as through private commissions (e.g. Count Harry Kessler)
- The 'end' of Neo-Impressionism?

Conference organisers: Professor Robert Wallis (Richmond), Professor Anthea Callen (University of Nottingham) and Dr Tania Woloshyn (McGill)

Please email paper proposals to: woloshyn.tania@googlemail.com

Dr Tania Woloshyn

Richmond, the American International University in London

7-17 Ansdell Street, Asa Briggs,

London, W8 5BN

Email: woloshyn.tania@googlemail.com

Abstract due July 1, 2010

'Cultures of Correspondence in Early Modern Britain, 1550-1640'; University of Plymouth, 14-16 April 2011

A Joint Conference organised by the Centre for Humanities, Music and Performing Arts at the University of Plymouth and the Centre for Early Modern Studies at the University of Aberdeen

To be held at the University of Plymouth, 14-16 April 2011

This conference investigates the cultural uses of the letter, and the related practises of correspondence in early modern culture. Concentrating on the years 1550-1640, it examines a crucial period in the development of the English vernacular letter that saw a significant extension of letter-writing skills throughout society and an expansion in the uses to which letters were put. The conference aims to enhance our understanding of epistolary culture and to challenge accepted models of epistolarity through the study of letter-writing practices in all their nuanced complexity, ranging from the textual production of letters, their subsequent delivery and circulation, to the various ways in which letters were read and preserved for posterity. The transmission and reception of correspondence is a major theme for exploration, from the various processes by which letters were delivered in an age before the post office, to their copying and dissemination

in manuscript form, and publication in print, as well as the oral divulgence of letters through group and public reading. Study of the early modern letter in its material and cultural forms can reveal the complex interplay of material practices of letter-writing with rhetorical strategies of the letter text. Contemporary literary appropriations of the letter on page and stage demonstrate the cultural significance of the letter and its potential resonances.

Proposals are invited for papers that treat the following key areas:

- The materiality of the letter: the physicality of correspondence (paper, ink, seals, folding) as well as the social context of epistolarity (composition, delivery, reading, archiving)
- Correspondence networks; the circulation of letters; postal systems and modes of delivery
- Letters, news and intelligence
- Authenticity, deception and surveillance: forgeries, secrecy, ciphers and codes
- Women's letters and the gendered nature of letter-writing
- Epistolary literacies, social hierarchies and the acquisition and diffusion of letter-writing skills
- Manuscript letters and letters in print
- The letter as a cultural genre and the rhetorics of letter-writing
- Humanistic letter-writing practices and the familiar letter; letter-writing manuals and models; education, pedagogy and learning to write letters
- Categories or types of letters: suitors' letters, letters of petition, love letters, letters of condolence
- Genres of printed letters: prefatory letters, dedicatory letters, address to the readers
- Staging the letter: letters and letter-writing in drama
- Editing and the digitization of correspondence

Proposals for papers, including titles and abstracts (of no more than 300 words) should be sent to James Daybell (james.daybell@plymouth.ac.uk) and Andrew Gordon (a.gordon@abdn.ac.uk) before 1st July 2010.

Confirmed Speakers Include:

Alan Stewart (Columbia University)

Lynne Magnusson (University of Toronto)

Gary Schneider (University of Texas, Pan American)

The Organisers:

James Daybell is Reader in Early Modern British History at the University of Plymouth. His publications include *Women Letter-Writers in Tudor England* (Oxford, 2006), three collections of essays, *Women and Politics in Early Modern England, 1450-1700* (Ashgate, 2004), *Early Modern Women's Letter Writing, 1450-1700* (Palgrave, 2001) and *Material Readings of Early Modern Culture: Texts and Social Practices, 1580-1730* (Palgrave, 2010) and more than twenty articles and essays in journals and edited collections. Dr Daybell is currently completing a monograph entitled, *The Material Letter: The Practices and Culture of Letters and Letter-Writing in Early Modern England* (Palgrave 2011)

Andrew Gordon is Co-Director of the Centre for Early Modern Studies at the University of Aberdeen, and Programme Co-ordinator of the Department of English. He has published articles on various aspects of urban culture in the renaissance from city mapping to the urban signboard, and co-edited (with Bernhard Klein) *Literature, Mapping and the Politics of Space in Early Modern Britain* (Cambridge, 2001) and (with Trevor Stack) a special issue of *Citizenship Studies* (2007) devoted to early modern concepts of citizenship. A monograph entitled *Writing the City* is forthcoming. His work on manuscript culture has focused principally on letter-writing and included articles on Francis Bacon, the earl of Essex, John Donne, and early modern libels.

For further details please email: james.daybell@plymouth.ac.uk, or a.gordon@abdn.ac.uk.

Dr James Daybell
Reader in Early Modern British History
Room 2, 6 Portland Villas
Department of History
University of Plymouth
Drake Circus
Plymouth, Devon PL4 8AA
United Kingdom
Email: james.daybell@plymouth.ac.uk

Abstract due July 1, 2010

Fourth Wellington Congress; University of Southampton, 8-11 July 2010

The University of Southampton and the British Commission for Military History are holding the fourth Wellington Congress from 8 to 11 July 2010. The University's Hartley Library is the home of the first Duke's archive, and the meeting will include opportunities to see the collection, to hear the latest in Wellington scholarship and to visit sites associated with the Duke and the Napoleonic Wars.

Proposals are invited for papers on all aspects of the career of the first Duke of Wellington, as well as the wider context in Britain, Ireland, the Empire and Continental Europe, between 1780 and the mid-nineteenth century. Papers that draw on material relating to the wars in the Peninsula will be especially welcome. Proposals (up to 250 words) should be submitted to Archives@soton.ac.uk. Papers should not exceed 30 minutes in length.

Wellington Congress 2010
Archives and Manuscripts
Hartley Library
University of Southampton
Highfield
Southampton SO17 1BJ
Great Britain

Tel: +44 (0)23 8059 2721

Email: archives@soton.ac.uk Visit the website at
<http://www.southampton.ac.uk/archives/>

Application due July 1, 2010**Research Grants for 2009-2010; The International Center of Medieval Art**

The International Center of Medieval Art in collaboration with the Samuel H. Kress Foundation is pleased to invite applications for its Research Grants for the year 2009-2010. The ICMA has seven awards to make to its members, each of which is valued at \$3,000. These awards will support travel or publication costs (photographs, image permissions, copyediting, etc.) leading to publication.

Applications are invited from assistant or associate level professors as well as independent scholars and full details are available on the ICMA website see <http://www.medievalart.org/htm/membership.html>.

Abstract due July 6, 2010**Migrants, Identity and the City; Regent's American College London, 24 September 2010**

This conference, to be held at Regent's College, London, seeks to investigate the construction of power relations within the urban context through both theory and practice. We invite papers and posters exploring themes that fall within the following three streams: Identity and the City; Inequalities in Urban Areas; and Experiencing the City. The conference is open to everyone, and specifically aims to encourage participation by early career academics, as well as postgraduate students.

Abstracts should be app. 400 words, and should be e-mailed to HebingM@regents.ac.uk and RoitmanK@regents.ac.uk by July 6th, 2010. Abstracts should include the institutional affiliation of proponents, highlight which stream(s) their work falls into, and indicate whether the participant is proposing a presentation (app. 30 mins.) or a poster (during lunch and tea/coffee breaks). Please indicate also if you would be willing to chair a session.

Abstract due July 12, 2010**2011 British Scholar Annual Conference; Austin, Texas, 31 March 2011 – 2 April 2011**

This serves as a call for papers for the fourth British Scholar Annual Conference. The conference will be held in Austin, Texas from Thursday, 31 March through Saturday, 2 April, 2011 at the Harry Ransom Center on the University of Texas at Austin campus. The conference, which is organized by The British Scholar Society and British Studies at the University of Texas, focuses on British history from 1688 to the present. The purpose of the British Scholar Conference is to highlight the importance of British history from varied perspectives. Established scholars, scholars at the beginning of their careers, and graduate students are welcome to apply and present at the conference.

We are proud to announce that A.G. Hopkins will be delivering the Keynote Address on 1 April 2011, followed by the annual British Scholar Dinner Party. Hopkins is the Walter Prescott Webb Professor of History at the University of Texas at Austin. He is the author

of seminal works on British Imperial history, economic history, and globalization, including *An Economic History of West Africa* (1973), *British Imperialism, 1688-2000* (2001, formerly published in two volumes in 1993) and *Global History: Interactions Between the Universal and the Local*, (2006).

Reba Soffer, Professor Emeritus at California State University, Northridge, will present a stand-alone lecture on the afternoon of 2 April, entitled "Is Intellectual History a Good Idea?" Amongst her influential works is her newest book *History, Historians, and Conservatism in Britain and America: From the Great War to Thatcher and Reagan* (2009).

The second annual Wm. Roger Louis Prize, awarded to the best paper delivered at the British Scholar Annual Conference, will also be announced on 2 April. The Prize is worth \$1000 and the winning paper will be published in the September 2011 issue of *Britain and the World: Historical Journal of The British Scholar Society*, published by Edinburgh University Press.

The conference accepts both individual paper and complete panel submissions. Submissions of individual papers should include an abstract of 150-300 words as well as a few descriptive keywords. Panels are expected to consist of three to four papers and should be submitted by the person willing to serve as both chair and respondent. In addition to abstracts for each individual paper, the panel chair should also include a brief 100-150 word introduction describing the panel's main theme. The conference does not discriminate between panels and individual paper submissions.

All submissions for inclusion in the British Scholar Annual Conference must be received by Monday, 12 July, 2010. Decisions on inclusion will be made by Friday, 1 October, 2010. Submissions should be made electronically to mikkib@britishscholar.org. Updates regarding the conference will be periodically posted to the British Scholar website. It is hoped that participants will be able to call upon their departments for hotel and transportation expenses.

Information on hotel accommodation and conference registration will be forthcoming. It should be noted that becoming a member of The British Scholar Society entitles you to a discounted registration rate. Membership in The British Scholar Society is available on the British Scholar website by visiting our membership page.

Michelle Brock, President
2011 Conference Organizing Committee
Assistant General Editor
The British Scholar Society
Email: mikkib@britishscholar.org
Visit the website at <http://www.britishscholar.org/conference.html>

Application due Jul 15, 2010**Kluge Fellowship; The John W. Kluge Center at the Library of Congress**

The John W. Kluge Center at the Library of Congress seeks applications for Kluge Fellowships that allow postdoctoral scholars to conduct humanistic and social-science

research in the library's large and varied collections. Fellowships are awarded for periods of up to 11 months at a stipend of \$4,200 per month.

Fellowships are open to scholars worldwide with a PhD or other terminal advanced degree conferred within 7 years of the deadline.

The Kluge Center encourages research that makes use of the library's collections. Interdisciplinary, cross-cultural or multilingual research is particularly welcome. Among the collections available to researchers are the world's largest law library and outstanding multilingual collections of books and periodicals.

Applications must be postmarked by July 15, 2010. For more information and an application, see www.loc.gov/kluge or contact Mary Lou Reker or Patricia Villamil at 202-707-3302.

Abstract due Jul 15, 2010**Screening Cultural Diversity; Anglo-amerikanische Studien**

This volume which will be published in the *Anglo-amerikanische Studien - Anglo-American studies* (eds. Ahrens Rüdiger and Kevin Cope), Peter Lang, proposes to explore how cultural diversity has been represented on the small and large screen in both colonial and post-colonial contexts and to reflect on the reasons for the editorial choices that have been made. The wide range of possible subjects include, for instance, discussions of traditional adaptations and post-colonial interpretations of literary classics, examinations of film and television productions dealing with major events in the (non-)avowed history of (de)colonisation and analyses of films, programmes and series in which questions of integration, diversity and national and cultural identity are main or significant themes.

Contact: Renée Dickason >renee.dickason@orange.fr>

Please send an abstract (300 words) along with a short biography (200 words).

Deadline for abstracts: 15th July 2010

Deadline for submission of peer-reviewed articles: 15th October 2010

Abstract due July 19, 2010**Writing Irish Art History; University of Dublin, Trinity College, 20 November 2010**

The aim of this student-led research day is to highlight current scholarship on the historiography of Irish art, architecture and material culture. Keynote presentations will be given by Professor Tom Dunne, U.C.C., and Dr. Roisin Kennedy, U.C.D.

We welcome proposals from researchers working in a broad range of areas, including painting, sculpture, architecture, material culture, design, film, literature, cultural geography and print cultures.

Proposals of c. 250 words (for 15 minute papers) to writingirisharthistory@gmail.com

<http://writingirisharthistory.blogspot.com>.

Abstract due July 23, 2010

**Worlds of Violence, International Postgraduate History Conference;
University of Essex, History Department, 9-10 September 2010**

Violence has been ubiquitous in history: in relations between the sexes and between the generations; in conflicts between nations, races, classes and ethnic groups; in the disciplining of the 'deviant' and in the resistance to the powerful. It can be used symbolically and can be construed as legitimate or illegitimate, as honourable or immoral.

This two-day postgraduate conference will explore the varied perceptions and uses of violence in the early modern and modern eras. It aims to encourage reflections on the cultural representations of violence and on its shaping of social relations of all kinds.

Registrations and/or submissions for proposals for 20-minute papers (consisting of a title and 200-word abstract) should be sent to either ssregn@essex.ac.uk or kpage@essex.ac.uk by Friday 23 July 2010. The conference will be held over two days on the 9 and 10 of September 2010. There is no charge and accommodation costs for students wanting to attend will be heavily subsidised.

Travel Grant Application due July 26, 2010

**Student Travel Grants - North American Victorian Studies Association
(NAVSA)**

NAVSA's Executive Council and Advisory Board are particularly concerned with helping students who have no support for conference attendance from their institutions or other sources and who incur substantial costs for travel to and from the annual convention. This year's competition supports travel to the 2010 NAVSA conference in Montréal. If you are interested in being considered for the NAVSA travel grant, please fill out our online application by July 26, 2010. Preference will be given to individuals who have not received travel reimbursement from NAVSA in a prior year. Applicants must have paid NAVSA dues for this year. NAVSA will distribute \$2,500 in travel grants (minimum award: \$100).

<http://www.cla.purdue.edu/academic/engl/navsa/Prizes/TravelGrantPrizeOld.cfm>

Abstract due July 30

Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951, Conference, Sackler Centre, Victoria & Albert Museum, London, 25 – 26 February 2011

The *Mapping Sculpture* project is the first comprehensive study of sculptors, related businesses and trades investigated in the context of creative collaborations, art infrastructures, professional networks and cultural geographies. This international conference aims to disseminate the project's findings and promote dialogue with scholars,

curators and students engaged in related research. Proposals for papers exploring the project's main themes are therefore invited:

- the collaborative nature of sculptural practice
- the work of related businesses such as stone carvers, plaster casters, foundries etc.
- the development of art infrastructures (e.g. museums, galleries and art schools) and their impact on the profession
- the role of personal and professional networks (especially those between sculptors and architects)
- how changes in the nature and status of sculpture reflected wider changes in practice
- the place of cultural geographies in shaping the careers of individuals or groups of practitioners
- the emergence of regional and national identities

Please send abstracts of no more than 250 words to m.trusted@vam.ac.uk and a.yarrington@arthist.arts.gla.ac.uk by 30 July 2010.

Mapping Sculpture is a partnership between University of Glasgow History of Art, the Victoria & Albert Museum and Henry Moore Institute with TRIARC, Trinity College Dublin, and the University of Ulster. The conference will also mark the launch of 'Mobilising Mapping', a new mobile interface.

For more information about the project and related events visit:
<http://www.gla.ac.uk/mappingsculpture>

Abstract due July 31, 2010

**Spalpeens, Gombeen, Squireens: Class Relations in 19th Century Ireland;
N.U.I. Maynooth, 31 July 2010**

A one day interdisciplinary conference aiming to bring together researchers whose work offers an insight into the lives of ordinary people in nineteenth century Ireland. The particular focus is on class as those lives were bound up with production, domination, exploitation and conflict.

Given the relatively sparsely documented nature of this topic and the consequent challenges to research, employing the different approaches represented by different disciplines can be of great utility in giving us a fuller picture.

In addition political/elite history is still the predominate focus of research on the Irish past, but a comprehensive understanding is only possible with a commensurate orientation towards the mass of the population.

It is intended that the conference will attract the participation of people from different fields including post-medieval archaeology, historical geography, historical sociology, social history, and economic history (and others are welcome).

We are particularly interested in involving postgraduate students and early career scholars.

The conference will take place in N.U.I. Maynooth on Saturday the 31st of July 2010.

Persons interested in presenting should send a title and abstract (no more than 250 words), and contact details, to the organising committee – Eoin O’Flaherty and Terry Dunne at classconferencenuim@gmail.com by the 21st of June 2010.

It would be convenient if people interested in attending but not presenting also got in touch by the 21st of June 2010 (so as to help getting an idea of necessary room size etc..).

Sponsored by the Historical-Comparative Research Cluster, Sociology Department, N.U.I. Maynooth

Eoin Flaherty,
4B Auxilia House,
Department of Sociology,
NUI Maynooth,
Co. Kildare
Email: classconferencenuim@gmail.com

Visit the website at <http://dublinopinion.com/2010/05/22/spalpeens-gombeens-squireens-class-relations-in-nineteenth-century-ireland/>

Abstract due August 1, 2010

Post-Globalisation: Rethinking the Relationship of Ireland and the United States; University College Dublin, 22 September 2010

Confirmed Plenary Speakers include Declan Kelly, U.S. Economic Envoy to Northern Ireland and Professor Tom Inglis, UCD School of Sociology.

Conference Date: 22 September 2010
William Jefferson Clinton Auditorium, University College Dublin

With recent events, the import of globalisation has come into focus. Issues surrounding Ireland’s dependence on processes of globalisation press us to reconsider its relationship with the United States in the ‘post-globalisation’ moment. This conference provides an opportunity for rethinking globalisation within the context of Ireland’s relationship with the United States.

Questions to be addressed may include:

- Is globalisation still relevant to Ireland’s relationship with the United States?
- Is globalisation synonymous with Americanization?
- Has the era of globalisation reconstituted Irish identity in relation to the U.S.?
- What is the relation of the Irish Diaspora to processes of globalisation?
- What paradigms of Irish-US economic and political relations are emerging from a post-globalised Ireland?
- How has Irish culture represented or reflected shifting relations with the U.S.?

- We welcome proposals that offer innovative perspectives on shifts in political, economic and cultural paradigms.

We encourage multi- and interdisciplinary discussions and are particularly interested in receiving papers from the following areas:

- American Studies
- Irish Studies
- Business Studies
- History
- Media & Cultural Studies
- Politics & International Relations
- Sociology

300-word proposals should be emailed to postglobal.paradigm@gmail.com no later than 1 August 2010. General enquiries can be directed at the conference organisers, Martin Russell, Geoff O'Connor and Julieann Galloway at the same address.

The conference is being organised with financial support from the Graduate School in Arts and Celtic Studies at University College Dublin.

Abstract due August 1, 2010

Concentrationary Imaginaries/Imaginations of Violence in Contemporary Cultures and Cultural Forms; University of Leeds, January 2011

Keynote Speakers:

Adriana Cavarero (Verona)

Paul Gilroy (London School of Economics)

Paul Virilio (TBC)

An international transdisciplinary conference organised by the AHRC Research Project Concentrationary Memories: The Politics of Representation 2007-2011 directed by Professors Griselda Pollock (CentreCATH) and Max Silverman (CFFCS)

Date: January 2011

To be held at the University of Leeds

Our research into the politics of representation of the concentrationary after 1945 aims to pose the following questions:

Has any aspect of the 'concentrationary universe' (Rousset), the sociological experiment in total destruction of humanity in which 'everything is possible' (Arendt) seeped into and been disseminated through contemporary culture? Is there evidence of a concentrationary imaginary in contemporary culture?

Far from being contained as a one-off, geopolitically contained event, the concentrationary and its horrific extension, the exterminationary, initiated the political

novelty that Arendt defined as totalitarianism. Totalitarianism was an experiment in the destruction of the human, the human being identified by Arendt, in the aftermath of that attempted destruction, as spontaneity and plurality.

In this conference we wish to investigate the diverse and often oblique manifestations of the legacies of the concentrationary in various forms of contemporary culture from literature to cinema and video games. Can aspects of the increasing obsessions with violence in media culture be related to an unacknowledged concentrationary legacy? Where is the concentrationary most visible? Is it identifiable by a lack of conscious memory that might continuously warn of its menace? In what forms has the concentrationary continued in political realisations but, significantly for our research, in imagination and in imaginary forms? Where might we locate its signs? What are its effects on the subjectivities such cultural manifestations help to shape?

We invite proposals for 20 minute papers to be submitted by email (forms are available online, see the link below). Submission deadline is 1 August 2010; all abstracts must be sent electronically to conmem@leeds.ac.uk. Selected papers will be notified in September 2010. We shall also invite the selected participants to submit their papers in advance of the conference for review and publication during the conference. Further details will be given to the relevant contributors after paper selection is completed.

The following are suggested areas for an investigation of the emergence, persistence and transmogrification of a concentrationary imaginary in contemporary culture as an essential part of a cultural-political challenge to its continuing threat:

- Post-Holocaust Political Theory
- Fascinating Fascism
- Science Fiction and the Concentrationary Empire
- Contemporary Apocalyptic Art : Images of Fear
- Popular Culture, Racism and Others
- Counter-concentrationary Imaginaries
- Dark Times: Arendt's Legacies in Cultural Theory and Practice
- Cinema and the Concentrationary Imaginary
- Identifying Sites of Cruelty
- Agamben and Culture

Download the form: Word; Rich Text Format and send electronically to: conmem@leeds.ac.uk

Abstract due August 6, 2010

**Technology and 'The Death of Art History' – The CHArt 2010 Conference;
London, 10-11 November 2010**

In recent decades the traditional practices of Art History have come increasingly under attack. This has led to changes so extreme that some have talked of the 'death of Art History'.

The CHArt 2010 Conference wishes to explore the role of digital technologies in the disruption of Art History and the profound changes in the way that we display, consume and study art.

In 1985, when CHArt was founded, new technologies only had a minimal impact on Art History. Twenty-five years on they have transformed the entire artistic process, from the creation and presentation of art, to its reception, dissemination and research. Reflecting on these changes, we will consider how Art History has evolved and in what ways digital technologies will continue to affect and transform the discipline in the future. The conference programme will include a panel discussion with invited experts.

This year CHArt is looking for papers that examine the impact of digital technology on a range of issues including:

- Ownership, authorship, collaboration and re-use
- Access and participation
- Globalisation, communication and dissemination
- Research
- Pedagogy and teaching
- Conservation and preservation
- Commissioning, curation and documentation

We welcome contributions from all sections of the CHArt community: art historians, artists, architects and architectural theorists and historians, curators, conservators, scientists, cultural and media theorists, archivists, technologists, educationalists and philosophers. Postgraduate students are encouraged to submit a proposal. CHArt is able to offer assistance with the conference fees for up to three student delegates. Priority will be given to students whose papers are accepted for presentation. An application form and proof of university enrolment will be required. For further details about the Helene Roberts Bursary please email anna.bentkowska@kcl.ac.uk.

Submissions should be in the form of a 300-400 word synopsis of the proposed paper with brief biographical information (no more than 200 words) of presenter/s, and should be emailed to chart@kcl.ac.uk by Tuesday June 8th 2010.

Abstract due Aug 15, 2010

International Conference Why and How Gender Matters: The Concepts of Gender in Late Medieval and Early Modern Europe; Finland, 4-5 February 2011

The conference aims at dialogue between the scholars and researchers of different age/era, culture and discipline background. We especially encourage younger scholars to participate in our discussion.

The keynote speakers include:

Dr. Sarah Ferber, Head of postgraduate Studies, University of Queensland and Wolloongong, whose main fields are gender and religion in Early Modern Europe and contemporary bioethics; Dr. Natalia Pushkareva, Professor, Leading Researcher, Russian Academy of Sciences, a prominent and pioneering historian of Russian women; Dr. Anne-Marie Kilday, Senior Lecturer, Oxford Brookes University, an established gender historian, whose latest book deals with gender and crime in Scotland (*Women and Crime in Enlightenment Scotland* (Boydell and Brewer, 2007).

We invite the proposals within and beyond the following themes:

- The concept(s) of gender in late Medieval and early Modern Europe;
- Gender and religious identity of the medieval/early modern men and women;
- Gender in the courtroom: men, women, community and the state negotiations of justice;
- Women or Half-Men: rights of (wo)men and the transformation of political bodies
- The gendered concepts of the household and family relations;
- Gender Violence and reinforcing the gender boundaries in Late Medieval/Early Modern Europe

Please, send your proposal including contact information, title and no more than 500 word abstract to: why-gender-2011@helsinki.fi no later than August, 15, 2010.

Marianna Muravyeva
Helsinki Collegium for Advanced Studies, University of Helsinki
PO Box 14
00014 Helsinki
Phone: +358(0)919124052
Email: why-gender-2011@helsinki.fi

Abstract due Sept 1, 2010

Third London Chaucer Conference, Chaucer and Celebrity; Institute for English Studies, 7-8 April 2011

The Third London Chaucer Conference. Chaucer and Celebrity. 7th-8th April 2011. Institute for English Studies, Senate House, Gower Street. London. WC1E 7HU.

Please send 200-250 word abstracts to Isabel Davis (i.davis@bbk.ac.uk) by 1st September 2010

Isabel Davis
Department of English and Humanities
Birkbeck College
University of London

Malet Street
London
WC1E 7HX
Email: i.davis@bbk.ac.uk

Visit the website at
<http://www.ies.sas.ac.uk/events/conferences/2011/Chaucer/index.htm>

Abstract due Sept 1, 2010

Borderlands and Physical Reality: Producing Place in the 18th and 19th Centuries; King's College London, 21-22 October 2011

Borderlands assumed a particular significance in the eighteenth and nineteenth centuries. Industrialization, the development of the modern city, faster means of communication, the further spread of imperialism and the rise of the modern nation-state meant that borderlands came to encompass and divide more people than before. Increased mobility enhanced the visibility and experience of national borderlands, while administrative developments – in local and regional government, for example – made and unmade intra-state boundaries. The expansion of continental and maritime empires created and destroyed boundaries, for the colonizer as well as the colonized, and did much to foster the idea of the borderland as frontier (in North America, for instance). Overseas trade, the technology and experience of war, exploration and the impress of Enlightenment-generated scientific readings of landscape also left their marks—both real and imagined—on locales around the world.

Not surprisingly, then, borderlands are of great significance to the historian of the eighteenth and nineteenth centuries. Places of division, liminality, conflict, and identity politics, they have attracted a good deal of scholarly attention. The meaning of particular borderlands to particular groups, their textual and visual representation, imagining and re-imagining have been much studied. What we know less about, however, is the material reality of borderlands as physical places, territories that were lived in, visited, fought over and otherwise experienced by men and women. This is a function of the now notoriously well-known trend in scholarship towards the recovery and analysis of discourse more or less in isolation. While relatively few scholars have explicitly or rigorously followed the post-structuralist line that 'there is nothing beneath the text', the effects of the 'linguistic turn' more generally have been extraordinarily wide-ranging and pervasive. In historical writing on landscape, space, and place, the discussion of representations and the explication of meaning has at times been divorced from the physical world to which they refer.

This conference seeks to redress the balance, by emphasizing the materiality of borderlands and the ways in which this materiality made possible—or hindered—the making and unmaking of borderlands. While acknowledging that representations, myths, and the imaginary in general are as much part of reality as anything else, it assumes the existence of physical reality beyond the text. Specifically, it seeks to stress the significance of borderlands as territorial realities. And it begins with the assumption that physical realities present a range of possibilities for individual and collective actors in the production of bordered spaces. This is not to say that the conference will ignore discussion of borderlands' various and contested meanings, which play an important role

in these processes, but it is to put more weight on the 'how' and the diachronic, as opposed to the 'what' and the synchronic. In other words, the papers will not only discuss what borderlands were, or imagined to be, but how they were imagined, and how they came into being as places that were lived in, encountered, negotiated, blurred, and erased.

Proposals for 8,000-word pre-circulated papers are invited, with comparative and/or interdisciplinary approaches being especially welcome. Please send a three-page c.v. and an abstract of not more than 300 words to borderlandsconference2011@gmail.com by September 1, 2010.

The conference will be held at King's College London on Friday, October 21, and Saturday, October 22, 2011, with the panel sessions on the first day being followed by discussion sessions for participants on the second. The organizers aim to publish the proceedings of the conference as an edited volume.

Contact details

Paul Readman

paul.readman@kcl.ac.uk

Department of History King's College London Strand London WC2R 2LS

Professor Chad Bryant

bryantc@email.unc.edu

Application due Sep 15, 2010

2011 Dedalus Foundation Senior Fellowship for Art Historians, Critics and Curators; Dedalus Foundation

2011 Senior Fellowship Program

The Dedalus Foundation invites applications to its program of grants in support of art historians, critics, and curators pursuing projects related to the study of modern art and modernism. Applicants need not be affiliated with educational institutions or museums; they may not, however, be candidates for a degree. Applicants must be U.S. citizens.

Awards will be made for periods of up to one year. Stipends will vary according to need, with a maximum of \$30,000.

Completed applications and supporting letters must be submitted electronically by September 15, 2010. Announcement of the award will be made by mid-December.

Guidelines and application are available online at: www.dedalusfoundation.org.

Abstract due Sept 27, 2010

Courtrooms, Lawyers and the Public Sphere in Britain, 1730-1840: An International Symposium; Keele University

There are signs that the culture of English courtrooms was changing in the later eighteenth and early nineteenth centuries. First, lawyers intervened decisively in criminal trials, transforming the exchange of theatre and counter-theatre to a contest between carefully constructed cases, and effectively silencing lay voices. Second, trials and punishments became a staple of press reportage and comment. Indeed the eighteenth-century explosion of popular trial publishing is important because it raises the intriguing possibility that the non-professional input which had been a feature of courtroom proceedings before the mid-eighteenth century was partly relocated to the 'public sphere' of the press.

This symposium seeks to address the coincidence of these events, a conjunction, it is hypothesised, that had important results for the conduct of trials and popular apprehensions of law.

Papers should address one or more of the following three principal questions:

- the extent to which legal proceedings may be understood as theatre and counter-theatre, 1700-1850;
- the impact of lawyers' intervention in the courtroom; and/or
- the role and impact of print media in relation to trials.

If you would like to read a paper, please contact the convenors,

Dr Mike Davis (University of Tasmania)
M.T.Davis@utas.edu.au

Professor David Lemmings (University of Adelaide) david.lemmings@adelaide.edu.au
attaching a 300-word abstract, by 1 June 2010.

Dr Mike Davis
University of Tasmania
Private Bag 3502
Burnie TAS 7320
Australia
Fax: +61 (0)3 6430-4950
Email: m.t.davis@utas.edu.au

Abstract due Sept 30, 2010**Études Irlandaises: French Journal of Irish Studies**

The Editorial Board of Etudes Irlandaises is seeking submissions for the Spring 2011 volume of the journal.

Scientific project of the review:

Etudes Irlandaises is a peer-reviewed journal publishing articles in English and French which explore all aspects of Irish literature, history, culture and arts from ancient times to the present. Etudes Irlandaises publishes twice a year on a wide range of interdisciplinary subjects including: poetry / fiction / drama / film / music / politics / economy / social studies, etc.

General issues published in Spring alternate with special issues in Autumn. Etudes Irlandaises is aimed at scholars, postgraduate students, institutions specializing in Irish studies as well as people who have an informed interest in the subject. Each number has a comprehensive section devoted to recently published material on Ireland. Submissions must be sent before September 30 (in order to be published in the Spring issue of the following year).

Contacts:

- General Information: Dr Philippe Cauvet (Univ.Poitiers) <cauvetp@hotmail.com>
- For literature: Prof. Sylvie Mikowski (Univ.Reims): <sylvie.mikowski@noos.fr>
- For history, civilisation, politics: Dr Karin Fischer (Univ.Orléans) <karin.fischer@wanadoo.fr>
- For visual arts: Prof. Anne Goarzin (Univ.Rennes2) <anne.goarzin@wanadoo.fr>
- For book reviews: Dr Cliona Ni Riordain (Univ. Paris 3) <cniriordain@gmail.com>

Abstract due Sept 30, 2010

Medicine at the Margins: Ideas, Knowledge and Practice from c. 1500 to 2000; University of Glamorgan, 15 April 2011

A conference jointly organised by the Department of History and the Research Centre for Literature, Arts and Science (RCLAS).

Throughout the history of medicine there have always been knowledges and practices considered to be (or portrayed as) outside of the normal or orthodox: these include early modern popular or magical healing, mesmerism, 'quack' remedies, and alternative or complementary medicine. They have all existed at the boundaries of acceptability and legitimacy, and these boundaries have frequently shifted. Similarly, some illnesses have placed patients beyond the margins of acceptability. Mental-health problems, sexually-transmitted diseases and conditions incurring great disfigurement have all been intertwined with social concepts of the taboo.

What exactly can be found at these margins of medicine, and who determined them? How did practitioners and patients understand unorthodox practices, and how did this affect the treatment choices they made? Were patients and practitioners prepared to subvert social and cultural expectations in order to treat disease? How far have patients hidden or disguised the symptoms of a taboo illness, and how have doctors reacted to patients with shameful or forbidden illnesses? How were such practices culturally represented?

This conference offers the opportunity to bring fresh insight to the energetic debates about the concepts of 'orthodox' and 'unorthodox' in medicine by exploring the peripheries of the medical experience through history and its cultural forms.

We welcome proposals for papers on any of the following themes, or others which potential participants recognise as relevant to the conference:

- Relationships between the medical orthodoxy and laity
- The impact of folklore in medical history

- Sufferers' experiences and narratives of unorthodox medicine
- Geographical margins, such as rural areas and provincial towns
- Concepts of health, well-being and disability through time
- Taboo illnesses or afflictions
- Self-inflicted injury
- Status illnesses or injuries
- Representations of health and medicine in art and literature
- Medicine and colonial expansion
- Medicine and ethnology

Please send proposals of no more than 200 words, with a brief personal CV of 50 words by 30 September 2010 to Dr Alun Withey, History Department, University of Glamorgan, and Professor Andrew Smith, RCLAS, University of Glamorgan.

Abstract due Sept 30, 2010

**Perception, Reception and Deception: The Role of the Media in Society;
Trinity College Dublin, 19-21 April 2011**

The 4th biennial Media History conference will focus on the ways in which people have understood the social, cultural and political roles of the media over the past five centuries. The concept of 'the media' will be interpreted broadly, so as to include newspapers, magazines and one-off publications which included news and information, as well as manuscript, aural, visual, and broadcast and other electronic sources.

A great deal of work has been done by scholars on the institutional, political and cultural history of various forms of media. 'Perception, Reception and Deception' will build on this literature to explore the ways in which print, manuscript, visual representations and the broadcast media have been understood, conceptualised, and imaginatively represented in the societies in which they were produced. It will, in other words, focus not on media production but on the reception, depiction and perception of the media by individuals and groups of individuals in a variety of different contexts over time.

How have readers, consumers, and the industry itself framed arguments about the media as a force for good (or evil) at different points in time? Have contemporaries always seen the media as an agent of change, or is there a counter-history of the media to be written in terms of promoting conservatism, deference and order?

How have people understood and represented the media in terms of concepts of personal and geographical space, time and changing belief systems? Can we think 'internationally' about the similarities and differences between perceptions of the media in different states and nations over time, or is the media still best understood and examined in largely local or regional contexts? How, in short, have men and women answered in different contexts the apparently simple questions, 'what is the media, and what is it for?'

Proposals are welcome from a range of chronological, geographical and methodological backgrounds.

Abstracts, of no more than 200 words for papers of between 20 to 25 minutes duration, should be sent by close of business on 30 September 2010 to Mediahistory2011@gmail.com

Dr Jason McElligott, Dr Sian Nicholas or Professor Tom O'Malley
Email: mediahistory2011@gmail.com

Call for Papers due October 1
HBA-sponsored Young Scholars' Works in Progress

The Historians of British Art, a CAA-affiliated society, seeks papers for an upcoming mini-session of work by emerging scholars to be held during the HBA Business Meeting at CAA in New York, Feb. 9-12, 2011. Current or recent graduate students (if a Ph.D. recipient, the degree must have been earned within the past three years) are invited to submit proposals for consideration. The papers may address any topic related to British art, architecture, and visual culture. Presentations or "works in progress" should be limited to fifteen minutes to allow for ample discussion. This is an opportunity for informal presentations of new or ongoing research followed by open discussion.

To submit a paper for consideration, send the following items to Colette Crossman, HBA 2nd Vice President, at colettecrossman@yahoo.com : (1) a one page abstract; (2) a C.V. (limited to two pages); and (3) a brief cover letter explaining interest in the field. The deadline for submission is **October 1, 2010**. Decisions will be made by November 1. Upon selection, presenters are requested to join HBA if not currently a member. For more information about the Historians of British art, visit our website, www.historiansofbritishart.org

Abstract due Oct 15, 2010
24th Ezra Pound International Conference; London, England, 5-9 July 2011

The 24th Ezra Pound International Conference will be held in London, the city where Pound spent the pivotal years of 1908 to 1920 and a place that figures prominently in his work. The site of the 2011 meeting, sponsored in collaboration with the Institute for English Studies, School of Advanced Study, University of London, will be Senate House, Bloomsbury, London. A prestigious facility in an ideal location for Poundians, Senate House has excellent meeting rooms and an experienced, efficient staff. In addition to four days of papers and panels on Pound and others' work, special events tentatively planned are for walking tours of Pound's Kensington and Pound's Bloomsbury, as well as visits to the Courtauld Gallery and the Tate. Additional plans include a reception in Fleet Street, a reading of contemporary poetry related to Pound, the conference banquet, and a two-day excursion after the meeting (10-11 July) to sites in Sussex and Kent, including possible visits to Stone Cottage, Henry James's Lamb House, and the homes of Wilfrid Scawen Blunt, Ford Madox Ford, and Virginia Woolf.

The committee invites proposals for papers on any aspect of Pound's interaction with London, and/or the English cultural tradition in general. In Canto 80, thinking back on his years of living there, Pound writes

and the Serpentine will look just the same
and the gulls be as neat on the pond
and the sunken gardens unchanged
and God knows what else is left of our London
my London, your London

Possible considerations are Pound's early associations, collaborations, and friendships in London; exiled and expatriate writers in London; Modernism before, during, and after the Great War; London in Pound's poetry; Pound and British writers (past and contemporaneous); Pound and the British economy/economists; Pound's departure and disaffection; literary London during World War II; London's rejection of Pound; Pound's influence on later British poetry and letters. Proposals may interpret the conference theme in specific or broad terms, relating to Pound's work and life: poetry, prose, translations, textual analysis, biography, comparative studies, literary or political influence, and/or historical matters. Proposals from postgraduate and younger scholars are encouraged. The committee also welcomes proposed papers on other aspects of Pound.

If you are interested in giving a paper, send a short proposal (approximately 250 words) to the Secretary. Emailed proposals, as well as those sent by surface mail, are acceptable. Presentations should be limited to 20 minutes delivery time.

To be sure to receive registration information and details about lodging and excursions, please also write to the Secretary:

Professor John Gery
24th Ezra Pound International Conference
Department of English
University of New Orleans
New Orleans, LA 70148-2315 USA
jgery@uno.edu

Submission due Oct 15, 2010
20th Century British History Essay Prize

Oxford Journals is pleased to invite entries to Twentieth Century British History's annual Essay Prize. The aim of the TCBH Essay Prize is to encourage a high standard of scholarship amongst postgraduate research students. The competition is open to anyone currently registered for a higher research degree, or who completed one no earlier than October 2009.

The author of the winning essay will receive:

- Publication of the winning essay in Twentieth Century British History
- A cash prize of £300
- £200 worth of OUP books
- One year's free subscription to Twentieth Century British History

Please feel free to pass this message on to your colleagues and students. The closing date for submissions is 15 October 2010. Full details and an essay prize entry form can be located here.

Abstract due Oct 21, 2010

Borderlands as Physical Reality, London 2011; UNC – Chapel Hill and King's College London, 21-22 October 2011

Borderlands as Physical Reality:
Producing Place in the Eighteenth and Nineteenth Centuries

A conference organized by UNC-Chapel Hill and King's College London
October 21 and 22, 2011

Conference organizers:
Chad Bryant (UNC-Chapel Hill)
Cynthia Radding (UNC-Chapel Hill)
Paul Readman (King's College London)

Borderlands assumed a particular significance in the eighteenth and nineteenth centuries. Industrialization, the development of the modern city, faster means of communication, the further spread of imperialism and the rise of the modern nation-state meant that borderlands came to encompass and divide more people than before. Increased mobility enhanced the visibility and experience of national borderlands, while administrative developments – in local and regional government, for example – made and unmade intra-state boundaries. The expansion of continental and maritime empires created and destroyed boundaries, for the colonizer as well as the colonized, and did much to foster the idea of the borderland as frontier (in North America, for instance). Overseas trade, the technology and experience of war, exploration and the impress of Enlightenment-generated scientific readings of landscape also left their marks—both real and imagined—on locales around the world.

Not surprisingly, then, borderlands are of great significance to the historian of the eighteenth and nineteenth centuries. Places of division, liminality, conflict, and identity politics, they have attracted a good deal of scholarly attention. The meaning of particular borderlands to particular groups, their textual and visual representation, imagining and re-imagining have been much studied. What we know less about, however, is the material reality of borderlands as physical places, territories that were lived in, visited, fought over and otherwise experienced by men and women. This is a function of the now notoriously well-known trend in scholarship towards the recovery and analysis of discourse more or less in isolation. While relatively few scholars have explicitly or rigorously followed the post-structuralist line that 'there is nothing beneath the text', the effects of the 'linguistic turn' more generally have been extraordinarily wide-ranging and pervasive. In historical writing on landscape, space, and place, the discussion of representations and the explication of meaning has at times been divorced from the physical world to which they refer.

This conference seeks to redress the balance, by emphasizing the materiality of borderlands and the ways in which this materiality made possible—or hindered—the

making and unmaking of borderlands. While acknowledging that representations, myths, and the imaginary in general are as much part of reality as anything else, it assumes the existence of physical reality beyond the text. Specifically, it seeks to stress the significance of borderlands as territorial realities. And it begins with the assumption that physical realities present a range of possibilities for individual and collective actors in the production of bordered spaces. This is not to say that the conference will ignore discussion of borderlands' various and contested meanings, which play an important role in these processes, but it is to put more weight on the 'how' and the diachronic, as opposed to the 'what' and the synchronic. In other words, the papers will not only discuss what borderlands were, or imagined to be, but how they were imagined, and how they came into being as places that were lived in, encountered, negotiated, blurred, and erased.

Proposals for 8,000-word pre-circulated papers are invited, with comparative and/or interdisciplinary approaches being especially welcome. Please send a three-page c.v. and an abstract of not more than 300 words to borderlandsconference2011@gmail.com by May 1, 2010.

The conference will be held at King's College London on Friday, October 21, and Saturday, October 22, 2011, with the panel sessions on the first day being followed by discussion sessions for participants on the second. The organizers aim to publish the proceedings of the conference as an edited volume.

Chad Bryant
History Department
Hamilton Hall, CB#3195
UNC-Chapel Hill
Chapel Hill, NC 27599-3195
919-843-3067
Email: bryantc@email.unc.edu

Abstract due Nov 1, 2010

Imagining Europe – Perspectives, Perceptions and Representations from Antiquity to the Present; Leiden University Institute for Cultural Disciplines, 27-28 January 2011

Confirmed key note speakers: Professor Edith Hall, Royal Holloway, University of London, Professor Jonathan Israel, Institute for Advanced Study, Princeton University. The LUICD Graduate Conference aims to reflect the institute's interdisciplinary and international character and as such welcomes proposals from graduate students from all disciplines within the humanities, from universities from the Netherlands as well as abroad. The conference wants to present a variety of different perspectives on Europe (from within as well as outside the European continent) and those working in fields related to other continents are particularly encouraged to submit a proposal.

Subjects may include historical events, processes and discourses, textual and/or visual representations, literary or art canons, colonial and post-colonial relations, philosophical developments and political issues. Questions that could be raised include: how did (and do) oppositions such as barbarism versus civilization, Christianity versus paganism or old versus new worlds relate to the conceptualization of Europe? What role does (perceived)

cultural superiority play in these oppositions? What ideas might be regarded as predecessors of or alternatives to the concept of Europe? In what ways did (and do) forms of universalism and regionalism compete with identity formation on a continental level? How have individual artists represented Europe? How do different (literary) genres, such as travel literature, historiography or letters, construct a particular image of Europe or Europe's relations with other cultures? Is it possible for art collections to imagine Europe or to question existing perceptions of Europe? How do migrant literature and cinema reflect the changing identity of Europe today?

Please send your proposal (max. 300 words) for a 20-minute paper to C.Maas@hum.leidenuniv.nl. The deadline for the proposals is 1 November 2010 – you will be notified whether or not your proposal has been selected before 15 November 2010.

Abstract due Nov 1, 2010

The UK Political Landscape in the 21st Century: Players, Strategies, and Stakes; Université de Caen, France, 5-6 November 2010

Academic studies devoted to contemporary British politics usually focus on either a single or a series of electoral campaigns (psephology, with a thematic approach); a leader, a party (chronological monograph) or a set of parties (usually limited to the three main parties); a political philosophy or school of thought (anarchism, trade unionism, liberalism, conservatism, nationalism, euroscepticism, fascism...). Much rarer are works offering to embrace a more comprehensive thematic spectrum in a synchronic perspective.

The project is to map, in as much detail as possible, the British political landscape in the early 21st century, i.e. to present the players (major, minority, national parties, party factions, trade unions, federations, pressure groups, think tanks, etc.) who, on the electoral and media centre-stage, on its fringe or in the Westminster lobbies, try to impose their agendas and influence the public debate in a way that serves their own purposes. The field of research therefore stretches from the extreme-right to the far-left and includes both registered parties and organisations whose action is mainly political (influencing the elected representatives, mobilizing the citizens, taking an active part in public life outside officially constituted groups, etc.).

Submissions are invited which examine the contemporary British political landscape and enable the readers to have a better understanding of its fabric. To this purpose, authors may decide to explore the following points:

1) Ideology and identity

What is the ideological background (thinkers, theorists, events, etc.) on which the identity of the party/organisation is founded?

What does the party/organisation now stand for? What are the core values that provide coherence to the group? Is the latter still faithful to its original values (resilience, mutation, rebirth, etc.)?

Is it possible to establish a sociological profile of its members?

2) Agendas and strategies

What are the official objectives of the party/organisation in today's socioeconomic and political context?

What methods does it favour to promote its ideology or carry out its action (election, lobbying, information, etc.)?

What means of communication does it use (media, network, etc.)?

Who is its target audience (voters, militants, elected representatives, opinion leaders, etc.)?

What image does it try to project and how is it generally perceived?

3) Achievements and stakes

What are the party's/organisation's achievements and how influential is it in the early 21st century?

What role does it intend to play on the British political scene?

To what extent can its action produce dramatic economic, social or political changes?

Other approaches may be considered (comparative study between various parties, analysis of the interactions between political parties and lobbies or think tanks, etc.).

Interdisciplinary researches are welcome (psephology, cultural studies, communication studies, government and political studies, political science, political psychology, etc.) and, in this case, collective contributions may be accepted.

The articles should be written in English and include a selective bibliography listing the reference works published on the chosen topic as well as the latest researches carried out in this field. They should be sent together with a short biography of the author(s) (max. 200 words), an abstract (max. 300 words) and a selection of keywords (major references, actors and events). The articles should not exceed 75 000 signs (excluding footnotes, appendices and bibliography). Please follow the norms for presentation indicated on the LISA e-journal website.

Please send your proposals (maximum one A4 page) together with a short biography to David Haigrón (david_haigrón@yahoo.fr) by 1st November 2010.

David HAIGRON

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Visit the website at <http://lisa.revues.org/index3921.html>

Abstract due Nov 1, 2010

20th Annual British Commonwealth and Postcolonial Studies Conference; Georgia Southern University, 25-26 February 2011

We invite proposals in the following areas:

- Bioethics, Ecology, Ecocriticism
- Migration, Diaspora, Hybridity, and Borders
- Region/ Religion/Politics and Culture

- Literature & the Arts
- History
- Gender, Race, Ethnicity, Class and Sex
- Pedagogy & the Disciplines
- Or any other aspect of the British Commonwealth of nations, and of countries formerly colonized by other European powers

Especially welcome are proposals to be a part of two special panels:

Two special panels:

Papers for these panels will NOT be orally presented, although they should be written as though for our regular 15-minute reading time: 8-10 double-spaced 12 point type pages. Papers will be distributed by e-mail to all registrants two weeks ahead of the conference so that all session time can be given to Q & A with the presenters and give-and-take discussion. Completed papers must be received by TBA.

We invite proposals on the following topics:

- 1. Should topics pertaining largely or wholly to the USA be included in this conference? What special challenges/parameters should be considered?
- 2. Zora Neale Hurston writes this: “Someone is always at my elbow reminding me that I am the granddaughter of slaves. It fails to register depression with me. Slavery is sixty years in the past. The operation was successful and the patient is doing well, thank you. The terrible struggle that made me an American out of a potential slave said ‘On the line!’ The Reconstruction said, ‘Get set!’; and the generation before said ‘Go!’ I am off to a flying start and I must not halt in the stretch to look behind and weep. Slavery is the price I paid for civilization, and the choice was not with me. It is a bully adventure and worth all that I have paid through my ancestors for it. No one on earth ever had a greater chance for glory. The world to be won and nothing to be lost. It is thrilling to think – to know that for any act of mine, I shall get twice as much praise or twice as much blame.” Do these remarks have implications for postcolonial studies?

Should these special panels be filled and we be left with good proposals we just couldn’t fit in, we will try to fit those presenters in regular oral panels.

Please pay particular attention to the following:

- Papers should be designed for 15 minute delivery; maximum.
- Panels for 75 minutes; maximum
- Plenary sessions for 80 minutes; maximum.
- Abstracts will be 200-300 words maximum on the electronic submission form.

Note: Proposals for panels should include an abstract for each paper with complete information on each presenter.

Abstract due Nov 3, 2010

Spaces of Alterity: Conceptualising Counter-Hegemonic Sites, Practices and Narratives; University of Nottingham, UK, 28-29 April 2011

Confirmed Plenary Speakers:

ChinaMiéville and Dr. Alberto Toscano

This two day international conference for postgraduate and early career researchers explores interdisciplinary conceptions and representations of radical, counter-hegemonic space.

As concerns grow over such issues as spatial privatisation, commodification and homogenisation, surveillance, extra-legal spaces, social and political ‘non-spaces’, and the loss of common or public spaces, so too a plethora of interventions—across genre and disciplinary boundaries—have been launched in opposition to these trends. Examples are diverse, and can be found, for example, in literary studies of estranging narratives in contemporary fiction; spatial representations in film, TV and new media; the creation of critical spaces of alterity in political activism (such as semi-autonomous zones); psychogeographical spatial strategies, and philosophical and theoretical conceptions of counter-hegemonic space.

We invite proposals for papers of 20 minutes from candidates across the arts and humanities, welcoming individual papers as well as group panels that respond to these and other conceptions of counter-hegemonic “Spaces of Alterity”. Possible research questions include, but are not limited to:

- What estranging utopian, dystopian, post-apocalyptic and science fiction spaces of alterity are being utilised in contemporary aesthetic and cultural productions, e.g. film, literature, TV, art, computer games?
- How do these narratives travel across media and what changes occur when they are adapted, reworked and transformed? What research questions are raised by such collaborations, transmissions and intermedial dialogues?
- How can we approach traditionally-understood print and audio-visual texts in relation to virtual spaces of alterity, such as fan-based communities, social networking sites and other sites developed through user-generated content (UGC)?
- What are the relationships between textual spaces of alterity and non-textual forums, communities and dialogues?
- What physical spaces of alterity are being constructed in contemporary urban environments?
- How are such spaces critical, oppositional or subversive and how do they draw on the contributions of local communities and organisations?
- How do spaces of alterity which are informed by traditionally-understood “texts” function on the Internet and how can they inform our understanding of filmic, visual and literary textual methodologies and approaches?
- What forms can counter-hegemonic, avant-garde, or ‘subtractive’ spaces—which can be spatial, but also temporal or conceptual—take?
- What political, artistic, or scientific practices can such spaces foster? How does distance from institutions help form alternative political, literary and artistic practices?

Abstracts of 250-300 words should be sent by email as a Word attachment to spacesofalterity@gmail.com by Wednesday 3rd November 2010 and should include name, affiliation, e-mail address, title of paper and 4 keywords.

Speakers:

China Miéville is a distinguished “Weird Fiction” novelist, activist, and lecturer in creative writing at the University of Warwick. His publications include *King Rat* (1998), *Perido Street Station* (2000), and *Iron Council* (2004). In 2010 he won the Arthur C. Clarke Award for an unprecedented second time with his latest novel, *The City and the City* (2009). Alberto Toscano is senior lecturer in Philosophy at Goldsmiths, University of London. He has published extensively on social and political subjectivity, biopolitics, and the philosophy of Alain Badiou.

Abstract due Dec 1, 2010

The Festival of Britain in the Regions and the Nations; University of Huddersfield, UK, Summer 2011

Next year marks the 60th anniversary of the Festival of Britain. The main Festival site was on the South Bank in London, yet untold numbers of events occurred across the United Kingdom. The University of Huddersfield is currently funding a project on the Festival of Britain in the industrial north. As part of this project, we intend to hold an academic conference and an exhibition in the summer of 2011. In the spirit of cooperation and coordination, we are asking for expressions of interest in participation, as well as for information about other events that explore the Festival OUTSIDE London, with the potential for these to link up as a series of events.

The Land Travelling Exhibition loaded on to more than one hundred lorries set up its exhibits in cities across England and HMS Campania brought other examples of British design to a number of ports in England, Wales and Scotland. There was a ‘Farm and Factory’ exhibition in Northern Ireland, and there were festival committees in Wales and Scotland. Arts Festivals were held in many cities, from Stratford, to York. Trowell in Nottinghamshire was given the honour of being the ‘Festival Village’, while other communities under a lesser glare of publicity, organised craft demonstrations, crowned Festival Queens and held street parties to celebrate their Festival year. Councils and local organisations used the Festival to reassess their civic identities, they tidied up, restored buildings of note, like the Free Trade Hall in Manchester, or commissioned new builds. Live architecture exhibitions showcased flats and housing estates, such as Speke on the outskirts of Liverpool. London may have had the Southbank, but the Festival's locus was not just the South East of England. The historiography of the Festival has tended, like the Festival itself, to be dominated by metropolitan imperatives. We intend to ensure that commemorations of the Festival next year, both academic and popular, do not follow the same pattern.

We welcome contact from scholars in all disciplines at any career stage.

Caterina Benincasa and Prof Paul Ward
University of Huddersfield
Queensgate
Huddersfield HD1 3DH
United Kingdom

Email: c.a.benincasa@hud.ac.uk; paul.ward@hud.ac.uk
Visit the website at <http://www2.hud.ac.uk/asb/index.php>

Proposal due Dec 31, 2011

Cricket and Community: Local, National and Global Perspectives; University of Huddersfield, 14 - 15 April 2011

We welcome proposals for conference papers on the following themes:

- Community, communities and imagined communities
- Competition
- Identity
- Gender
- Race and religion
- Work and leisure
- Class and status
- Geography and topography
- History and memory
- Patronage, sponsorship and commercialisation

We'd also be very happy to consider papers in other related areas. If you would like to give a paper at the conference, please email an abstract to the contact details below.

The conference proceedings will be published as a special issue of *Sport in Society*.

Speakers Include:

Keynote: Dr Boria Majumdar - Senior Research Fellow, University of Central Lancashire: 'World Cricket at the Crossroads - Lessons from World Cup 2011'

Dr Dean Allen - Cricket in Colonial South Africa

Dr Tony Bateman, Honorary Visiting Research Fellow, International Centre for Sport History and Culture, De Montfort University - James Joyce and Cricket

Dr Peter Davies, University of Huddersfield Cricket Research Centre - Cricket and Public Houses

Dr Rob Ellis, University of Huddersfield - Cricket and Madness

Dr Andrew Hignell, Heritage Officer, Glamorgan CCC - Cricket in Wales

Paul Kitchin, University of Ulster, & Dr David Howe, Loughborough University - Community Cricket and Disability

Dr Rob Light, University of Huddersfield Cricket Research Centre - Cricket and Popular Urban Culture

Dr Boria Majumdar, Senior Research Fellow, University of Central Lancashire - Cricket in India

Dr Jack Williams, Liverpool John Moores University - Cricket and Community in the North of England 1900-39

Tom Fletcher, Leeds Met University - British Asians and Cricket

Brian, Malcolm & Freda Heywood - Cricket in Todmorden

Russell Holden - Afro Caribbean Cricket in England and Wales

Bob Horne, University of Huddersfield Cricket Research Centre - Cricket in Brighouse

Douglas Midgett, University of Iowa - Cricket and Nationalism in the West Indies
Dennis O'Keefe, University of Huddersfield Cricket Research Centre - Cricket and Religion
Sean Reid, University of Huddersfield Cricket Research Centre - Cricket in 19th Century Ireland
Andrew Smith, University of Huddersfield Cricket Research Centre - Tom Emmett and Early Cricket in Halifax
Duncan Stone, University of Huddersfield Cricket Research Centre - Club Cricket in Surrey
Paul Widdop, University of Manchester - Cricket and Sport Consumption

Special Visit

At the end of proceedings on Thursday 14th April we will visit the historic Lascelles Hall CC, Huddersfield, known as the 'Hambleton of the North' - see <http://www.ckcricketheritage.org.uk/southkirklees/lascelleshall/clubhome.htm>.

Refreshments

The conference fee covers morning/afternoon tea/coffee/biscuits and lunch on both days. On the night of Thursday 14th April we will adjourn to a local restaurant for the conference dinner - this should cost £15-£20.

Cost

£50 - Institutional

£25 - Individuals/Concessions

To book: Please send a cheque made out to UNIVERSITY OF HUDDERSFIELD to Dr Peter Davies, Director, Cricket Research Centre, University of Huddersfield, Queensgate, Huddersfield HD1 3DH.

Accommodation

We recommend Cambridge Lodge, 4 Clare Hill, Huddersfield HD1 5BS Tel: 01484 519892.

Stalls

We are hoping that a number of local and national cricket organisations/cricket book dealers will have stalls at the conference.

URL: <http://www2.hud.ac.uk/mhm/history/research/cricket>

Conference organiser(s): University of Huddersfield Cricket Research Centre

Contact details

Dr Peter Davies

p.j.davies@hud.ac.uk

01484 472405

Dept of History University of Huddersfield Queensgate Huddersfield HD1 3DH
01484 472655

Abstract due T.B.A.

Paul's Cross and the culture of persuasion, 1520 – 1640; Conference at McGill University, 17 – 19 August 2012

The open-air pulpit situated in the precincts of St Paul's Cathedral, commonly known as 'Paul's Cross', counts among the most influential of all venues for public discourse between rulers and ruled in early-modern England. In a world where the sermon served as the principal means of adult education, as well as a major instrument of ethical guidance and political control, Paul's Cross was the pulpit of pulpits; indeed it was the preeminent pulpit in England. The audience gathered there was to a great extent representative of the whole realm and frequently numbered in the thousands. By long tradition this was a place for the announcement of proclamations both civil and religious. Here authorised speakers expounded government policy and denounced heresy and rebellion. Yet, unlike the royal Abbey of Westminster, St Paul's belonged more to subjects than to princes. Despite official regulation, Paul's Cross provided a popular forum for the articulation of diverse viewpoints in a turbulent 'market' of religious and political ideas.

From as early as the 13th century the cathedral churchyard had been one of the favoured settings for popular protest – a place where public grievances could be aired, a stage where vital affairs of the nation were enacted. It has been said that the English Reformation was accomplished from Paul's Cross. What was the precise role played by the public sermon in the formation of the fluctuating religious identities of early-modern England? Who were the principal agents and players? Who constituted the audiences? And what elements of continuity and change can be observed in the employment of this most public of pulpits in the unfolding series of reformations and counter-reformations, from the middle years of the reign of Henry VIII through that of Charles I?

A conference on the theme 'Paul's Cross and the culture of persuasion, 1520–1640' will be hosted at McGill University in August 2012. Papers are invited on any aspect of this famous pulpit in the life of early-modern England, and especially with respect to the prominent role played by preaching at Paul's Cross in shaping England's early-modern religious and political identities. Our goal in particular is to initiate a reappraisal of the formation of 16th-century popular opinion on the hypothesis that Paul's Cross sermons played a vital role in promoting the growth and development of a nascent 'public sphere' in Tudor and early-Stuart England. The Steering Committee expect to be able to offer participants reimbursement of travel and accommodation expenses. Conference Steering Committee Torrance Kirby (McGill) and Paul Stanwood (University of British Columbia) Contact: Torrance Kirby, Birks Building, McGill University, 3520 University Street, Montreal, Canada, H3A 2A7. Tel (514) 398-4128 / Fax (514) 398-6665 / Email torrance.kirby@mcgill.ca

Proposal due Dec 31, 2011

British Art: Global Contexts; Ashgate Publishing Co.

Ashgate invites book proposals for a new series, British Art: Global Contexts. The series seeks to problematize, historicize, and specify the idea of "British" art across the period (1700 to the present), as it intersects with local, regional, international and global issues, communities, materials, and environments. Specializing in studies of British art within comparative and interdisciplinary frameworks, the series includes monographs and thematic studies, and single authored works and edited volumes of essays.

Proposals are welcomed with aspects of art and design history and visual culture, from the perspective of the colonial and postcolonial world, global history, and the circum-Atlantic.

Please submit a letter of inquiry, or a complete book proposal, to Meredith Norwich, Commissioning Editor for Visual Studies, at mnorwich@ashgate.com, AND to the series editors at the University of York: David Peters Corbett, at dmpc1@york.ac.uk, and Jason Edwards, at je7@york.ac.uk.

Exhibitions

Compiled by Valorie Fair

Ashmolean Museum of Art and Archeology www.ashmolean.org

The Lost World of Old Europe: The Danube Valley, 5000 - 3500 BC
(20th May 2010 to 15th August 2010)

Baltic Centre for Contemporary Art www.balticmill.com

Cage Mix: Sculpture and Sound (29 May - 19 September 2010); Raqs Media Collective, The Things That Happen When Falling in Love (2 April - 20 June 2010)

Barbican Art Gallery www.barbican.org.uk/artgallery

The Surreal House (10 June 2010 - 12 September 2010); New commission for The Curve (10 Jun 10 - 12 Sep 10); Fairytales (10 June 2010); Again the Room was Plunged Into Silence, The Pit (10 June 2010); Barbican Weekender, Join us for a weekend of upside-down, back to front fun (24 Jul 10 - 25 Jun 10); Future Beauty: 30 Years of Japanese Fashion (15 Oct 10 - 6 Feb 11)

Birmingham Museum and Art Gallery www.bmag.org.uk

Staffordshire Hoard (13th March 2010 - 20th June 2010); The Taylor Estate sale in 1913, Sarehole Mill (2nd April 2010 - 31st October 2010); Contemporary watercolours of Sarehole Mill (2nd April 2010 - 31st October 2010); 'Up Close', Blakesley Hall (2nd April 2010 - 31st October 2010); In Our Backyard (10th April 2010 - 4th July 2010); Dressing Up: Children's Clothing in Art (1st May 2010 - 3rd October 2010); The Future of Building (4th May 2010 - 18th June 2010); T.rex: The Killer Question (29th May 2010 - 5th September 2010); Steve McCurry - Retrospective (26th June 2010 - 17th October 2010); Contemporary Drawing (9th October 2010 - 9th January 2011)

British Museum www.thebritishmuseum.ac.uk

Gamelan: Music of Java (until July 12, 2009); Dazzling the Enemy: Shields from the Fra Angelico to Leonardo: Italian Renaissance drawings (Until 25 July 2010); South Africa Landscape, Kew at the British Museum (Until 10 October 2010); Treasures from Medieval York: England's other capital (Until 27 June 2010); Impressions of Africa: money, medals and stamps (Until 6 February 2011); Kingdom of Ife: sculptures from West Africa (Until 4 July 2010); Rulership and ritual: Maya relief of royal blood-letting (Until 11 July 2010); The printed image in China from the 8th to the 21st centuries (Until 5 September 2010); Journey through the afterlife: ancient Egyptian Book of the Dead (4 November 2010 – 6 March 2011)

Courtauld Institute of Art www.courtauld.ac.uk

The Courtauld Collects: 20 Years of Acquisitions (17 June – 19 September 2010); Cezanne's Card Players (21 October 2010 – 16 January 2011); Toulouse-Lautrec and Jane

Avril (16 June – 18 September 2011); Mondrian Nicholson: In Parallel (February – May 2012)

Dulwich Picture Gallery www.dulwichpicturegallery.org.uk

Horace Walpole at Dulwich Picture Gallery (23 March 2010 - 4 July 2010); Andrea Soldi's Portraits of Roubiliac (3 February 2010 - 31 October 2010); The Wyeth Family: Three Generations of American Art (9 June 2010 - 22 August 2010); Salvator Rosa (1615 - 1673): Bandits, Wilderness and Magic (15 September 2010 - 28 November 2010); Peter Randall-Page's Walking the Dog (27 September 2010 - 31 January 2011); Presiding Genius (1 January 2011 - 31 December 2011)

Fitzwilliam Museum www.fitzmuseum.cam.ac.uk

Prized Possessions: Lord Fitzwilliam's album of prints after Adam Elsheimer (Tue 25 May 2010 - Sun 26 September 2010); Gifts of the Ebb Tide, Japan and the Sea in Ukiyo-e Prints (Tue 18 May 2010 - Sun 15 August 2010); Maggi Hambling: The Wave (Tue 27 April 2010 - Sun 8 August 2010); Sculpture Promenade 2010 (Tue 23 March 2010 - Fri 28 January 2011); Netsuke: Japanese Art in Miniature (Tue 23 February 2010 - Sun 30 May 2010); 21st Century Engraved Glass, from the Guild of Glass Engravers (Tue 15 June 2010 to Sun 15 August 2010)

Geffrye Museum www.geffrye-museum.org.uk

A Garden Within Doors: Exhibition explores role houseplants & flowers play in homemaking & the psychology of the home (30 Mar - 25 July 2010); Study Day: A Garden within Doors: Curators + historians explore themes from the exhibition in a day of lectures + case studies (Sat 12 Jun, 10am-4.30pm)

Henry Moore Foundation www.henry-moore-fdn.co.uk

Success of Henry Moore at Tate Britain (24th February 2010 - 8th August 2010); Moore Sheep move to Hertford Museum (27th February 2010 - 5th June 2010); Spectacular setting for Moore in Denver (1st March 2010 - 31st January 2011); Henry Moore Deluxe: Books, Prints & Portfolios (30th March 2010 - 30th August 2010); Henry Moore Textiles moves to Sainsbury Centre (26th June 2010 - 29th August 2010); Henry Moore, l'atelier: sculpture et dessins (15th October 2010 - 15th February 2011); Moore at Hatfield 2011 (23rd May 2011 - 1st September 2011); Ice Age Sculpture (10th April 2010 - 20th June 2010); Hermann Obrist: Art Nouveau Sculptor (3rd June 2010 - 29th August 2010); Out of My Mouth, The Photosculptures of Alina Szapocznikow (3rd June 2010 - 29th August 2010); Roman To English, The Migration of Forms in Early Northumberland (10th July 2010 - 10th October 2010); Undone, Making and Unmaking in Contemporary Sculpture (30th September 2010 - 2nd January 2011); A Rough Equivalent, Sculpture and Pottery in the Post-War Period (30th September 2010 - 2nd January 2011); Angkor Wat, From Temple to Text (27th November 2010 - 20th February 2011)

Hunterian Art Gallery www.hunterian.gla.ac.uk

Harry Kelly - A Passion for Pottery (11th March 2010 Until: 1st December 2010); James Paterson: Works from the Artist's Studio (26th March 2010 Until: 27th September 2010); Joseph Beuys (1st April 2010 Until: 27th September 2010); Aspects of Scottish Art 1860 – 1910 (30th April 2010 Until: 11th September 2010); Past, Present and Future (1st October 2010 Until: 26th February 2011); Blue and Silver: Whistler and the Thames (8th October 2010 Until: 10th January 2011)

Huntington Library Art Collections and Gardens www.huntington.org

The Artistic Furniture of Charles Rohlfs (May 22–Sept. 6, 2010); “California Landscapes: Gifts to the Huntington’s Art Collections” (May 15–Sept. 6, 2010); A Clash of Empires: The Seven Years’ War and British America (April 24–July 26, 2010); Child’s Play? Children’s Book Illustration of 19th-Century Britain (April 3–July 26, 2010); Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection (Oct. 9, 2010–Jan. 24, 2011); Charles Bukowski: Poet on the Edge (Oct. 9, 2010–Feb. 14, 2011); Taxing Visions: Financial Episodes in Late 19th-Century American Art (Jan. 29–May 30, 2011)

Imperial War Museum www.iwm.org.uk

Outbreak 1939 (20th August 2009 to 6th September 2010); The Ministry of Food (12th February 2010 to 3rd January 2011); Horrible Histories™: Terrible Trenches Exhibition (18th July 2009 to 31st October 2010); Breakthrough (4th March 2008 to 31st December 2010); The Children’s War (18th March 2005 to 29th February 2012); In the Spotlight: Odette Hallows’s pistol (24th October 2009 to 30th September 2010); Surviving the Peace: Photographs by Sean Sutton (22nd November 2009 to 27th May 2010); Shaped by War: Photographs by Don McCullin (6th February 2010 to 13th June 2010); Camouflage (27th March 2010 to 12th September 2010); All Aboard: Stories of War at Sea (17th July 2010 to 24th April 2011); The Wright Flyer Exhibition (9th March 2009 to 31st December 2010)

Institute of International Visual Arts [Iniva] www.iniva.org

Whose Map is it? New mapping by artists - Next exhibition (02 Jun – 24 Jul 2010); Lu Chunsheng and Jia Aili: Counterpoints (31 Mar – 15 May 2010); Progress Reports: art in an era of diversity (28 Jan – 13 Mar 201)

Irish Museum of Modern Art www.modernart.ie

Vertical Thoughts: Morton Feldman and the Visual Arts (31 Mar 2010 - 27 Jun 2010); Collecting the New: Recent Acquisitions to the IMMA Collection (19 May 2010 - 08 Aug 2010); Carlos Garaicoa (10 Jun 2010 - 05 Sep 2010); Ferran Garcia Sevilla (10 Jun 2010 - 05 Sep 2010); Altered Images (17 Jun 2010 - 15 Aug 2010); Graphic Studio Dublin Anniversary Donation (08 Sep 2010 - 02 Jan 2011); The Novak/O’Doherty Collection Exhibition (08 Sep 2010 - 30 Jan 2011); The Moderns (20 Oct 2010 - 25 Mar 2011)

Kettle’s Yard, Cambridge www.kettlesyard.co.uk

Agnes Martin: Between the Lines (14 June 2010, 2-6pm); The Long Dark (17 July - 19 September 2010)

Manchester Art Gallery www.manchestergalleries.org

A World Observed 1940 - 2010: Photographs by Dorothy Bohm (Saturday 24 April 2010 - Monday 30 August 2010); Fantasies, Follies and Disasters: The Prints of Francisco de Goya (Saturday 15 August 2009 - Sunday 25 July 2010)

Museum of London www.museumoflondon.org.uk

Flashback (until Spring 2010); Forward to Freedom: The Anti-Apartheid Movement and the Liberation of Southern Africa (until September 6, 2009); London’s Burning: The Great Fire of London 1666 (until December 2009)

Museum of Modern Art Oxford www.modernartoxford.org.uk

Johanna Billing (On now — 06 June 2010); Maria Pask (On now — 13 June 2010); Richard Woods & dRMM Architects (On now — 12 September 2010); Modern Art Trolley, Families & Children (now — 19 June 2010); Stop Motion Animation (June — 02 June 2010); Johanna Billing, I'm Lost Without Your Rhythm (June 2010 1pm - 1.30pm); Maria Pask, Déjà vu (June 2010 1pm - 1.30pm); Howard Hodgkin, Time and Place (23 June — 05 September 2010)

National Galleries of Scotland www.natgalscot.ac.uk

Agnes Martin (6th August 2009 to 14th March 2010); The Gallery of Modern Art: A History (9th January to 14th April 2010); Old Masters: New Masters (20th January to 28th March 2010); The Printmaker's Art (20th February to 23rd May 2010); Strange Encounters (27th February to 27th June 2010); Writing and Illustrating for Children - James Mayhew and Catherine Rayner (8th March to 4th June 2010); Confrontation (9th April to 18th July 2010); Dance (24th April to 6th June 2010); Ian Hamilton Finlay, collaborators and collaborations (25th April to 13th June 2010)

The National Gallery www.nationalgallery.org.uk

Christen Købke: Danish Master of Light¹ (7 March – 13 June 2010); An exhibition of work by primary schools (29 April – 19 September 2010); Close Examination: Fakes, Mistakes and Discoveries (30 June – 12 September 2010)

National Gallery of Art <http://www.nga.gov/exhibitions/preraphaeliteinfo.shtm>

The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875 (31 October 2010 – 30 January 2011)

National Gallery of Ireland www.nationalgallery.ie

Taking Stock, Acquisitions 2000-2010 (13 March – 25 July 2010)

National Maritime Museum www.nmm.ac.uk

Toy Boats (1 May–31 October 2010); Boats that Built Britain (8 May–21 November 2010)

National Portrait Gallery www.npg.org.uk

Irving Penn Portraits (18 February - 6 June 2010); The Indian Portrait 1560 – 1860 (11 March - 20 June 2010); BP Portrait Award 2010 (24 June - 19 September 2010); Camille Silvy, Photographer of Modern Life, 1834 – 1910 (15 July - 24 October 2010)

Royal Academy of Arts www.royalacademy.org.uk

Paul Sandby RA: Picturing Britain, A Bicentenary Exhibition (13 March—13 June 2010); Relics of old London: Photography and the spirit of the city (10 February—22 June 2010); Summer Exhibition 2010 (14 June—22 August 2010); Barbara Rae RA: Prints (19 March—20 June 2010); Sargent and the Sea (10 July—26 September 2010); Treasures from Budapest: European Masterpieces from Leonardo to Schiele (25 September—12 December 2010)

Royal Scottish Academy www.royalscottishacademy.org

RSA Annual Exhibition (08 May 2010 - 23 June 2010); Frances Walker (02 April 2010 - 30 June 2010); Geoff Uglow: Coda (02 July 2010 - 01 August 2010); Philip Braham:

Falling Shadows in Arcadia (06 August 2010 - 03 September 2010); RSA Open 2010 (30 October 2010 - 15 December 2010); 10 Dialogues: Richard DeMarco, Scotland and the European Avant Garde (28 November 2010 - 17 January 2011)

Tate Britain www.tate.org.uk/britain

Colour and Line: Turner's Experiments (2 May 2007 – 30 April 2012); Art and the Sublime (1 February – 31 December 2010); Henry Moore (24 February – 8 August 2010); Art Now: Janice Kerbel (7 May – 15 August 2010); Art Now Lightbox: Rewind and Play (8 May – 28 June 2010); Art Now: Pablo Bronstein: Sculpture Court Commission (8 May – 17 October 2010); Rude Britannia: British Comic Art (9 June – 5 September 2010); Tate Britain Duveens Commission 2010: Fiona Banner (28 June 2010 – 3 January 2011); Eadweard Muybridge (8 September 2010 – 16 January 2011); Rachel Whiteread Drawings (8 September 2010 – 16 January 2011); Turner Prize 2010 (5 October 2010 – 2 January 2011)

Tate Liverpool www.tate.org.uk/liverpool

DLA Piper Series: This is Sculpture (1 May 2009 – 1 April 2012); Rineke Dijkstra: I See a Woman Crying (27 April – 30 August 2010); Picasso: Peace and Freedom (21 May – 30 August 2010); Nam June Paik (17 December 2010 – 13 March 2011)

Tate Modern www.tate.org.uk/modern

Restaurant Commission: James Aldridge Cold Mouth Prayer (18 August 2007 – 30 June 2011); Martin Karlsson: London – An Imagery (3 March – 31 December 2010); Exposed: Voyeurism, Surveillance and the Camera (28 May – 3 October 2010); Level 2 Gallery: Haris Epaminonda, VOL. VI (29 May – 30 August 2010); Francis Alÿs (15 June – 5 September 2010); Gauguin (30 September 2010 – 16 January 2011); The Unilever Series: Ai Weiwei (12 October 2010 – 25 April 2011)

Tate St. Ives www.tate.org.uk/stives

Lily van der Stokker: No Big Deal Thing (15 May – 26 September 2010); Object: Gesture: Grid: St Ives and the International Avant-garde (15 May – 26 September 2010); Peter Lanyon (9 October 2010 – 8 January 2011)

Victoria and Albert www.vam.ac.uk

Horace Walpole and Strawberry Hill (6 March - 4 July 2010); Quilts 1700 – 2010 (20 March - 4 July 2010); Grace Kelly: Style Icon (17 April - 26 September 2010); David Watkins - Artist in Jewellery, a Retrospective View: 1972 - 2010 (23 February - 26 September 2010); Sir John Tenniel, 'Alice in Wonderland' (5 March - 12 June 2010); My Generation: The Glory Years of British Rock (30 April – 30 August 2010); Capturing the Imagination: British Fairy-tale Illustrations 1860-1940 (18 December 2009 - 12 June 2010); Design For Life (26 April – 6 June 2010); The Other Britain Revisited: Photographs from New Society (14 May - 26 September 2010); Jain Manuscripts (14 May 2010 - 31 December 2012)

Wallace Collection www.wallacecollection.org

Display: 'We've Got Mail': the Construction, Conservation, and Repair of Mail Armour (05 Dec 09 - 06 Jun 10); Exhibition: Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection (29 Apr 10 - 25 Jul 10)

Whitechapel Art Gallery www.whitechapel.org

Rachel Harrison: Conquest of the Useless (30 April 2010 - 20 June 2010); Robbrecht and Daem: Pacing Through Architecture (24 April 2010 - 20 June 2010); John Latham. Anarchive (2 April 2010 - 5 September 2010); The Bloomberg Commission: Claire Barclay: Shadow Spans (26 May 2010 - 2 May 2011); Lars Laumann & Aida Ruilova (20 April 2010 - 5 July 2010); Alice Neel: Painted Truths (8 July 2010 - 17 September 2010)

Yale Center for British Art www.ycba.yale.edu

Art for All: British Posters for Transport (27 May- 15 August, 2010); Promiscuous Assemblage, Friendship, & The Order of Things (24 September, 2009 - 18 July, 2010); Yale Student Guide Exhibition: Art In Focus: John Flaxman Modeling the Bust of William Hayley (4 February – 30 May, 2010); Compass and Rule: Architecture as Mathematical Practice in England, 1500-1750 (18 February - 30 May , 2010); Yale Student Guide Exhibition: Art in Focus: Installation, Interpretation, Narration (24 March -22 June, 2010)

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- ***Membership, renewals, e-mail:***
 - Craig Hanson, Treasurer/Membership Chair
 - chanson@calvin.edu

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

Thank you.

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