THE HISTORIANS OF BRITISH ART
NEWSLETTER
April, 1999

"L.A. Meeting Huntington Hosted"  "HBA>Yale Center for British Art"  "Ruskin Session Wide Open"
"Election of V-P for HBA-back page"  "New Feature: BOOK REVIEWS"

HBA enjoyed a special gathering at the Huntington on the Saturday of CAA. Plans have started for the year 2000 HBA meeting, when CAA meets in NYC, with arrangements underway to be hosted by the Yale Center for British Art. Our AFS encourages topics related to Ruskin of any period. Look for the ballot to elect HBA vice-presidential nominees on the back of the newsletter. This issue features a book review section run by Jennifer Way; the next will come from the Yale Center office of Julia Marcari Alexander who is taking over as editor (julia.alexander@yale.edu).

MESSAGE FROM LAUREL BRADLEY
HBA President

As this is my last Presidential letter, let me wax retrospective! Our organization continues to mature. During my tenure (or was it my reign?), HBA consistently offered a 2½ hour-long Affiliated Society Session at the College Art Association annual conference. This gave us the opportunity to participate publicly in the art historical dialogue, and lent visibility to our issues. Unlike some other CAA affiliates, the Historians of British Art do not rest with a scholarly conference session and a hotel reception. We also stage a completely separate Saturday meeting. This gathering, for many of us, makes CAA attendance worth the trip. As President, I saw these meetings as my key responsibility, and worked hard to create varied experiences in conjunction with HBA's convivial hosts. I am confident that future "HBA Saturdays" will be as fun and stimulating as those staged by myself and my predecessor, Jody Lamb.

Bob Mode of Vanderbilt University is our new President. Please join me in an enthusiastic welcome!! You all know Bob from his energetic efforts as Newsletter editor. Bob has the vision and enthusiasm to carry us onward and upward towards the next century. On the Board front, I have some exciting news to impart. Julia Marcari Alexander, our new Secretary and Newsletter editor, by virtue of her position at the Yale Center for British Art, will undertake to connect HBA to cyberspace: the HBA Newsletter will soon be 'plugged' into the YCBA website. More hearty welcomes are due to the new Board Members. At the Los Angeles meeting, there was a palpable sense of new energy and commitment thanks to these dedicated scholars [see Board Members inside].

To complete the changing of the guard/management, we need your help. According to new structures approved at our last meeting, HBA will be having two Vice-Presidents to support the President, and to serve as presidents-in-waiting. Every two years, as the 2nd Vice-President becomes the 1st Vice-President, and the 1st Vice-President becomes the President, a new 2nd Vice-President will be elected. Please vote now on the Vice-President Ballot [back page]. At this time, the candidate receiving the most votes will become 1st V-P, and the individual with the next highest votes will become 2nd V-P.

It has been an honor and a pleasure to represent the Historians of British Art for three years. See you in NYC/New Haven in 2000!!
HISTORIANS OF BRITISH ART-L.A. MEETING

On February 13 1999 the annual meeting of Historians of British Art convened at The Huntington in San Marino, California. Coach service was provided from the CAA in downtown Los Angeles, and we were greeted by director Ed Nygren and the curator of British and European Art, Shelley Bennett. Shelley then convened the morning session of five graduate student papers on topics that ranged from 17th c. to 20th c. British art/architecture [see Nov. 1998 HBA Newsletter]. Lunch was then served al fresca, and the Huntington’s staff highlighted both their research and art activities. Afterwards, the general meeting of HBA was chaired by Laurel Bradley, as president. The organization was reported to have over 250 members (institutional and individual)—and a steady bank account balance. Proposals were offered and approved for a two-year presidency with Bob Mode to succeed L.B., a 1st and 2nd vice-presidency elected for two years (with specific duties) and HBA Board membership for 3 years-renewable-to a maximum of 12 members (6 constituting a quorum) [see Current Board list below]. Julia Marciari Alexander was approved as secretary and editor of the newsletter; also, she announced the book prize winners on behalf of the committee [see Book Prize]. A tribute was read from the director of the Yale Center for British Art to Paul Mellon as benefactor and supporter of British art collections+studies. Then Julia Armstrong-Totten gave a report on the Getty Provenance Index as a valuable research tool. Malcolm Baker of the Victoria and Albert Museum followed with his report on plans for the V&A.’s British galleries, plus their upcoming series of seminars and exhibition catalogues. Toshio Watanabe encouraged the HBA membership to affiliate with the British AAH (Association of Art Historians), the CAA-equivalent organization which he leads, for benefits that include the journal Art History and a new magazine, The Art Book. Finally, Shelley Bennett reported on what was upcoming at The Huntington (after Roy Ritchie had reviewed research grants/programs) including the forthcoming, multi-institutional ‘Sarah Siddons’ exhibit and related events. Laurel Bradley closed the meeting and HBA members were able to tour the extensive gardens and collections prior to being bussed back to CAA in L.A.

Current Board of HBA

Laurel Bradley (president)                  Robert Mode (president-elect)
Jack Brown (treasurer)                     Steven Parissien
Alice Beckwith                            Gayle Seymour
Anne Helmreich                             Andrew Stephenson
Richard Hutton                             Wendy Wassying Roworth
Julia Marciari Alexander                   Toshio Watanabe
(secretary/newsletter ed.)                Jody Lamb (ex-officio)

HBA Book Prize Awards

The Book Prize Committee of HBA, chaired by Anne Helmreich, is pleased to announce that the following books received awards for being the best books published in English on British art and architecture in 1997 (the most current year available for full consideration by this committee):

HBA SESSION AT CAA ~~ CALL FOR PAPERS ~~~

Annual Meeting, New York City, February 23-26, 2000

John Ruskin at the Millennium-A Centennial Commemoration and Analysis of his Legacies
Alice Beckwith, Dept. of Art and Art History, Providence College, Providence, RI 02918. Deadline: May 14, 1999

The Historians of British Art seek to commemorate and interrogate John Ruskin’s contributions to the disciplines of art history and of art criticism in the centennial year of his death. Ruskin not only wrote about art and architecture in history, but also created new art audiences by articulating ways of looking at art and nature informed by his understanding of the connections between art and political economy. The Historians of British Art invite papers that elaborate on Ruskin’s own interdisciplinary methods by scholars from all disciplines. Possible topics include Ruskin’s role as progenitor of art history; his innovative use of diverse publishing venues and strategies of audience building; meditations on how Ruskin’s art writings, encompassing issues of social justice, education and the natural environment, resonate with late-twentieth century concerns. This session will also address contradictions within Ruskin’s present-day reputation that vacillate between reactionary moralist and progressive reformer.

Please send to session chair, Alice Beckwith (address above) or to abeckwth@providence.edu:
1. A preliminary abstract of 1-2 double-spaced, typed pages for a twenty-minute talk; 2. A letter explaining speaker’s interest and expertise in the topic, indicating CAA membership or a request for exception based on the following (exceptions: foreign nationals residing abroad; independent scholars with no institutional affiliation; individuals whose primary professional identity is outside the fields of art or art and architectural history); 3. A C.-V. with home and office contact information, including summer address and telephone number; 4. A stamped, self-addressed postcard for confirmation that proposal has been received (if mailing internationally, it is recommended that proposals be sent via certified mail, return receipt requested).

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+ + + + PROPOSALS FOR FUTURE HBA SESSIONS + + + + +
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In order to provide input from all members regarding future topics for the HBA Affiliated Society Session at CAA, and any additional panel for members-at-large or graduate students, everyone is encouraged to send in their suggestions. The 1st vice-president (once elected) will be responsible for gathering this information, which the Board will then consider. At this time, any suggestions may be sent to Robert Mode, c/o Dept. of Fine Arts, Vanderbilt University, Nashville, TN 37235 (moder@ctrvax.vanderbilt.edu). Topics that are period-specific will be considered for balance with other sessions previously offered by HBA, and more inclusive topics will be considered in regard to CAA program guidelines. Members are, in addition, encouraged to submit their own session proposals to whomever is chair of the art history program that year. Also, if there are thoughts about a theme or activity for our Saturday gatherings at forthcoming CAA meetings, send those as well to the president or share them with Board members. We continue our commitment to be inclusive in representing different perspectives within HBA.
NEW GUARD AT THE NEWSLETTER

Message to HBA members from Julia Marciari Alexander, secretary and Newsletter editor-elect:

Following in Robert Mode’s footsteps as secretary/Newsletter editor is certainly a daunting task, and only made feasible by the knowledge that I will be working closely with him in his new role as HBA president! I am hopeful that I will be able to continue the high standards he has set in recent newsletters.

One of the things that the Board was most excited about at this year’s annual meeting was the thought that we might be able to initiate a website for HBA. I see the creation of this website as one of my top priorities as secretary since it would-among other things-enable us to make a transition in our newsletter distribution from our current purely paper and snail-mail form of circulation to a combination of paper and electronic publishing and distribution. This should allow for more frequent updating of information, about both members and events (such as symposia and exhibitions world-wide), as well as serving to facilitate communication between the secretary and HBA members. I hope to be able to make the site for Historians of British Art link to the Yale Center for British Art website http://www.yale.edu/ycba in order to enable members’ access to our own events and also perhaps to increase our membership base as a whole. If anyone has suggestions or thoughts regarding the implementation of the website, please feel free to contact me.

Until we have the website up and running (which may take some time) I will continue the HBA Newsletter circulation on its present schedule and method of publication. Please send me any and all news (about yourself, events you are involved in, exhibitions, etc.) directly by post or e-mail to:

Julia Marciari Alexander
Assistant Curator of Paintings and Sculpture
Yale Center for British Art
P.O. Box 208280
New Haven CT 06520-8280

or

julia.alexander@yale.edu

[For those used to dealing with the Center, please note the change of address, since non-package mail sent to the address formerly listed, i.e. 1080 Chapel Street, will be returned to sender - so make sure to update your files.]

Looking forward to hearing from you all (either method of communication is fine),

Julia

The Getty Provenance Index

Since 1982 the Getty Provenance Index has been assembling information on the history of taste and collecting, under the auspices of the Getty Trust -- and with the support of an international consortium of scholars and institutions, the Provenance Documentation Collaborative. There are six major databases totaling approximately 650,000 records that are now available at this website: http://piedi.getty.edu, i.e. archival inventories, inventory contents, auction catalogues, paintings included in the catalogues, paintings in American and British museums and full provenance of same. The largest of these encompasses British Catalogues, 1801-1835. This spring, The Provenance Index becomes part of the Getty Research Institute. Information on print or CD-ROM materials: http://www.getty.edu/publications. For database content information, e-mail: provhelp@getty.edu.
1999 is a resurgent year of programs and exhibitions at the Yale Center for British Art, which in April unveiled a major acquisition by Rachel Whiteread: "Untitled (Ten Tables), the centerpiece of the British Pavilion in the 1997 Venice Biennale, is among Whiteread’s most monumental and ambitious artistic statements to date". The exhibition Graphic! British Prints Now opened on April 9, with a symposium featuring presentations by Ben Langlands, Nikki Bell, Ian McKeever, Adam Lowe, and Charles Booth-Clibborn (convened by Gillian Forrester). It will run to June 6.

Starting on April 30, and continuing to September 5, the Center is featuring a memorial exhibition dedicated to its founder, Paul Mellon, entitled George Stubbs in the Collection of Paul Mellon. Inaugurating the exhibit is a talk by Jules D. Prown (Paul Mellon Professor of Art at Yale) titled "George Stubbs and Thomas Eakins: The Anatomy of Vision" [4:00 pm, April 30, Yale U. Art Gallery]. Subsequently, gallery talks are scheduled for May 6 (Scott Wilcox), May 8 (Linda Friedlaender), May 13 (Malcolm Warner), May 20 (Julia Marciai Alexander), May 22 (Patrick McCaughey)---and then June 17 (Theresa Fairbanks), June 24 (Gillian Forrester), June 26 (Dorcas MacClintock).

Upcoming events include “Doomed Youth”: The Poetry and the Pity of the First World War, which will display first editions and manuscripts, together with war posters, prints, drawings, and paintings from the Center’s collection. This accompanies a conference at the Yale Center on the theme of War and Peace chaired by Paul Kennedy (Yale), commencing with a public lecture by Jay Winter (Cambridge) and readings by the Center’s director, Patrick McCaughey, on June 22. Also opening on this date is: John Walker: A Theater of Recollection and the Anthony and Madeleine Carter Gift, featuring a recent series of paintings by Walker based on his father’s re-collections of the Great War. The two exhibits run through September 26, and serve to highlight the 4th annual International Festival of Arts and Ideas, June 18-July 3.

Forthcoming in the fall is James Tissot: Victorian Life/Modern Love an exhibition of over forty paintings, forty prints, and twenty watercolors (with emphasis placed on Tissot’s London years). Co-organized by The American Federation of Arts and the Yale Center, it includes works from N. America, Europe, and Australia—including art from the Tate Gallery and the Musée d’Orsay. The catalogue will be written by Malcolm Warner and Nancy Marshall. After being shown at the Yale Center, from September 22 to November 28, it travels to the Musée du Québec (December 15 to March 12, 2000) and then to the Albright-Knox Art Gallery in Buffalo (March 24-July 2, 2000).

A special, twentieth anniversary exhibition honoring the Yale U. Treasure House of Farmington: The Lewis Walpole Library, will open at the Center on October 15 and run to January 9, 2000. Many important exhibits from the collection in Farmington, CT. are planned, including two chairs designed for Strawberry Hill, various precious furnishings, portraits of Pope, Gray, and Van Loo, and a section on London including Hogarth’s Beggar’s Opera oil sketch and Patch’s conversation piece The Golden Ass. A book of essays will accompany the exhibition, and lectures are to be given by Linda Colley (October 15), Ronald Paulson (October 19), Richard G. Williams (October 19), Michael McCarthy (October 20), and Hugh Glover (December 7). Running concurrently will be Patrick Caulfield, an exhibit of England’s principal Pop artist organized by the British Council and opening October 27 (to January 9, 2000) after showing in London, Lisbon, and Luxembourg.
The Paul Mellon Centre for Studies in British Art

Within the past year, death overtook both the Centre’s founder, Paul Mellon (February 2, 1999), and its long-time Director of Studies, Professor Michael Kitson (August 7, 1998). Closely related to the Yale Center for British Art in areas such as their fellowship programs [see the November, 1998 HBA Newsletter], the Paul Mellon Centre has just completed the computerized cataloguing of all its books, periodicals and auction catalogues on British art/architecture from the 16th to 20th century. Scholars and research students may use the library and archive at the Centre which is now located in 16 Bedford Square, London WC1B 3JA (hours 9:30-5:30, Monday to Friday--by appointment preferred, owing to lectures and conferences).

Special events of interest include a major lecture by leading conservation architect, Peter Inskip, on June 9 of this year, to raise funds for the restoration of Moggerhanger House (Bedfordshire), built by Sir John Soane with grounds by Humphrey Repton. Also forthcoming is a conference on The Popular Print in England scheduled for July 2, 1999 in conjunction with the exhibition of that name at the British Museum (May 7 to August 29). The conference will include a private introduction by curator Sheila O’Connell, and will offer presentations by Margaret Aston, Nicolas Barker, Malcolm Jones, Margaret Spufford, V.A.C. Gatrell, and Diana Donald (tickets available: Popular Print Bookings c/o The Paul Mellon Centre or tel. 171-580-0311, fax. 171-636-6730).

For those looking ahead, a lecture series that “examines moments in the emergence of London as a metropolis and considers the ways in which its image has been formulated and presented” is being planned for the fall of 1999. Entitled The Metropolis and its Image: Constructing Identities for London, c. 1750-1950, it will include free lectures at 6:30 PM on Thursday evenings, starting October 14 and going through November 25. Presenters will be Elizabeth McKellar, Lucy Peltz, Diana Donald, Dana Arnold, Michael Port, Iain Black, Adrian Rifkin and (postscript) Neal Leach. More information on this and other happenings can be found via: events@paul-mellon-centre.ac.uk.

Recent or forthcoming titles in the Paul Mellon Centre Publications series (with Yale U. Press) include James Ayres, Building the Georgian City and Ellen d’Oench, Copper into Gold: Prints by John Raphael Smith (just released), Stephen Daniels, Humphrey Repton, Howard Colvin, Essays in English Architectural History, Mark Hallett, The Spectacle of Difference: Graphic Satire in the Age of Hogarth (May), and Alastair Smart/John Ingamells, The Paintings of Allan Ramsay (August).

The Huntington Library and Collection

The Huntington Library, Art Collections, and Botanical Gardens (San Marino, CA) is sharing in Sarah Siddons: Art, Theatre, and Celebrity in Georgian England, which will include an exhibition at the J. Paul Getty Museum, A Passion for Performance: Sarah Siddons and her Portratists (July 27-September 19), a survey of prints, drawings and paintings entitled Cultivating Celebrity: Portraiture as Publicity in the Career of Sarah Siddons, Star of the Georgian Stage simultaneously at The Huntington; an original production by the Mark Taper Forum at the Getty (August 14); and an interdisciplinary conference on Performing Arts: Alliances of Studio and Stage in Britain, 1776-1812, to take place at The Huntington on September 10-11, combining historians of British art and theater.

The collection of Sir Brinsley Ford, spread throughout his quiet house in London near Robert Smirke’s church of St. Mary’s, Wyndham Place, is familiar to many throughout the world interested in art and the history of the collecting of art. As are his scholarly writings and his many more casual essays - and here I think especially of the gentle memorial to Felbrigg and its owner Wyndham Ketton-Cremer, published in 1977-78 in the National Trust Yearbook. As is also his more public role as a defender and guardian of the arts. As is his vast archive on British visitors to the Continent, now at the Mellon Centre at Bedford Square. Sir Brinsley began collecting art in 1930 when a student at Trinity College, Oxford. And if the nucleus of the collection is still the paintings by Richard Wilson, assembled by Benjamin Booth at the end of the eighteenth century and the Spanish paintings and drawings and Italian majolica acquired by Richard Ford in the 1830s, since those first days in Oxford Sir Brinsley has devoted himself to looking after all the works of art that came into his possession this way, adding to them continually and continuously. At Oxford he bought works by Eric Gill, Henri Gaudier-Brzeska and Stephen Tomlin; later he was able to acquire works often by artists unknown or out of favor, painters like Francesco Solimena, Bernardo Cavallino, Sebastiano Conca, Pierre Subleyras, sculptors like Alessandro Algardi or Massimiliano Soldati, or a collection of eighteenth-century Castelli majolica that complement the Renaissance pieces of his great-grandfather, Richard Ford. All this was done from the judgement of the eye and it was this judgement, and a natural affability, that led him also to collect British art, especially that of living artists, many of whom were and are his personal friends. The collection at Wyndham Place is the record of a consistent taste and if such consistency has its limits - Sir Brinsley clearly is not in sympathy with most modernisms or with abstract art - what has always enlivened everything he has done is his evident delight in art and his equally evident pleasure in sharing that delight with everyone willing to appreciate and enjoy what there in his collection.

The idea for this catalogue was first suggested by Sir Brinsley in 1995 to the then Chairman of the Walpole Society and the publication is supported by the Brinsley Ford Charitable Trust and by Patrick Walker, Chief Executive of Watmoughs (Holdings) PLC. Over the years many of Sir Brinsley’s energies have been focused on cataloguing the works he has, all this gathered in the forty odd leather-bound folio volumes there in his study, full of notes and documents and expert opinions, so often conflicting. To this now twenty-eight contributors have added their knowledge and expertise - in particular the many different labours of Gillian Forrester are gratefully acknowledged. And the result is a publication that makes almost all that is there in Wyndham Place - neither prints or furniture are catalogued - available to those who wish to know of it and serves to capture also something of the flavor of this collection in all its particulars and particularities. What will be of most interest to students of British art? Perhaps the essays on Booth and Ford; perhaps the entries on Richard Wilson, perhaps the section on modern British art which embodies Sir Brinsley’s interests in art now, as much as in the art of the past. Hence the names of William Coldstream, Carel Weight, John Bratby, Frank Dobson, Peter Greenham, Christopher Wood, Augustus John, Paul Maitland, John Piper - and, I must add, of my father Jesse Cast. Hence also the names of younger artists, many of whom, some 81 to date, have been the beneficiaries of the Richard Ford Awards, established in 1976 by Sir Brinsley at the Royal Academy to encourage artists to study in Spain and at the Prado with funds raised from the sale of a copy of Goya’s “La Tauromaquia”. At the end of the second volume there is an interesting, if
brief section on the Ford Family, from Reverend Thomas Ford in the seventeenth century to the beautiful and talented Harriet Ford, noticed in Seville by Delacroix, who died young after a sad, painful life. The entries are full of details, from the story of exchanges in 1930 with Lucy Wertheim over a small head by Henry Moore, to the account of Sir Brinsley’s purchase in 1936 of a drawing by Michelangelo and then of two by Ingres in 1938. And in a cool practical manner, all the costs are reported, sometimes with comments; £48 in 1951 for 62 drawings by Edward Davis ("the most remarkable acquisition I have made"), £2,250 in 1959 for the Cavallino ("the highest price I have ever paid for a painting"), wonderful drawings by Fuseli purchased in 1935 for £80 and £90 ("considered at the time outrageously high"), a Mengs portrait of the Englishman Henry Lyte in 1953 for £25, plus £5 commission ("he must have been under a cloud at that date"). The worlds of art and of the collecting of art have changed immensely in recent years; yet what is in these volumes is a record, frozen in a moment of time, of a life in art, lived in a rare and precious way. Sir Brinsley speaks, in a characteristically self-deprecating manner, of having neither the wit of Richard Brinsley Sheridan, a distant ancestor, nor the scholarship of Richard Ford. But, he adds, he hoped he had inherited something of their sense of fun. He has indeed and, as these pages show time and time again, it is a sense of fun of the most serious and engaging kind.


David Peters Corbett’s book makes for a compelling read. In prose characterized by clarity and accessibility Corbett emphasizes what meanings "modernism" may have held for artists, art historians, and art and cultural critics between the first and second world war when they produced works of visual art and texts in order to negotiate the development and their experience of "modernity." In the first few pages of each provocative and well-argued chapter Corbett restates the focus of his book. Then he explains the methodology through which he will argue the material at hand and he summarizes his conclusions for the chapter. Corbett’s mode of presentation and insistence on locating visual culture in historical conditions linking the art world and society reminds me of T. J. Clarke’s The Painting of Modern Life: Paris in the Art of Manet and his Followers, 1985. Indeed, by drawing upon the work of art historians, theorists, and critics who have revisited concepts such as "modern," "the modern," "modernism," and/or "modernity," Corbett introduces, successfully and with intellectual vigor, a useful theoretical and scholarly paradigm for reconstituting the significance of certain artistic activities in early twentieth-century England.

Corbett not only recognizes but also discusses how his methodology is informed by Michel Foucault’s exploration of "discourse" and by the social art history scholarship of Thomas Crow, Meyer Schapiro, and Janet Wolff. To wit, Corbett mines – what he calls "excavates" – primary documents from art history and cultural commentary in England. He scrutinizes these as products themselves having complex socio-historical specificity. Further, Corbett relates a discussion of the significance of the documents to a modest number of visual works. He redresses the importance that traditional art histories place on the visual works. Chiefly, Corbett demonstrates how, in fact, the works problematized and polysemed "modernism" in England, even as the artists then each believed they were producing modernism’s ultimate manifestation.

Thus, while on the one hand, in his introductory chapter Corbett reviews the historiography of artistic activity in England between the wars, he foregoes its well-trodden path resolutely. He departs from what we might label an essentially colonialist practice: the tendency to reconstitute artistic activity in England mainly through the framework of center (Europe) and
margin (England), that is, center and dependent provincialism or naivete. To be sure, Corbett doesn't suggest that events on the Continent were unimportant to artists and critics working in England during these years. However, by foregrounding art as a set of practices the significance of which must also be situated in social and cultural conditions and experiences particular to members of an art world living in England, Corbett substantively revises the model for researching and writing a history of visual cultural there. Further, The Modernity of English Art, 1914-1930 masterfully sets out how one might reinscribe discourses of artistic production and reception heretofore unconsidered or elided in many accounts of the development of art world communities before 1945. For this reason, Corbett's book should prompt further investigation of how people comprising an art world in the first half of this century now passing were shaped by and helped to constitute visual culture in relation to what they perceived as conditions changing not only their everyday lives but also themselves.

REVIEWS OF RECENT PUBLICATIONS

Welcome to the first installment of a section of the newsletter devoted to member reviews of recent publications (catalogs, significant articles, books) of interest to the HBA constituency. In other words, here is an opportunity for you to inform your colleagues about current work in the field including, of course, work that you feel critiques, qualifies, and/or expands the very concept of "British (or English) Art" as well as methodologies used to constitute and explore such a concept. Thus, reviewers should consider: What – and how – might a publication contribute to the scholarship of and/or engender discussion among historians, theorists, and critics who identify writing the history of British art as a topic of professional interest? Reviewers may emphasize one publication or address relationships between several (note word count, below). For desk copies, further inquiry, and to send materials, contact Jennifer Way.

Format for submitting reviews

Please submit reviews on both disc (Microsoft Word; font size 11; write file name on disc) and paper.

Top of the page:
TITLE by Author's name. City of publication, Publisher, Date. Number of pages. ISBN number. Reviewed by name, department, institutional affiliation (where applicable), and address, including phone and e-mail.

Body:
Try to limit your essay to about 750 words single-spaced. Do not include footnotes or endnotes. Cite references within your essay (title, author's name, date of publication).

For desk copies, further inquiry, and to send material:

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EVENTS and EXHIBITS

The Folger Institute has just concluded the exhibit curated by Yvonne Romney Dixon on “The Drawings of George Romney” (closed March 20), and currently has on display an exhibition entitled “Seeing What Shakespeare Means” (pictorial material that acts to ‘illuminate Shakespeare’s metaphors’). The images have been chosen to amplify the text: ‘The selection is informed by the concerns of Shakespeare in an Age of Visual Culture, a Center for Shakespeare Studies seminar sponsored by the Andrew W. Mellon Foundation.’ The exhibit runs from April 3 to August 23, 1999. For information contact The Folger, tel: 202-675-0333, or website: http://www.folger.edu.

During the last week of July, 1999, the Eighteenth-Century Scottish Studies Society will meet concurrently with the Enlightenment Congress in Dublin. The theme is “Scotland and Ireland in the Eighteenth Century”. For information, contact Richard B. Sher, tel: 973-596-3377; e-mail: sher@admin.njit.edu. Next year, the Society will meet at the University of Toronto with CSECS, on the theme “Memory and Identity: Present and Past” [Paul Wood, e-mail: pbwood@uvvm.uvic.ca].

The Association of Historians of 19th-Century Art has announced the theme of its session for the CAA in 2000. Entitled Out of the Academy and into the Arcade, “this panel will explore the dynamic cultural exchanges that occurred in the 19th century when high art practices interacted with the politics and poetics of the arcade” [see Call for Participation-CAA 86th Annual Conference]. The call includes “diverse geographic locales”. Contact either Susan M. Canning, P.O. Box 20384, New York, NY 10009 or Sura Levine, 28 Northern Avenue, Northampton, MA 01060.

Yale Center for British Art has under consideration the mounting of a small, as yet unnamed, Ruskin exhibit to coincide with the CAA/HBA meeting in February, 2000. Works from the Yale collections will be featured (with perhaps some loans from the Beinecke). Also being planned is an international symposium having a Ruskin theme, tentatively scheduled for late January, 2000.

Rose Theatre Trust Project has just opened an exhibition (April 14) at the site of Philip Henslowe’s Rose Theatre built in 1587. It includes video and advanced media displays as well as the remaining artifacts from the original theatre. It is a permanent exhibit, located at 56 Park Street, London SE1 9AR (open daily). For information, tel:171-207-6280; e-mail: admin-rose@theatre.org.

JOURNALS AND TEXTS

In addition to receiving Art History, the Journal of the Association of Art Historians (UK), via membership in the AHA, you may subscribe (libraries or individuals) c/o Blackwell’s Publishers Journals, PO Box 805, 108 Cowley Rd., Oxford OX4 1FH, tel: 1865-244083; fax: 1865-381381.


David J. Getsy, doctoral candidate at Northwestern University, has received a Junior Fellowship from the Paul Mellon Centre for Studies in British Art, a Research Fellowship from the Henry Moore Institute/Centre for the Study of Sculpture, and a Keck Fellowship for Young Scholars from The Huntington—to complete research for his dissertation on corporeality and eroticism in the New Sculpture and English modernism. At the 1999 Midwest Art History Society he presented the paper “‘Something far more vital and nervous....’: Visualization and corporal engagement in Frederic Leighton’s sculpture”

Helene E. Roberts announces the Encyclopedia of Comparative Iconography, which she edited (Chicago/London, Fitzroy Dearborn Publishers), has won the following awards: Choice magazine has designated it as “Outstanding Academic Book of 1998”, the Art Libraries Society of America has presented it their Worldwide Books Publication Award, the American Library Association has declared it an “Outstanding Reference Source”, and the Wittenborn Award has given it a “Special Mention” for Reference Books. E-mail address: helene.roberts@dartmouth.edu.

William Pressly at the University of Maryland has just published his latest book entitled The French Revolution as Blasphemy: Johann Zoffany’s Paintings of the Massacre at Paris, August 10, 1792 [University of California Press]

Patricia Crown announces the meeting of the Midwest Society for Eighteenth-Century Studies at the University of Missouri, October 7-9, 1999. There will be papers on Hogarth, Fuseli and others. For more information contact her at 109 Pickard, University of Missouri, Columbia, MO 65211; tel: 573-882-9528; e-mail: CrownP@missouri.edu.

Mark Bills has culminated his work on the Long collection, Russell-Cotes Art Gallery & Museum [Bournemouth] with the publication of his monograph on E.L. Long (1820-1891), a popular Victorian painter in Bath and London. It appears as Edward Longden Long, RA by Mark Bills, Fairleigh Dickinson University Press (c/o Associated University Presses, 440 Forsgate Drive, Cranbury, NJ 08512. For more information, tel:609-655-4770; fax:655-8366.

Kimberly Rhodes at Hollins University is taking the chair of HBA’s Book Prize Committee from Anne Helmreich. She and Charlotte Eyerman of Union College request paper proposals for the panel entitled “Channel Crossings: Gendered Exchanges of Visual Culture between Britain and France in the 18th and 19th Centuries” which they are chairing at the 1999 SECAC (Southeastern College Art Conference) meeting in Norfolk, VA, October 28-30, 1999 (proposals and a current C-V are due by May 1, 1999, and should be sent to Kimberly Rhodes, Assistant Professor of Art, P.O. Box 9564, Hollins University, Roanoke, VA 24020, or to her e-mail address: krhodes@hollins.edu).

Wendy Wassying Rowlowr of the University of Rhode Island is completing her Scholar-in-Residence appointment at The National Museum of Women in the Arts, 1250 New York Avenue N.W., Washington, D.C.—where she will give the final presentation in her series Angelica Kauffman: An Enterprising Artist on May 6 at 7 PM (lecture title “Criticism, Gossip, Scandal, and the Reputation of a Woman Artist”). She also will be chairing a session at the NEASECS meeting scheduled for December 9-12, 1999 at the University of New Hampshire. It is entitled: “Art Collections, Exhibitions, Museums” and deals with “the acquisition and display of art objects”, using “new ideas about public exhibitions, museums, and art academies developed in the 18th century along with new processes for manufacturing and reproducing works of art”. For information, fax: 401-874-2729, e-mail: wroworth@uri.edu.

Elizabeth Pergam has accepted a position as Research Associate in the Department of British and Continental Art at The Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Road, San Marino, CA 91108.

Sean Shesgreen at Northern Illinois University, was awarded a Senior NEH fellowship to the Newberry Library to complete a new study on the “Cries of London” illustrations [see his Cries and Hawkers of London, Stanford, 1990].

Chloe Chard/Mary Sheriff/Lisa Heer/Patricia Crown (and Wendy Roworth as chair) will present papers on “Gender Issues in the Visual Arts”, while Robert Mode will be a presenter on the “Johnson and Hogarth” panel at the Tenth International Congress on the Enlightenment in Dublin, Ireland which convenes July 25-31, 1999.
HISTORIANS OF BRITISH ART

Ballot for Election of Vice-President

* * * * * *

Vote for one candidate from the names listed below-the candidate with the highest vote count will become 1st Vice-President & the next highest will become 2nd Vice-President.

_ BARBARA APELIAN BEALL _ Dept. of Art History, Providence College
Field of specialization: Medieval manuscripts. Ph.D. from Brown University.
Current research: *The Codex Amiatinus: Canon Tables in Insular Manuscripts.*

_ PATRICIA CROWN _ Dept. of Art History, University of Missouri-Columbia

_ ANTHONY GULLY _ School of Art, Arizona State University at Tempe

_ ANNE HELMREICH _ Dept. of Art & Art History, Texas Christian University

_ GAYLE SEYMOUR _ Dept. of Art History, University of Central Arkansas

Your signature __________________________ (HBA member)

Again, make sure to mark only one of the above - then send this page [or a photocopy] to:
Prof. Robert Mode
Dept. of Fine Arts
Vanderbilt University
Nashville, TN 37235

PLEASE SUBMIT YOUR BALLOT BY MONDAY, MAY 18