

## HBA: HELPING MEMBERS PUBLISH

### CAA 2015 Special Event: Conversation with an Editor

Margaret Michniewicz, Commissioning Editor of Visual Studies at Ashgate, and Jongwoo Jeremy Kim, HBA's Second Vice President, will hold a publication workshop at CAA. After a public dialog elucidating the publisher's book proposal process, Margaret will participate in a Q&A with the HBA member audience. This event will be held at the HBA Business Meeting; check your CAA program for time & location.

### Call for Applications: HBA Publication Grant

The Historians of British Art invites applications for its 2015 publication grant. The society will award up to \$600 to offset publication costs for a work of scholarship 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 Renate Dohmen, Prize Committee Chair, HBA, [brd4231@louisiana.edu](mailto:brd4231@louisiana.edu). The deadline is January 15, 2015.



Henry Fuseli's *The Three Witches*, c. 1782, has recently been acquired by The Huntington Library, Art Collections, and Botanical Gardens. For the full story, see our British Art in American Collections feature, page 4.

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### Membership Renewal

It's that time of year again! Dues expire December 31. We hope you will continue supporting HBA in 2015 to enjoy the many benefits of membership, including our newsletter, e-blasts, awards, Ashgate discount, CAA off-site visits, and other special events. You may renew online at [www.historiansofbritishart.org/Mem.asp](http://www.historiansofbritishart.org/Mem.asp) or by mailing a check to:

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## a letter from the President

Dear HBA Members,

I hope you have noticed by now the exciting changes in our Historians of British Art communications, starting with the rollout of a new logo! The design is meant to be fresh, classic, and modern, reflecting the character of British art scholarship. It corresponds to the launch of our dynamic Facebook page, created and maintained by board member Emily Talbot. If you haven't yet "liked" HBA on Facebook, you're missing out on a great source of articles, news, and images related to British art. Please spread the word and invite your friends and colleagues to follow our news feed. Many thanks to

Emily for spearheading both of these initiatives.

I think you will agree that Editor Catherine Roach is doing a fantastic job bringing a fresh look and compelling content to our HBA newsletter. We've also begun consolidating calls for papers, fellowships, and other announcements into monthly e-blasts, rather than saving them for the semiannual publication. I'd like to thank both Catherine and Keren Hammerschlag, Treasurer and Membership Chair, for coordinating this new effort to distribute information to our members in a time-sensitive manner.

None of these communication vehicles are possible, however, without participation from our members. I encourage you to share items of interest on our Facebook page, send announcements to Catherine, or talk with her about contributing a feature article to the newsletter. We are eager to hear from you!

Continue enjoying all of these communiqués, as well as our annual CAA events (see details on p.3), in 2015 by renewing your HBA dues now.

Best wishes,

Colette Crossman

Independent Scholar,  
Austin, TX

## EDITOR'S NOTE

Dear HBA Members,

We want your news! In an upcoming issue, I would like to feature the exciting and varied activities of our members. But I need your help to do so. Please send me updates, via email, about your publications, exhibitions, classes, and projects for publication in the spring issue.

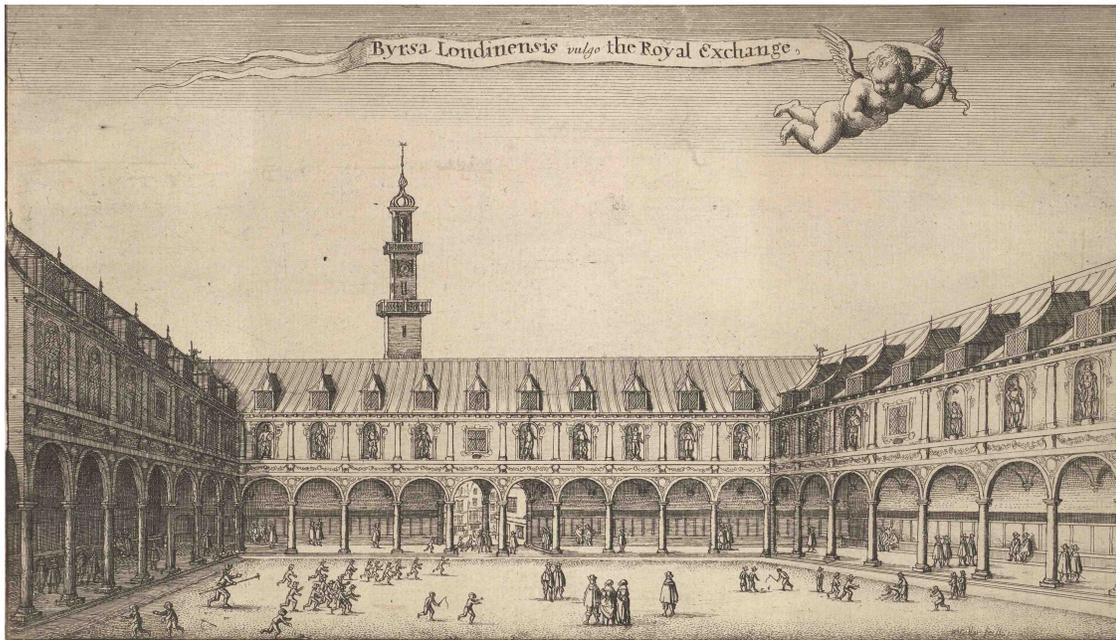
Do you have a colleague who is doing great work in the field of British art? Please nominate him or her to be the subject of an interview. (NB: There is no rule against nominating yourself—in fact, I encourage it.)

The images in this issue are available thanks to the Metropolitan Museum of Art's Open Access for Scholarly Content policy, announced this May. We hope this salutary trend will continue.

Would you like to contribute to the newsletter? Please contact me at [croach2@vcu.edu](mailto:croach2@vcu.edu).

Catherine Roach  
Assistant Professor of Art History,  
Virginia Commonwealth  
University





Royal Exchange,  
London, 1625–77

Wenceslaus Hollar  
(Wenzel Vaclav),  
(Bohemian, Prague  
1607–1677 London)

Etching

Harris Brisbane Dick  
Fund, 1917

Metropolitan  
Museum of Art, [www.  
metmuseum.org](http://www.metmuseum.org)

## TRAVEL AWARD RECIPIENT

Congratulations to Hyeyun Chin of Binghamton University, State University of New York, who has been given an award to support the presentation of a paper, “The Performance of Commerce: Spatial Practices at the Royal Exchange in Seventeenth Century London,” at the CAA 2015 session “Performative Architecture before the Modern Era.”

## HBA @ CAA 2015

**Business Meeting:** Special Event: Conversation with an Editor (see page 1 for details)

**HBA Session: “Home Subjects: Domestic Space in the Arts in Britain, 1753–1900”**

Organized by: Melinda McCurdy, The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA

Morna O'Neill, Wake Forest University, Winston-Salem, NC

Anne Nellis Richter, American University, Washington, DC

The Home Subjects Working Group announces the program for the upcoming HBA-affiliated CAA session titled “Home Subjects: Domestic Space in the Arts in Britain, 1753–1900.” Speakers include Stephen Caffey on “Astonishing Moderation: Robert Lord Clive at Claremont,” Emilie Oléron Evans on “Housing the Art of the Nation: The Home as Museum in Gustav Waagen's ‘Treasures of Art in Great Britain,’” and Nicholas Tromans on “‘An alien in the decorative community’: The Problem of Pictures in British Domestic Advice Literature.” The session will take place at the annual meeting of the College Art Association on Thursday, Feb. 12, 2015, from 12:30–2:00pm in the Rendezvous Trianon, on the third floor of the Hilton New York. Please see the Home Subjects blog, [homesubjects.blogspot.com](http://homesubjects.blogspot.com) for more information on the speakers and how to become involved with the working group. ✍

## BRITISH ART IN AMERICAN COLLECTIONS

Contributed by Melinda McCurdy, Associate Curator, British Art,  
The Huntington Library, Art Collections, and Botanical Gardens



*The Three Witches*, c. 1782

Henry Fuseli (Swiss, 1741–  
1825, active Great Britain)

Oil on canvas

Purchased with funds from  
the George R. and Patricia  
Geary Johnson British Art  
Acquisition Fund, 2014.15

The Huntington Library, Art  
Collections, and Botanical  
Gardens

Henry Fuseli's powerful depiction of the three witches from *Macbeth* is among the most recognizable Shakespearian images of late eighteenth-century Britain. The painting illustrates the pivotal moment in Scene 3 of Act I when the witches prophesy that Macbeth will become king of Scotland. Puffed up with ambition, Macbeth soon murders the king and seizes the throne.

Fuseli vividly illustrates Shakespeare's description of the hideous trio: "...each at once her choppy finger laying upon her skinny lips; you should be women, and yet your beards forbid me to interpret that you are so." Fuseli – isolating and tripling the motif of the hooded head, extended hand, and sealed lips – revels in the play's ominous mood.

There are two other versions of *The Three Witches*, one in the Kunsthhaus, Zurich, the other in the collection of the Royal Shakespeare Theatre in Stratford-upon-Avon, England. The Huntington version appears to be a first, highly finished study for these.

Swiss by birth, Fuseli became one of the most important artists in London, eventually serving as both Professor of Painting and Keeper of the Royal Academy. His notoriously sensationalist works were steeped in the fantastic, the supernatural, and the sublime (an aesthetic category concerned with the power of shock and horror), and were characterized by dramatic contrasts of light and shade, theatrical gestures, and exaggerated musculature, as well as often obscure or invented subjects.

Fuseli revered Shakespeare and was deeply inspired by his plays, particularly those, like *Macbeth*, whose plots include elements of the uncanny. He painted numerous scenes from *Macbeth* throughout his career.

*The Three Witches* is the first oil painting by Henry Fuseli to enter The Huntington's collections. The Greek inscription on its frame reinforces the witches' dangerous nature by quoting the ancient playwright Aeschylus: "These are women but I call them Gorgons," a reference to Medusa and her sisters, whose terrifying gaze turned men to stone.

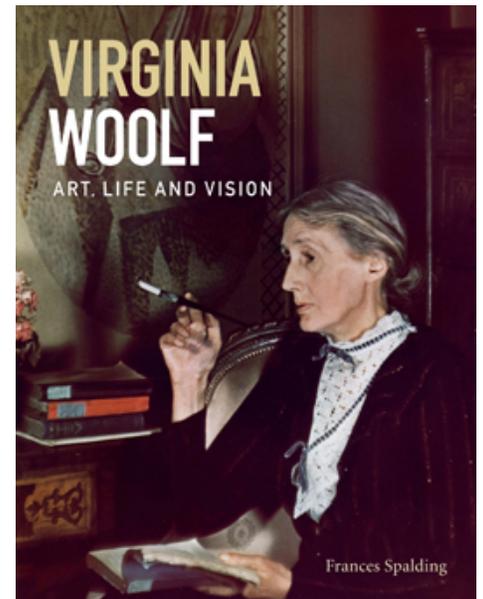
Before its installation in the permanent collection galleries, the painting can be seen in the Huntington Art Gallery as part of a special focus exhibition, *Henry Fuseli's The Three Witches: Art, Shakespeare, and the Gothic Sublime in 18th-Century Britain*, running through March 30, 2015. Two works-on-paper shows drawing from The Huntington's holdings complement this installation: *Wrestling with Demons: Fantasy and Horror in European Prints and Drawings from The Huntington's Art Collections* (through December 15, 2014) and *Eccentric Vision: Drawings by Henry Fuseli, William Blake, and Their Contemporaries* (November 22, 2014-March 16, 2015), both also shown in the Huntington Art Gallery. ✍

## REVIEW

Contributed by Antoine Capet, Professor of British Studies,  
University of Rouen (France)

Frances Spalding, *Virginia Woolf: Art, Life and Vision*.

Published to accompany the exhibition at the National Portrait Gallery, London, from July 10 to October 26, 2014. London: National Portrait Gallery Publications, 2014. 191 pages; illustrations (some color); 24 cm. Paperback. ISBN 978-1855144811.



No doubt many HBA members who were in London this summer and autumn will have visited the exhibition devoted to Virginia Woolf (1882–1941) at the National Portrait Gallery. For those who were not fortunate enough to see it, the Gallery has produced a superb catalogue, which provides a panoramic survey of Virginia Woolf's lifelong connection with the arts, especially the arts of her time. The name of the guest curator of the exhibition, Frances Spalding, will be familiar to many thanks to her numerous publications on Bloomsbury. She is also the author of the book under review, which closely follows the general layout of the National Portrait Gallery display, allowing those who visited the show to recall what they saw without the slightest difficulty.

Chapter One, "Who was I then?" [1882–1904], takes its name from the opening words of "A Sketch of the Past," written in 1939 to be read aloud to Woolf's friends within Bloomsbury's

Memoir Club. Representation of the Club benefits from a magnificently moving painting by Vanessa Bell (c.1943) in which its principal members (Leonard Woolf, Duncan Grant, the Bells, the Keyneses, and E.M. Forster) are seated in a room with portraits of the deceased (Virginia Woolf, Roger Fry, and Lytton Strachey) on the wall. The chapter excellently evokes the artistic and intellectual world in which Virginia Woolf was immersed from her birth, with the prominent figure of her father, Leslie Stephen, introducing her to “eminent Victorians” (the title of a sub-chapter). All this is impeccably footnoted and richly illustrated with a wealth of contemporary photographs, some by the great Julia Margaret Cameron.

Chapter Two is titled “Experiments and Reforms” [1914–1915]. It concentrates on several significant stages in her life, including her first major depression in 1910, her engagement and marriage to Leonard Woolf in 1912, and her attempted suicide a year later. “For the next three years she was intermittently ill,” Spalding tells us, with her husband choosing Conscientious Objector status mainly in order to stay near her (p. 86). Even though the early 1910s must have been horrid for her and her circle, they left us with many great portraits of her. The best is probably the oil of around 1912 by her sister, by now Mrs. Vanessa Bell, which with good reason was featured on the leaflets and posters advertising the exhibition.



The title of Chapter Three, “‘Painting and Writing have much [a lot] to tell each other’” [1916–1924] derives from Woolf’s later essay on Walter Sickert. Here, the emphasis shifts to Bloomsbury, especially the encounter with T.S. Eliot, and the well-known photograph of the two writers by Lady Ottoline Morrell of June 1924 is deservedly given pride of place. The period also marked the birth of the Hogarth Press, which is fully discussed and illustrated with color photographs of the decorated covers and Vanessa Bell’s woodcuts. Outside of Woolf scholars, it is likely that few people have heard of the influence of the Ukrainian translator Samuel Solomonovitch Koteliansky. Woolf met him in 1917 through Katharine Mansfield (by then a close friend of hers), and he is shown in a 1930 portrait of him by Mark Gertler. As Spalding tells us, his influence can be seen in the substantial number of Russian translations subsequently published by the Hogarth Press. Also of great interest in the chapter is the insightful reflection on the central character in *Jacob’s Room* (1922), who is defined by his absence, “just as Woolf herself had been in Vanessa Bell’s portrait of her in a deckchair” painted a decade earlier (p. 122).

Mrs. Herbert Duckworth, 1867  
Julia Margaret Cameron (British (born India), Calcutta 1815–  
1879 Kalutara, Ceylon)  
Albumen silver print from glass negative  
Gilman Collection, Purchase, Alfred Stieglitz Society Gifts, 2005,  
Metropolitan Museum of Art, [www.metmuseum.org](http://www.metmuseum.org)

"Street Haunting and Novel Writing" [1925–1932], Chapter 4, runs from the publication of *Mrs Dalloway* to that of *The Waves*. In it, Spalding explores three main themes: first, Virginia Woolf and London buses and the Tube; second, her encounter with Vita Sackville-West and her subsequent interest in clothing when she became associated with *Vogue*; and third, her stay at Garsington, the home of the society hostess Lady Ottoline Morrell. Morrell took a series of superb photographs of Woolf in June 1926 in a couture dress, seven of which are reproduced in the book. This section also examines Woolf's interest in Roger Fry's work on Cézanne while she was writing *To the Lighthouse*, published in 1927. All this is illustrated with the covers of her novels designed by Vanessa, and with pages from the original manuscript of *A Room of One's Own* (with the working title *Women in Fiction*, 1928–1929).

"Thinking is my Fighting" [1933–1941] – a quotation from her 1940 diaries – provides the title and the guiding thread for the final chapter. We are reminded of the success of the Hogarth Press, which paradoxically became a burden in the 1930s, necessitating the hiring of specialist staff. In 1938 Woolf decided to sell her stake in the Press to John Lehmann. This is also the period of Woolf as a declared feminist militant, and we are reminded of the link between this form of activism and politics when Spalding points to her scrapbooks of the time which contain a cutting allusion to Hitler's *Kinder, Küche, Kirche*. Her support of the National Joint Committee for Spanish Relief indirectly led her to be connected with Picasso, who donated a drawing. In October 1938, Picasso's *Guernica* was exhibited at the New Burlington Galleries in aid of the Committee, and she was one of the patrons, together with well-known figures of the anti-Fascist Left like Victor Gollancz and Harry Pollitt. She also came to meet another great figure of the century, Sigmund Freud, now living in London, and the Hogarth Press was to publish the standard English translation of his works. It seems that she was particularly impressed by *Moses and Monotheism*. The Second World War greatly reinforced her depression. Her suicide note left to Vanessa features among the mementoes, portraits (such as a fine one of Vanessa Bell by Duncan Grant of 1935) and photographs from the period (including an early color photograph of Virginia by Gisèle Freund from 1939) which complement the chapter.

The book will be a delight to read to all members interested in the art and intellectual life of the period in Britain. ✍



*Trellis*, 1864.

Morris & Company

Block-printed wallpaper

Purchase, Edward C. Moore Jr. Gift, 1923

Metropolitan Museum of Art, [www.metmuseum.org](http://www.metmuseum.org)



Cornelius Jabez Hughes, daguerreotypist (British, 1819-1884)  
*Portrait of a Yeoman*, about 1853, Daguerreotype, hand-colored ¼ plate  
 Image: 9.1 x 5.6 cm (3 9/16 x 2 3/16 in.) Mat: 10.6 x 8.3 cm (4 3/16 x 3 ¼ in.)  
 The J. Paul Getty Museum, Los Angeles

## officers

## membership

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