This painting of the Crucifixion of Jesus is one of the most important objects in the Berger Collection, a privately owned collection of mostly British art on long-term loan to the Denver Art Museum. It is reliably thought to have been painted in or near Norwich, possibly as an altarpiece for a private chapel or for use in personal devotion. Considered the best-preserved religious panel painting of its period known anywhere, it is one of the very few such pictures to have survived the widespread destruction of religious imagery in England following Henry VIII’s establishment of the Church of England in 1534.

--Kathleen Stuart, Curator of the Berger Collection, Denver Art Museum, Denver, Colorado

Unknown British Artist, The Crucifixion, ca. 1395
Tempera and oil with gilded tin relief on oak panel
39.8 x 21.5 in. (101.3 x 54.6 cm)
Inscribed on scroll at left, memento:mei:dne;
on scroll at right, vere:filium:dei:erat:iste
The Berger Collection at the Denver Art Museum (TL-18011)
Dear HBA Members,

I hope this finds you well and enjoying some lovely spring weather! The chill of CAA in Chicago in February seems ages ago by comparison. HBA was extremely well represented by two outstanding sessions, a panel of presentations by emerging scholars, our business meeting, and a wonderful off-site visit to two of Chicago’s architectural gems.

Many thanks are due to all of the speakers, as well as to Ayla Lepine and Matthew Reeves, Craig Hanson, Jongwoo Jeremy Kim, and Peter Trippi for orchestrating such a remarkable lineup of HBA events this year.

Additional gratitude is due to Elizabeth Honig, who has completed her term as Chair of the Book Prize Committee. Two other long-serving at-large Board members will be rotating off at the end of June as well, Dianne Sackho Macleod and Juilee Decker. I know you will join me in extending our great appreciation for all of their hard work on behalf of HBA the past several years. Douglas Fordham has graciously agreed to step in as the new Book Prize Committee Chair. Also as part of these transitions, we welcome Melinda McCurdy, Associate Curator at the Huntington, and Julie Codell, Professor of Art History at Arizona State University and one of the founders of HBA, to the Board. I look forward to working with each of them.

With spring comes new beginnings, and a very exciting one is on the horizon for HBA. Our old Facebook “group,” which was limited to HBA members only, has effectively been defunct for quite a while. Board member Emily Talbot has been developing a brand new public Facebook page for us, which will replace the old group and launch June 1. Our hope is that by openly posting newsworthy items about British works of art, announcements about HBA and its events, and other information of relevance to the field on Facebook, we can help raise HBA’s profile and attract new members, particularly younger scholars. On June 1, be sure to search for “Historians of British Art” on Facebook and “Like” our page! Please contact Emily at emtalbot@umich.edu if you run across items of interest for our news feed, or feel free to post them directly on our wall.

Enjoy the summer ahead, and stay tuned for information about CAA 2015 and 2016 in the coming months!

Best wishes,
Colette Crossman
Museum Educator for University Audiences, Blanton Museum of Art, University of Texas

a letter from the President

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EDITOR’S NOTE

I hope you enjoy the inaugural installment of our new feature, British Art from American Collections. Thank you to Kathleen Stuart and to all the museum professionals who stepped forward to suggest items from their collections that will enliven the pages of future newsletters. All other images in this newsletter are reproduced thanks to Craig Hanson and to the generosity of the J. Getty Paul Trust and Yale Center for British Art’s open access policies. Thanks are also due to Amy Colombo for her invaluable assistance with the newsletter design. Would you like to contribute to the newsletter? Please contact me at croach2@vcu.edu.

Catherine Roach
Assistant Professor of Art History, Virginia Commonwealth University
CALL FOR APPLICATIONS: TRAVEL AWARD

The award is designated for a graduate student member of Historians of British Art who will be presenting a paper on British art or visual culture at an academic conference in 2015. The award of $750 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 Renate Dohmen, Prize Committee Chair, HBA, brd4231@louisiana.edu. The deadline is September 15, 2014.

Master of the Getty Froissart, illuminator (Flemish, active about 1475 - 1485)
The English Fleet in Flemish Waters (detail), about 1480 - 1483, Tempera colors, gold leaf, gold paint, and ink on parchment
Leaf: 48 x 35 cm (18 7/8 x 13 3/4 in.) Justification: 29 x 19.3 cm (11 7/16 x 7 5/8 in.)
The J. Paul Getty Museum, Los Angeles, Ms. Ludwig XIII 7, fol. 169
We are pleased to announce the winners of the book prize and congratulate all of the authors whose publications were included in the short list.

**WINNERS:**

**Pre-1800**
Christiane Hille, *Visions of the Courtly Body* (Akademie Verlag)

**19th Century - Contemporary**
Mark Crinson, *Stirling and Gowan: Architecture from Austerity to Affluence* (Yale)

**Multi-Author**
Maria Hayward & Philip Ward, *The Inventory of King Henry VIII: Textiles & Dress* (Harvey Miller)
Maria Dolores Sanchez-Jaurequi Alpanes & Scott Wilcox, eds., *The English Prize: The Capture of the Westmorland* (Yale)

**FULL SHORT LIST:**

**Pre-1800**
Christiane Hille, *Visions of the Courtly Body* (Akademie Verlag)
Catherine Molineux, *Faces of Perfect Ebony: Encountering Atlantic Slavery in Imperial Britain* (Harvard)
John Martin Robinson, *James Wyatt, 1746-1813: Architect to George III* (Yale)

**19th Century - Contemporary**
Mark Crinson, *Stirling and Gowan: Architecture from Austerity to Affluence* (Yale)
Shawn Malley, *From Archaeology to Spectacle in Victorian Britain* (Ashgate)
Nancy Rose Marshall, *City of Gold and Mud: Painting Victorian London* (Yale)

**Multi-Author**
Maria Hayward & Philip Ward, *The Inventory of King Henry VIII: Textiles & Dress* (Harvey Miller)
Maria Dolores Sanchez-Jaurequi Alpanes & Scott Wilcox, eds., *The English Prize: The Capture of the Westmorland* (Yale)
Tim Barringer, Jason Rosenfeld, & Alison Smith, eds., *Pre-Raphaelites: Victorian Avant-garde* (Tate)
MEMBER NEWS:

Colleen Denney
Professor of Gender and Women’s Studies
University of Wyoming

Colleen Denney is currently on a year-long Seibold Fellowship granted by the College of Arts and Sciences at the University of Wyoming to conduct research for several book projects and one novel based on the visual culture of the British suffrage movement. She has been able to spend time in London and Paris on the fellowship and she is presently in New Zealand working in the National Library on the 1893 enfranchisement of New Zealand women as part of this research. On her return to her university, based on this work, she will develop a series of courses on the visual culture of women’s activism, with a particular focus on the interrelationships between England, New Zealand, and America. She will also focus particularly on Wyoming, which was the first place in the world to grant women the vote, in 1869, at a time when it was still a territory. Suffragists the world over, but in England and New Zealand in particular, looked to the Wyoming enfranchisement in their arguments for the vote. She has also just established a Center on the University of Wyoming campus that will focus, in the near future, on bringing in gender scholars for research and dialogue: the Women’s Advancement and Research Center.

Robert Tittler
Distinguished Professor of History Emeritus
Concordia University

Over the past seven or eight years Prof. Tittler has been compiling a database of British Painters active between the years 1500 and 1640. The list now includes nearly 2,400 names, and takes in “painters” of all descriptions: painter-stainers, limners, glass-painters, “picture-makers,” and illuminators. The vast majority were decorative rather than figure painters. About a third worked outside of London; about ten percent were foreign born. When information has been available, the data includes first and last names, place of origin and of work, dates of life and activity, master/apprenticeship relations, known works (in brief), and a brief biographical note, all with documentation to indicate sources. This will be made available in a convenient online form within the coming year. In the meantime, he will gladly respond to queries about individual people, or places in which painters worked. He may be contacted at: Tittler@vax2.concordia.ca.

Have an item for member news? Email Catherine Roach: croach2@vcu.edu

UPCOMING EVENT:
Burne-Jones's Love Song: The Sister Arts and Victorian Aestheticism

Sunday, June 15, 3:00–4:30 p.m.
Metropolitan Museum of Art

Words and music evoke the era of the Pre-Raphaelites. With Tim Barringer, Paul Mellon Professor of the History of Art, Yale University; David Orcutt, baritone; Melanie Russell, soprano; and Steven Wilson, tenor. Presented in conjunction with the exhibition The Pre-Raphaelite Legacy: British Art and Design.

The extensive and intricate Arts and Crafts Anglo-American interior of Chicago’s Second Presbyterian Church is the product of tragedy. In 1871, a fire destroyed a third of Chicago’s thriving downtown region. The Second Presbyterian Church, a prominent Gothic Revival structure designed by James Renwick, was among the losses. The congregation relocated to the south of the downtown core in 1874 and invited Renwick to produce another Gothic Revival design. Renwick – best known for St Patrick’s Cathedral in New York and the Smithsonian Institution in Washington DC – provided a building that responded to a Gothic tradition which had sprung up in America since the 1840s. In 1900, the church was destroyed by fire again; this time, the congregation chose to renovate rather than move. Wealthy and artistically adventurous, the patrons appointed Howard Van Doren Shaw, whose renewed interior of sweeping curved pews, bold ceiling and galleries festooned with neo-Jacobean strapwork, electric lighting, and vast windows, created strong potential for further embellishment. The church was an ideal site for an HBA CAA tour, as its Tiffany windows, angel-topped screen, sanctuary mural, and gilded ceiling paintings offer an opportunity to look closely at how the Arts and Crafts movement in America interacted with its British contemporaries and predecessors. The building’s wood carving, metalwork, and decorative schemes in glass and paint encouraged HBA colleagues to find parallels with William Lethaby, C. R. Ashbee, and R. N. Shaw. Second Presbyterian Church also features two stained glass windows designed by Edward Burne-Jones and produced by Morris and Company. The images of St Cecilia with her organ and St Margaret of Antioch with her dragon
are an instance of familiar made strange, as they are combined with heavy inscriptions in a stylized manner that could only be American.

The church is urgently in need of conservation. Tiffany’s distinctive feather glass, rippled and folded, struggles against buckling lead supports. There is evidence of water damage and the carpet from around 1900 is threadbare. All of the church’s stained glass windows require meticulous cleaning; the likely estimate is $200,000 per window. Partial restoration of the ceiling paintings reveal their detail and unique approach to iconography as angels lift instruments and musical scores, their faces conventionally in profile or, more arresting, turned informally to one side to meet our inquisitive gaze. The mural painter, Frederic Clay Bartlett, produced thirteen designs for Second Presbyterian Church, and his successes here led to commissions for the Art Institute and the University of Chicago. Also an art collector, Bartlett donated Georges Seurat’s Sunday Afternoon on La Grande Jatte to the Art Institute in 1925.

Fortified by our guide’s enthusiastic explication of Second Presbyterian Church, we walked through Chicago’s historic Prairie Avenue to the Glessner House. Its pinkish grey granite and terra cotta roof created a controversially imposing façade in a relatively architecturally conservative neighbourhood. Frances and John Glessner were collectors of British Aesthetic Movement and Arts and Crafts material, and the house is a feast of William de Morgan ceramics and Isaac Scott furniture. Much of their collection was removed from the house when the family left, though it continues to slowly trickle back into the care of the house’s charitable trust. The carpet produced by Morris and Company for the Glessners is now at the Art Institute. The curvilinear dining room, May Morris “Arcadia” paper, and echoes of the Glessners’ own artistic work (Frances Glessner was a silversmith with an on-site workshop and John Glessner had a darkroom in the lower ground floor) were welcome highlights. The Glessner House is one of America’s most important domestic designs by H. H. Richardson, whose portrait hangs prominently in the entrance hall. He finished the plans in a characteristically assertive neo-Romanesque style just before he died. The house’s bold exuberance – from a William Burges-like turret to intensively ornamented music room, and built-in storage and seating spaces – made it a key project in the late-nineteenth-century turn towards the Arts and Crafts. Its wood paneled interiors, uncompromising mass, deceptively simple geometry, and ribbons of light pouring in from tightly structured lancet windows, set this house apart as an important domestic iteration of Anglo-American taste. Peter Trippi is, as always, truly to be commended for convening these two tours and connecting CAA attendees with Chicago’s rich Britain-inflected architectural and decorative arts heritage. The chance to enjoy the city and extend our knowledge in one another’s company is always a welcome element within HBA’s robust programme of research activities at CAA.

HBA PANELS AT CAA 2014

Historians of British Art was well represented at CAA in Chicago in 2014. Ayla Lepine and Matthew Mark Reeve chaired the flagship session on “Queer Gothic.” The ninety-minute session on “British Country Houses: Architecture, Collections, and Gardens,” was organized by Craig Ashley Hanson. Last but certainly not least, the papers at the Young Scholars Session, organized by Jongwoo Jeremy Kim, demonstrated that the future of the study of British art is promising indeed.
HBA Session at CAA 2015
Home Subjects: Domestic Space and the Arts in Britain, 1753-1900

Session chairs: Dr. Melinda McCurdy (Associate Curator of British Art, Huntington Art Collections) Dr. Morna O’Neill (Wake Forest University) and Dr. Anne Nellis Richter (independent scholar and adjunct instructor, American University)
“Home Subjects” is a new research working group which aims to illuminate the domestic display of art in Britain. Our goal is to examine the home as a place to view and exhibit works of art within the historical context of the long nineteenth century. Recent scholarship has emphasized the importance of the house itself and notions of “domesticity” as important touchstones in British culture. At the same time, art historians have tended to focus on a history of British art premised on the display of art in public; according to this important narrative, British art developed in relationship to the public sphere in the eighteenth century. Art institutions and exhibitions asserted the importance of the display of art in forming audiences into publics in cultural and political terms. Such efforts continued in the “exhibition age” of the nineteenth century, when display of artwork in museums, galleries, and special exhibitions solidified the important role given to art in articulating a public sphere. This narrative overlooks the continuation of older paradigms of display, especially those premised on the private and domestic audience for works of art. Within this context, the country house takes its place alongside the townhouse as an important venue for the display of art. We aim to explore this “counter-narrative” of the home as the ideal place to view works of art, a view which permeated all areas of art and design and which persisted throughout the nineteenth century, despite the prevailing narrative of the development of public museums.

Also at stake in this project is a reconsideration of domesticity and its relationship to modernity. Important recent scholarship has illuminated some of the ways in which entrenched narratives of modernity and artistic modernism were defined in opposition to the domestic sphere. In a typical avant-garde gambit, artists distinguished works of art from objects of interior decoration by rejecting the private and the domestic. This session aims to bring together scholars whose work addresses this topic in order to posit a new trajectory for modernity, one that can be traced through the private, domestic sphere.

Topics of interest include but are not limited to:

• the display of easel painting and its relationship to the domestic interior
• decorative arts, their status as works of art and relationship to interior decoration
• domestic architecture and museum/gallery architecture, both public and private
• collecting and taste
• the interrelationship between private and public modes of display and decoration

Proposal abstracts should be no more than 500 words, and should be accompanied by a current 2-page c.v. Proposals must be received by email to homesubjects@gmail.com by August 15, 2014. Please also include a mailing address, telephone number, and email.
About Home Subjects

HBA's 2015 CAA panel is organized by “Home Subjects,” a new research working group. Our goal is to examine the notion of the home as the ideal place to view works of art, a view which intertwined in all areas of art and design and persisted throughout the nineteenth century, despite the prevailing historical narrative of the development of public museums.

For more information, visit our blog: homesubjects.blogspot.com

We also hope to form a virtual "scholarly community" for the exchange of recent work and resources. Scholars who have an interest in this subject are welcome to email homesubjects@gmail.com to be added to our mailing list.

Roger Fenton, photographer (English, 1819 – 1869)
The Billiard Room, Mentmore, about 1858, Albumen silver print
Image: 30.3 x 30.6 cm (11 15/14 x 12 1/6 in.)
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membership

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

HBA:: SPRING/SUMMER 2014