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For Sarah Lucas, who moved from London to Suffolk in 2008, the body and the English Landscape are not two separate things. Rural detritus like a rusted steel bucket and reliquary of pre-industrial hearths like destroyed flintstones inform Lucas’s objects—but they don’t really work for her unless they sprout copies of her partner’s “nob”:

Suffolk is quite ruthlessly agricultural. Hedgerows and forests are reduced to a minimum to maximize crops[.] … These big fields are farmed using industrial methods. In the spring and summer, when the fields are full of ripening plants, it looks deceptively charming … [but] even then the crops look something like the army doing drill[,] … During the plowing many flint stones are turned up, mostly broken bits by the tractors. … Julian [Simmons] and I took an interest in these flints and collected the ones we liked. A lot of them have a Barbara Hepworth/Henry Moore quality about them. I started combining them into new forms and casting them in plaster, partly to spice them up a bit and partly to connect them to previous work of mine. And because Julian likes having his nob cast, I introduced the penis into the procedure.¹

Her found objects, cast and unsettling, bear titles like Toe Whand (2010), White Nob (2013), and Tree Nob 2 (2010) in the New Museum’s winter 2018-19 exhibition Sarah Lucas: Au Naturel (fig. 1). Whitney Chadwick points out that “bodies are one of the grounds on which she works”² and her “castings engage with a long sculptural tradition based in representations of the human body, but they often bypass verisimilitude in favor of an effect of estrangement or perturbation.”³ The “estrangement or perturbation” now eroticized by hybridizing masculinity—set to run amok with calculated disregard for patriarchal propriety—takes on an increasing, ecological dimension with each repeating, post-human fusion of man, flint stones, and pastoral decays like tree barks. Ecology, reproduction, and pleasure seem to be three-that-are-one for Lucas. Her pagan altar of phallic simulacra erected against corporatized farming may not seem obviously political. Her


longing for unoptimized fields with hedgerows and forests may strike critics as naïve. I found her objects—their whimsy and optimism—oddly reassuring, however. Anne Wagner argues that Lucas’s “art wagers everything on a rephrasing of the ‘normal’ bodily proprieties of sculpture.” Her current Suffolk period materializes those “rephrasings” via uncanny reanimation of agricultural tools that transport us into a phantasmagorical space of temporal reimagination and help us hope again that perhaps we can avoid this planet reaching 1.5 degrees Celsius (2.7 degrees Fahrenheit) above pre-industrial levels. Ecological longing was not what I expected to see, but *Au Naturel* has a lot of it. Lucas retools nature and the body to picture a different form of generativity despite the fact that ecological doom is now one of the most convincing models for our futurity.

In the next room where Lucas’s *One Thousand Eggs: For Women* (2017–ongoing) marks one wall with hurled eggs (fig. 2), I saw women’s celebratory refusal to conceive and reproduce (for) the future as is.

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After several years of exceptional service, Emily Talbot has decided to stand down from her position as Second Vice President. Although she has kindly agreed to serve as a consultant and to be involved in the organization wherever possible, Emily will be greatly missed among the

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4 Anne Wagner, “Sculpture From Below,” in *Sarah Lucas*, 165.
Officers. On behalf of the Historians of British Art, I would like to express my gratitude and also congratulate her on her recent promotion to Associate Curator of Nineteenth-Century Art at the Norton Simon Museum.

At the same time, we welcome Emily’s replacement: Jeremy Melius. Jeremy is Assistant Professor at Tufts University, and is a wonderful addition to the HBA Officers. He has quickly taken up the reins, and will be organizing with our current Treasurer Courtney Long a Ruskin-themed visit to the Morgan Library during the 2019 CAA conference.

In other news, Meredith Gamer, Assistant Professor at Columbia University, has agreed to become our next Treasurer and Membership Chair, beginning the summer of 2019. At that point I will rotate out of my position as President to join the Board of Directors, and Keren Hammerschlag, newly appointed as Lecturer at the Australian National University, will begin her term as President. Courtney Long, YCBA’s new Acting Assistant Curator in the Department of Prints and Drawings, will become the Second Vice President, and Caitlin Silberman will continue as our Newsletter Editor (For further details, please see “Outgoing & Incoming Officers,” p. 5.)

The year 2019 will open an exciting new chapter for the Historians of British Art, and along with the Officers and Board, I thank you for your continuing support and participation.

- Jongwoo Jeremy Kim
  Associate Professor of Critical Studies / Art History & Theory
  The School of Art
  Carnegie Mellon University
  http://www.art.cmu.edu/people/jongwoo-jeremy-kim/

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**Membership & Renewal**

**Fee Structure:**
- Student $15
- Professional $25*
- Benefactor $50
- Institutional $100

For inquiries about HBA Membership please contact Courtney S. Long at treasurer.hba@gmail.com.

*Note: Professional level members can renew their membership for three years at the reduced rate of $20 by making a one-time payment of $60.*
Outgoing & Incoming Officers

Outgoing Second Vice President:

It has been such a pleasure serving as a Board Member and Officer of the Historians of British Art for the past eight years. Since taking a curatorial position at the Norton Simon Museum in 2017 my scholarly focus has shifted to accommodate the continental (and primarily French) holdings of my institution. As a result, I have decided to step down from my role as Second Vice-President of HBA to make room for leadership that is more firmly grounded in the issues pertinent to the study of British art. Along with my fellow officers I am thrilled that Jeremy Melius has agreed to become the next Second Vice-President of HBA (rotating into the First Vice-President position next summer.) His energy and vision for the organization are inspiring, and I hope that many of you will be able to attend the offsite visit to the Morgan Library and Museum that he is organizing with Courtney Long during CAA. Although I will dearly miss working for the organization directly, I know that HBA could not be in better hands, and I very much look forward to being an active member in the years ahead. Thank you all for making my time with HBA so thought provoking, and I look forward to seeing you in New York next month!

Incoming Second Vice President:

I feel honored to be joining the Officer team of the Historians of British Art this winter as Second Vice-President, and look forward to working with my fellow Officers, HBA’s Board, and our wider membership in the months and years to come. Emily leaves large shoes to fill—she will be sorely missed!—but I’ve been very grateful for her generosity and advice in ensuring a smooth transition. I had the opportunity to discuss aspects of my research on nineteenth- and early twentieth-century British art and art writing, as well my commitments to the field more generally, in the Winter 2018 newsletter, so won’t repeat myself here. Suffice it to say that I’m thrilled at the prospect of bringing those commitments to a more practical role within the organization as it moves ahead. For a start, Courtney Long and I have been organizing (cont’d next page)
Outgoing & Incoming Officers, Continued

what promises to be an exciting site visit to the Morgan Library during CAA to examine and discuss highlights from the Library’s rich holdings related to John Ruskin on the occasion of the two-hundredth anniversary of his birth (more details below). I hope to see you there, and at HBA’s other events at the conference.

Incoming Treasurer and Membership Chair (Summer 2019):

I am thrilled to be joining the Officer team of the Historians of British Art this summer as Treasurer and Membership Chair. I look forward to learning the ropes from Courtney Long, HBA’s outgoing Treasurer and incoming Second Vice-President, and to working with my fellow Officers, HBA’s Board, and our members. And I am especially excited at the prospect of helping to shape an organization that has been so important to the development of British art history, and to my own professional growth as well. Nearly six years ago, I had the opportunity to share my dissertation research at a very early morning HBA business meeting/young scholars session at CAA, and I will never forget the warmth and support that its members, including our current President, Jongwoo Jeremy Kim, showed to me then. Now, as Assistant Professor in the Department of Art History and Archaeology at Columbia University, I am working on turning that dissertation into a book, provisionally titled The Sheriff’s Picture Frame: Art and Execution in Eighteenth-Century Britain, which explores the multi-faceted relationship between art making and capital punishment in this period. I’m also at work on a new project on the history of obstetrical illustration and family portraiture in the eighteenth-century Anglo-American world. Meanwhile, in my teaching, I’ve become ever more interested in the place of British art within our discipline as a whole and in public imagination more broadly—two topics, among many others, that I look forward to exploring and learning about with all of you.
HBA at CAA 2019

HBA Session:

*Climate Change and British Art*

Time: Friday, February 15, 8:30AM–10:00AM
Location: New York Hilton Midtown - 2nd Floor - Gramercy East

Chair: Jongwoo Jeremy Kim, Carnegie Mellon University

Session Description:

They say Britons obsess over the weather. Alexander Cozens, John Constable, and J. M. W. Turner certainly ruined any prospect of ever dislodging British visual legacy from meteorology. Yet, this centuries-old visual history of grappling with humankind's relationship with nature seems unprecedentedly urgent at a time when climate change denial has become a tremendous political force affecting national and local elections. In response to the current global environmental crisis, Britain's 2005 Turner Prize winner Simon Starling rode an electric bicycle through the Spanish desert. His vehicle burned no fossil fuels and produced no smoke. Instead, the contraption collected water. With the water sourced from this punishing human labor, Starling made a watercolor of a cactus like a Regency botanist. Similarly, the Liberate Tate group's protest performances against the oil giant BP's corporate sponsorship of art institutions remind us that our historical consciousness must reflect recent developments in art-based environmental activism. Spurred by artists like Starling and works like *License to Spill*, 2010 (“a miniature oil spill at the Tate’s summer gala”), the papers in "Climate Change in British Art" examine the relationship between climate change, sustainability, the Anthropocene, and British art on a global scale.

*(cont’d next page)*
HBA at CAA, Continued

Climate Change in British Art Participants:

- Nicholas Beyer Robbins, Yale University: Luke Howard and the Normal Landscape
- Alison Syme, University of Toronto: Abnatural Climates of the Kelmscott Chaucer
- Kate Flint, University of Southern California: Lichen, Climate Change, and Ecological Aesthetics
- William I. Bourland, Georgetown University: After the Flood: John Akomfrah’s Images of the Anthropocene
- Kimberly S. Rhodes, Drew University: “Like a Hurricane”: John Everett Millais’ Ophelia (1852), Nadja Verena Marcin’s OPHELIA (2017-present), and the Hysteria of Nature

For a full description, including paper abstracts, please click here (PDF).

HBA Offsite Event:

John Ruskin at the Morgan Library

Time: Wednesday, February 13, 1:00PM-3:00PM

Location: The Morgan Library & Museum – Drawing Study Center, 225 Madison Ave, New York, NY 10016

In this private study session, hosted by Jennifer Tonkovich, Eugene and Clare Thaw Curator at the Morgan Library, Tonkovich, Courtney Long, and Jeremy Melius will discuss highlights from the Library’s extraordinary holdings of drawings, manuscripts, and other materials related to John Ruskin on the occasion of the 200th anniversary of his birth. The event is limited to 10-12 members of the Historians of British Art.

Please RSVP to Jeremy Melius, jeremy.melius@tufts.edu, by February 1, 2019.
HBA Business Meeting
Time: Friday, February 15, 12:30PM–1:30PM
Location: New York Hilton Midtown - 2nd Floor - Gramercy East

Business Meeting Special Event:
State of Research: History of British Art Now
Time: Friday, February 15, 1:00PM–1:30PM
Location: New York Hilton Midtown - 2nd Floor - Gramercy East

The annual HBA business meeting will include a special 30-minute roundtable discussion concerning the state of research in the field. The participants will be Tim Barringer (Yale University), Julie Codell (Arizona State University), Imogen Hart (University of California-Berkeley), and Mary Roberts (University of Sydney). HBA President Jongwoo Jeremy Kim will moderate a wide ranging discussion, and the audience will have an opportunity to ask questions.

John Ruskin (1819-1900), Rocks in Unrest, 1886. Watercolor with graphite. 7 7/16 x 12 1/8 inches (188 x 308 mm). The Morgan Library and Museum, Thaw Collection, 2017.231.
British Art in American Collections

*Turner and Constable: The Inhabited Landscape*

The Clark Art Institute, Williamstown, MA
December 15, 2018 – March 10, 2019

By Alexis Goodin, Exhibition Co-Curator and Curatorial Research Assistant, The Clark Art Institute

*Turner and Constable: The Inhabited Landscape* celebrates the Manton Collection of British Art, created by Sir Edwin and Lady Manton and given to the Clark Art Institute by the Manton Art Foundation in 2007 (fig. 1). The gift of nearly three hundred oil paintings, sketches, works on paper, and prints enriched the Clark permanent collection and made the in-depth study of British Art of this period richly rewarding. The Mantons acquired twenty Turners and more than fifty Constables, many of which are on view in the exhibition, along with works acquired by the Institute’s founders, Sterling and Francine Clark, as well as select loans from the Yale Center for British Art, New Haven and the Chapin Library at Williams College.

This exhibition explores the significance of human figures and the built environment within the landscapes of J. M. W. Turner (1775–1851) and John Constable (1776–1837). These artists lived and worked during a period of great political, social, and industrial change, and they were aware of changing farming practices, improvements in nautical safety, the rise of tourism, and the urbanization of England. The figures and buildings within their works place their landscapes firmly within the moment of their production and give us insight into each artist’s concerns.

The exhibition, which includes over fifty works, is organized into four sections. In *The Observed Landscape*, the figures within landscapes and seascapes by Turner and Constable study the
changing world around them. Whether walking on a beach during a calm day, battling extreme forces of nature during a maritime rescue, or witnessing a landmark celebration replete with military fanfare, figures in these works record responses to landscapes, animating these environments further. *Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water* (1840; fig. 2) reveals a paddle wheel steamboat tossed on a stormy sea, perilously close to shore. The painting’s narrative—obfuscated by sea spray, crashing waves, and swirling smoke—confounded critics when it was first exhibited, one commentator noting that the canvas “would be equally effective, equally pleasing, and equally comprehensible if turned upside down.” On the shore, a group of bystanders watch as flares are launched from a wharf behind them to warn the sea-faring vessel of its proximity to shore. Whether the steamboat comes to port safely is unclear: the nautical drama keeps viewers engaged, making this painting a Clark favorite with visitors.

*The Laborers in the Landscape* gallery features foreign and domestic landscapes populated with ploughmen, shepherds, laundresses, fishermen, and sailors. They demonstrate the potential productivity of the land and sea. In August 1815, Constable wrote to his fiancée Maria Bicknell: “I live almost wholly in the feilds [sic] and see nobody but the harvest men.” Working primarily outdoors that summer, he painted *The Wheat Field* (1816, fig. 3). Harvesters cut down the golden wheat, gleaners collect leftover grains, while a boy and his dog guard lunch. The figures—some quickly dashed out, others carefully detailed—seem a natural part of the landscape, carefully organized in an idyllic harvest scene that belies the heat of the sun, long hours, and the monotonous and sometimes painful work.

The third gallery of the exhibition is entitled *The Literary Landscape*. Turner often situated literary characters in settings that enhanced their story, or animated real or imaginary landscapes with characters from familiar narratives. Turner’s interpretation of the work of great English poets,
including William Shakespeare and John Milton as well as episodes from classical mythology and the Bible, are on display. One sheet by Constable, with misremembered lines by the poet Robert Burns, is also included.

Turner spent the summer of 1831 in Scotland, sketching landscapes in preparation for illustrating a publication of Sir Walter Scott’s poems and novels. The project never came to fruition, but Turner, a sage man of business, worked up his sketches for a related publication: Wolf’s Hope, Eyemouth (1835, fig. 4) was translated into a line engraving for Rev. George Wright’s Landscape-Historical Illustrations of Scotland and the Waverly Novels (1836). A guide to the places depicted in Scott’s popular series of novels, this book helped satisfy the public’s interest to know more about Scott and his world. This small, finely worked watercolor illustrates one of the settings in The Bride of Lammermoor (1819), showing the harbor town of Eyemouth, where the novel’s tragic hero, Edgar, resided in a dilapidated castle, Wolf’s Crag.

The final gallery, The Built Landscape, feature landscapes with built structures that not only identify the geography and place landscapes within history, but reveal each artist’s personal connections to place. Born in East Bergholt, Suffolk, Constable delighted in the rich, familiar landscape of his youth. He explained to his close friend John Fisher: “Still I should paint my own places best; painting is with me but another word for feeling, and I associate ‘my careless boyhood’ with all that lies on the banks of the Stour; those scenes made me a painter, and I am grateful…” Exhibited here are four views of Salisbury Cathedral, a place of spiritual meaning and personal connection for Constable, Salisbury being Fisher’s home. Salisbury Cathedral from the River Nadder (c. 1829, fig. 5)

Fig. 4 (left). Joseph Mallord William Turner, Wolf’s Hope, Eyemouth, c. 1835. Watercolor and gouache over graphite, with scraping, on cream wove paper. Sheet: 4 1/8 x 6 1/2 in. The Clark Art Institute, Gift of the Manton Art Foundation in memory of Sir Edwin and Lady Manton, 2007, 2007.8.115.

Fig. 5 (right). John Constable, Salisbury Cathedral from the River Nadder, c. 1829. Oil on beige wove paper, mounted on laminate cardboard. 7 13/16 x 10 15/16 in. The Clark Art Institute, Gift of the Manton Art Foundation in memory of Sir Edwin and Lady Manton, 2007, 2007.8.46.
shows the fourteenth-century spire of the cathedral rising above the river and fields, pointing up to the cloudy, windswept sky. Linking earth with the heavens, the spire is a bridge between material and spiritual. Constable lavished opaque paint on this sheet, giving texture and vibrancy to the image, reinventing the motif as comparison with the other views on exhibit demonstrate.

*Turner and Constable: The Inhabited Landscape* is on view at the Clark Art Institute, Williamstown, Massachusetts from December 15, 2018 to March 10, 2019. For more information, visit [clarkart.edu](http://clarkart.edu).

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**British Art in American Collections**

*Mother Love: Images of Mothers and Sons in the Berger Collection*

By Kathleen Stuart, Curator of the Berger Collection, Denver Art Museum

Among the sixty-five paintings recently gifted to the Denver Art Museum by the Berger Collection Educational Trust are six whose subject is mothers and sons. This thematic concentration provides the opportunity to explore the different ways in which British artists across several centuries have portrayed this singular relationship.

The earliest of the group is *The Crucifixion* (fig. 1), thought to have been painted about 1395 in Norwich as an altarpiece for a Roman Catholic church.1 Despite its early date, the picture transcends the conventions of the prevailing International Style and points toward the increasing emotionality that will mark religious imagery throughout the fifteenth century in northern European art. The forms of Jesus’s and Mary’s bodies hold the key: the Virgin’s limp, collapsing

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body echoes in reverse the linearity of Jesus’s figure with its impossibly outstretched arms, while Mary’s inclined head, with its downward gaze and still face, mirrors that of Jesus in the opposite direction. These figural gestures link mother and son emotionally, doubling the impact for the viewer of the feelings evoked by this sacred event.

One of the first family group portraits in British art is Alice Barnham and Her Sons Martin and Steven (fig. 2), dated 1557 and painted by an unknown, possibly Netherlandish artist working in England. Alice Barnham was middle class, neither aristocrat nor royalty, and this portrait of her and her sons is among the first to depict a person from Britain’s emerging merchant class.² She owned a silk importing and production business – some products of her profession are depicted in the picture, including the blackwork embroidery on her cuffs and collar and those of her sons. And she had been taught to read and write, extremely rare for a woman of her rank at this time. Although the details of the painting’s commission are unknown, it is not unlikely that Alice Barnham ordered it herself and directed its content. Shown without her husband, also rare at this date, she asserts not only her status as an educated, independent woman, but also her commitment to the education of her first-born, Martin, holding a bible open to a passage traditionally associated with proper Christian education for children. The window with a view onto a distant, manifestly foreign landscape might be understood as a further endowment from Alice Barnham to her sons.

Three portraits from the eighteenth century represent variations on a Madonna and Child theme. But while they quite directly quote Renaissance models, they signal the mother-son bond in sometimes oblique ways. Benjamin West’s portrait of his wife and their eldest son (fig. 3) is an homage to Raphael’s *Madonna della Seggiola* (Palazzo Pitti, Florence), in which the Christ Child snuggles in his mother’s arms while the young Saint John looks on. Acknowledging the different meaning of the two pictures, West freely represents his son’s exuberance held in his mother’s embrace.

In Nathaniel Hone’s warmly realistic portrait of the daughter and grandson of a prominent Irish politician (fig. 4), the figures are joined in a gentle embrace, the boy leaning into his mother’s body while she holds him securely, her fingers pressing slightly in the fabric of his garment. Their heads are turned in opposite directions, but the confidence of their bond is conveyed in the mother’s hint of a smile and the boy’s alert and thoughtful gaze.

Thomas Hudson’s more traditional approach closely follows the slightly chilly aristocratic family portraits of the previous century (fig. 5). In the detail of the mother with her youngest and oldest sons, the picture also mirrors countless Renaissance pictures of the Madonna and Child, with one notable exception: here the mother does not touch the baby perched on her lap. Instead, her right hand holds the edge of the fabric on which the baby sits, while her left hand rests on the shoulder of the older child, who hands the baby a piece of fruit. These gestures suggest a connection among the three, but they might also be meant to privilege the older boy, first-born son and the family’s heir.
A neoclassical narrative picture by Angelica Kauffmann presents perhaps the group’s most evocative image of the mother-son relationship (fig. 6). The story is an allegory on the virtues of loyalty to one’s government in which a woman pleads with her son to reveal the secret discussions of the ancient Roman senate, from which women were barred but to which her son was given access. Kauffmann portrays the scene with characteristic tenderness, creating dramatic tension through subtle yet unambiguous gestures. The mother leans toward her son, bringing her face close to his while touching his chin and holding his hand in hers. The boy signals his unwillingness to divulge the secret by his raised hand, but he returns his mother’s gaze with a look of compassion for her plight.

These six paintings will go on view at the Denver Art Museum on March 2, 2019, in Treasures of British Art: The Berger Collection, an exhibition that celebrates the recent gift to the museum from the Berger Collection Educational Trust.

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3 Carol Plazzotta, “Beccafumi’s Story of Papirius in the National Gallery,” The Burlington Magazine 143, no. 1,182 (September 2001), 565.
Book Review

Windows for the World: Nineteenth-century Stained Glass and the International Exhibitions, 1851-1900
By Jasmine Allen

Review by Christopher J. McGeorge, ABD, Department of Art History, University of Southern California

In Windows for the World: Nineteenth-century Stained Glass and International Exhibitions, 1851-1900, Jasmine Allen (Curator, The Stained Glass Museum, Ely Cathedral) argues for breaking down the national boundaries which have typically defined scholarship on stained glass. Building on the work of scholars including Martin Harrison, Jim Cheshire, and Virginia Chieffo Raguin, Allen uses international exhibitions as case studies in the exchange of ideas, styles, materials, and techniques. Drawing on a rich selection of primary sources including official exhibition catalogues, jury reports, periodicals, and newspapers, Allen also includes a significant appendix indexing every stained-glass exhibitor and medal winner at ten international exhibitions from 1851 to 1900. Allen’s book provides a fresh perspective on stained glass as both religious and secular, fine art and industrial object.

In the first of her five chapters, “Exhibiting Stained Glass: Classification, Organisation and Status,” Allen addresses questions that arise when stained glass—typically a site-specific work, wed to its architectural setting—is removed from its original context and exhibited. Allen examines issues ranging from how to properly support and light a window in a temporary setting to the loss of cult value when it’s displayed at exhibition. Always classed in exhibitions’ taxonomies as a material or product, stained glass was sometimes judged by the same jury evaluating the fine arts. The hybridity of stained glass in terms of classification, manufacture, and artistic status was reflected
in criticism and, Allen suggests, continues to impact the way this medium is discussed in more recent scholarship.

In her second chapter, “A Multitude of Displays,” Allen carefully examines the practical challenges of displaying stained glass. Each exhibition struggled with constructing a physical support for the windows that could also provide strong back-lighting to show the windows in their jewel-like glory. As Allen reveals, even the light in Pugin’s celebrated Medieval Court (fig. 1) was only deemed suitable from 9am to 1pm. This evocation of time demonstrates a viewing condition unique to stained glass, where the movement of the sun directly impacts the quality and visibility of the picture as well as the saturation and tone of color.

Allen claims the space of the exhibition was fundamental for challenging the religious primacy of stained glass (44). It is not always clear, however, how the practical challenges of exhibiting in a new secular setting shifted the cultural value and use of the medium—one of Allen’s larger claims. The negotiations surrounding how to display and classify stained glass sparked new, secular discussions of the medium. But to what extent do these displays reflect broader cultural movements, and to what extent do they create or change those movements? Allen excels in her

Fig. 1. Louis Haghe, The Great Exhibition: the Medieval Court, 1851. Watercolor and bodycolor with gum arabic over pencil. 34.3 x 48.6 cm (sheet of paper). RCIN 919976. Royal Collection Trust.
ability to convey what these stained glass displays actually looked like—a significant contribution that paves the way for further work on spectatorship and stained glass in the period.

Chapter three, “Stylistic Eclecticism in Nineteenth-Century Stained Glass,” is an excavation of the diverse approaches to style, technique, and taste during the period. From painting with enamels on white glass as though it were canvas, to faux stained glass and medievalizing mosaic styles (fig. 2), Allen brings together a variety of nineteenth-century approaches to the medium with their concomitant critics and supporters. While certain styles and developments can be traced to particular firms or artists, the market was diverse and large enough to support a wide variety of materials, styles, and subjects.

It is not always clear if the changes in the industry Allen discusses apply across all nations participating in the international exhibitions or if they apply only to Britain and France—or only to Britain. In her discussion of memorial windows across the British colonies and at international exhibitions, Allen claims, “the strong presence of memorial windows at the exhibitions demonstrated their economic value to nineteenth-century stained glass studios, as well as their popularity with the public” (105). But which public? Who, exactly, is part of an international public? When Allen discusses the rising middle class and the democratization of stained glass, she cites Britain’s repeal of the glass tax in 1845, followed by the repeal of the window tax in 1851. There is no equivalent contextualization for other countries, leaving it unclear how “democratized” the medium became in other places.

Chapter four, “Competition and Exchange: Exhibitors and their Networks,” emphasizes the global nature of the stained-glass industry and the important role of international exhibitions in promoting stained glass across nations and empires. Drawing on extensive archival work connecting European, American, and Australian firms, Allen demonstrates the importance of the exhibitions in generating publicity and improving the patronage of medal winners. Rather than exclusively commercial opportunities, Allen pushes her readers to consider international exhibitions as sites where “artistic comparison and networking, and raising the status of stained glass as an art form,” could prosper (133). She argues that these exhibitions were effectively
academies for glass painters, who were largely excluded from the British and French academic schools and annual shows.

Allen’s final chapter examines the role stained glass played in nationalism and imperialism. In “Stained Glass as Propaganda,” Allen argues that stained glass offers “a ‘fractured logic’, in which pieces of glass can be removed, replaced and the whole reassembled, just as nations and empires are formed of several, often dislocated, states and people, amassed together, dismantled and reassembled into different federations and commonwealths” (152-3). Allen is at her best when she brings the materiality of stained glass to her discussions of race. Examining an 1862 window by J-B. Capronnier with a black magus adoring the infant Christ, Allen writes,

> the medium of stained glass varies with changing light levels, and this can heighten or lighten parts of the window and highlight differences of tone and colour. The naturally changing levels of illumination raise questions about whether our perceptions, as well as representations, of different racial, national, and ethnic identities are stable, relational, or performative. (173)

Firmly grounded in the material qualities of stained glass, Allen’s analysis reveals the medium’s unique ability to transgress, destabilize, and trouble nineteenth-century categories of race, physiognomy, and identity.

Allen concludes by positing her book as “the first study to consider the importance of stained glass in a global, not just European, context” (184). While global in context, the book remains largely concerned with British and French innovations. Still, Allen persuasively demonstrates how the nationalist context of international exhibitions paradoxically serve as important sites for breaking down nationalist histories of stained glass. Stained glass troubles the neat definition of fine art, craft, and industrially manufactured product. In the context of international exhibitions, stained glass also demonstrates the way style, subject, and materials were the result of multinational efforts. Allen’s book marks a significant contribution to the study of nineteenth-century stained glass and visual and exhibitionary culture.

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**Call for Reviewers**

HBA is seeking reviews for the Summer newsletter, to be published in July 2019. If you have a book in mind that you would like to review, please contact HBA Newsletter Editor Caitlin Silberman at newsletter.hba@gmail.com.
Member News


Colleen Denney’s new book has just been published by McFarland Press. *The Visual Culture of Women’s Activism, from London to Paris and Beyond: 1860 to the Present* examines women’s private sphere images in London and Paris from the 19th-century as they presage a call to action, then moves to analysis of imagery of Joan of Arc, Boudica, Britannia, and Justice. The book concludes with an investigation of women’s visual propaganda and accompanying body language in the Edwardian suffrage campaign in relation to more recent protests in England, America and France. At her home university, the University of Wyoming, Denney is faculty affiliate and executive council member of the Wyoming Institute for Humanities Research and recently took part in organizing a conference.
Courtney Skipton Long has been appointed to Acting Assistant Curator in the Department of Prints and Drawings at the Yale Center for British Art. In addition, Long published an article from her doctoral research in *Architectural Theory Review*. Her essay, “Classifying Specimens of Gothic Fenestration: Edmund Sharpe’s new taxonomy of English medieval architecture” appears in Volume 22, Number 2 and is distributed by Routledge, Taylor & Francis Group Press.

Morna O’Neill’s new book, *Hugh Lane: The Art Market and the Art Museum, 1893–1915*, has just been published by the Yale University Press in association with the Paul Mellon Centre for Studies in British Art. This book charts a geography of the art market and the art museum in the early twentieth century through the legacy of one influential dealer. Each chapter in this study focuses on an important city in Lane’s practice as a dealer to understand the interrelationship of event and place.

Emily Talbot has been promoted to Associate Curator of Nineteenth-Century Art at the Norton Simon Museum in Pasadena, CA.
HBA Travel and Publication Grants

Applications due by 1/15/2019

Each year HBA awards two grants: a $600 award to offset publication costs for a book manuscript or peer-reviewed journal article in the field of British art or visual culture that has been accepted for publication, and a $750 travel grant designated for a graduate student member of HBA who will be presenting a paper on British art or visual culture at an academic conference between September 2018 and August 2019. Applicants must be current members of HBA who can demonstrate that an HBA grant will replace their out-of-pocket costs. Applications are not accepted from institutions. For details on how to apply, please consult the HBA website. All applications should be directed to the Grants Committee Chair, Kimberly Rhodes, at krhodes@drew.edu.