
THE HISTORIANS OF BRITISH ART NEWSLETTER

Fall/Winter Bulletin 2003

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July 2003- July 2005

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Message from the HBA President:

Dear Members of HBA,

As the incoming President, I must begin my letter by expressing the organization's gratitude to Anne Helmreich, whose leadership of HBA over the past two years has been extraordinary. During her tenure, Anne has tackled a number of critical issues for the organization, ranging from the re-institution of the HBA Travel Award for Graduate Students (for work presented on a British topic at CAA) to the on-going quest to incorporate HBA as a non-profit organization. Her vision and leadership have been inspiring, and it goes without saying that hers will be a nearly-impossible act to follow! Thank you, Anne, for all your hard work and for pushing the organization to think about and embrace its future.

As I begin my own term as President, I am happy to report that HBA seems as active and as healthy as it can be. Our Board Members, whose names you see listed here beside my letter, are a wonderful group of scholars who are committed not only to the study of British art but also to encouraging scholars of other fields to venture into our own. Our mission over these next three years will, of course, be to continue our work in upholding the field and promoting the study of British art to our best ability. In addition, we hope to finalize a working website and institute on-line registration and renewal of membership, to pursue incorporation as a non-profit organization, and to broaden our membership base so as to be even more effective as a body. We would love to see HBA sponsored sessions at conferences other than CAA, where our base has been fairly well-established, and we encourage you to approach the board should you like to pursue working with other organizations (such as NACBS, ASECS, NAVSA or any other group). In fact, we have been invited by NAVSA (North American Victorian Studies Association) to organize a panel for their annual conference in Toronto, 29-31 October 2004. The Call for Papers is listed below. Anne has left us with a solid base from which we should be able to soar over the next years.

In terms of upcoming events, we are thrilled that Julie Codell is chairing our Affiliated Society Session at CAA 2004 in Seattle. Her topic is *British Visual Culture, the Public Sphere, and Visuality*. It will no doubt be a wonderful session and more information about it, including the abstract for the session can be found on the CAA website. Once again this year, we will again be sponsoring the HBA Travel Award for Graduate Students (see below for details). We also decided that in this year's business meeting at CAA, we would have a short meeting followed by a mini-session during which we would have three graduate students present papers; the Call For Papers for this event is below on page three. We will be in touch about other CAA events as we solidify our plans.

I look forward to working with you all, and thank you for your support!

Julia Marciari Alexander

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H B A N E W S

REVIEWS OF RECENT PUBLICATIONS: The newsletter welcomes reviews from graduate students and university, museum, or gallery affiliated as well as independent art historians active in the States or abroad, and from individuals representing fields other than art history who wish to contribute to an ongoing discussion about the scholarship of British art. Potential reviewers might consider preparing a themed discussion consisting of evaluations of several recently published works that share a topic or approach. The next deadline to submit reviews is 1 March 2004 which is one month before the newsletter deadline.

Format for submitting reviews: Please submit your work on disc (Microsoft Word; font size 12; write name of file on the disc) and paper. At the top of the page, include: 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, phone, and e-mail address. Limit your essay to about 800 words single-spaced. Do not include footnotes or endnotes. Italicize quoted material and cite references within the essay as follows: (author's name, date of publication, page). For further information, please contact: Jennifer Way, School of Visual Arts, University of North Texas, P.O. Box 305100, Denton, TX 76203-5100 Phone: 940.565.4029 Email: { [HYPERLINK "mailto:jway@unt.edu"](mailto:jway@unt.edu) }

CALL FOR PAPERS: HBA SESSION AT NAVSA 2004: VICTORIAN FRONTIERS

North American Victorian Studies Association -- Toronto, October 29-31, 2004

The HBA is accepting panel proposals for a session to be held at the North American Victorian Studies Association in Toronto next year. Proposals should be for completed panels of three speakers, whose papers would be no more than fifteen minutes in length. The panels should address the conference theme, *Victorian Frontiers*. Panel and paper topics might address such issues as: geographical, scientific, technological, aesthetic, economic, and philosophical frontiers; publishing frontiers and boundaries; frontiers of gender and sexuality; relations with settler colonies and indigenous peoples; the construction of Englishness in relation to the rest of Britain; class relations, democracy, and reform; urban frontiers of the slum and the East End; domestic frontiers and a re-evaluation of separate spheres; aestheticism and the frontier of the literary or artistic form; the impact of technology on notions of the frontier; the idea of the infinite; the frontiers of subjectivity. Panels are also welcome on the possibilities and limits of Victorian Studies itself; the current tools being used to understand the Victorian period; our own theoretical frontiers and their limits. Please send your panel proposals by 15 February to Julia Marciari Alexander { [HYPERLINK "mailto:julia.alexander@yale.edu"](mailto:julia.alexander@yale.edu) } or by hard copy to: Julia Marciari Alexander, Associate Director for Programmatic Affairs, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280. The panel proposal should include: a panel abstract (250-400 words) as well as the names of the speakers and the abstracts (250-400 words) for each individual paper. The President will appoint a committee of HBA members who are experts in Victorian Studies to select our panel, by March 1, 2004, for the NAVSA conference.

HBA MEMBERSHIP RENEWAL: Your membership renewal date can be found in the upper right hand corner of this newsletter's mailing label. Annual membership dues are \$10 for students and \$15 for all others. Checks can be made out to "Historians of British Art" and sent to Margaretta Frederick, Curator, Bancroft Collection, Delaware Art Museum, 800 South Madison Street, Wilmington, DE 19801. Change of address notices and membership inquiries can be sent to the same address or via e-mail to { [HYPERLINK "mailto:mfrederick@delart.org"](mailto:mfrederick@delart.org) }

CAA 2004 SEATTLE

CAA 2004, SEATTLE The next annual College Art Association meeting will be held in Seattle from 18 – 21 February 2004. The HBA-sponsored session, “British Visual Culture, the Public Sphere, and Visuality,” will be chaired by Julie F. Codell, Arizona State University. Papers will be given on the following topics:

Live Architecture, 1951: Envisioning the Modern British City

Deborah Lewittes, City University of New York (CUNY)/Kingsborough

The 19th Century London Turkish Baths and the Public Display of Male Bodies

John Potvin, Queen’s University

From Press to Panic: Recontextualizing Images in British Visual Culture

Jennifer Friedlander, Pomona Colleg

Making Mackintosh and Marketing Modernism in Gritty Glasgow

J. Philip Gruen, Washington State University

Japanese Visuality for Britain: The late 19th and early 20th century cult of the Japanese Garden

Toshio Watanabe, Chelsea College of Art and Design

FOR CAA 2004 * NEW CALL FOR PAPERS*

NEW WORK IN BRITISH ART AND ARCHITECTURE BY CURRENT GRADUATE STUDENTS, CAA 2004

During its annual business meeting at CAA 2004 in Seattle, the HBA will sponsor a mini-session comprised of three fifteen-minute papers on any topic of British art and architecture. To submit a proposal you must currently be enrolled as a graduate student in an M.A. or Ph.D. program. A committee designated by the President will make the selection of this year’s participants in this panel. Please send an abstract (250 words) of your proposed paper by 1 December 2003 to: Julia Marciari Alexander, Associate Director for Programmatic Affairs, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280 or by email to her at: julia.alexander@yale.edu. For further information, please contact Julia at the above address or by email.

THE HBA TRAVEL AWARD is designated for a graduate student member of HBA presenting a paper on a British art and architecture topic in any session at the annual College Art Association meeting. The award of \$200 (intended to offset travel costs) will be presented at the HBA business meeting concomitant with the CAA annual meeting. If the student is unable to attend the business meeting, other arrangements will be made to present the award. To apply, send a letter of request to the President of HBA along with a copy of the letter of acceptance and abstract of the proposed paper. DEADLINE: 15 January 2004 for CAA Seattle. Please send required materials to: Julia Marciari Alexander, Associate Director for Programmatic Affairs, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280.

MEMBER NEWS

If you are a member of the Historians of British Art and would like to share news in the next newsletter, please send information to:

Juilee Decker
HBA Newsletter Editor
11917 Mayfield Road, Apt. 1
Cleveland, OH 44106
e-mail:constablecountry@earthlink.net

April 1, 2004 is the deadline for all submissions.

Colleen Denney published an article on Diana, Princess of Wales entitled "The Madonna Redux Phenomenon: Mothers of Future Kings" in a special issue on third-wave feminism in the *International Journal of Women's Studies* (April 2003). In August, Colleen gave a paper entitled "Mary Elizabeth Braddon Negotiates the Business of Representation" at the International Federation of Women in History conference in Belfast, Ireland. Her book, *At the Temple of Art: The Grosvenor Gallery*, was reviewed in the *Woman's Art Journal*, 2003 summer issue. Colleen also have a contract for her book on Diana, Princess of Wales entitled *Representing Diana, Princess of Wales: Cultural Memory and the Fairy Tale Revisited* with Fairleigh Dickinson University Press/Associated University Press.

Alicia Faxon, Professor of Art History, Simmons College (Emerita) gave a paper on "Preserving the Classical Past: Sir William and Lady Hamilton" at the Northeast British Studies Conference at Yale University in October 2002. She also gave a paper on "Transformations of the Mythic Image in the Late Paintings of D. G. Rossetti" on July 11, 2003 at the INCS (Interdisciplinary Nineteenth-Century Studies) Conference in London.

Several members of HBA participated in the inaugural conference of the North American Victorian Studies Association, held October 17-19 2003 at Indiana University. HBA sponsored a panel, "Desire and Experience: Circuits of Artistic Consumption," organized and chaired by **Anne Helmreich**. Speakers at this session included **Juilee Decker** "Narrating the Nation: *English Landscape* Prints, Constable's Country, and Domestic Tourism 1829-1904"; **Andrew Stephenson**, "Precarious Poses: the problematics of artistic visibility and its homo-social performances in late nineteenth-century London"; and **David Getsy**, "Perilous allure: Male viewers, femme fatales, and the sculptural encounter in the 1890s." **Elizabeth Pergam** presented "The Economics of Exhibiting: Exposing a Painting's Value" in the session "Visual Culture III: Art and Value in Victorian England." A full list of speakers and schedule may be found at { [HYPERLINK](http://www.sla.purdue.edu/academic/engl/navsa/Conferences/2003/2003ConfAgenda.html) "http://www.sla.purdue.edu/academic/engl/navsa/Conferences/2003/2003ConfAgenda.html" }

Heather McPherson has recently published an essay on "Painting, Politics, and the Stage in the Age of Caricature" in *Notorious Muse: The Actress in British Art and Culture, 1776-1812*, ed. Robyn Asleson (New Haven and London: Yale University Press, 2003).

Following its very successful run in London and Minneapolis, the exhibition, "Crossing the Channel,

British and French Painting in the Age of Romanticism,” organized by **Patrick Noon**, is on view at the Metropolitan Museum from through 4 January 2004. The exhibition is a finalist in the AXA/Artnewspaper competition for best exhibition catalogue of the 2002/2003 season. The *Artnewspaper* further noted that the exhibition was "widely considered to be one of the best exhibitions of 19th century painting held for years."

Lucy Oakley is Education and Program Coordinator at the Grey Art Gallery at New York University. She also serves on the advisory board of the Association of Historians of Nineteenth-Century Art and of its peer-reviewed, scholarly online journal, *Nineteenth-Century Art Worldwide*, of which she was recently named Museums Editor.

The Board of Trustees of the Dahesh Museum of Art (DMA) named **Peter Trippi**, former Assistant Vice Director for Development: Exhibitions and Collections at the Brooklyn Museum of Art, as Director of the DMA. Trippi succeeded the Museum's first Director, J. David Farmer.

Richard Wendorf's new book, *After Sir Joshua: Essays on British Art and Cultural History*, will be published next year by Yale University Press and the Paul Mellon Centre for Studies in British Art. Richard is on leave from the Boston Athenaeum this fall as he completes research on his book on printing history in eighteenth-century London. He is the Mayers Fellow at The Huntington and a visiting research fellow of the British Academy. In the summer of 2004 Richard will direct another NEH Seminar for College and University Teachers, at the Athenaeum, on relations between literature and the visual arts.

OF INTEREST

To Scholars of British Art

THE CORRESPONDENCE OF JAMES MCNEILL WHISTLER

"I am a deuced bad correspondent," wrote Whistler from London to the dealer George Lucas in Paris in 1862. This was only one of many such avowals, which did nothing however to stop him writing almost 6,000 letters over the fifty-odd years of his artistic career.

As its chief contribution to the Whistler Centenary, the Centre for Whistler Studies has launched its searchable annotated on-line edition of Whistler's correspondence { [HYPERLINK "http://www.whistler.arts.gla.ac.uk/Correspondence"](http://www.whistler.arts.gla.ac.uk/Correspondence) }. The period covered so far, 1855-1885, includes some 2500 letters, with letters written to the artist and about him as well as those that he wrote himself. When complete, the edition will contain some 10,000 letters, constituting a wide-ranging source of information, not only for the artist himself, but also for the study of European and American art in the second half of the nineteenth century. The letters record his contacts with fellow artists, dealers, collectors, literary figures, and a wide circle of acquaintance in Britain, France and America. Whistler's estate was left to the University of Glasgow by his sister-in-law, Rosalind Birnie Philip, and the edition of the correspondence has been under way at the Centre for Whistler Studies since 1991.

The Centre has also published Volume 2 of *The Whistler Review*, with papers given at the Whistler symposium at the Art Institute of Chicago in 1998. Details are available on the Centre's website, which also provides a synopsis of the remaining centenary exhibitions in Atlanta, Washington and New York as well as Glasgow.

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The Centre also held an international conference at the University of Glasgow in September, with an opportunity for participants to see the impressive Whistler centenary exhibitions at the University's Hunterian Art Gallery. The range of papers given at the conference shows how active the field of Whistler studies continues to be, in Europe and Japan as well as in North America and the UK. The conference programme is available on-line at <http://www.whistler.arts.gla.ac.uk/HTML/programme.htm>, and the papers will be published in *The Whistler Review* in due course.

--Submitted by { CONTACT _Con-4726493CDC \c \s \l }, Director, Centre for Whistler Studies

NINETEENTH-CENTURY ART WORLDWIDE – ONLINE JOURNAL

Published by the Association of Historians of Nineteenth-Century Art (AHNCA), an affiliated society of the College Art Association (CAA), *Nineteenth-Century Art Worldwide* www.19thc-artworldwide.org is the world's first scholarly, refereed e-journal devoted to the study of nineteenth-century painting, sculpture, graphic arts, photography, architecture, and decorative arts across the globe. Open to various historical and theoretical approaches, the editors welcome contributions that reach across national boundaries and illuminate intercultural contact zones. The chronological scope of the journal is the "long" nineteenth century, stretching from the American and French Revolutions, at one end, to the outbreak of World War I, at the other. Coverage encompasses the visual culture of all parts of the world—from the Americas to the Far East and from Europe (including Great Britain, France, Germany, and Scandinavia, among other countries) to Africa and Australia, and includes art affected by the colonial enterprise.

The journal aims to expand the nineteenth-century canon and to demonstrate the mutual interconnectedness of different nations, artistic achievements during a time marked by increasing artists' travel (facilitated by new technologies like steam and electricity) world's fairs, and national exhibitions which attracted broad international participation and were attended by multinational audiences. Because of the importance of exhibitions for international exchange, a focus on their history is a secondary objective of the journal. All sorts of exhibitions will be explored, including international, national, and regional expositions, as well as shows in dealers' galleries and auction houses.

Recent journal articles concerning nineteenth-century British art include "Art, Cheap and Good: The Art Union in England and the United States, 1840-60" by Joy Sperling; "Negotiating Identity: Mary Ellen Best and the Status of Female Victorian Artists," by Temma Balducci; "Beetle Abominations, and Birds on Bonnets: Zoological Fantasy in Late-Nineteenth-Century Dress," by Michelle Tolini; and "The Ecstasy of Decoration: The Grammar of Ornament as Embodied Experience," by Nicholas Frankel. The journal has also e-published numerous reviews of books and exhibitions on British art.

The editors welcome submissions from members of the Historians of British Art. Articles should be written in a clear and engaging style accessible to a range of interested readers. For further information, see the "Guidelines for Article Submissions" on the journal's website.

-- Submitted by Lucy Oakley, Museums Editor and member of the Editorial Advisory Board,
Nineteenth-Century Art Worldwide

The **BRITISH EMPIRE AND COMMONWEALTH MUSEUM** has opened at Temple Meads, Bristol. The website features information on the galleries, events and special exhibitions, and museum archives. { HYPERLINK "http://www.empiremuseum.co.uk" }

MOVING HERE, a database of digitized photographs, maps, objects, and documents relating to migration to England over the past two hundred years, is searchable online at { HYPERLINK "<http://www.movinghere.org.uk>" }

THE ROTHSCHILD RESEARCH FORUM: The Rothschild Archive, run by a charitable trust set up in 1999, holds over two million items drawn together from the history of the Rothschild banks and family. The Rothschilds were a family of collectors, building some of the most magnificent 19th century private collections of painting, furniture, decorative art, manuscripts and books. The Archive holds a number of resources to assist art historians including catalogues, sales catalogues, inventories, wills and photographs. For further information please visit the Rothschild Archive web site at <http://www.rothschildarchive.org> or email info@rothschildarchive.org

SARA-SCHOLARLY ARTICLES RESEARCH ALERTING, is a special email service designed to deliver tables of contents for any Taylor and Francis, Routledge, and other journals. Titles of interest include *History of Photography*, *Konsthistorisk tidskrift*, *Visual Resources*, and *Word & Image*. This free service allows you to receive alerts by keyword or by title and you may subscribe at any time. To register, please visit { HYPERLINK "<http://www.tandf.co.uk/sara>" }

A N N O U N C E M E N T S

REGARDING THE REGENCY: THE POSSIBILITIES OF PORTRAITURE IN “THIS AGE OF PERSONALITY” will be held 17-18 October at the National Portrait Gallery, London. This two-day conference to celebrate the reopening of the National Portrait Gallery’s newly refurbished and redesigned display of Regency pictures. For more information, visit { HYPERLINK "<http://www.npg.org.uk/live/oct.asp>" }

THE CONFERENCE “LONDON: ART AND SOCIETY IN THE MID EIGHTEENTH CENTURY” will be held 24 October 2003 at the British Museum in Conjunction with the exhibition “London 1753”. For further information, email { HYPERLINK "<mailto:london1753@thebritishmuseum.ac.uk>" }

The **NORTH AMERICAN CONFERENCE ON BRITISH STUDIES (NACBS)** annual meeting will be held 24-26 October 2003 in Portland, Oregon. For more information, visit { HYPERLINK "<http://www.nacbs.org>" }

A major **ARTS & CRAFTS CONFERENCE** will be hosted by The Huntington (San Marino, CA) on 5-6 December 2003, in conjunction with the exhibition *‘The Beauty of Life’: William Morris and the Art of Design at The Huntington*. For further information, visit { HYPERLINK "<http://www.huntington.org>" }

The conference, **COLLECTING AND THE IMAGINATION: HORACE WALPOLE AT STRAWBERRY HILL**, will be held on 5 December 2003 at the Paul Mellon Centre.

RE-IMAGINING THE ANCIENT WORLD IN 19TH-CENTURY BRITAIN will be held 30 January 2004 at the University of Michigan. The conference seeks to interrogate this relationship between antiquity and the 19th century: In the past twenty years, several scholars have focused broadly on the ways in which "the Classical tradition" informed the cultural milieu of 19th-century Britain. These studies explore why and how Classical studies contributed to the shaping and validating of English political ideologies, social hierarchies, academic institutions, and aesthetic values. However, this current work also seems to suggest that the 19th-century Britons' relationship with antiquity derived from an unexamined sense of cultural heritage, a common ancestry located in ancient Rome and Greece. Please consult the conference website for further information: [{HYPERLINK "http://www.umich.edu/~cfc/c19antiquity.htm" }](http://www.umich.edu/~cfc/c19antiquity.htm)

PRE-RAPHAELITISM & SCIENCE: PAINTING, PHOTOGRAPHY AND THE INVESTIGATION OF THE VISIBLE WORLD, a two-day conference, will convene on 19-20 March 2004 at Tate Britain.

To commemorate the centenaries of the births of Henry Russell Hitchcock in 1903 and of Sir John Summerson in 1904, the Paul Mellon Centre and the Society of Architectural Historians are co-organizing a two-day conference to be held at the Paul Mellon Centre, London. **SIR JOHN SUMMERSON AND HENRY-RUSSELL HITCHCOK: ASPECTS OF ARCHTECTURAL HISTORIOGRAPHY IN THE TWENTIETH CENTURY** will be held 11-12 June 2004.

"PH.D.S IN ART HISTORY – OVER A DECADE LATER," a study funded by the Getty Grant Program, is available online at [{HYPERLINK "http://www.educ.washinjgton.edu/COEWebSite/Cirge/HTML/getty.html" }](http://www.educ.washinjgton.edu/COEWebSite/Cirge/HTML/getty.html) The study examines the field of art history from many angles, including graduate work, the job market, the intersections of family and career.

The Victoria and Albert Museum will open its suite of restored galleries on 26 November. The **NEW PAINTINGS GALLERIES** are the latest project in the V&A's ten-year plan to transform and renew the museum and its displays.

**DEADLINES:
2003**

WOMEN AND MATERIAL CULTURE, 1660-1830 Deadline for papers: 15 November 2003; conference to be held 14-16 July 2004 Plenary Speakers are Susan Staves (Brandeis) and Marcia Pointon (Manchester). This event is jointly organized by Chawton House Library and the University of Southampton English Department. Abstracts for 20-minute papers should be no more than three hundred words in length. The organizers also welcome proposals for panels of three 20-minute papers. Abstracts and enquiries should be directed to Dr. Jennie Batchelor at the conference email address: [{HYPERLINK "mailto:jeb@soton.ac.uk" }](mailto:jeb@soton.ac.uk). Further instructions are available online at [{HYPERLINK "http://www.wmc2004.soton.ac.uk/" }](http://www.wmc2004.soton.ac.uk/)

The **ELIZABETHAN AND ENGLISH RENAISSANCE** Area of the Popular Culture Association invites submissions on any aspect of popular culture in England from c. 1450 to c. 1750 for the conference to be held in San Antonio on 7-10 April 2004. Deadline for submissions of panel or single paper proposals is 15 November 2003.

Deadline for registering for the exhibitions conference **TURNER 2004: NEW PERSPECTIVES** is 28 November 2003. The event which will showcase new and alternative approaches to the study of J.M.W. Turner's work and its interpretations. Conference will be held at the Barber Institute of Fine Arts, University of Birmingham on 10-11 January 2004. Registration includes a reception and private viewing of Turner's Early Seascapes, a focus exhibition. For further information, contact Jason Shron at { HYPERLINK "mailto:turner@whonotes.com" }.

NEW WORK IN BRITISH ART AND ARCHITECTURE BY CURRENT GRADUATE STUDENTS, CAA 2004 During its annual business meeting at CAA 2004 in Seattle, the HBA will sponsor a mini-session comprised of three fifteen-minute papers on any topic of British art and architecture. See full announcement on page three. Deadline: 1 December 2003.

THE SOCIETY FOR EIGHTEENTH CENTURY STUDIES is seeking a new editor and a new home for *Eighteenth-Century Studies*. Published quarterly by the Johns Hopkins University Press for ASECS, the journal is dedicated to maintaining and developing its special mission of interdisciplinarity. The new editor (or editorial team) will begin his/her duties on July 1, 2004. Application deadline is 15 December 2003. The complete announcement is available at: { HYPERLINK "http://www.asecs.press.jhu.edu/ecsannouncement.htm" }

NORTH AMERICAN CONFERENCE ON WELSH STUDIES: Conference Announcement and Call For Papers made by the North American Association for the Study of Welsh Culture and History (NAASWCH) and West Virginia University for a conference to be held July 15-18, 2004 at West Virginia University, Morgantown, WV. The Program Committee seeks diverse perspectives on Wales and Welsh culture and language from many disciplines including: history, literature, languages, art, sociology, anthropology, economics, political science, philosophy, music, and religion. NAASWCH invites participation from faculty on both sides of the Atlantic: the United Kingdom, Canada and the United States and from independent scholars, teachers and researchers who have an interest and background in Welsh history, culture, or language. See the NAASWCH website for further information: { HYPERLINK "http://spruce.flint.umich.edu/~ellisjs/naaswch.htmlThe" } The proposal deadline is 20 December 2003.

2004

January

The North American Conference on British Studies (NACBS) will hold its 2004 annual meeting, in conjunction with the Mid-Atlantic Conference on British Studies (MACBS) in Philadelphia, from Friday, 29 October to Sunday, 31 October 2004. Proposals are due 23 January 2004. For more details, visit { HYPERLINK "http://www.nacbs.org" } or email the program chair, Seth Koven, at { HYPERLINK "mailto:NACBS@villanova.edu" }

15 February deadline for proposals for HBA session at NAVSA (See page two for details).

O P P O R T U N I T I E S

GRANTS/FELLOWSHIP DEADLINES:

October 2003

- Deadline for students to apply for the **CAA GRADUATE STUDENT CONFERENCE TRAVEL GRANT**. Visit { HYPERLINK "<http://www.collegeart.org>" } for more information. CAA will be held in Seattle 18-21 February 2004.
- **THE NATIONAL HUMANITIES CENTER** offers residential fellowships for advanced study. Email { HYPERLINK "<mailto:nhc@ga.unc.edu>" } or visit { HYPERLINK "<http://www.nhc.rtp.nc.us>" }

November 2003

- **THE GETTY** offers a variety of grants for residential and non-residential scholars. Grants for residential scholars include: Getty Scholars and Visiting Scholars and pre-and post-doctoral fellowships. These grant types are tied to the yearly theme (for the 2004-2005 academic year the theme is *Duration*). Library Research Grants and Conservation Guest Scholar Grants are also available for residential scholars. Non-residential grants include postdoctoral fellowships, collaborative research grants, and curatorial research fellowships. The annual deadline for all of these grants is 1 November 2003. Full details and application materials are available at: { HYPERLINK "<http://www.getty.edu/grants/research/scholars/index.html>" }
- **DUMBARTON OAKS** offers residential fellowships in Garden and Landscape studies. Application details are available at { HYPERLINK "<http://www.doaks.org/fellowships.html>" }
- The Center for the Humanities, **WESLEYAN UNIVERSITY** announces an Andrew W. Mellon Postdoctoral Fellowship 2004-2005. Details are available at { HYPERLINK "<http://www.wesleyan.edu/chum/mellon.html>" }
- The NACBS, in collaboration with the Huntington Library, offers annually the **NACBS-HUNTINGTON LIBRARY FELLOWSHIP** to aid in dissertation research in the collections of the library. The amount of the fellowship is \$2000. The application guidelines are available online: { HYPERLINK "<http://www.nacbs.org/hun.html>" }
- The **INSTITUTE FOR ADVANCED STUDY'S SCHOOL OF HISTORICAL STUDIES** (Princeton) supports scholarship in all fields of historical research. Qualified candidates of any nationality are invited to apply for memberships. Residence in Princeton during term time is required. The only other obligation of Members is to pursue their own research. If they wish, Members may participate in seminars and meetings both within the Institute and at nearby universities, and there are ample opportunities for contacts with other scholars. For further information, visit { HYPERLINK "<http://www.hs.ias.edu>" }
- **THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS**, a part of the National Gallery of Art, announces its annual program of support for advanced graduate research in the history, theory, and criticism of art, architecture, and urbanism. Fellowship descriptions and application guidelines are available at { HYPERLINK "<http://www.nga.gov/resources/casva.htm>" }

- **KRESS FELLOWSHIPS :** { HYPERLINK "<http://www.kressfoundation.org/kressorg/prog.html>" }
 - Pre-doctoral Kress Fellowships for two-year research appointments in association with foreign institutes, including the Courtauld Institute of Art and the Warburg Institute, University of London. Kress Travel Fellowships are also available to complete dissertation research. Stipends generally range from \$3500 to \$10,000. For pre-doctoral fellowships, visit { HYPERLINK "<http://www.kressfoundation.org/kressorg/predocfell.html>" }
 - Advanced (Postdoctoral) Kress Fellowships at Museums of Art are available. Applications must be made by the museum where the fellowship will be based. Later deadline: 15 January 2004.

December 2003

- The **AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES (ASECS)** announces programs to promote and sustain research into the eighteenth-century. Fellowships will be jointly funded by the Society and twelve leading research institutions. Multiple deadlines. Details are available at { HYPERLINK "<http://www.asecs.press.jhu.edu/fellowsh.html>" }
- **2004-2005 HUNTINGTON FELLOWSHIPS.** The Huntington is an independent research center with holdings in British and American history, literature, art history, and the history of science and medicine. The Library collections range chronologically from the ninth century to the present and include 600,000 photographs, a half-million rare books, nearly five million manuscripts, and a large ephemera collection, supported by a half-million reference works. Fellowship descriptions and guidelines are available, visit { HYPERLINK "<http://www.huntington.org/ResearchDiv/Fellowships.html>" }
- The **WOLFSONIAN'S FELLOWSHIP PROGRAM** encourages research in late-nineteenth to mid-twentieth century material culture. The Wolfsonian-FIU supports the interdisciplinary investigation of its holdings through collaborative curricula and special seminars. { HYPERLINK "<http://www.wolfsonian.fiu.edu/education/research/index.html>" }

January 2004

- The **HENRY MOORE INSTITUTE** invites applications annually from artists, academics, and curators who are interested in working on historic and contemporary sculpture, using the resources available to them at the Institute. The Institute's collections comprise sculptures, a library, slide library, an archive of works on paper, models and original documents. The sculpture and archive collections are devoted to British sculpture, principally after c. 1850, and are especially strong for the period c. 1900-1975. The library is an excellent resource for research on both historical and contemporary sculpture. Details are available at the website for the Henry Moore Foundation at { HYPERLINK "<http://www.henry-moore-fdn.co.uk/>" }
- The **YALE CENTER FOR BRITISH ART** offers residential fellowships of one to four months to scholars in postdoctoral or equivalent research related to British art and to museum professionals whose research interests include British art. Details and deadline schedules are available at: { HYPERLINK "<http://www.yale.edu/ycba/education/fellowships/index.htm>" }

- The **PAUL MELLON CENTRE FOR STUDIES IN BRITISH ART** in London is the sister institution to the Yale Center for British Art. In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Centre offers a variety of grants and fellowships. For complete details, visit the Paul Mellon Center website: { HYPERLINK "<http://www.paul-mellon-centre.ac.uk/support.html>" }
- **THE WINTERTHUR MUSEUM** awards approximately 24 to 26 fellowships each year to scholars pursuing promising research in American art, history, material culture, and design, or related topics in British, Continental, or Asian decorative arts and design. { HYPERLINK "<http://www.winterthur.org/research/fellowship.asp>" }
- The **HBA GRADUATE STUDENT TRAVEL AWARD** is due 15 January. See details on page three of this newsletter.
- **HARVARD UNIVERSITY HOUGHTON LIBRARY FELLOWSHIPS:** Houghton Library is the principal rare book and manuscript library of Harvard College. Twelve short-term fellowships are available to assist scholars who must travel to work with the Library's collections. Each fellow is expected to be in residence at Harvard University for at least one month during the period from July 2004 through June 2005. Fellows will also have access to collections in Widener Library as well as to other libraries at the University. Details are available at: { HYPERLINK "<http://www.hcl.harvard.edu/houghton/programs/fellowships.html>" }

February 2004

- **THE MIDWEST VICTORIAN STUDIES ASSOCIATION** announces a prize of \$1,500 for dissertation research in British Victorian Studies undertaken by a student currently enrolled in a doctoral program in a U.S. or Canadian university. Proposals may be submitted in literature, history, art history, or musicology, but in any case should have a significant interdisciplinary component that will render them of interest to scholars working in various aspects of the study of Victorian England. Forms may be requested from: James J. Sack, History department (M.C. 198), University of Illinois at Chicago, 601 S. Morgan Street, Chicago, IL 60607-7109. Phone 312-413-9355; Fax (312) 996-6377; E-mail: jsack@uic.edu
- The **UCLA CENTER FOR 17TH- & 18TH-CENTURY STUDIES AND THE WILLIAM ANDREWS CLARK MEMORIAL LIBRARY** offer a number of fellowships in support of research in the area of early modern studies and in other areas representative of the holdings of the Clark. Ahmanson-Getty Fellowships: This theme-based fellowship program is designed to encourage participation by junior scholars in the Center's yearlong interdisciplinary core programs; Kanner Fellowship in British Studies; Several other residential fellowships, with tenures of one- to three-months, are available to postdoctoral and predoctoral scholars whose research involves materials in the Clark's collections. Detailed information about all the programs, as well as applications, can be found at { HYPERLINK "<http://www.humnet.ucla.edu/humnet/c1718cs>" }
- **THE SWANN FOUNDATION** awards one fellowship annually (with a stipend of \$15,000) to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. A description of the fellowship is available at { HYPERLINK

EXHIBITIONS

<p><i>Until 25 Oct 2003</i> REPRESENTING BRITAIN 1500-2000</p>	<p><i>Tate Britain, London</i> { HYPERLINK "http://www.tate.org.uk" } To celebrate this new era in Tate's history at Millbank, the Collection has been radically re-presented and the main gallery displays have been organised by theme rather than by date.</p>
<p><i>Until 26 October</i> FROM PALACE TO PARLOUR: A CELEBRATION OF 19TH CENTURY BRITISH GLASS</p>	<p><i>The Wallace Collection,</i> { HYPERLINK "http://www.wallacecollection.org" } This exhibition celebrates the diversity of British glass produced during the nineteenth century. The exhibition is curated by The Glass Circle, { HYPERLINK "http://home.freeuk.com/glasscircle/" }</p>
<p><i>Until 26 October</i> WILLIAM HAZLITT'S SPIRIT OF THE AGE: A RADICAL CRITIC'S VIEW OF HIS TIMES</p>	<p><i>The National Portrait Gallery,</i> { HYPERLINK "http://www.npg.org.uk/live/hazlitt.asp" } William Hazlitt was the leading journalist, essayist and critic of the early nineteenth century. In 1824 he published <i>The Spirit of the Age</i>, a volume of prose portraits of his most famous contemporaries. This exhibition draws on the NPG's works on paper to illustrate and consider Hazlitt's critical portrait of the late eighteenth and early-nineteenth centuries.</p>
<p><i>Until 22 November</i> WHISTLER AND HIS CIRCLE IN VENICE</p>	<p><i>The Grolier Club, New York</i></p>
<p><i>Until 23 Nov</i> LONDON, 1753: FROM GIN LANE TO ST JAMES'S</p>	<p><i>British Museum</i> http://www.thebritishmuseum.ac.uk In the middle of the 18th century London overtook Paris and Constantinople as the largest city in the world with 700,000 inhabitants. But London was a city of contrasts. The exhibition will take a geographical look at the distinct characters of different parts of London in 1753, from the Mall to Wapping, from Vauxhall to Bloomsbury. Prints, drawings and watercolours will provide a visual impression of the area and a wide range of artefacts from political and social satires to porcelains and watches, from tickets and posters to personal memorabilia, will supply a sense of London as a whole at this momentous period in its history.</p>

Until 24 December
WHISTLER PASTELS

Until 4 January 2004
CROSSING THE CHANNEL

Until 11 January
BELOW STAIRS; 200 YEARS OF SERVANTS' PORTRAITS

Until 11 January
TRACES OF INDIA: PHOTOGRAPHS, ARCHITECTURE, & THE POLITICS OF REPRESENTATION

Until 11 January 2004
TURNER AND VENICE

Until 18 January
GOTHIC: ART FOR ENGLAND 1400-1547

25 October - 25 January
ALAN DAVIE

Hunterian Art Gallery at the University of Glasgow

{ [HYPERLINK "http://www.whistler2003.com"](http://www.whistler2003.com) } The University of Glasgow houses the world's largest public display of James McNeill Whistler's art, including pastels, which are among his most celebrated works.

The Metropolitan Museum of Art { [HYPERLINK "http://www.metmuseum.org"](http://www.metmuseum.org) }

Some of the greatest European painters of the nineteenth century are united for the first time in over two centuries in this major exhibition that investigates the artistic exchange between France and Britain during the period of High Romanticism. The show, organized by Patrick Noon, was previously shown at his home institution, the Minneapolis Institute of Arts, and opened in London under a slightly different title, "Constable to Delacroix: British Art and the French Romantics."

National Portrait Gallery

This exhibition aims focuses on a type of portrait that has been created continuously from the 17th century onwards: portraits of the domestic employee in a great or modest household.

Yale Center for British Art, New Haven { [HYPERLINK "http://www.yale.edu/ycba"](http://www.yale.edu/ycba) }

This exhibition features superb nineteenth-century photographs, engravings, prints, maps, rare books, postcards, posters, and other items that provide a rich cultural context for photographic images of the monuments of India. To complement this exhibition, the Center will also exhibit "Company Culture: British Artists and the East India Company, 1770-1830," with works related to East India Company.

Tate Britain { [HYPERLINK](http://www.tate.org.uk/britain/exhibitions/turnerandvenice/)

"<http://www.tate.org.uk/britain/exhibitions/turnerandvenice/>" } [U.S. Venue: Kimbell Art Museum 15 February – 30 May 2004] { [HYPERLINK](http://www.tate.org.uk/britain/exhibitions/turnerandvenice/)

"<http://www.tate.org.uk/britain/exhibitions/turnerandvenice/>" } The first exhibition to focus on Turner's trips to Venice, "Turner and Venice" is organized by Tate Britain, and is curated by Ian Warrell, collections curator of Tate Britain.

Victoria and Albert Museum, London www.vam.ac.uk/

<p>29 Oct – 4 Jan 2004 THE TURNER PRIZE 2003</p> <p>8 Nov - April 4, 2004 “THE BEAUTY OF LIFE”: WILLIAM MORRIS AND THE ART OF DESIGN</p>	<p><i>Tate Britain, London</i> { HYPERLINK "http://www.tate.org.uk" } Davie (b. 1920) is a Scottish painter and was one of the first British abstract artists to win international acclaim after WWII.</p> <p><i>Tate Britain, London</i> { HYPERLINK "http://www.tate.org.uk" } Award to be presented 7th December 2003.</p>
<p>15 Nov –8 February 2004 AFTER WHISTLER: THE ARTIST'S INFLUENCE ON AMERICAN ART</p>	<p><i>The Huntington</i> { HYPERLINK "http://www.huntington.org" } This large-scale exhibition will showcase over 200 objects from The Huntington’s holdings related to William Morris and his firm, Morris & Company, and examine Morris as a designer, craftsman, printer, businessman, and socialist embedded within the aesthetic and social currents of his time. Curated by Diane Waggoner, Andrew W. Mellon Curatorial Fellow in British Art.</p>
<p>19 Nov-4 April 2004 MR WHISTLER'S GALLERIES: AVANT- GARDE IN VICTORIAN LONDON</p>	<p><i>High Museum, Atlanta</i></p>
<p>October 2004-April 2005 PRINTS AND DRAWINGS FROM THE PERMANENT COLLECTION</p>	<p><i>Freer Gallery of Art, Washington DC</i> http://www.asia.si.edu/exhibitions/future.htm</p>
<p>2005 14 April-10 July LANDSEER IN THE HIGHLANDS</p> <p>May – September 2005</p>	<p><i>The British Museum,</i> { HYPERLINK "http://www.thebritishmuseum.ac.uk" }</p> <p>Researched and selected by Richard Ormond and organised by the National Galleries of Scotland at the Royal Scottish Academy galleries, Edinburgh. Ormond, the retired Director of the National Maritime Museum in Greenwich, was, of course, the curator of the groundbreaking</p>

SAMUEL PALMER	<p>exhibition on Landseer staged at Tate and the Philadelphia Museum of Art in 1982. Any enquiries about the 2005 project can be addressed to myself as the administrative curator-cum-factotum at the National Gallery of Scotland, the Mound, Edinburgh EH2 2EL (tel 0131 624 6505; or via email to Helen Smailes, Senior Curator of British Art, National Gallery of Scotland, hsmailles@nationalgalleries.org)</p> <p><i>The British Museum</i>, { HYPERLINK "http://www.thebritishmuseum.ac.uk" }</p>
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NEW BOOKS

A selection of recent publications of interest to historians of British art:

Published in 2002:

- Adams, Clive, editor, *Love, Labour & Loss: 300 years of British livestock farming in art*, Carlisle: Tullie House Museum and Art Gallery. Bath, Michael, *Renaissance Decorative Painting in Scotland*, National Museums of Scotland.
- Belsey, Hugh, *Thomas Gainsborough: A Country Life*, Prestel.
- Bilbey, Diane and Marjorie Trusted, *British Sculpture 1470 to 2000: A Concise Catalogue of the Collection at the Victoria and Albert Museum*, London; V&A Publications.
- Black, Jonathan, *The Sculpture of Eric Kennington*, British Sculptors and Sculpture Series, Aldershot: Henry Moore Foundation in association with Lund Humphries.
- *Blast to Freeze: British Art in the 20th Century*, Ostfildern-Ruit, Germany: Hatje Cantz.
- Brown, David Blaney, *Turner at Petworth*, London: Tate Publishing.
- Brown, Jonathan, and John Elliott, eds. *The Sale of the Century: Artistic Relations between Spain and Great Britain, 1604-1655*. New Haven: Yale University Press.
- Corbett, David Peters, Ysanne Holt, and Fiona Russell, editors, *The Geographies of Englishness*, New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art.
- Crookshank, Ann and the Knight of Glin, *Ireland's Painters 1600-1940*, New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art.
- Curtis, Gerard, *Visual Words. Art and the Material Book in Victorian England*, Aldershot: Ashgate.
- Dukelskaya, Larissa and Catherine Phillips, *Painting, Passion, and Politics: Masterpieces from the Walpole Collection on loan from the State Hermitage Museum, St. Petersburg*, London: 2002.
- Feaver, William, *Lucien Freud*, London: Tate.
- Gee, Loveday Lewes, *Women, Art, and Patronage from Henry III to Edward III, 1216-1377*, Boydell.
- Hearn, Karen, *Marcus Gheeraerts II, Elizabethan Artist in Focus*, London: Tate Publishing.
- Helmreich, Anne, *The English Garden and National Identity: The Competing Styles of Garden Design, 1870-1914*, Cambridge: Cambridge University Press.
- *Henry Moore: Writings and Conversations*, edited by Alan Wildinson, Berkeley: University of California.
- *John Piper: the Centenary Catalogue, 1903-2003*, London: Goldmark Gallery.

- Kamerick, Kathleen, *Popular Piety and Art in the Late Middle Ages: Image Worship and Idolatry in England, 1350-1500*.
- Kidson, Alex, *George Romney, 1734-1802*, Princeton: Princeton University Press.
- Kooistra, Lorraine Janzen, *Christina Rossetti and Illustration: A Publishing History*, Athens: Ohio University Press.
- McEwen, John, *The Sculpture of Michael Sandle*, British Sculptors and Sculpture Series, Aldershot: Henry Moore Foundation in association with Lund Humphries.
- McParland, Edward, *Public Architecture in Ireland, 1680-1760*, New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art.
- Nicholson, Vanessa, with Klio Panourgias, *The Sculpture of Maurice Lambert*, British Sculptors and Sculpture Series, Aldershot: Henry Moore Foundation in association with Lund Humphries.
- Nickel, Douglas R. *Dreaming in Pictures: The Photography of Lewis Carroll*, San Francisco Museum of Modern Art and Yale University Press.
- Rendell, Jane, *The Pursuit of Pleasure: Gender, Space and Architecture in Regency London*, New Brunswick: Rutgers University Press.
- *Romantic Landscape Print: "the Chiaroscuro of nature,"* New Haven: Yale Center for British Art.
- *Romantic Print in the Age of Revolutions: Heroes, Hero-worship, and the Heroic in History*, New Haven: Yale Center for British Art.
- Robert, Jane, editor, *Royal Treasures: A Golden Jubilee celebration*, London: The Royal Collection.
- Shesgreen, Sean, *Images of the Outcast: The Urban Poor in the Cries of London*, New Brunswick: Rutgers.
- Smith, Greg, *The Emergence of the Professional Watercolourist: Contentions and Alliances in the Artistic Domain, 1760-1824*. Aldershot: Ashgate.
- Sutton, Emma, *Aubrey Beardsley and British Wagnerism in the 1890s*, Oxford: Oxford University Press.
- *Thinking Big: Concepts for Twenty-first Century British sculpture*, London: Sculpture at Godwood.

Published in 2003:

- Asleson, Robyn, editor, *Notorious Muse: The Actress in British Art and Culture 1776-1812*, New Haven: Yale University Press.
- Barker, Ian, editor, *Anthony Caro: Europa and the bull & paper book sculptures*, London: Annely Juda Fine Art.
- Benton, Tim, Charlotte Benton, and Ghislaine Wood, *Art Deco 1910-1939*, London: V&A.
- Chaney, Edward, *The Evolution of English Collecting: The reception of Italian Art in the Tudor & Stuart Periods*, Studies in British Art, vol. 12, New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art.
- *Dutch Artists in Britain, 1550-1750*, edited by Marijke van der Meij-Talsma, Leiden: 2003.
- Ford, Colin, *Julia Margaret Cameron: The First Great Woman Photographer*, London: National Portrait Gallery.
- Ford, Colin, *Julia Margaret Cameron: A Critical Biography*, Los Angeles: J. Paul Getty Museum.
- Foster, Alicia, *Tate Women Artists*, London: Tate Publishing.
- Goldman, Paul, *Beyond Decoration: The Illustrations of John Everett Millais*, London: British Library.
- Hamilton, James, *Turner: The Late Seascapes*, New Haven: Yale University Press.
- Hamilton, Richard, *Richard Hamilton: Catalogue Raisonné: Graphic Works and Multiples*, Dusseldorf: Richter.
- Hart, Vaughan, *Nicholas Hawksmoor: Rebuilding Ancient Wonders*, New Haven: Yale University Press.
- Harwood, Elaine, *England: A Guide to Post-War Listed Buildings*, London: Batsford.
- Hourihane, Colum, *Gothic Art in Ireland 1169-1550: Enduring Vitality*, New Haven: Yale University Pr.
- Jenkins, David Fraser, *John Piper in the 1930s: Abstraction on the Beach*, London : Merrell.
- Lalor, Brian, editor, *The Encyclopedia of Ireland*, New Haven: Yale University Press.
- Levey, Michael, *The Burlington Magazine: A Centenary Anthology*, New Haven: Yale University Press.

- MacGregor, Neil, *Britain's Paintings: The Story of Art through Masterpieces in British Collections*, London: Cassell Illustrated.
- McCallum, Iain, *Thomas Barker of Bath: The Artist and his Circle*, Bath: Millstream Books.
- McCamley, Nicholas J. *Saving Britain's Art Treasures*, Barnsley: Leo Cooper.
- Morrison, Kathryn A. *English Shops and Shopping: An Architectural History*, New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art.
- Noon, Patrick J. *Constable to Delacroix: British Art and the French Romantics, 1820-1840*, London: Tate Publishing.
- O'Sullivan, John, *A Celtic Artist: Breon O'Casey*, Aldershot, Burlington, VT: Lund Humphries.
- Powell, C.G., *Discovering Cottage Architecture*, Princes Risborough, Bucks,; Shire.
- Quiney, Anthony, *Town Houses of Medieval Britain*, New Haven: Yale University Press.
- Rayner, Geoffrey, *Artists' Textiles in Britain 1945-1970: A Democratic Art*, Woodbridge: Antique Collectors' Club.
- Robertson, Bruce, *Sargent and Italy*, Los Angeles: Los Angeles County Museum of Art; Princeton, NJ in association with Princeton University Press.
- Summerson, John, *Georgian London*, edited by Howard Colvin, New Haven: Yale University Press.
- Tames, Richard, *William Morris: An Illustrated Life of William Morris, 1834-1896*, Princes Risborough: Shire.
- Webb, Daniel, *Inquiry into the Beauties of Painting; and into the Merits of the Most Celebrated Painters, Ancient and Modern (1769)*, Bristol: Thoemmes.

R E M I N D E R!

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