



The Paul Mellon Centre for Studies in British Art NEWSLETTER

Yale University

June 2011 Issue 32

Landscape and the 'arts of prospect' in Early Modern Britain 18 November 2011 at the Paul Mellon Centre

Recent years have seen a major re-evaluation of British art and culture of the early modern period. Much of this work has focused on the representation of the national territory, in word and image, in plays and poems, illustrated surveys and travel accounts. Historians have addressed how these cultural practices responded to dramatic and sometimes violently contested change in the national landscape wrought by agricultural and commercial improvement as well as civil wars and religious strife, fire and plague. Yet, accounts of the specifically pictorial treatment of landscape in this period remain oddly divorced from these concerns, in large part because it is treated in isolation from other 'arts of prospect'.

This conference will explore the origins of British landscape as a pictorial genre, addressing developments in the two centuries that followed Henry VIII's dissolution of the monasteries. It aims to re-examine landscape imagery in drawings, paintings and prints of the period, by exploring its relationship with other 'arts of prospect' employed to observe, record and moreover evaluate the country's transformations. Prospects assumed various forms, visual and verbal, and included maps, plans and elevations, as well as views and verse, pageantry and theatrical scenery, the collaborations of artists, architects and surveyors, patrons, poets and place-makers. A prospect was a far-reaching vision of the future as well as a survey of the present, if also oftentimes reflecting on the pasts that had shaped the national territory. Accordingly, a central theme of the conference will be to consider the relationship between landscape imagery and the making, unmaking and remaking of Britain as a nation state.

Papers will consider a range of imagery, rural and urban, and address themes of travel and mobility, loyalty and rebellion, health and disease, in order to re-assess the origins of British landscape representation and its histories. Speakers will explore continuities as well as change in various related practices, including scenography and ichnography, chorography and cosmography.

Organised by John Bonehill (University of Glasgow) and Nick Grindle (Open University), speakers will include



Jan Siberechts (1627–1703), *Wollaton Hall*, c. 1697.
Yale Center for British Art, Paul Mellon Collection

Kevin Sharpe (Queen Mary, University of London); Andrew McRae (University of Exeter); Joseph Monteyne (SUNY at Stony Brook); Christine Stevenson (Courtauld); Paula Henderson (Independent); An Van Camp (British Museum); and Julie Sanders (University of Nottingham). Full conference fee, including coffee, lunch, tea: £40. Student and Senior concessions £20. To register for the conference check availability with Ella Fleming at the Paul Mellon Centre. Email: events@paul-mellon-centre.ac.uk. Tel: 020 7580 0311; Fax: 020 7636 6730



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Call for Papers

Johan Zoffany and his International Contexts

Announcing a conference co-hosted by the Paul Mellon Centre for Studies in British Art, the Yale Center for British Art and the Royal Academy of Arts.

To be held on 14 May 2012
at the Royal Academy of Arts and the
Geological Society, London

The Paul Mellon Centre for Studies in British Art, the Yale Center for British Art, New Haven and the Royal Academy of Arts, London will be co-hosting a conference on Monday 14 May 2012 to accompany a major exhibition on the eighteenth-century Anglo-German artist Johan Zoffany (1733–1810). The exhibition, *Johan Zoffany RA: Society Observed*, is curated by Martin Postle (Paul Mellon Centre) with Gillian Forrester (Yale Center for British Art) and MaryAnne Stevens (Royal Academy), and will be on display at the Yale Center for British Art from 27 October 2011 to 12 February 2012, and at the Royal Academy of Arts from 10 March to 10 June 2012.

Born in Frankfurt in 1733, Johan Zoffany trained as an artist in Germany and Italy. In 1760 he moved to London, where he adapted brilliantly to the indigenous art culture and patterns of patronage, creating virtuoso portraits and subject pictures that proved to be highly desirable to a wide range of patrons. Of all the major artists working in eighteenth-century England, none explored more inventively the complexities of Georgian society and British imperial rule than Zoffany. Yet, despite achieving considerable success there, he remained in many ways an outsider, looking dispassionately at British society. Resisting complete integration into his adopted country, Zoffany travelled for extended periods in Europe and spent six years in northern India. His body of work offers unique perspectives on key British and European institutions, including the art academy, the royal court, the theatre, and the families of the aristocracy and bourgeoisie. In India, Zoffany constructed new idioms for portraying the emerging colonial society in both public and private spheres, as well providing a nuanced account of the complex network of power relations, race and culture at a critical moment in British imperial history.

The conference aims to address Zoffany's art in the context of four locations that were central to his practice: Germany, England, Italy and India. Proposals are sought that examine aspects of Zoffany's work, career and patrons, as well as the institutions and social circles with which he associated, in relation to these very different geographical and political environments.



Johan Zoffany (1733–1810) *The Tribuna of the Uffizi* (detail), c.1772–77. Oil on canvas. Royal Collection

Please send an outline of no more than 500 words for a 25-minute presentation, attaching a brief CV.

Proposals should be sent to Martin Postle at martin.postle@paul-mellon-centre.ac.uk, Gillian Forrester at ycba.research@yale.edu and MaryAnne Stevens at maryanne.stevens@royalacademy.org.uk

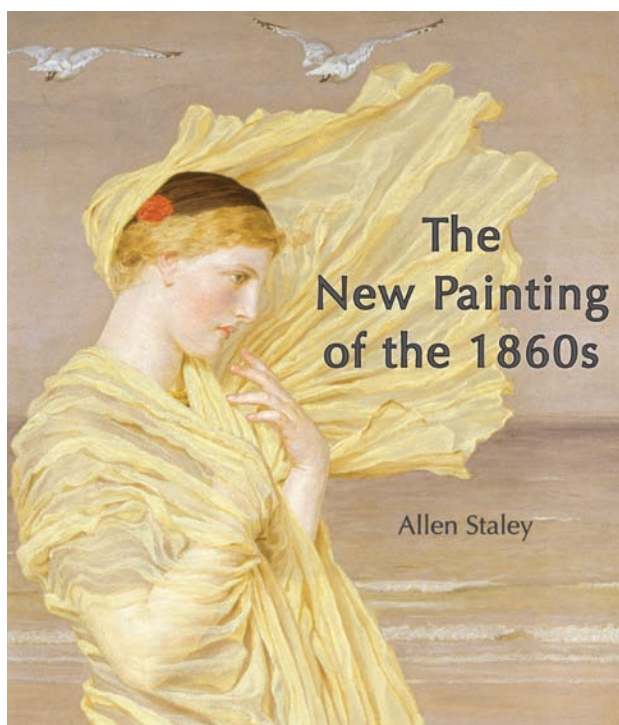
Deadline for submissions is 30 September 2011.

*New online catalogue
and website at the
Yale Center for British Art*



J. M.W. Turner, *Steamboat in a Storm*, c. 1841, Watercolour, graphite and scratching out on medium, slightly textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection

The Yale Center for British Art has launched a new online catalogue as part of its redesigned and expanded website – britishart.yale.edu – to provide visitors with the ability to search across the Center’s entire collection of paintings, sculpture, prints, drawings, rare books, manuscripts, and works in the Reference Library. In addition, they will be able to download high-resolution images of objects in the public domain from the website, free of charge. At the time of launch, the Center’s site includes basic ‘tombstone’ information for the complete paintings and sculpture collection, the Center’s rare books and reference library holdings, as well as drawings and prints by key artists, including George Stubbs, Paul Sandby, Thomas Rowlandson, William Blake, Thomas Girtin, J.M.W. Turner, John Constable, and Samuel Palmer. The online collection will be updated regularly until the entire prints and drawings collection is represented, and it will be augmented by records on new acquisitions. In addition to the online catalogue, the new website features a user-friendly online calendar allowing visitors to view a comprehensive list of programs at the Center by day, week, or month, as well as filter results by categories. The website will continue to be amplified; and future developments will include an expanded conservation section showing before-and-after treatments of artworks and highlights in technical art history.

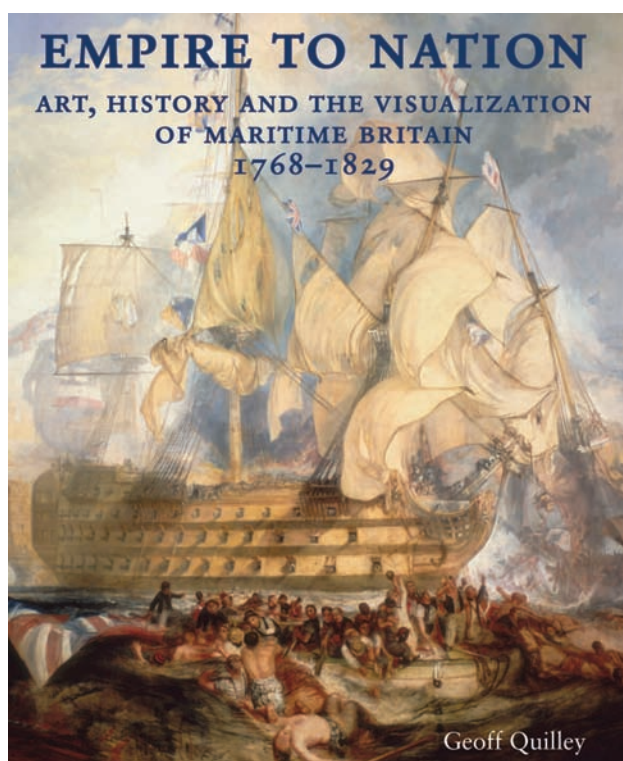


The New Painting of the 1860s
Between the Pre-Raphaelites and the Aesthetic Movement
Allen Staley

This handsome volume is the first authoritative survey of one of the most intriguing periods of British art – the radically innovative decade of the 1860s. The book explores new developments in English painting of this period, focusing on the early work of Edward Burne-Jones, Frederic Leighton, Albert Moore, Edward Poynter, Simeon Solomon and James McNeill Whistler, as well as on paintings by Frederick Sandys and the older G. F. Watts, and by Dante Gabriel Rossetti and his Pre-Raphaelite colleagues Holman Hunt and John Everett Millais. Allen Staley argues that engagement in the decorative arts, particularly by Burne-Jones, Moore and Poynter at the outset of their careers, led to a transcending of traditional expectations of painting, making abstract formal qualities, or beauty for beauty’s sake, the main goal. Rather than being about what it depicts, the painting itself becomes its own subject. *The New Painting of the 1860s* examines the interplay among the artists and the shared ambitions underlying their works, giving impetus to what would soon come to be known as the Aesthetic Movement.

Allen Staley is professor emeritus of art history, Columbia University.

October 400 pp. 285x245mm.
150 b/w + 200 colour illus.
HB ISBN 978-0-300-17567-7 £50.00



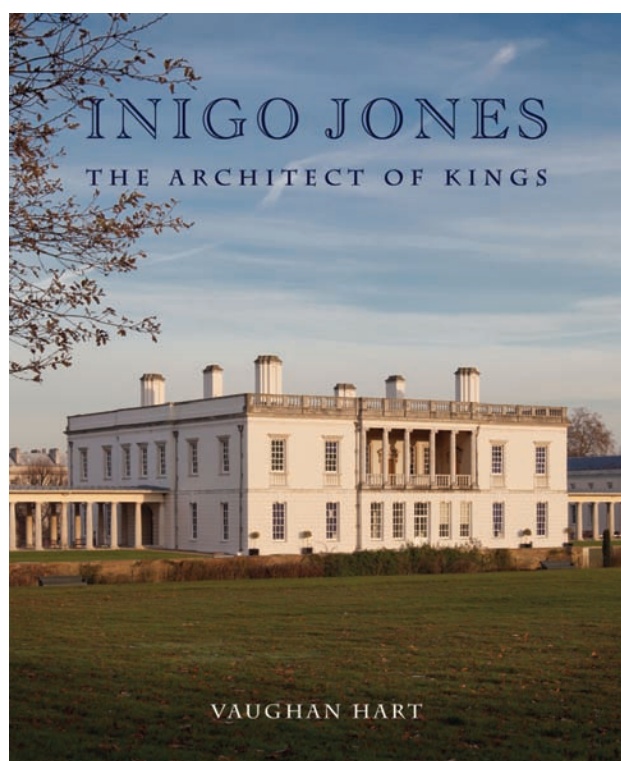
Empire to Nation: Art, History and the Visualization of Maritime Britain, 1768–1829

Geoff Quilley

Empire to Nation offers a new consideration of the image of the sea in British visual culture during a critical period for both the rise of the visual arts in Britain and the expansion of the nation's imperial power. It argues that maritime imagery was central to cultivating a sense of nationhood in relation to rapidly expanding geographical knowledge and burgeoning imperial ambition. At the same time, the growth of the maritime empire presented new opportunities for artistic enterprise. Taking as its starting point the year 1768, which marks the foundation of the Royal Academy and the launch of Captain Cook's first circumnavigation, it asserts that this was not just an interesting coincidence but symptomatic of the relationship between art and empire. This relationship was officially sanctioned in the establishment of the Naval Gallery at Greenwich Hospital and the installation there of J.M.W. Turner's great *Battle of Trafalgar* in 1829, the year that closes this study. Between these two poles, the book traces a changing historical discourse that informed visual representation of maritime subjects.

Geoff Quilley is senior lecturer in art history at the University of Sussex. He was formerly curator of fine art at the National Maritime Museum, Greenwich, London.

August 304 pp. 256x192mm.
100 b/w + 40 colour illus.
HB ISBN 978-0-300-17568-4 £40.00



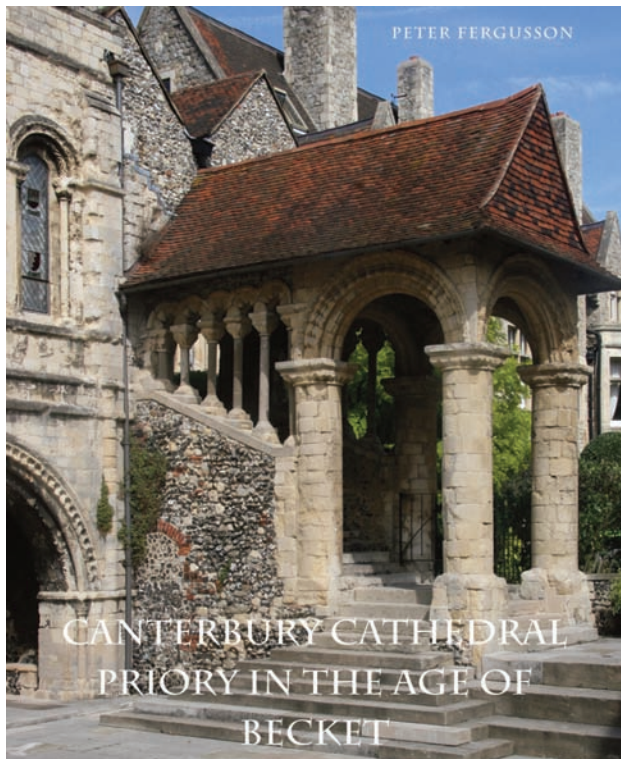
Inigo Jones: The Architect of Kings

Vaughan Hart

Inigo Jones (1573–1652) is widely acknowledged to have been England's most important architect. As court designer to the Stuart kings James I and Charles I, he is credited with introducing the classical language of architecture to the country. He famously travelled to Italy and studied firsthand the buildings of the Italian masters, particularly admiring those by Andrea Palladio. Much less well known is the profound influence of native British arts and crafts on Jones's architecture. Likewise, his hostility to the more opulent forms of Italian architecture he saw on his travels has largely gone unnoted. This book examines both of these overlooked issues. Vaughan Hart identifies well-established links between the classical column and the crown prior to Jones, in early Stuart masques, processions, heraldry, paintings and poems. He goes on to discuss Jones's preference for a 'masculine and unaffected' architecture, demonstrating that this plain style was consistent with the Puritan artistic sensitivities of Stuart England. For the first time, the work of Inigo Jones is understood in its national religious and political context.

Vaughan Hart is professor of architecture in the Department of Architecture and Civil Engineering, Bath University.

September 336 pp. 280x220mm.
130 b/w + 100 colour illus.
HB ISBN 978-0-300-14149-8 £35.00



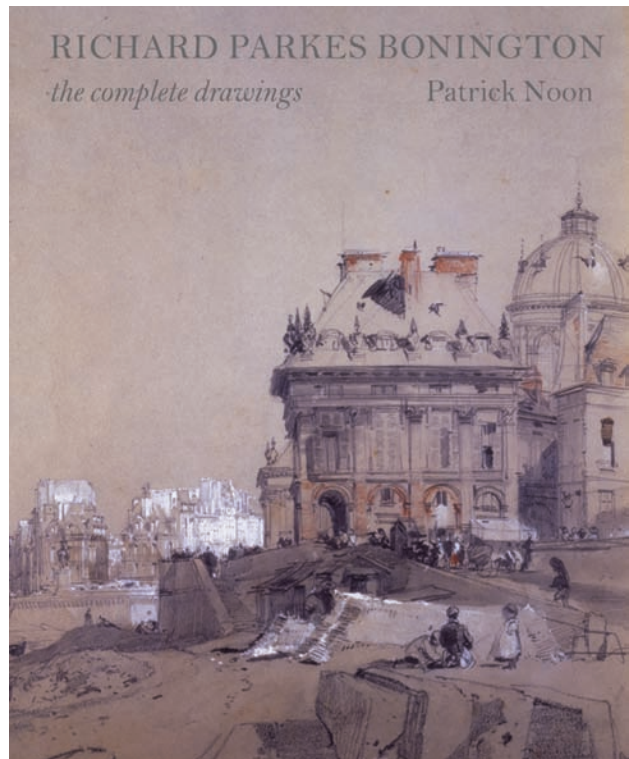
Canterbury Cathedral Priory in the Age of Becket

Peter Fergusson

This fascinating book recounts the extensive building programme that took place at Canterbury Cathedral Priory from 1153 to 1167, during the time when Thomas Becket served as Royal Chancellor and then as Archbishop of Canterbury. Masterminded by Prior Wibert, the renewal included the physical expansion of the cathedral's precinct, the construction of new buildings and the installation of a pioneering pressurized water system. This ambitious undertaking utilised a Late Romanesque style, lavish materials and sculpture, and drew on the optimism and creative energy of the young Angevin rulers of England, Henry II and his queen, Eleanor of Aquitaine. *Canterbury Cathedral Priory in the Age of Becket* reassesses the surviving remains and relates them to important changes in Benedictine monasticism concerned with hospitality, hygiene, the administration of law, liturgy and the care of the sick. It also restores to history a neglected major patron of unusual breadth and accomplishments. Peter Fergusson sheds fresh light on the social and cultural history of the mid-twelfth century.

Peter Fergusson is emeritus professor of art history at Wellesley College.

October 288 pp. 280x220mm.
100 b/w + 50 colour illus.
HB ISBN 978-0-300-17569-1 £50.00



Richard Parkes Bonington: The Complete Drawings

Patrick Noon

By the time of Richard Parkes Bonington's tragic death from tuberculosis in 1828, the 25-year-old artist, who was born in England and moved to France as a teenager, was already a seminal figure in the development of modernism in nineteenth-century French painting. This catalogue raisonné of his drawings serves as a companion to Patrick Noon's *Richard Parkes Bonington: The Complete Paintings* and represents the next stage in his objective to present the artist's complete known oeuvre. Drawing on more than 25 years of research, Noon catalogues, analyses and reproduces more than 400 drawings now indisputably attributed to Bonington. This is the first time many of these exquisite works have appeared in print, among them drawings composed during an 1826 trip through Switzerland and northern Italy.

Patrick Noon is Patrick and Aimee Butler Chair of Paintings, Minneapolis Institute of Arts. He was previously Curator of Prints, Drawings and Rare Books at the Yale Center for British Art.

October 400 pp. 285x245mm.
150 b/w + 200 colour illus.
HB ISBN 978-0-300-17045-0 £50.00

Fellowship and Grant Awards

At the March 2011 meeting of the Centre's Advisory Council the following Fellowships and Grants were awarded:

SENIOR FELLOWSHIPS

Malcolm Baker to prepare his book *The Marble Index: Roubiliac and Sculptural Portraiture in Eighteenth-century Britain*

Louise Campbell to prepare her book *Studio Lives: Artists, Studios and Houses in Twentieth-century Britain*

Andrew Moore to prepare his book *Thomas Coke's Grand Tour & Holkham: A Cultural Impact Assessment of an Early European Tour 1712–18*

Sylvia Shorto to prepare her book *Public Lives, Private Places: British Houses in Late Mughal Delhi*

Lydia M. Soo to prepare her book *The Places and Spaces of Architectural Discourse in Restoration London*

Julian Stallabrass to prepare his book *The War of Images in the Digital Age*

ROME FELLOWSHIP

Nicholas Temple for research in Rome on *Sir William Chambers' Grand Tour: Reconciling Orientalism and Classicism*

POSTDOCTORAL FELLOWSHIPS

Vanessa Alayrac-Fielding to prepare her book *From Chinamania to Englishness: China, Chinoiserie and the Fashioning of English Culture 1688–1800*

John Munns to prepare his book *The Cross of Christ and Anglo-Norman Religious Imagination*

Kate Nichols to prepare her book *Greece and Rome at the Crystal Palace. Classical Sculpture and Modern Britain, 1854–1936*

Samuel Shaw to prepare his book *William Rothenstein: Identity, Influence and the British Art World c.1800–1920*

Chiara Teolato to prepare her book *Seriality after the Antique: Decorative Roman Bronzes (1760–1800)*

Matthew Walker to prepare his book *Genus Architectus: The Architect in England, 1650–1700*

JUNIOR FELLOWSHIPS

Anna Arabindan-Kesson to conduct research in the United Kingdom for her doctoral thesis *Threads of Empire: Art and the Cotton Trade in the Indian and Atlantic Ocean Worlds 1780–1900*

Esther Chadwick to conduct research in the United Kingdom for her doctoral thesis *The Radical Print*

Eleanor Dew to conduct research in the United Kingdom for her doctoral thesis *Between Britain and the USA: Lenygon & Morant (1904–1943), Transatlantic Dealers and Interior Decorators*

Miranda Routh to conduct research in the United Kingdom for her doctoral thesis *The Idea of the Renaissance in British Architecture, 1750–1890*

RESEARCH SUPPORT GRANTS

Catherine Attkisson for research in the United Kingdom on *Romantic Frames of Mind, or Vision's Role in Sympathetic Knowledge in the Long Nineteenth Century*

John Bonehill for research in the United Kingdom on *Estate Portraiture and the Landscape Arts in Britain, c.1660–1760s*

Oliver Bradbury for research in the United Kingdom and United States on *A Forgotten Legacy: From Benjamin Henry Latrobe to Philip Johnson, Sir John Soane's Influence on Architecture, 1800–1975*

Mirjam Brusius for research in the United Kingdom on *Preserving the Forgotten: William Henry Fox Talbot, Photography and the Antique*

Christine Casey for research in the United Kingdom on *Ornament and Architecture: Architects, Stuccatori, and the Eighteenth-century Interior*

Gul Cephaneçigil for research in the United Kingdom on *William James Smith: A British Architect in the Nineteenth-century Architecture of Istanbul*

Betsy Chunko for research in the United Kingdom on *Peasant Iconography on Late-Medieval English Misericords*

Susanne Cowan for research in the United Kingdom on *Eulogies to Fallen Monuments: British Architectural Criticism and the Mourning of Buildings Damaged in World War II*

Fellowship and Grant Awards

Veronika Decker for research in the United Kingdom on *The Art Patronage of William of Wykeham, Bishop of Winchester (1367–1404)*

Charles Ellis for research in the United Kingdom on *The Florentine Sojourn of George Nassau Clavering, 3rd Earl Cowper (1738–1789)*

Julie Ferguson for research in Denmark on *Prince George of Denmark as Artistic Patron: The Influence of Seventeenth-century Danish Art and Court Culture on English Royal Portraiture, 1683–1708*

Gemma Field for research in the United Kingdom on *Up Close and Personal: A Critical Examination of Portraits of Women at the Caroline Court by Sir Anthony van Dyck in Collections and Institutions throughout England*

Romana Filzmoser for research in the United Kingdom on *Hurenbilder. Phänomenologie eines Motivs in der Grafik des 17. und 18. Jahrhunderts (Images of Whores. Phenomenology of a motif in seventeenth- and eighteenth-century prints)*

Anuradha Gobin for research in Europe on *Public Punishment, Medicine and the City: Representations of Execution, Dissection and Burial Spaces in the 17th Century*

Giovanna Guidicini for research in the United Kingdom on *Scotland Triumphant: Staging Triumphal Ceremonies in Scotland 1503–1633*

Matthew Hunter for research in the United Kingdom on *Joshua Reynolds's Liquid Intelligence*

Amanda Lahikainen for research in the United Kingdom on *Eighteenth-century British Skits: Satire, Representation and the Politicization of Paper Currency*

Arlene Leis for research in the United States on *Sarah Sophia Banks: Femininity, Sociability and the Practice of Collecting in Late Georgian England*

Kate Lowry for research in the United Kingdom on *Oil Paintings in UK Collections Attributed to Richard Wilson*

Liz McFarland for research in Ireland on *Poor Containers Improved: The Evolution of Irish Workhouse Design*

Susanna Pasquali for research in the United Kingdom on *British Commissions for Italian Architects: Opportunities for Giacomo Quarenghi, Mario Asprucci and Vincenzo Balestra*

Emma Peacocke for research in the United Kingdom on *British Romanticism and the Emergence of the Public Museum*

Caroline Pegum for research in Great Britain and Ireland on *Charles Jervas (c.1675–1739), Principal Painter to Kings George I and II*

Brooke Permenter for research in the United Kingdom on *Fifteenth-century Manuscripts and Incunabula of the 'Fortress of Faith' (Fortalitium fidei)*

Sonia de Puineuf for research in the United Kingdom on *Archigram: Graphic Translation of the Architectural and Urban Project*

James Rothwell for research in the United Kingdom on *The Silver Collection at Ickworth House, Suffolk*

Rebecca Shields for research in the United Kingdom on *The Space Between: Politics and Urban Development in Seventeenth-century London*

Abbie Sprague for research in the United Kingdom on *The Craftsman's Club: Collaboration, Camaraderie, and the Birmingham Arts and Crafts Movement*

Lindsay Stainton for research in the United States on *Gainsborough's Subject Pictures; and his Copies after the Old Masters*

Lyrica Taylor for research in the United Kingdom on *Winifred Knights and Interwar British Modernism, 1915–1947*

EDUCATIONAL PROGRAMME GRANTS

The Holburne Museum grant towards a study day, 14 November 2011, *Gainsborough's Landscapes: Themes and Variations*

University of Lincoln grant towards a two-day symposium, 5–6 November 2011, *Architecture as Cosmology: Lincoln Cathedral and Bishop Robert Grosseteste (1235–53)*

University of York grant towards a one-day symposium, 15 June 2011, *'What is to become of the Crystal Palace?': The Crystal Palace after the Great Exhibition*

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EXHIBITIONS

Art in Focus: William III

8 April–31 July 2011

Annual Yale student guide exhibition

Connections

20 May–11 September 2011

Explorations across the permanent collection, celebrating the Center's new online catalogue and redesigned website

Adapting the Eye: An Archive of the British in India, 1770–1830

11 October–31 December 2011

Organized by the Center to complement
Johan Zoffany RA: Society Observed

Opening Lecture

Wednesday, 12 October 2011, 5:30 pm

Holly Shaffer, Graduate Research Assistant, Yale Center for British Art, and PhD candidate in the History of Art, Yale University

Johan Zoffany RA: Society Observed

27 October 2011–12 February 2012

Co-organized with the Royal Academy of Arts, London

Opening Lecture

Johan Zoffany: A Question of National Identity

Wednesday, 26 October 2011, 5:30 pm

Martin Postle, Assistant Director for Academic Activities, Paul Mellon Centre

PUBLICATIONS

This summer sees the publication of *Louis I. Kahn and the Yale Center for British Art: A Conservation Plan*, written by Peter Inskip and Stephen Gee, and edited by Constance Clement, Deputy Director at the Center, which will be published by the Center in association with Yale University Press. *Johan Zoffany RA: Society Observed* will be accompanied by a major publication edited by Martin Postle and published by the Center in association with the Royal Academy of Arts, London, and Yale University Press. We are also delighted to announce the publication this fall of *The Anglo-Florentine Renaissance: Art for the Early Tudors*, edited by Cinzia Maria Sicca and Louis Waldman, with a foreword by Brian Allen and Joseph Connors. This will be the twenty-second volume in the series *Studies in British Art*, which is published by the Center and the Paul Mellon Centre for Studies in British Art in association with Yale University Press.

SUMMER & FALL 2011 VISITING SCHOLARS

Steffen Egle, PhD candidate, University of Heidelberg, Germany

Crystal Lake, Marion L. Brittain Postdoctoral Fellow, School of Literature, Communication, and Culture, Georgia Institute of Technology

David Lawrence, Postdoctoral fellow and instructor, Social Sciences and Humanities Research Council of Canada, York University

Patricia Mainardi, Professor of 18th and 19th Century Art, Doctoral Program in Art History, the Graduate Center of the City University of New York

Matthew Reeve, Associate Professor of Art, Queen's University, Ontario

Michael Rosenthal, Professor Emeritus, Department of History of Art, University of Warwick

Arnika Schmidt, PhD candidate, History of Art Department, University of Dresden

Phillipa Simpson, Assistant Curator, Tate Britain

Geoff Snell, Arts and Humanities Council Collaborative doctoral student, University of Sussex and the National Maritime Museum

Diane Wolfthal, Professor and Chair, Department of Art History, Rice University

Eriko Yamaguchi, Associate Professor of the Doctoral Program in Modern Languages and Cultures, Graduate School of Humanities and Social Sciences, University of Tsukuba

Jonny Yarker, PhD candidate, Department of History of Art, Cambridge University

Olga Zoller, independent art historian

For complete details of the Center's exhibitions and programs, please visit britishart.yale.edu, phone 001 203 432 2800, or e-mail: yeba.info@yale.edu.