Restoring Hawksmoor

A Symposium at the Paul Mellon Centre for Studies in British Art on Friday 23 September 2005, with a Study Day tour in east London and Greenwich on Saturday 24 September.

To celebrate restoration of St George's Church, Bloomsbury, substantially funded by the estate of Paul Mellon and by the Heritage Lottery Fund, the Paul Mellon Centre is organising this symposium with the World Monuments Fund in Britain. The work at St George's has revealed new information about the history of the building in the eighteenth and nineteenth centuries and raised fundamental questions about the nature of conservation and restoration in the early twenty-first century. The recent parallel case of the internal restoration of Christ Church Spitalfields adds to the timely nature of this symposium, and further depth will be given by consideration of the histories of three other Queen Anne churches by Hawksmoor: St Anne's Limehouse (reconstructed after fire in the second half of the nineteenth century), St Alfege's, Greenwich, and St George's-in-the-East at Shadwell (both gutted by bombs in 1941 and rebuilt in diametrically opposed ways).

The symposium on Friday 23 September will take place at the Paul Mellon Centre and will conclude with a visit to and reception at St George's, Bloomsbury. Tickets cost £30 (£20 concessions), with coffee, lunch, tea and the reception included. For the visits on Saturday 24 September to Spitalfields, Greenwich (to include recent conversion of Hawksmoor's work at the Hospital), Limehouse and Shadwell, transport and expert guiding will be provided but lunch will have to be purchased while in Greenwich. Tickets cost £25 (£15 concessions).

All tickets should be purchased by sending a cheque for the relevant amount and a self-addressed envelope to Maisoon Rehani at the Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA.
Restoring Hawksmoor

Nicholas Hawksmoor, interior of St Alfege’s, Greenwich, as rebuilt by Albert Richardson by 1953

10.00 Introduction
Frank Salmon
(Paul Mellon Centre)

10.10 Hawksmoor in Perspective
Kerry Downes

10.40 Hawksmoor’s Design Process and Achievement in the Early Commission Churches
Michael Ramirez
(University of Cambridge)

11.10 Coffee

11.40 Hawksmoor and Halicarnassus
Pierre du Prey
(Queen’s University)

12.10 Orientation in Hawksmoor Churches
Jason Ali
(University of Hong Kong)

12.40 Discussion

13.00 Lunch

14.00 The Hawksmoor Archive
Kevin Rogers
(World Monuments Fund in Britain)

14.30 A Different "Modern": H. S.
Goodhart Rendel on Hawksmoor
Alan Powers
(University of Greenwich)

15.00 Hawksmoor Redeemed?
The Fates of his Churches since 1945
Gavin Stamp

15.30 Tea

16.00 Tour of St George’s Bloomsbury
followed by drinks in the Vestry House
The Paul Mellon Centre for Studies in British Art
Research Seminars 2005
(Wednesdays 6:00-7:30pm)

This autumn the Paul Mellon Centre will be running its fourth annual programme of research seminars in British art and architectural history. Papers will commence at 6:00pm at the Centre (16, Bedford Square, London) and last for 45 minutes. There will be 15 minutes for questions and the seminar will conclude with a glass of wine and further informal discussion until 7:30pm for anyone wishing to stay. The seminars provide an opportunity for those who have held Paul Mellon Centre Senior Fellowships to air the new ideas they have been working on during their tenure. They also provide an opportunity for younger scholars who have either held Paul Mellon Centre Postdoctoral Fellowships or who are engaged in doctoral research work in British art and architectural history at Yale University to share their ideas with a British audience.

These seminars are open to all and there is no charge. It would be helpful, for practical reasons, if anyone planning to attend a seminar could give advance notice by telephoning the Centre’s reception (020 7580 0311).

12 October
David Hansen
(PMC Research Support Grant awardee):
John Glover

19 October
Professor Liz Pretsejohn
(University of Plymouth, PMC Senior Fellow 2004-5):
Art for Art’s Sake

26 October
Dr Richard Johns
(University of York, PMC Postdoctoral Fellow 2005-6):
James Thornhill’s County Patrons

2 November
Dr Nigel Aston (University of Leicester, PMC Senior Fellow 2004-5):
Popery, Politics and Painting: the Royal Academy and the St Paul’s Cathedral Redeorative Scheme of 1773

9 November
Dr Helen Pierce
(University of York, PMC Postdoctoral Fellow 2005-6):
Graphic Satire and the Portrait Print in Seventeenth-Century England

16 November
Professor Vic Gatrell
(University of Essex, PMC Senior Fellow 2004-5):
Men, Sex, and Caricature in London, 1770-1830

23 November
Eric Stryker
(PhD Candidate, Yale University):
Francis Bacon: A Logic of Subculture

30 November
Professor William L. Pressly
(University of Maryland, PMC Senior Fellow 2004-5):
James Barry’s Murals at the Royal Society of Arts
John Talman’s Collections of Drawings

A Historia of Art from Antiquity to Christianity

A Symposium at the Paul Mellon Centre for Studies in British Art on Friday 2 December 2005

A cassone design by Marco Marchetti, from the collection of John Talman

The Paul Mellon Centre is organising this symposium in connection with the current research project, supported by the Getty Grant Program, to reconstruct the huge collection of drawings assembled by the first Director of the Society of Antiquaries, John Talman, in the decade c.1709-1719. The remarkable nature of this dismembered collection resides in it being an extraordinary document of the state of ancient and modern Italian monuments, as well as providing evidence for the growing historiographical concerns that were developed by contemporary English antiquarian and academic circles closely connected with Florence and Rome. Papers in the symposium will address the religious as well as the cultural contexts in which Talman’s collecting took place, and there will also be some consideration of Talman’s responses to Italian sculpture and to Baroque architecture.

Full details of the symposium will be published in due course on the website of the Paul Mellon Centre, but invited speakers are:

Andrea Bacchi (Università di Trento)
Christopher Baker (National Gallery of Scotland)
Antonella Capitanio (Università di Pisa)
Marco Collareta (Università di Bergamo)
Louisa Connor
Peter Davidson (University of Aberdeen)
Elizabeth Kieven (Biblioteca Hertziana, Rome)
Edward Olszewski (Case Western University)
Cinzia Sicca (Università di Pisa).

Tickets for the symposium, to include coffee, lunch, tea and a drinks reception, cost £35 (£20 concessions) and can be purchased by sending a cheque and stamped self-addressed envelope to Maisoon Rehani at the Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA.
Revisiting Samuel Palmer
A Symposium at the Paul Mellon Centre for Studies in British Art on Thursday 12 and Friday 13 January 2006

Samuel Palmer has long been celebrated as one of the leading British landscapists of the nineteenth century. His reputation has rested largely on the 'visionary' landscapes of his youth, particularly those created when he was living in the Kent village of Shoreham, c. 1827-35. In recent years, however, it has been recognized increasingly that he also had an important later career as a watercolourist and etcher in the Victorian era. This symposium is being held to accompany the major retrospective of Palmer’s work being mounted by the British Museum in collaboration with the Metropolitan Museum of Art, New York, to celebrate the bicentenary of Palmer’s birth. The first comprehensive exhibition of Palmer’s work for nearly eighty years, this exhibition and symposium will provide an unique opportunity to reconsider Palmer’s career and his subsequent influence.

Tickets for the symposium will include a visit to Palmer show on Thursday 12 January, followed by a discussion at the Paul Mellon Centre on the issues raised by the exhibition led by its curators, and by a drinks party. On Friday 13 January the sessions will consist of a series of papers by Palmer experts and scholars of nineteenth and twentieth-century art which will both explore Palmer’s career in its historical context and consider the nature of his subsequent reputation, notably the role his work played in promoting a particularly British strain of modernism in the twentieth century and its continued impact in debates about landscape and national identity.

Full details of the symposium will be published in due course on the website of the Paul Mellon Centre and in the Centre’s December Newsletter, but confirmed lectures are:

Samuel Smiles
From the Valley of Vision to the M25: Samuel Palmer and Modern Culture

Greg Smith
Ancients and Moderns: Samuel Palmer and the ‘Progress of Water Colours’

Timothy Wilcox
Critical Responses to Palmer’s Later Career

Christiana Payne
Dreaming of the Marriage of the Land and the Sea: Samuel Palmer and the Coast

Martin Postle
Palmer and the British Academic Tradition

Simon Shaw-Miller
Palmer and the Persistence of the Pastoral in Twentieth-Century English Music

Samuel Palmer; 1805-1881, A Barn with a Mossy Roof, Shoreham. Yale Center for British Art, Paul Mellon Collection.
Fellowships and Grant Awards

At the March 2005 meeting of the Centre's Advisory Council, the following fellowships and grants were awarded:

Senior Fellowships

Dr. Vaughan Hart (University of Bath) to complete his book *John Vanbrugh: Storyteller in Stone*

Professor Angela Rosenthal (Dartmouth College) to prepare her book *The White of Enlightenment: Racializing Bodies in Eighteenth-Century Britain*

Dr. Amy Sargeant (Birkbeck College, University of London) to complete her book *The Man in the White Suit: New Textiles and the Social Fabric*

Dr. Frances Spalding (University of Newcastle) to complete her book *John and Myfanwy Piper: A Joint Biography*

Dr. Helen Pierce (University of York) to prepare her book *Unseemly Pictures: Political Graphic Satire in Early Modern England*

Dr. Geraldine Robinson (University of Sussex) to prepare her book *Politics, Design and the Post-War Prefab*

Junior Fellowships

Tracey Avery (University of Melbourne) to conduct research in the United Kingdom for her doctoral dissertation on furnishing domestic interiors for the ‘Greater British’ in Australia, 1880-1920

Jo Briggs (Yale University) to conduct research in the United Kingdom for her doctoral dissertation on artistic reactions to the Boer War in the mass media of London, Paris and Munich

Ruth Brimacombe (University of Melbourne) to conduct research in the United Kingdom on images produced by artist-reporters of the Prince of Wales’s Royal Progress to India in 1875-6

Alexis Goodin (Brown University) to conduct research in the United Kingdom for her doctoral dissertation on the representation of Egypt by British artists in the nineteenth century

Ryan Johnston (University of Melbourne) to conduct research in the United Kingdom for his doctoral dissertation on Eduardo Paolozzi’s collages, scrapbooks and montages, and post-war modernism in Britain 1944-1956

Alla Vronskaya (Russian Academy of Sciences, Moscow) to conduct research in the United Kingdom for her doctoral dissertation on Sir Reginald Blomfield as a garden designer within a British and European perspective

Rome Fellowships

Dr. Chloe Chard (University of Cambridge) for research on laughter and the imaginative geography of Italy, c.1750-1830

Professor John Wilton-Ely for research for his book *The Adam Style: a Revolution in Design*

Postdoctoral Fellowships

Dr. Richard Checketts (University of Reading) to prepare his book *The Visible and the Invisible in Shaftesbury’s Theory of Art*

Dr. Hanneke Grootenboer (Columbia University) to prepare her book *Treasuring the Gaze: British Eye Miniature Portraits*

Dr. Lucy Jessop (Courtauld Institute of Art) to prepare her book *Architecture and the Government Minister, 1688-1714*

Dr. Richard Johns (University of York) to prepare his book *James Thornhill and Decorative History Painting in England*
Research Support Grants

Hugh Belsey for research in the United States and Canada on Thomas Gainsborough

Lisa Brocklebank (Brown University) for research in the United Kingdom on the photographer Eveleen Myers

Dr Anne Bush (University of Oxford) for research in the United Kingdom and Italy on nineteenth-century images of Rome

Mercedes Cerón (University College London) for research in Spain on the knowledge of British Art in eighteenth-century Spain

Dr Ingrid Ciulisová (Slovak Academy of Sciences, Bratislava) for research in the United Kingdom on British Portraits in Slovak art collections

Dr David Connell (Burton Constable Foundation) for research in Naples on William Dugood's collection of casts at Burton Constable Hall

Diana Dethloff (University College London) for research in the United States on Sir Peter Lely

Dr Celina Fox for research in the United States and Stockholm on the Art of Industry

Sarah Hoglund (State University of New York at Stony Brook) for research in the United Kingdom on nineteenth-century cemeteries in Britain and Calcutta

Amanda Reeser Lawrence (Harvard University) for research in the United Kingdom on the architecture of James Stirling

Dr Diana Maltz (Southern Oregon University) for research in Italy on her book 'Bohemian's Bo(a)jdrs: Queer Space in the Fin de Siècle

Dr Hiram Morgan (University College Cork) for research in London, Paris and Ghent on Renaissance images of the Irish

Nicholas Roquet (McGill University, Montreal) for research in the United Kingdom on William Burges

Dr Jonathan Sachs (Concordia University, Montreal) for research in the United Kingdom on Robert Wood

Kimberley Skelton (Yale University) for research in the United Kingdom on the English country house in the 1650s

Dr Rosemary Sweet (University of Leicester) for research in Rome on the Grand Tour in the eighteenth century

Michael Walsh (Eastern Mediterranean University, Famagusta) for research in the United Kingdom on the Avant-Garde in London in 1914

Susan Wilson (The University of the Arts London) for research in the United Kingdom on the nineteenth-century English Swiss Cottage

Educational Programme Grants

The Holburne Museum of Art, Bath: grant towards a symposium 'The Art of Innocence' (April 2005) linked to the exhibition 'Pictures of Innocence: Portraits of Children from Hogarth to Lawrence'

Victoria & Albert Museum, London: grant towards a conference "Sacred Silver"

The next application deadline for Curatorial Research Grants, Publication Grants (Author), Publication Grants (Publisher), Educational Programme Grants and Research Support Grants is 15 September 2005. The next application deadline for Senior Fellowships, the Paul Mellon Centre Rome Fellowship, Postdoctoral Fellowships and Junior Fellowships is 15 January 2006. For application enquiries, please contact the Grants Administrator at the Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA or email grants@paul-mellon-centre.ac.uk

Please specify which fellowship or grant you are interested in. Full details and application cover sheets/forms can be downloaded from our website at www.paul-mellon-centre.ac.uk/support
Paul Mellon Centre Library
Online Catalogue

The Paul Mellon Centre Library catalogue is now available online via the Centre's website www.paul-mellon-centre.ac.uk

All books, exhibition catalogues, pamphlets and journal titles are now listed on the computer catalogue as well as journal articles since 1997, text-based archives and special collections.

Auction catalogues are currently being added. The Library covers British painting, sculpture, drawing and architecture from the sixteenth to the mid-twentieth century.

The library is open from **10.00 - 5.00 Monday to Friday** and is available, by appointment, to scholars and research students.

Please contact the Librarian to make an appointment; library@paul-mellon-centre.ac.uk

To access the catalogue from the website's homepage click on **Library and Archive** followed by **Online Catalogue**. Scroll down if necessary and click on **Go** to enter the search screen.
Aileen Ribeiro  
**FASHION AND FICTION**  
*Dress in Art and Literature in Stuart England*  
352pp. 280 x 230mm.  
100 mono + 80 colour illustrations.  
ISBN 0 300 10999 7  
£40.00 October 2005

Relatively few garments survive from before the eighteenth century, and the history of costume in the preceding centuries therefore has to rely to a great extent on literary and visual evidence. This book, the first of its kind, examines Stuart England through the mirror of dress. It argues that both artistic and literary sources can be read and decoded for information on dress and on the way it was perceived in a period of immense political, social and cultural change. Focusing on the rich visual culture of the age, including portraits, engravings, fashion plates and sculpture, and on the many and varied literary sources – poetry, drama, essays, sermons – the distinguished historian of dress Aileen Ribeiro creates a fascinating account of Stuart dress and reveals the way it reflects and influences society. Supported by a wealth of telling images, she outlines the main narrative of clothing, as well as exploring themes such as court costumes, the masque, fanciful and ‘romantic’ concepts, the ways in which political and religious ideologies could be expressed in dress, and the importance of London as a fashion centre. This beautiful book will be indispensable to historians of the art and dress of the period as an authoritative and up-to-date account of what people wore and how it related to the country’s cultural climate.


Daniel M. Abramson  
**BUILDING THE BANK OF ENGLAND**  
*Money, Architecture, Society, 1694–1942*  
352pp. 310 x 250mm.  
180 mono + 77 colour illustrations.  
ISBN 0 300 10924 5  
£50 October 2005

The Bank of England symbolises the economic strength, influence and potency of Britain. Founded in 1694, its world famous buildings were built and rebuilt four times by different architects, most notably Sir John Soane. The Bank’s three-and-a-quarter-acre complex has included elegant public banking halls and private offices, courtyards and gardens, warehouses and vaults, residential apartments and guards’ barracks. This lavishly illustrated book examines for the first time the entire architectural history of the Bank from the seventeenth to twentieth centuries.

Drawing on a variety of perspectives, the book relates the history of the Bank of England to current debates on English economic, social and urban history, including issues of national identity, mercantile politics and the commercialisation of culture. The book also shows how the building itself has expressed various historical tensions among the Bank’s inhabitants and publics: its directors and detractors, its clerks and clientele, its tourists and even its mob attackers.

Daniel M. Abramson is Associate Professor of Architectural History and Director of Architectural Studies at Tufts University (Boston).
C. Paul Christianson
THE RIVERSIDE
GARDENS OF THOMAS
MORE’S LONDON
160pp. 234 x 189mm.
80 mono + 40 colour
illustrations.
ISBN 0 300 10905 9
£25.00 October 2005
All but forgotten today, eight
historic gardens that once
flourished along the length of
the Thames in early Tudor
London are here historically
recreated and analysed in this
richly illustrated book. One of
the gardens belonged to Sir
Thomas More and the others
to politically powerful friends
and acquaintances of his. The
stories of these long-lost
gardens, brought together
here for the first time, shed
new light not only on
London’s garden history and
that of its first gardeners but
also on the lives and outlooks
of some of the most
important figures within and
around the court of Henry
VIII.

The locations of these
gardens range from the Tower
of London to More’s own
country manor at Chelsea,
from Cardinal Wolsey’s York
Place in Westminster (later
transformed to Whitehall
Palace by Henry VIII) to
Hampton Court. More than
any single garden could, the
group of eight riverside
gardens illuminates not only
the practical realities but also
the political importance of
gardens. The book explores in
detail the gardens that More
knew so well and shows how
their histories are intimately
connected to his own.

C. Paul Christianson is
Mildred Foss Thompson
Professor of English Emeritus
at the College of Wooster
(Ohio).

THE RIVERSIDE
GARDENS
of Thomas More’s London
C. PAUL CHRISTIANSON

Michael Levey
SIR THOMAS
LAWRENCE
256pp. 280 x 230mm.
150 mono + 50 colour
illustrations.
ISBN 0 300 10998 9
£45.00 October 2005
Sir Thomas Lawrence (1769-
1830) was the most gifted
and successful British portrait
painter in the generation
following Gainsborough and
Reynolds, and his pre-
eminence was publicly
confirmed when he was
elected President of the Royal
Academy of Arts in 1820.
Although he rose to fame
when George III still actively
ruled, he will always be
associated with the Regency
and the extensive,
enlightened patronage he
received from the Prince
Regent, later George IV.
Yet partly because of that
association with a period and
a monarch generally derided,
and partly because of its
bravura style, Lawrence’s
work has often been
dismissed as flashy and
meretricious. This beautifully
illustrated, eloquently written
and comprehensive account
reverses that view,
 demonstating that Lawrence
was an intelligent, hard-
working and profoundly
conscientious artist.

This book is the first
sustained study of the work
of Lawrence to be published
for many years, and the first
ever to pay proper attention
to his highly accomplished
drawings as well as to his
paintings. Tracing the steps in
his career, Michael Levey analyses and illustrates the finest of Lawrence's achievements, making pertinent comparisons with the work of his British contemporaries and also with that of major foreign artists like Goya and Ingres. Admired from early childhood onwards for his instinctive ability to seize a likeness, Lawrence vividly recreated most of the leading personalities of his day, not only in England but in post-Napoleonic Europe, culminating in his masterly full-length portrait of Pope Pius VII. Yet some of his most attractive studies—painted or drawn—are of unimportant people, of friends and children. Several striking works reproduced here have remained in private hands and will be largely unfamiliar.

Utilising unpublished as well as published sources, focusing detailed attention upon individual works, and always urging the pleasure to be gained from Lawrence's virtuoso handling of paint and of chalk, this book constitutes an impressive, in-depth argument for serious reconsideration of him as an artist.

Michael Levey was Director of the National Gallery, London, from 1973 to 1986. He contributed the entry on Lawrence to the new Dictionary of National Biography and curated the major exhibition of Lawrence's paintings and drawings held at the National Portrait Gallery, London, in 1979-80. His numerous works include Giambattista Tiepolo, awarded the 1986 Banister Fletcher Prize for an outstanding art book.

### Martin Myrone
**BODYBUILDING**

**Reforming Masculinities in British Art, 1750-1810**

352pp. 256 x 192mm.
175 mono illustrations.
ISBN 0 300 11005 7
£40.00 October 2005

This ambitious and original book explores the radical transformation of an heroic male body in late eighteenth-century British art. It ranges across a period in which modern art world was established, taking into account the lives and careers of a succession of major figures—from Benjamin West and Gavin Hamilton, to Henry Fuseli, John Flaxman and William Blake—and influential institutions, from the Royal Academy through to the commercial galleries of the 1770s. Organised around the historical traumas of the Seven Years' War (1756-63), the wars of American Independence (1775-83) and the French Revolution and Revolutionary Wars (1789-1815), Bodybuilding places the visual representation of the hero at the heart of a series of narratives about social and economic change, gender identity and the transformation of cultural value on the eve of modernity.

In the course of the 1750s and 1760s, British culture was overhauled, with the introduction of public art exhibitions, a booming print market and the establishment of new art institutions. Younger painters and sculptors were deceived into believing that by pursuing the 'Grand Manner' and creating images of heroes engaged in noble acts, they could rival the greatest masters of the past and embody society's highest values. In responding, however, to the needs of a highly diversified art public and to profound historical doubt about the validity of heroic masculinity, they in fact created weird and volatile images, forging an uncompromising new ideal of the artist as an heroic insider.

Martin Myrone is Curator of Eighteenth- and Nineteenth-Century British art at Tate Britain, London.

These volumes are published by Yale University Press for the Paul Mellon Centre for Studies in British Art. All are available from Yale University Press at 47 Bedford Square, London WC1B 3DP.
Tel. 020 7079 4900
Fax 020 7079 4901
e-mail sales@yaleup.co.uk
Yale University Press can also advise on suitable retail outlets.
MELLON FOUNDATION GRANT
The Andrew W. Mellon Foundation has awarded the Yale Center for British Art $337,000 to support the development of its research programs in the history of British art. The funding will be used over the next three years to develop cross-disciplinary projects that will bring together scholars working in museums, universities, and research institutes. It will also enable the Center to create a new model of research that unites curatorial practice, undergraduate and graduate training, and academic scholarship. Research projects will include state-of-the-field conferences on British design history and British architectural history, seminars on research methods and transatlantic visual culture, and an annual graduate student symposium. The grant will also enable the creation of a number of research positions for young scholars, as well a Senior Visiting Fellowship position.

AIA TWENTY-FIVE YEAR AWARD
The Yale Center for British Art is the recipient of the 2005 Twenty-Five Year Award from the American Institute of Architects. This prestigious award honors architectural landmarks of enduring significance that have contributed meaningfully to American life and architecture. Begun in 1973 by Louis I. Kahn (1901–1974) and completed by Pellechia and Meyers after Kahn’s death, the Center opened in 1977 and is among his finest structures. Both the building and the architect were honored at a gala in February.

EXHIBITIONS AND PROGRAMS
The Worlds of Francis Wheatley
August 31–December 31, 2005
Sensation and Sensibility: Viewing Gainsborough’s ‘Cottage Door’
October 6–December 31, 2005
Co-organized with The Huntington Library, Art Collections, and Botanical Gardens
Publications:

SYMPOSIUM
Sensibility: Viewing Gainsborough’s ‘Cottage Door’
October 7–8, 2005
Yale Center for British Art Lecture Hall

Speakers will include Ann Bermingham (University of California, Santa Barbara), Peter de Bolla (University of Cambridge, UK), David Marshall (University of California, Santa Barbara), Thomas Tolley (University of Edinburgh, UK), Joseph Roach (Yale), Stephen Daniels (University of Nottingham, UK), and Michael Rosenthal (Warwick University, UK).

FELLOWS
July 2005
Diana Dethloff (Department of Art History, University College, London)

August 2005
Vanessa Alyarac (PhD Candidate, Université Paris 7)
Colette Crossman (PhD Candidate, University of Maryland)

September 2005
Iride Rosa (Independent Scholar)
Alexis Goodin (PhD Candidate, Department of Art History, Brown University)

September–October 2005
Maria Zytaruk (Department of English, University of Toronto)

October 2005
Sarah L. Hoglund (PhD candidate, Department of History, SUNY Stony Brook)

October–November 2005
Ruth Brimacombe (PhD Candidate, University of Melbourne)

November 2005
Rebecca Scrugg (PhD Candidate, Department of Art History, University of Nottingham)
Chloe Wiggston Smith (PhD Candidate, Department of English, University of Virginia)

GUEST ELLOWS
July 2005
Nicholas Chambers (Assistant Curator, Contemporary International Art, Queensland Art Gallery, South Brisbane, Queensland)

November 2005
Karen Lipsedge (Kingston University)

Full details on the lecture program and on all other activities of the Center can be found on its website www.yale.edu/ycba or by telephoning 001 203 432 2800

The Paul Mellon Centre Staff
Director of Studies: Brian Allen. Assistant Director for Academic Activities: Frank Seaman. Assistant Director for Administration: Kasha Jenkinson.