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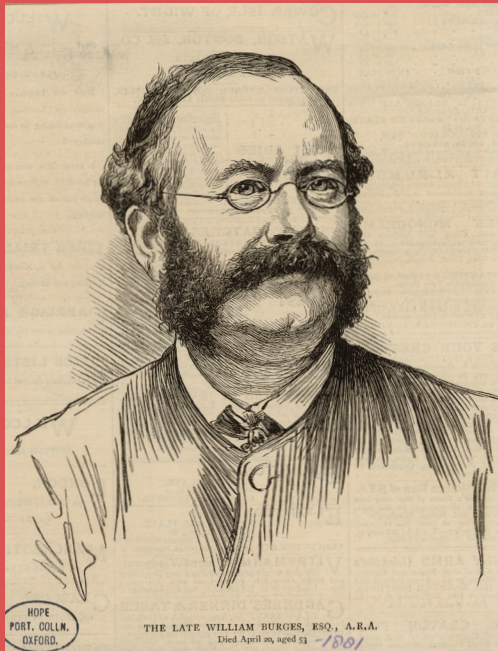
BURGES & FRIENDS

Generously supported by
Barrie and Deedee Wigmore

MONDAY 19 – TUESDAY 20 JUNE 2023

Sultan Nazanin Shah Conference
Centre, Worcester College





BURGESS & FRIENDS

William Burges (1827-1881) is best known to Victorian scholars as the 'art-architect' of the Gothic Revival movement. His work tapped into the Victorian obsession with reaching into the past to create visions for the present and he innovated by also drawing inspiration from the medieval material cultures of India, Japan and the Middle East.

The goal of this conference is to reinvigorate our current understanding of Burges as an isolated, somewhat eccentric figure towards a more holistic understanding of his career as indelibly influenced by friendship, collaboration and exchange. Papers will connect Burges to either an artist, architect, writer or religious figure in order to explore that individual relationship and its, often, wide reaching effect.

Renewed interest in Burges was catalysed by the 2016 redisplay and subsequent technical analysis of his Great Bookcase, the centrepiece of the Medieval Court at the International Exhibition of 1862, itself a watershed moment for Victorian historicism, in the Deedee Wigmore Gallery at the Ashmolean Museum. In her new book, **William Burges's Great Bookcase and the Victorian Colour Revolution** (YUP 2023) Charlotte Ribeyrol has untangled the artistic, literary and historical networks at play in the Great Bookcase's complex and intriguing iconography. This conference builds on that methodology to gain a fuller understanding of Burges' output by connecting him to key figures across the spheres of Victorian culture.

This conference also precedes a major exhibition at the Ashmolean Museum in September 2023, 'Colour Revolution: Victorian Art, Fashion and Design' which will explore the theme of Victorian colour and highlights the Great Bookcase as a key chromophilic object.



PROGRAMME

MONDAY
19 JUNE

18:00 – 20:30
Public Lecture

'Stories of Colour:
Reading William Burges's
Great Bookcase' -
Professor Charlotte
Ribeyrol

This lecture will celebrate the publication of **William Burges's Great Bookcase and the Victorian Colour Revolution** (Yale University Press) and will be followed by a drinks reception.

TUESDAY
20 JUNE

09:30 – 10:00 Tea &
Coffee

10:00 – 10:20 Welcome

See the rest of the
programme on
the next page ▶

Panel 1: Collaboration

10:20 – 10:50 Katrina-Eve N. Manica (University of York) – **An ‘Arab Room’ with a View: Axel Hägg’s and William Burges’s Collaborations at Cardiff Castle**

10:50 – 11:20 Stephanie Moser (University of Southampton) – **Painting Antiquity: Edward John Poynter and William Burges**

11:20 – 11:50 Registration, Tea & Coffee

Panel 2: Ecclecticism

11:55 – 12:25 Jessica Insley (Mount Stuart) – **Bute and Burges: The Craft of Collaboration**

12:25 – 12:55 Susan Weber (Bard Graduate Centre) – **Reflections on EW Godwin and William Burges**

13:00 – 14:30 Lunch and opportunity to visit Worcester College Chapel

Panel 3: Belief

14:30 – 15:00 William Whyte (St John’s College, University of Oxford) – **William Burges’s Designs for Worcester College Chapel**

15:00 – 15:30 Maddie Hewitson (Ashmolean Museum) – **The Freemasons of Holland Park**

15:30 – 16:00 Ayla Lepine (National Gallery) – **Jesus Christ and William Burges**

16:00 – 16:30 Tea and Coffee Break

Panel 4: Literary Connections

16:30 – 17:30 **A roundtable** featuring Catherine Maxwell (Queen Mary’s, University of London), Barrie Bullen (Kellogg College, University of Oxford), Stefano Evangelista (Trinity College, University of Oxford), Anna Barton (University of Sheffield)

17:30 – 18:30 Delegates’ Drinks Reception

18:30 – 21:30 Conference Dinner in Dining Hall



CONTRIBUTORS BIOGRAPHIES

Anna J Barton joined the School of English at the University of Sheffield as a Reader in Victorian Literature in 2010 having previously taught at Keele University. Her research and teaching focuses on the literature, especially the poetry, of the nineteenth century. Her work is informed by an interest in the way poetry understands its relationship with its historical moment and the ways it worries about and seeks to assert its ability to intervene into the politics, culture and philosophy of its day. Her PhD (at the University of Glasgow) addressed these questions via a study of the names and acts of naming in Tennyson’s poetry. She developed this project into her first monograph, **Tennyson’s Name: Identity and Responsibility in the Poetry of Alfred, Lord Tennyson** (Ashgate, 2008). Her most recent publication, **Nineteenth-Century Poetry and Liberal Thought: Forms of Freedom**, explores the interplay between the poetry of Elizabeth Barrett Browning, Arthur Hugh Clough, Algernon Charles Swinburne, Robert Browning and Matthew Arnold and the rise of modern liberalism in Victorian Britain. Anna is also the co-director of the Centre for Nineteenth-Century Studies at the University of Sheffield.

Barrie Bullen is Professor Emeritus at the University of Reading, Honorary Research Fellow, Royal Holloway, University of London, and now Visiting Fellow, Kellogg College, Oxford University. He has had a long-standing interest in interdisciplinary studies and his books include **The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry and Criticism** (OUP 1998). In 2003 he published a history of the Byzantine Revival entitled **Byzantium Rediscovered** and in 2005 **European Crosscurrents: British Criticism and Continental Art, 1810-1910**. His book **Dante Gabriel Rossetti: Painter and Poet** appeared in 2011. He has written two books on Thomas Hardy. The first was **The Expressive Eye: Fiction and Perception in the work of Thomas Hardy** (1986) and the second **Thomas Hardy: The World of his Novels** (2013). He is editing the séance diary of William Michael Rossetti and working on the influence of the occult on mid-nineteenth century art and literature.

Stefano Evangelista is a Professor of English and Comparative Literature at Trinity College, University of Oxford. His work explores the links between English literature and other languages, classical antiquity, visual culture and the history of sexuality. Stefano is the author of **British Aestheticism and Ancient Greece: Hellenism, Reception, Gods in Exile** and **Literary Cosmopolitanism in the English Fin de Siècle**. Together with Catherine Maxwell, he is general editor of the MHRAs Jewelled Tortoise Series.

Madeline Hewitson is a research assistant at the Ashmolean Museum, working on the ERC-funded project, **Chromotope: the 19th century Chromatic Turn**. Her research on the theme of Victorian colour will be the subject of a major exhibition, 'Colour Revolution: Victorian Art, Fashion & Design' at the museum in September 2023. She completed her doctorate in History of Art at the University of York in 2020. Her broader research profile focuses on Victorian visual culture across painting, sculpture and the decorative arts with a focus on British Orientalism.

Jessica Insley is Curator at the Mount Stuart Trust, where she is responsible for the preservation, management, and development of the Fine and Decorative Art in the Bute Collection. Born in Ottawa, Canada, Jessica completed her undergraduate degree in Art History from Queen's University, before coming to the United Kingdom in 2014 and working for Historic Environment Scotland. She received a Master's degree in Decorative Arts and Historic Interiors at the University of Buckingham, and completed a curatorial placement in the Victoria and Albert Museum's Furniture, Textiles and Fashion department. Between 2017 and 2019, she worked for Simpson & Brown Conservation Architects (Heritage Consultancy Team) in Edinburgh and the National Trust for Scotland.

Jessica recently curated the 2022 exhibition **Fantasy to Fabrication: 19th-Century Design at Mount Stuart**, and is currently writing a subsequent publication focused on nineteenth-century design in the Bute Collection. Her other research interests include country house collecting and display practices, late eighteenth and nineteenth-century furniture, and historic dress.

Ayla Lepine's research focuses on sacred art and architecture in nineteenth and twentieth-century Britain. Her PhD at the Courtauld Institute of Art explored the work of G. F. Bodley and Thomas Garner, and she has held fellowships at the Courtauld and Yale, and was the 2021-22 Ahmanson Fellow in Art and Religion at the National Gallery. Her publications include articles in **Architectural History**, **British Art Studies**, Tate's **In Focus** series, and the **Journal of Theology and Sexuality**. She has co-edited **Revival: Memories, Identities, Utopias** (2015) and **Modern Architecture and Religious Communities 1850-1970: Building the Kingdom** (2018). She is trustee of the UK charity Art and Christianity, a member of the Visual Arts Committee at St Paul's Cathedral, and an Anglican priest currently serving as Associate Rector at St James's Piccadilly in London.

Katrina-Eve Manica received her PhD from the University of York, where she is currently a research affiliate. Her research develops critical ways of thinking about race and imperialism in nineteenth-century British Aestheticism's interiors, paintings, photography, prints, and collections. Additional projects include examining Indian nautch dancers and representations of sound and touch at the intersections of race, class, gender, sex, and sexuality.

Catherine Maxwell studied for her undergraduate and doctoral degrees at St Hugh's College, Oxford. Her doctoral thesis was titled 'Looking and Perception in Nineteenth-century Poetry', and imaginative vision has remained a key interest

ever since, informing two major monographs – **The Female Sublime from Milton to Swinburne: Bearing Blindness** (Manchester University Press, 2001) and **Second Sight: The Visionary Imagination in Late Victorian Literature** (Manchester University Press, 2008). After completing her D.Phil., she was a British Academy Post-doctoral Fellow at St Hugh's before she joined Queen Mary in 1993 to teach Victorian literature.

Her last project examined the role played by scent and perfume in Victorian literary culture, particularly the period 1860-1900. My monograph **Scents and Sensibility: Perfume in Victorian Literary Culture** (Oxford University Press, 2017) won the 2018 European Society for the Study of English (ESSE) award for Literatures in the English Language.

Stephanie Moser is Professor of Archaeology in the Department of Archaeology at the University of Southampton, UK. Specialising in the reception and visualisation of the past, Stephanie has a particular interest in the representation of ancient Egypt in nineteenth century Britain. She has also published on the subjects of antiquarian and archaeological illustration, and the role of museum exhibitions in constructing knowledge about ancient cultures. Stephanie is the author of four single authored monographs, namely **Ancestral Images** (Cornell University Press), **Wondrous Curiosities** (Chicago University Press), **Designing Antiquity** (Yale University Press) and **Painting Antiquity** (Oxford University Press). She is currently writing a book on the inspiration of ancient Egypt in Victorian furniture design.

Susan Weber is founder and director of Bard Graduate Center for the Decorative Arts, Design History, and Material Culture (BGC) in New York where she is the Iris Horowitz Professor in the History of Decorative Arts. Established in 1991 the graduate institute offers both a Master of Arts and Doctor of Philosophy. She holds a Ph.D. from the Royal College of Art, London and is the author of award-winning books including **The Secular Furniture of E.W. Godwin and History of Design** (with Pat Kirkham). She is also the editor or co-editor and contributing author to many publications, including **E.W. Godwin: Aesthetic Movement and Designer** (1999), **James "Athenian" Stuart, 1713-1788** (2006), **William Kent: Designing Georgian Britain** (2013), **John Lockwood Kipling: Arts and Crafts in the Punjab and London** (2017), and **Majolica Mania: Transnational Pottery in England and the United States, 1850-1915** (2022). She has curated many shows at the BGC some in conjunction with the Victoria and Albert Museum, London; the Musée des Arts Décoratifs, Paris; and the Villa Giulia, Rome. She is the recipient of many awards, including the Soane Foundation Honors, the Philip C. Johnson Award, Society of Architectural Historians, and the College Art Association's Alfred H. Barr Jr. Award. (202)

William Whyte is Senior Dean and Associate Professor of History at St John's College, Oxford. He is the author of **Oxford Jackson: architecture, education, status and style** (2006), and editor of several other books, including **George Gilbert Scott: an architect and his influence** (2014).

