EDITORIAL

I am delighted to present the Volume 1 Issue 2 of *The Eighth Lamp: Ruskin Studies Today*. The reception to the inaugural issue (Volume 1 Issue 1 2008) was tremendous. A number of academics, scholars, curators, and society members wrote to say that the online journal is a useful and a productive venture. A number of scholars have found the journal an appropriate platform for having their recent publications reviewed. *The Eighth Lamp* has also received expressions of interest from international publishers like Ashgate and Taylor & Francis, who have expressed interest in reciprocal advertising. The mild but steady impact of this humble journal is summarised well by David C Rose (Editor of the Oscholars group of journals), who said: "Your Lamp is well lit." There have been a number of changes in the past few months.

The Eighth Lamp is now a double blind refereed journal. It was particularly hard to find referees, as the community of scholars is virtual, and therefore, transient. However, a number of scholars from the Ruskin studies community have generously given their time to this process (Dr Carmen Casaliggi and Dr Emma Sdegno for this issue). The other change has been the appointment of a Deputy Editor, Dr Carmen Casaliggi, Lecturer, English Literature, University of Limerick, Ireland. We are confident that Dr Casaliggi, due to her international positioning, expertise and enthusiasm, will have a positive impact on the longevity and the reach of the journal. Other ideas in the pipeline include the development of a permanent image-sharing library, which could be used for teaching and publishing purposes by Ruskin scholars, free of charge. This is an ambitious but a much-needed step given that Ruskin studies is thoroughly visual in nature. *The Eighth Lamp* also hopes to acquire an ISSN shortly, which will instil further confidence amongst academics who are hard pressed to report yearly research output.

The interest and tone of *The Eighth Lamp* remains the same. The journal is interested in reporting research, publications, and events related to John Ruskin; and publishing papers, book reviews, creative essays, and art works by scholars interested in the teachings of Ruskin. *The Eighth Lamp* is particularly interested in new perspectives on Ruskin, particularly a thematic re-framing of his writings through the lenses of vision, historiography, drawing, fashion and so on. Hence, we welcome contributions from scholars working in all areas of arts, humanities, cultural studies, and built environment.

In terms of the field itself, it is a very exciting time for Ruskin scholars. Six international conferences in 2008 address the nineteenth century and Ruskin, of which two are devoted solely to Ruskin. Dr Sharon Aronofsky Weltman (Professor of English, Louisiana State University), the author of *Performing the Victorian* (2007), has guest edited a special issue on Ruskin for *Nineteenth-Century Prose*, which features stimulating essays by some of the best scholars on Ruskin. Furthermore, Dr Cynthia Gamble has launched her recent book, *John Ruskin, Henry James and the Shropshire Lads* (2008). The book is a simultaneous scholarship on Ruskin and Henry James, and it is a sensitive and

a rich biographical account of their lives at Shropshire. John MacArthur (University of Queensland) has published a book titled *The Picturesque: architecture, disgust, and other irregularities* (2007). While this book is not 'devoted' to Ruskin, it will be of interest to scholars interested in the connection between Ruskin and Uvedale Price. A welcome addition to the field of Ruskin studies has been Carmen Casaliggi and Paul March Russell's *Ruskin in Perspective: Contemporary Essays* (2007). *Ruskin in Perspective* is a collection of multidisciplinary essays, which uses the theme of perspective to foreground Ruskin's artistic, spiritual, cultural, and political imagination.

Creative scholarship (or non-academic scholarship) on Ruskin is also growing. Hunt Emerson and Kevin Jackson's comic book, *How to See* (2008), is aimed at educating a younger generation about Ruskin's teachings. However, as a scholar who regularly writes about Ruskin's theories of the surface and seeing, I find this book weirdly intriguing, maybe because it presents Ruskin's central ideas about the constructed nature of vision with such simplicity. Octavia Randolph, an emerging historical fiction writer, has begun work on *Ruskin: A Novel*. I am particularly eager to see if fictional writing can extend the boundary of Ruskin biography.

In this issue, we have had the opportunity to review *The Picturesque* and *Ruskin in Perspective*. Dr Aoife Leahy has written a short but a wonderful paper exploring Ruskin's influence on Lewis Carroll's imagery of the architectural space in *Alice's Adventures in Wonderland.* The section on creative scholarship has been inaugurated by Dr John Unrau, who has submitted a poem titled 'Ruskin in St Mark's, Venice: The Stones Talk Back, January, 1877'. It was first published in 2000 with Salmon Poetry, and we are honoured to publish it again.

The hunt for abstracts goes on. We encourage authors to submit abstracts of their thesis, conference papers, journal articles, or books. While this may not earn many reportable research points, it is really an act of goodwill, as it will connect scholars working on similar topics. For young scholars, it may act as a way of making important connections across the globe or serve as a token of recognition. The works in progress section remains insubstantial and the authors of those wonderfully written and extremely difficult PhD theses remain elusive. Finally, the reporting of Ruskin scholarship from the non-English speaking world is increasing but not adequate. It remains our mission to close this and other gaps. With your help, we can get there faster. We look forward to you continued cooperation.

Dr Anuradha Chatterjee (Editor)
Lecturer, Louis Laybourne Smith School of Architecture and Design
University of South Australia
and
Dr Carmen Casaliggi (Deputy Editor) Lecturer, English Literature, University of Limerick, Ireland

STATEMENT OF PURPOSE

Content: The Oscholars has expanded its coverage to 1) report research, publications, and events related to John Ruskin 2) publish papers, book reviews, creative essays, and art works by scholars interested in the teachings of Ruskin. Please email architecturalhistorytheory@gmail to send in your entries.

Scope: The Eighth Lamp has two key aspects. Firstly, its coverage is intended to be multidisciplinary. This is crucial especially since Ruskin was a polymath, well versed in a number of subjects. Hence, we welcome submissions related to art, religion, historiography, social criticism, tourism, economics, philosophy, science, architecture, photography, preservation, cinema, and theatre. Secondly, this section does not aim to have an exclusive focus on Ruskin. It hopes to generate a greater understanding of Ruskin's relation to his fellow Victorians as well as his influence on fin-de-siècle arts and literature.

Approach: The Eighth Lamp is particularly interested in new perspectives on Ruskin. In other words, it places emphasis on showcasing new historical evidence as well as critical interpretations that challenge the narrow label of the 'Victorian'. Therefore, it seeks to foster postmodern readings of Ruskin's thought in terms of subjectivity, identity, subversion, and feminism. Furthermore, this section seeks to investigate the specific nature of modernity in the nineteenth century by studying Ruskin. Hence, the focus is on newness and innovation in visuality; critical frameworks for interpreting art; dress reform; architectural documentation; literary genres as evidenced in Ruskin's work.

ABSTRACTS

Anuradha Chatterjee. 2008. Surfacing the image of (an)other science: John Ruskin, anatomy, and post-Renaissance architecture. Paper to be presented at Innovation, Inspiration and Instruction: New Knowledge in the Architectural Sciences, ANZAScA 2008 Conference, November 26-28, School of Architecture and Built Environment, University of Newcastle, Newcastle, Australia.

In nineteenth century, science interacted with architectural theory either as the rationalistic interpretation of buildings or the application of rationalized technology. John Ruskin was critical of the integration of science into architectural thought. However, his objects of criticism were unexpected. He believed that scientific thought was reflected in Renaissance, Baroque, and nineteenth century Neo-Renaissance architecture. The reason for this was his unusual definition of science and architecture. Firstly, Ruskin believed that the worst science of all was anatomy, because of which artistic representations of the human body brought the inner musculature and skeletal structure to the surface. The rippled surface of the body in these representations was reflected in the disordered and flamboyant surface of Baroque drapery. Secondly, Ruskin believed that the only part of architecture worth studying was the surface, which was analogous to the dress of the human body. As architecture was analogous to dress, Ruskin believed that the surface of Renaissance, Baroque, and Neo-Renaissance buildings evoked the formal quality of Baroque draperies. These assumptions occluded the scientific aspects of architecture, such as structure, mechanics of load bearing, and construction. It laid the foundation for a new theory in which the constructed quality of architecture had to be concealed in order to reveal a science that was outside its disciplinary domain.

Anuradha Chatterjee. 2008. Reconciling architectures: John Ruskin and the production of the new theory of the adorned “wall veil.” Paper to be presented at International Conference: Ruskin, Venice, and 19th Century Cultural Travel, September 25-27, in Venice Italy.

One of the most important consequences of John Ruskin’s travels to Italy, France, and Germany was the historical documentation of architecture published as *The Seven Lamps of Architecture* (1849), and *The Stones of Venice*, 3 volumes (1851-53). These works were intended to serve as a tool with which the nineteenth century theory of architecture could be recast, because of which they have had little historical credibility amongst architectural historians. Ruskin produced a new theory of architecture that has up until now been overlooked. The paper terms this as the theory of the adorned “wall veil.” According to this theory, architecture was considered synonymous with the act of constructing and decorating exterior wall planes. All exterior wall planes were analogous to dressed bodies. Furthermore, all styles of architecture demonstrated this analogy to varying degrees. This is explained through a literary and semiotic interpretation of St Marks’s Basilica and Ducal Palace in Venice. The paper responds to the theme of the conference by demonstrating the importance of the visible (the architectural surface) in Ruskin’s re-definition of architecture, and by delineating the

creative outcome(s) of his architectural tours. It paper draws on original research from my doctoral dissertation, “The Troubled Surface of Architecture: John Ruskin, Human Body, and External Walls (2008)”.

Mark Andrew Frost. 2006. “The law of help”: John Ruskin's ecological vision. 1843—1886. PhD diss., University of Southampton.

The impact of ecology on Ruskin's writings has been almost entirely neglected. Remedying this situation permits a much greater understanding of the totality of his work and of his contribution to a number of trends in nineteenth century culture to emerge. What guided Ruskin's attempts to understand and analyse the realms of art, architecture, nature, and society was a model of growth and creativity that was drawn specifically from an emerging nineteenth century ecological culture. In order to outline the nature of this model of creativity, it is necessary to show that it was manifested in his analyses of natural systems, but also that this model was extended to his accounts of artistic creation and social formation. Just as crucially, I will demonstrate that this model can be traced within his literary work, in texts such as *Modern Painters* (5 vols., 1843--60) which reflected ecological order through their approach to enquiry, and by their structure. Ruskin's texts often set up rigid, logical, and hierarchical systems of apparently objective investigation only to break them down in favour of enquiries that pursued connection, relation, mutuality, dynamic process, and proliferation. Such texts were not internally static, but engaged in a process of development. They did not produce stable or definitive positions, but continued to grow in response to the wider fields of intellectual activity in which they were situated. Ruskin was unable to treat subjects in isolation: his intersubjective practice was again a marker of an ecological mode of intellectual organisation.

After examining a range of Ruskin's texts from the period up to 1860 in order to outline how this ecological model of creative organisation played out at textual and subjective levels, I show how Ruskin's studies of nature mark his extended participation in the emergent science of ecology, and that understanding this complicates any reading of Ruskin's relations with that other new Victorian science, evolutionary theory. In particular, it is possible to show that the belief that Ruskin's science rested on Enlightenment and religious models has been overstated. The simultaneous presence of these and of ecological models created an irresolvable tension in Ruskin's engagements with scientific culture, a tension that was manifested in the partial erasure of ecology from his later, mythopoetic botany. However, ecological models of enquiry were so deeply embedded in his approach to study that they re-emerged in near forms in later readings of nature such as *Proserpina* (1875--1886). Finally, I reassess Ruskin's relations with Darwinism, and to argue that his rejection of evolutionary theory arose only after the publication of Darwin's *The Descent of Man* (1871). This insight clarifies the nature of Ruskin's attitude during the latter half of his career to ecology, gender,

and religious issues, and suggests that it may be necessary to temper or modify recent positive readings of Ruskin's late science and position on gender.

Anita Grants. 2006. Selectivity, interpretation and application: The influence of John Ruskin in Canada. PhD diss., Concordia University.

In Victorian-era English Canada John Ruskin's ideas were perhaps as well-known as they were in Britain. However, without the controlling presence of Ruskin, admirers were free to select and re-interpret his positions without fear of reproach, and in such a way that their projects would be given added credibility by association. The individuals who did this believed that their interpretation and understanding of Ruskin's writings was valid, and often those views, rather than Ruskin's were re-interpreted and expressed. He was not the agent of his influence, but was instead a source to be referred to as needed. Certainly, this was not a universal circumstance in Canada, but occurred frequently enough to be significant.

Beginning with an examination of the problems of defining the term "influence", the nature of Ruskin's influence in Canada from the mid-nineteenth century through the first decades of the twentieth century is presented. The influence of Ruskin's writings is analysed through a discussion of examples from the following fields: commercial, institutional, and public architecture; art education and training in Ontario, Quebec and Nova Scotia; and trends in painting. In terms of architecture, Ruskin's ideology was not always taken into account, especially as the north Italian style he championed became more popular. Thus, while the Canadian Houses of Parliament, University College, Toronto, Canadian Institute, and Montreal YMCA may have been relatively true to his principles, the commercial projects of Charles Wilson (Montreal), John Macdonald and Robert Carswell (Toronto) were anything but. The discussion of art education considers how Ruskin's theories were adapted to suit the needs of educators, and then readapted as their interpretations of these theories evolved. Oscar Wilde's 1884 Canadian lectures contained much unacknowledged Ruskin; Fred Brigden, who had studied at the Working Men's College, continued to call himself an art workman after his emigration to Canada; and Arthur Lismer, having been educated in a Sheffield which revered Ruskin, who from early in his career repeated many of the critic's comments and opinions, quoting at length from his writings. The study concludes by examining Ruskin's influence on artists in Canada.

Philip Harrison. 2009 (Expected). Ruskin on Gothic skin: embodiment in health and disease, PhD diss., University of Lancaster.

The dissertation demonstrates a corporeal experience, all about the body of Ruskin’s discourse on buildings. Clinically, a post-mortem report, it is an analysis that medically dissects his architectural descriptions of rough, or smooth, skin. To be more precise, it focuses on the skin, the surface of

buildings or people, with an analysis of Ruskin's writings. Ruskin's potent prescriptions on the Gothic skin, the skin of Gothic buildings, were mostly contained within the central body of his architectural works, in two anatomically related treatises: *The Seven Lamps of Architecture* and *The Stones of Venice*. The thesis places equal emphasis on Ruskin, human body, and skin. Since Ruskin spent quite a lot of his life confronting illness, interspersed with periods of health, he saw two faces to buildings, as with people, their good and bad sides. His writings were full of disease descriptors and health-related metaphors. Therefore, in a descriptive and a dermatological sense, the thesis explores the morbid language of the human body and its skin. It covers a wide range of aesthetics as used by Ruskin in buildings. As aesthetics is the science or art of the way a building looks and is all about surface, the judgement on the skin and its well-being becomes a crucial analytical framework for the thesis. It is argued that Ruskin looked at the skin of buildings with the eye of a doctor, in a traditional rather than modern sense of the word. The traditional medical approach was concerned with surface signs or symptoms of health or disease. It was an empathetic and sympathetic way of examining inside the body through the skin. The thesis intends to present a medical examination of the Gothic skin. It will deploy as well as negotiate two methodologies – a pathological one that draws upon my own clinical experience as a dermatologist, and an artistic one, which will analyse buildings through the eyes of Ruskin.

Kurt Espersen-Peters. In Progress. Ruskin's Material Nature: The Geology of Architecture (Working Title). McGill School of Architecture.

This thesis investigates the influence of John Ruskin's vision of geology on his later understanding of architecture. Ruskin's lifelong interest in geology, mineralogy, and landscape is well known. As a student at Oxford, he participated in the geological debates at the Geological Society, such as the quarrels over aprioristic versus inductive reasoning, the correlation between the Mosiac account of creation and empirical evidence, and, even more interesting for Ruskin, the effects of glacier erosion on mountain form. Ruskin's geology centred upon mountain form and its meaning in his vision of landscape. Unlike many of the geologists of his day, he indicated little interest in "unknown ages and immeasurable forces" of the earth's creation, preferring to study the form of the world "since man was man." It was an account of physical phenomena nourished by representations in art, architecture, and literature.

For Ruskin, mountain form existed as a ruin, product of a process of degradation rather than an act of creation. It was also a characteristic of architectural monuments: in the Seven Lamps Ruskin argued that the intention of a building was to age and decay, becoming a sublime ruin which could elicit contemplation and a sense of wonder in the beholder. Decay was not a creative force ex nihilo but an "unsculpturing" force that gave shape and meaning to physical form. In Ruskin's mind, the creation of the world and its agencies held an unquestionable divine guarantee. In his later writings on geology and architecture, such as *The Ethics of the Dust*, *Deucalion*, and *The Queen of the Air,* these theories

of divine decay were articulated into governing rules and laws personified in the figure of Athena, Ruskin's mythic figure of Wisdom. Wisdom correctly governed the shaping forces of both natural phenomena and true architecture—it was form-giving through agency and craft.

By providing the shaping forces of natural phenomena with a law and a moral significance, Ruskin was addressing a geological issue that caused him much distress: how to rid the discipline of anthropomorphic association. The process of inductive geological investigation presented a world of an unimaginable age structured by arbitrary forces devoid of any recognizable intentions. A nature devoid of moral significance troubled Ruskin, and in response, he sought to re-mythologize natural phenomena, giving physical form an intention and thus significance in the mind of the beholder. Ruskin was certainly not the only geologist—amateur or professional—who struggled with the issue of an increasing lack of meaning in the physical world. In fact, many of the geologists read by Ruskin, such as Buckland, Lyell, and Sedgwick, struggled with the same spiritual and moral implications. As these professional sought to reconcile their doubts with the rock records of nature, Ruskin simultaneously gave creative expression to his observations of the physical world by integrating them with his literary and artistic understanding of landscape. Explaining the process of form-giving was essential for him to give meaning to the creative process evident in mountain form, landscape, and architecture.

In this thesis, I will proceed in three steps: first, I will give an overview of Ruskin's understanding of geology since "man was man" and his relationship with the geological community; second, I will examine his major geological texts (Modern Painters Volume 4 and Deucalion) to determine his vision of geology and; third, I will examine Ethics of the Dust and Queen of the Air to determine Ruskin's geology of architecture, paying particular attention to the idea of the ruin and the role of the craftsman in his geological and architectural theories. Geology and architecture are analogous in Ruskin's theory of nature and art in that they both are actively shaped by an enlightened craftsman and both evolve towards a sublime state of decay. In examining Ruskin's approach to geology, it is possible to widen the investigation of his (much studied) architectural thought into his later writings while also providing a stronger understanding of the significant influence and extent that geology had on his vision of the physical and moral world.

ASSOCIATIONS

The Ruskin Foundation: The Ruskin Foundation is a charitable trust, founded in 1995, for the care, conservation, and promotion of the legacy of John Ruskin. The Ruskin Foundation oversees the world's largest collection of the works of the writer, artist and social visionary John Ruskin. These assets are housed at the Ruskin Library at Lancaster University, and Ruskin's former home and estate, Brantwood, where the Foundation is based. The Foundation explores the relevance of Ruskin's ideas today, undertaking intellectual enquiry and educational activity through a wide range of projects. It is based at Bowland College, Lancaster University, Lancaster, England LA1 4YT. The Foundation has recently created a new website (Source: http://www.ruskin.org.uk/).

The Ruskin Society has an annual programme of lectures and events. The Secretary is Dr Cynthia Gamble. The Ruskin Society is affiliated to the Ruskin Foundation. The President is Sir Richard Body. Committee members include Dr Malcolm Hardman (Chairman); The Hon. Mrs Catherine Edwards (Treasurer and Membership Secretary); Dr Cynthia Gamble (Secretary); Mr Anthony Page (Deputy Chairman); and Dr The Hon. Elizabeth Robins (Deputy Chairman); and Mr Timothy Rawson. Enquiries can be sent to Dr Cynthia Gamble, 49 Hallam Street, London W1W 6JP.

Ruskin Museum, Coniston, Cumbria: There has been a Ruskin Museum in Coniston since 1901, when W.G. Collingwood, a local artist and antiquarian who had been Ruskin's secretary, set it up both as a memorial to Ruskin and a celebration of the area's heritage. Therefore, although the museum has a Ruskin collection, there are also exhibits relating to the coppermines, slate, geology, lace, farming and Donald Campbell. The museum was extended in 1999 with the help of a Heritage Lottery grant; additional building with modern design-work, computer displays, and hands-on exhibits has transformed the look of the two galleries (Source: http://www.ruskinmuseum.com/).

Brantwood

John Ruskin's home 1872 - 1900

Friends of Ruskin's Brantwood: This is owned and managed by an independent charity, the Brantwood Trust. It receives no public subsidy and relies upon visitor income and the generosity of individual donors and volunteers. The Chairman of the Management Committee is Tony Cann CBE; the Director is Mr Howard Hull; and the General Manager Ms Rachel Litten (Source: http://www.brantwood.org.uk/).

CONFERENCES

PAST CONFERENCES AND SEMINARS

18-20 July 2008, 'Artistry and Industry: Representations of Creative Labour in Literature and the Visual Arts c. 1830-1900', An International Conference hosted by the Centre for Victorian Studies, School of Arts, Languages and Literatures, University of Exeter in collaboration with the Department of History of Art, University of Bristol, and supported by British Association for Victorian Studies
Location: University of Exeter
Focus: This interdisciplinary conference seeks to examine the nature and representation of artistic labour within the nineteenth century's expanding print and visual culture. Its focus will be on artistic 'industry' in a variety of forms including, but not limited to, the nature of artistic work as conceptualised by writers and artists, artistry as a profession, and art as commodity (Source: Conference website, http://www.sall.ex.ac.uk/conferences/artistry-and-industry.html).
Call for papers: Closed
See CURRENT RESEARCH for the list of papers.
Conference organizers: Dr Sunie Fletcher, Dr Kyriaki Hadjiafxendi, Sally-Anne Huxtable, Dr Patricia Zakreski
Keynote speakers: Michael Hatt (Professor of Art History, University of Warwick); Talia Schaffer (Associate Professor of English, CUNY)
Plenary Panel: Pamela Gerrish Nunn (Canterbury, New Zealand); Richard Salmon (Senior Lecturer in Victorian Literature, University of Leeds); Valerie Sanders (Professor of English Literature, University of Hull)

18th - 19th July 2008, 'Persistent Ruskin – Aesthetics, Education, Social Theory, 1870-1914', University of Lancaster. The conference is being organized by The Ruskin Centre at Lancaster University, in association with Leeds Metropolitan University and the University of Salford as part of the John Ruskin, Cultural Travel and Popular Access project.
Location: Ruskin Centre, Lancaster University
Focus: The conference will focus on the persistence of Ruskin's ideas and social experiments on into the period when his individual presence had been withdrawn from public scrutiny. The conference is particularly interested in the continuing social, aesthetic and intellectual influence of his thought, social

and commercial practices, and aesthetic ideas in the late Victorian and Edwardian period, and the ways in which his arguments were acknowledged and enacted at this time (Source: Conference website, http://www.lancs.ac.uk/fass/faculty/event/2116/).

Call for papers: Closed

See CURRENT RESEARCH for the list of papers.

See http://www.lancs.ac.uk/fass/ruskin/documents/Persistent%20Ruskin%20Schedule.doc for conference programme.

Conference Organizers: Dr Rachel Dickinson (Lancaster University) and Prof. Brian Maidment (University of Salford)

Keynote speakers: Melissa Renn (Harvard University Art Museum); Melanie Hall (Boston University); Alan Crawford (Independent Scholar)

25th - 27th September 2008, 'Ruskin, Venice, and 19th Century Cultural Travel', Venice. The conference is being organized by The Ruskin Centre at Lancaster University; INCS: Interdisciplinary Nineteenth Century Studies; and The Department of European and Postcolonial Studies of University of Ca' Foscari Venice.

Location: Venice International University (Island of San Servolo)

Focus: The conference is interested in a range of disciplines broadly relating to John Ruskin, Venice or Cultural Travel in relation to the long nineteenth century. Topics include: Cultural Tourism, Topographies, Empires & Commerce, Romantic Contexts, Architectures, Gendered Places, Religious Cultures, Paintings, Museums & Exhibitions, Restoration & Conservation, Photographies, Education & Access (Source: Conference website, http://www.lancs.ac.uk/fass/events/venice/).

Call for papers: Closed

See CURRENT RESEARCH for the list of papers.

Conference Organizers: Dr. Emma Sdegno (University of Ca' Foscari), Dr. Rachel Dickinson (Lancaster University) and Prof. Keith Hanley (Lancaster University).

Plenary Speakers: Anna Laura Lepschy on the reception of Tintoretto in the nineteenth-century; James Buzard on Cultural Travel; and Robert Hewison on Ruskin and Venice.

FORTHCOMING CONFERENCES AND SEMINARS

31 October 2008, Lecturing the Victorians Symposium

Location: Gonville & Caius College, Cambridge

Call for papers: Closed

See CURRENT RESEARCH for the list of papers.

Conference Organizers: Cambridge Victorian Studies Group, Michael Ledger-Lomas, mcl27@cam.ac.uk

14th-16th November 2008, North American Victorian Studies Association (NAVSA) Annual Meeting
Location: Yale University, New Haven, CT
Focus: NAVSA 2008 will offer an interdisciplinary examination of the cultures of Victorian Britain: high and low, domestic and imperial, metropolitan and regional. The conference will welcome presentations on topics from the widest possible range of disciplines and interdisciplinary approaches, including those that define Victorian Britain broadly to encompass comparative perspectives on colonial and continental subjects (Source: Conference website, https://webspace.yale.edu/navsa2008/).
Call for papers: Closed
Panel on Ruskin: 'Rethinking Ruskin', chaired by Deanna Kreisel.
See CURRENT RESEARCH for the list of papers.
Conference Convenors: Janice Carlisle and Tim Barringer; Conference Administrator: Caroline Murphree.

June 4-5th, 2009, 'John Ruskin's posterity: Ruskinian legacy through literature and art writings'
Location: University of Lille III- Salle des colloques
Focus:
Deadline for proposals: 15 December, 2008
Conference Organizers: Joëlle Prungnaud, Professor of Comparative Literature, ALITHILA, EA 1061, Joelle.prungnaud@univ-lille3.fr and Isabelle Enaud-Lechien, Assistant Professor of Contemporary Art History, IRHIS, UMR 8259, isabelle.enaud@univ-lille3.fr

2-3 October 2009, 'British Aestheticisms: Sources, Genres, Definitions, Evolutions',
Location: Université Paul Valéry, Montpellier
Focus: The conference aims at re-examining the notion of Aestheticism from a transdisciplinary perspective and hopes to attract contributions (in French or in English)from researchers across the fields of British studies, comparative studies, art history, publishing history, aesthetics, philosophy, reception theory, women's studies, queer theory, and gay and lesbian studies (Source: Conference website, http://www.esthetismes.org/).
Deadline for proposals: 01 December, 2008
Conference Organizers: CERVEC Research Center (Centre d'Etudes et de Recherches Victoriennes, Edouardiennes et Contemporaines, EA 741) of the Université Paul Valéry Montpellier, France

17 October 2009, 'Tennyson and Their Readers: A Bicentenary Celebration, 1809 – 2009'
Location: Anglia Ruskin University, Cambridge, UK

Focus: Short Papers are therefore invited, exploring the links, not only between Tennyson and Darwin, but more generally between the writings of nineteenth century scientists and of nineteenth century poets or novelists - evidence that they were reading each other. Some more obvious subjects might be: George Eliot or John Ruskin's reading of Darwin (Source: Conference website, http://www.essenglish.org/cfp/conf0904.html).

Deadline for proposals: 1 October 2008.

Conference Organizers: Dr Valerie Purton, Department of English (Anglia Ruskin University), Valerie.Purton@anglia.ac.uk.

Confirmed Keynote Speakers: Professor Dame Gillian Beer (Clare Hall College, Cambridge) and Professor George Levine, Emeritus Professor (Rutgers University, U.S.A).

CURRENT RESEARCH

LIST OF PAPERS FROM LECTURING THE VICTORIANS

Martin Hewitt (Manchester Metropolitan), Beyond Science: The Spectacle of Words in Nineteenth-century Popular Lecturing

Janette Martin (York), 'The Lion Devoured Mr Acland': Staged Political Debate in the Chartist Era

Iwan Morus (Aberystwyth), Putting Pepper in his Place: Material Culture, Performance and Victorian Experimental Philosophy

Clare Pettitt (CVSG), 'Manchester - Paris - London': Emerson's European Lecture Tour 1847-8

Anna Vaninskaya (CVSG), Sick of Talking to You: Socialists and Audience Abuse

LIST OF PAPERS FROM ARTISTRY AND INDUSTRY CONFERENCE

Ruskin Papers

Keren R. Hammerschlag, (Courtauld Institute of Art), 'You must either make a tool of a creature, or a man of him. You cannot make both': Ruskin and Leighton on the Gothic

Sharon Aronofsky Weltman (Louisiana State University), 'Arcadias of Pantomime': Ruskin, theater, and the Illustrated London News

Ruskin related

Brooke Cameron (University of Notre Dame), Michael Field's Sight and Song: the Production of a Lesbian Aesthetic

Peter Faulkner (University of Exeter), The Artist as Artisan or Master

Isabelle Flour (Université Paris 1 Panthéon Sorbonne), The Royal Architectural Museum and the art-workman: patronising architectural production in the second half of the nineteenth century

Kristin Mahoney (Western Washington University), Labor, Detail, and Perpetually Unfulfilled Desire: Rossetti and the Working Men's College

Matthew C Potter (University of Plymouth), Work in Process/Work and Progress: Rhetorics of Labour in British Art 1870-1900

LIST OF PAPERS FROM PERSISTENT RUSKIN CONFERENCE

See http://www.lancs.ac.uk/fass/ruskin/documents/Persistent%20Ruskin%20Schedule.doc

Alan Crawford (Independent Scholar), Ruskin and the Arts and Crafts Movement: Four stories and three endings

Stuart Evans (Central Saint Martin's), The Century Guild of Artists – a Ruskinian venture

William Galloway (Virginia Tech), Ruskin's Road Reconsidered: Lessons for Students and Teachers of Art and Architecture

Cynthia Gamble (Ruskin Society & Lancaster University), Henry James: an ambivalent relationship with John Ruskin and his works

Melanie Hall (Boston University), Niagara Falls to the Falls of Lodore: from art inspiration to waterfall preservation; educational leisure in the Trans-Atlantic world and the flow and ebb of Ruskinianism

Malcolm Hardman (Ruskin Society), *Cherchez la Femme*: Ruskin's Legendary Women in Eliot, Lawrence, Joyce

Philip Harrison (Royal Lancaster Infirmary & Lancaster University), Ruskin's Relevance to Clinical Medicine in Today's Society

J. A. Hilton (Independent scholar), Ruskinian Catholicism

Brian Hodgson (Lancaster University & The Worshipful Company of Carpenters), Propagation of the Seed

Brian Ingram (Lancaster University), Out of the Enchanted Thicket – Edward Carpenter and *Unto This Last*

Andrew Leng (National University of Singapore), Enduring Ruskin? Bloomsbury's Anxieties of Influence

Tony Pinkney (Lancaster University), Ruskin, Morris and the Terraforming of Mars

Melissa Renn (Harvard Art Museum), Deep Seers: John Ruskin, Charles Herbert Moore, and the Teaching of Art at Harvard

Bernard Richards (Emeritus Fellow of Brasenose College, Oxford), 'Shakespeare's Cliff' - a reconstructed chapter of *Praeterita*

Mark Stiles (University of Technology, Sydney), Masters and Men: Ruskin and the Sydney Building World of the 1890s

Stephen Wildman (Lancaster University), "That true capital prophet, John Ruskin": an unpublished lecture by Joseph Southall

Peter Yeandle (Lancaster University), Christian Socialism and the Stage: Henry Arthur Jones' *Wealth* (1889) and the dramatisation of Ruskin's political economy

LIST OF PAPERS FROM NAVSA 2008

Eileen Cleere (Southwestern University), Hyperaesthesia: Art after Ruskin

Matthew Kaiser (Harvard University), Ruskin's Sea Legs

Deanna K. Kreisel (University of British Columbia), Ruskin's Raw Materials

David Thiele (Mount Union College), The Critic as Master: Ruskin's 'Liberal Education of the Artisan'

Sharon Aronofsky Weltman (Louisiana State University), 'Arcadias of Pantomime': Ruskin, Child Labor, and the Illustrated London News

LIST OF PAPERS FROM THE VENICE CONFERENCE PAPERS

Over 90 speakers are registered to speak at the Venice conference. A list of speakers will be available in The Eighth Lamp 2, issue 1 (2009).

OTHERS

Andrews, Malcolm. 2007. The Emotional Truth of Mountains: Ruskin and J.M.W.Turner. Paper presented at the Mountains in the English-Speaking World: Between Image and Language. Landscapes Described and Torn Conference, October 4 -7, at University of Toulouse-Le Mirail.

Roussillon-Constanty, Laurence. 2007. John Ruskin à l'assaut des sommets: vers une phénoménologie de la montagne? Paper presented at the Mountains in the English-Speaking World: Between Image and Language. Landscapes Described and Torn Conference, October 4 -7, at University of Toulouse-Le Mirail.

EVENTS

PAST EVENTS

AT BRANTWOOD

2008, Launch and exhibition of Hunt Emerson and Kevin Jackson's *How to See*.

11 March, 15 April, 13 May, and 17 June 2008, 'Ruskin Readings', excerpts of original Ruskin read by Artist Pat Crellin.

10 June, 15 July, 12 August, and 09 September 2008, 'Ruskin at Brantwood', A talk by Freddie Harris.

AT RUSKIN MUSEUM

A series of guided walks:

27 March 2008, Campbells in Coniston

29 May 2008, Coniston Kaleidoscope

28 August 2008, Campbells in Coniston

AT THE RUSKIN SOCIETY

10 April 2008, An illustrated talk by John Batchelor, 'John Ruskin's Friendship with Pauline Trevelyan', The Athenæum, 107 Pall Mall, London SW1. John Batchelor is Emeritus Professor of English Literature and Senior Research Investigator, School of English, Newcastle University. This illustrated talk discussed the rich friendship between Ruskin and Pauline, Lady Trevelyan (1816-1866) of Wallington in Northumberland.

ORGANIZED BY THE RUSKIN FOUNDATION AT THE BIRMINGHAM MUSEUM AND ART GALLERY

19 July and 02 August 2008, Hunt Emerson Workshop: A demonstration by the fantastic artist and creator of the How to See comic.

06 August, 13 August, and 16 August 2008, Family workshops led by artist Adela Jones: To do with making precious objects and a magnifying box to keep the objects in.

AT THE MUCH WENLOCK FESTIVAL 2008

11 June 2008, Wenlock *Books* presented Cynthia Gamble's *John Ruskin, Henry James, and the Shropshire Lads*.

FORTHCOMING EVENTS

AT GONVILLE & CAIUS COLLEGE, CAMBRIDGE

31 October 2008, Performance of Ruskin's lecture on the political economy of art, "A Joy Forever", by actor and art historian Paul O'Keeffe

EXHIBITIONS

PAST EXHIBITIONS

AT TOUCHSTONES GALLERY, ROCHDALE

31 May-13 July 2008, How to See Exhibition, Featuring the work of pupils from Deeplish School, Alice Ingham School, and Broadfield School

THE RUSKIN LIBRARY

19 April-28 September 2008, Journeys of a Lifetime: Ruskin's Continental Tours, curated by Keith Hanley and Rachel Dickinson. See http://www.lancs.ac.uk/depts/ruskinlib/Pages/currex.html

CURRENT AND UPCOMING EXHIBITIONS

AT BRANTWOOD

05 March-16 November 2008, 'Proserpina and the Language of Flowers: John Ruskin's Botanical Studies'.

PUBLISHED AND FORTHCOMING WORKS

JOURNALS

Call for Contributors, Routledge Annotated Bibliography of English Studies: Nineteenth Century Section

Routledge are proud to announce the launch of the Routledge Annotated Bibliography of English Studies (ABES), a unique reference tool for those working in the field of English Literary Studies. Routledge are currently inviting applications to contribute to the Nineteenth Century section. As a contributor to Routledge ABES you would be called upon to create annotations to some of the best new research in literary studies, helping to provide an indispensable guide for the rest of the literary studies community. Your work would be fully acknowledged, with contributors able to provide a short biography and a link back to their own website or profile.
If you are interested in becoming a contributor to Routledge ABES, then please contact the Nineteenth Century section editor: Dr Johanna M. Smith, Department of English, P.O. Box 19035, University of Texas, Arlington, TX 76019-0035, USA, Email: johannasmith@uta.edu. For further details, please Please visit www.routledgeabes.com

Nineteenth-Century Contexts: An Interdisciplinary Journal

The journal is committed to interdisciplinary recuperations of “new” nineteenth centuries and their relation to contemporary geopolitical developments. The journal challenges traditional modes of categorizing the nineteenth century by forging innovative contextualizations across a wide spectrum of nineteenth century experience and the critical disciplines that examine it. Articles not only integrate theories and methods of various fields of inquiry — art, history, musicology, anthropology, literary criticism, religious studies, social history, economics, popular culture studies, and the history of science, among others — but also test and open up the very limits of disciplinary boundaries. The link to the past and current issues can be accessed via www.informaworld.com/ncc.

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See http://www.lancs.ac.uk/users/ruskinlib/Documents/2006-8%20march.pdf

PUBLICATIONS IN LANGUAGES OTHER THAN ENGLISH

Sdegno, E. 2008 (expected). Ruskin's Optical Thought: Tools for Mountain Representation. In *Visions of Modernity*, eds L. Innocenti, F. Marucci, and E. Villari, 1-35. atti del convegno: Venezia, Cafoscarina.

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Birch, Dinah. 2006. 'Who wants authority?': Ruskin as a Dissenter. *The Yearbook of English Studies* 36, no. 2: 65-77.

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Kite, S. 2007. Watching Palaces: Ruskin and the Representation of Venice. In The Politics of Making, eds M. Swenarton, I. Troiani, and H. Webster, 170 -182. Place: Routledge.

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Helsinger, Elizabeth. 2008. Ruskin and the Aesthetics of Color. *Nineteenth-Century Prose* 35, 1 (Spring): 13-36.

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Weltman, Sharon Aronofsky. 2008. Introduction: Reinterpreting Ruskin. *Nineteenth-Century Prose* 35, 1 (Spring): 1-12.

Yeates, Amelia. 2008. Ruskin, Women's Reading, and Commodity Culture. *Nineteenth-Century Prose* 35, 1 (Spring): 113-134.

A CLOSER LOOK AT SOME PUBLICATIONS

Jason Camlot. 2008. *Style and the Nineteenth-Century British Critic: Sincere Mannerisms*. Place: Ashgate. ISBN: 978-0-7546-5311-0, Price £50.00.

Jason Camlot is Associate Professor of English at Concordia University in Montreal, Canada. His book focuses on nonfiction writings of John Wilson, Mill, De Quincy, Ruskin, Arnold, Pater, and Wilde. In particular, the book investigates the development of the Romantic and Victorian critic's sense of self due to the development of new print media affected. James R. Kincaid, University of Southern California, claims: "It's a powerful book in Victorian studies, the finest I have seen in a decade; but it is so much more".

See

http://www.lundhumphries.com/default.aspx?page=637&calcTitle=1&title_id=7956&edition_id=8582

A review of this will appear in The Eighth Lamp, Volume 2 Issue 2 2009.

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Introduction: Sincere Mannerisms
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2. The Origins of Modern Earnest
3. The Downfall of Authority and The New Magazine
4. Thomas De Quincey's Periodical Rhetoric
5. The Political Economy of Style: John Ruskin and Critical Truth
6. The Victorian Critic as Naturalizing Agent
7. The Style is the Man: Style Theory in the 1890s

Yvonne Markowitz and Elyse Zorn Karlin. 2008. *Imperishable Beauty: Art Nouveau Jewelry*. Lund Humphries. ISBN: 978-0-85331-997-9, Price £25.00.

Yvonne Markowitz is Curator of Jewelry at the Museum of Fine Arts, Boston. She is also the editor-in-chief of Jewelry: Journal of the American Society of Jewelry Historians and an editor of Adornment Magazine. Elyse Zorn Karlin is author of Jewelry & Metalwork in the Arts & Crafts Tradition (1993) and the publisher of *Adornment: The Magazine of Jewelry & Related Arts*. *Imperishable Beauty* presents an overview of the Art Nouveau movement, charting its route through the art of the Pre-Raphaelites, writings of Ruskin, and the Symbolist movement in Japan. The book also examines the repetitiousness, taste, and eroticism of the iconography in Art Nouveau Jewelry.

See http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=10725&edition_id=11476

A review of this will appear in The Eighth Lamp, Volume 2 Issue 2 2009.

Fabienne Gaspari, Lawrence Gasquet, and Laurence Roussillon-Constanty. 2007. *Dazzling Painting: Ruskin on Turner*. Pau University Press.

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Evolution and Revolution
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On Truth in Art
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The Substance of the Infinite
Part Three
Light and Shadow in Turner's painting
The Mystery of Work Completed

The Splendour and Misery of Nature: From a Representation of Energy to a Representation of Death

Summary (The summary as viewed on www.fabula.org/actualites/article16617.php has been translated by DC Rose)

John Ruskin, without any doubt the most influential English art critic of the 19th century, wrote the first volume of his Modern Painters when he was only twenty-four. At its publication, in 1843, the text was hailed by numerous painters and four further volumes appeared, completing Ruskin's meditation on the work of Turner and on painting in general. As a fervent admirer of the man whom he considered the greatest painter of his day, Ruskin was not content only to establish his own bedazzlement when confronting Turner's canvases. He also searched for a way of understanding and explaining their effect, to see how these could be read as an aesthetic experience. To achieve this, he applied himself not only to Turner's biographical and geographical path, but also to the evolution of is technique. Moreover, the study of colour and composition, while central, led him, much further on, towards an interrogation of the truth of this painting. Ruskin showed that these pictures by Turner, even if they looked to depict mystery, the infinite and energy above all questioned, and redefined, the links that painting had with reality. In reconstructing thematically the vivid plea by Ruskin for this dazzling painting which the work unfolds even to-day, the selection of texts here gathered, extracts from Modern Painters – a critical monument not published in French – plunges us into the heart of Turner's modernity.

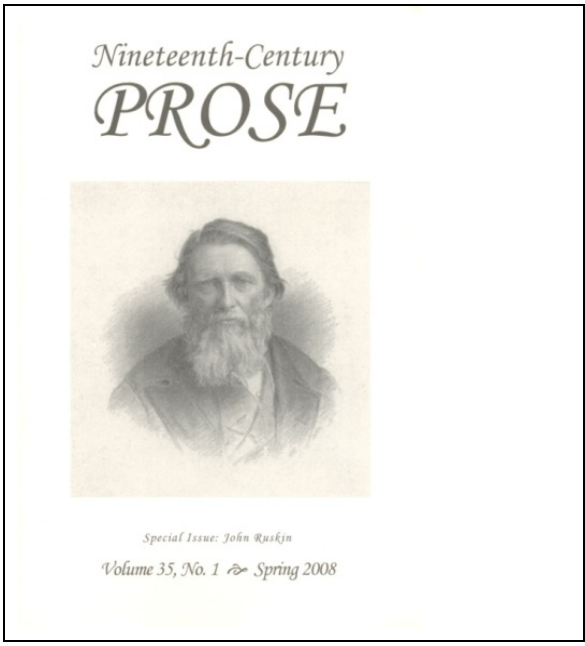

Photo credit: Nineteenth-Century Prose

2008. *Nineteenth-Century Prose* 35, issue 1 (Spring). ISSN: 1052-0406.

This is a special issue on Ruskin, and it has essays by eminent scholars. It has been guest edited by Sharon Aronofsky Weltman (Louisiana State University).

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Subscription email dress: mborgstr@mail.sdsu.edu and barrytharaud@yahoo.com.

Subscription rates in US dollars: Individual $ 20 per year and Single Issue $ 15; Foreign Individual $ 25 per year and Single Issue $ 20. Institution $ 40 per year and single issue $ 25; Foreign Institution $ 45 per year and Single issue $ 30.

A review of this will appear in The Eighth Lamp, Volume 2 Issue 1 2009.

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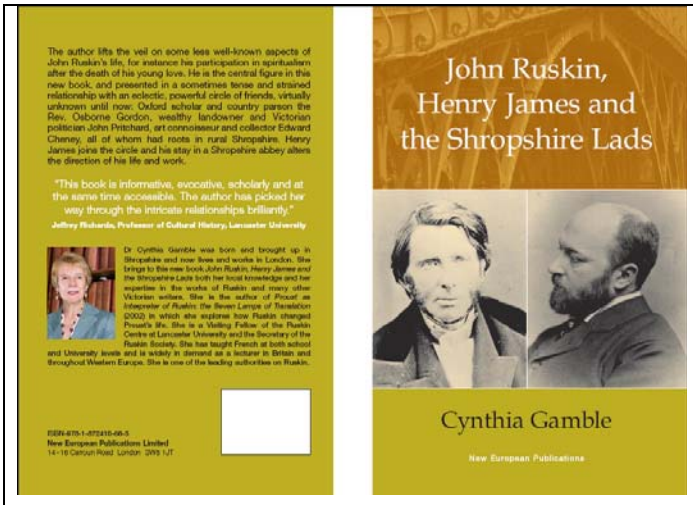


Photo credit: Cynthia Gamble

Cynthia Gamble. 2008. *John Ruskin, Henry James and the Shropshire Lads*. New European Publications Limited. ISBN: 978-1-872410-68-5, Price £18.50.

Dr Cynthia Gamble is the author of *Proust as Interpreter of Ruskin: the Seven Lamps of Translation* (2002), a Visiting Fellow of the Ruskin Centre at Lancaster University, and the Secretary of the Ruskin Society London. She is one of the leading authorities on Ruskin. According to Jeffrey Richards, Professor of Cultural History, Lancaster University, the book is “informative, evocative, scholarly and

at the same time accessible. The author has picked her way through the intricate relationships brilliantly".

Two reviews of the book, one by a Ruskin scholar and the other by an authority on James, will appear in The Eighth Lamp, Volume 2 Issue 1 2009.

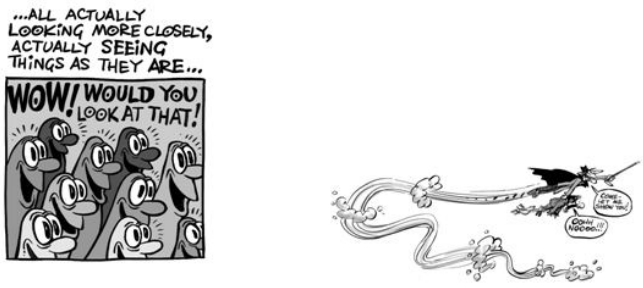


Photo credit: Ruskin Foundation

Hunt Emerson and Kevin Jackson. 2008. *How to See*. Ruskin Foundation, Brantwood. ISBN-10: 0955093821 ISBN-13: 978-0955093821.

In 2005 the Ruskin Foundation began collaborating with Hunt to produce a comic book series based on Ruskin's ideas. John Ruskin, artist, writer and social visionary, gave us ideas that are more important today than ever, but he wrapped them in 19th century prose that is notoriously difficult to fathom. Collaboration with Hunt Emerson and Kevin Jackson has unlocked Ruskin's ideas for a younger generation.

We are inviting reviews of this publication.

REVIEWS

REVIEW 1

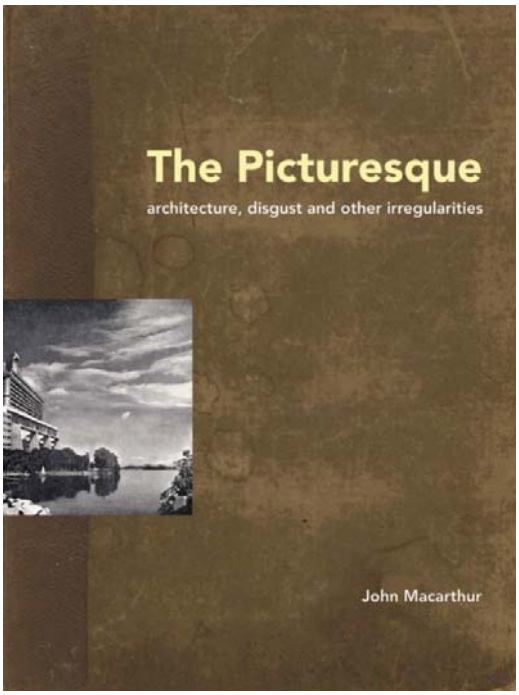


Photo credit: John Macarthur

John MacArthur. 2007. *The Picturesque: architecture, disgust, and other irregularities*. Routledge.
Reviewer: Dr William Taylor, University of Western Australia

Stirring the pot with *The Picturesque, architecture, disgust and other irregularities*

> THOMASINA: "When you stir your rice pudding, Septimus, the spoonful of jam spreads itself round making red trails like the picture of a meteor in my astronomical atlas. But if you stir backwards, the jam will not come together again. Indeed, the pudding does not notice and continues to turn pink just as before. Do you think this is odd?"
> Tom Stoppard, *Arcadia*

I had the good fortune to see *Arcadia* on two occasions. I found both challenging, the second a little less so. The playwright's erudition and the drama's twists and turns gave me reason to pause, clear my head and survey the audience both times. Whereas the London theatregoers were listening intently to a story about a garden embellished with picturesqueness, murder, and chaos theory, the Los Angeles crowd lost the plot completely. I pictured the first to be absorbed by the play and its celebration or satire (depending on one's point of view) of a very English scene. I imagined the second to be preoccupied with other things, perhaps other picturesque landscapes with images of their own figures, slimmed, stretched, and stapled in them. At any rate, I suspect John Macarthur's

production of *The Picturesque, architecture, disgust and other irregularities* may not play well to an LA-type crowd. However, there is much to learn from it.

As anyone familiar with *Arcadia* will know, the script moves freely back and forth between timeframes and characters, from the drawing room of a large country house in Derbyshire in the early years of the 19th century to the same room, but different characters, situated in the present. By means of this deceit, the play is partly a commentary on the folly of historical understanding. It reflects on the improbability that one can ever really know the past for what it once 'truly' was; that is, know it accurately and regularly, as one event causes another, regardless of missing evidence and the scholar's biased eye. As characters from both periods move around the room, in some scenes occupying the same space together at the same time, there is not so much a sense that time has been suspended, but of déjà-vu. The comparable accents of the two sets of characters, their wit and at times contempt for one thing or another and of course, the garden and weather outside framed by the drawing room windows, make us feel we have been there before. The play acts out (and indeed alludes to) the ploy of Humphrey Repton's presentation books with their fold-out illustrations superimposing old and new styles of landscape gardens onto a common ground. So too, in a manner equally intriguing and at times no less complex, Macarthur questions accepted wisdom regarding sources for the picturesque style of gardening. He highlights ideas and patterns of sensibility, works up historical and philosophical perspectives on the discourse and – some would say surprisingly – shows ways in which the whole lot can and even should be relevant for present day concerns. Despite the challenge of putting so much in one bowl, a far more comprehensive and intriguing landscape of concepts and practices results.

One start for separating the mix of narratives and arguments in this book is to begin by considering a "bifurcation" in scholarship and inference of meaning for the words 'picture', the 'picturesque' or 'picturesqueness'. Early on in his writing, Macarthur observes this split in academic study where, on one hand, the terms acquire critical charge when appraising 18th and 19th century texts and debates on topics such as painting and pictures, landscape gardens and architecture where they serve any critic in identifying philosophical and material factors characterising the period. On the other hand, given more recent scholarship the terms are anachronistic in view of modern canons and standards of aesthetic judgment. They comprise a "pathological remnant" of former times and values. Examples of the first side of the equation are many, including Macarthur's book, while absences marking the second are notable, but beg a moment's reflection. Pause and consider how, today, few serious artists or architects embellish their work with 'picturesqueness' or would claim they did so anyway. Likewise, on library shelves, while books abound with one or the other kind of garden or landscape in their titles (landscapes of emotion and alienation, desire, power and fear to name a few), none of these treat the picturesque as a relevant critical category. Imagine, if Deleuze had named his book *A Thousand [Picturesque] Plateau*, it would have hardly attracted such an enthusiastic audience. Paradoxically, it is partly because of the pervasive tendency in modern times to reflect upon experience through means of imagery that the picturesque "which once meant a radical blurring of art

and life, is frequently used as a synonym for aesthetic failure" today. Macarthur's book broadens and extends the life and saliency of these concepts for contemporary issues, particularly concerns for architecture and visual perception and the contribution of both for understanding human subjectivity.

Now, Macarthur's bifurcation can be paralleled by another split that distinguishes the circulation of the 'picturesque' in historical discourses, treatises or scholarly disputation on subjects like beauty and the sublime, on the one hand, *from* the term's use in communicating social or moral disapproval, on the other. This second split lingers in *The Picturesque* as an immiscible component disrupting the orderly, but oftentimes anodyne chronicle of aesthetic theory found in some accounts; it draws the debates of the distant past into striking proximity to ours. On the one side of the split there is writing on the picturesque that assembles 18th and 19th century discourse into a history of philosophical ideas or otherwise makes for a 'conversation' between great minds, facing one in a common debate. This book may seem to do the same - at first. The first two chapters provide a comprehensive reckoning of well-known interlocutors like Price, Knight and Repton. Loudon and Ruskin are given their due and the particular contributions of clergyman and amateur draughtsman William Gilpen and French painter and art critic Roger de Piles are accounted for. Through it all, however, Macarthur proceeds to stir things up. These introductory chapters place emphasis on the particularities of practice, drawing attention to both the manners of argument and rhetoric that unseat these characters from a common table *and* the specific technical practices that restore a sense of distinction to artistic genre (sketching, painting and fresco, architecture, gardening and landscape design). Emphasised are the divergent values behind these practices which have informed understanding "art and life." Artistic movements and historical accounts of them help frame some of these particularities; the Rococo, for instance, is compared to the picturesque, both having "disturbed the boundaries and distinctions of existing disciplines." Historiography shaping modern perception of the picturesque is highlighted with reference to contributions by Wölfflin and Hussey, Gombrich and Watkin amongst others. On the other side of this second split there is a history of moral disapprobation where references in times past to the picturesque served to distinguish high from low art, the sensual objects these referred to and the subjects that designated them and spoke about them. Historically, charges of picturesqueness in a painting or landscape could open fissures between different types of people, those gaps appearing within the learned and aristocratic elite that had outgrown some of its inherited authority and others opening between a growing cast of new experts like landscape gardeners and architects. This history continues into our own time, accounting for the suspicion we all most likely feel when facing a building developer's signage promising picturesque views.

Treating the history of aesthetics as a 'conversation' between great minds makes for 'anachronistic' or 'presentist' histories. These exhibit an inability to think that the past had different conditions (ways of thinking and living) than the present. Ignoring the moral values and disapprobation at work in aesthetic discourses, past and present introduces another blind spot into history writing. The squabbles between musty scholars and aesthetes from the past may be just that, squabbles, made from mixtures of effete learning and petty self-interest, gentlemanly sport and class rivalry and, on the

whole, the ephemera of past centuries. However, as Macarthur warns, it is unwise to dismiss these debates and disagreements as so much outmoded quarrelling because traces of former prejudice linger in historiographical bias against the picturesque. Dismissiveness may also constrain understanding of the aesthetics of contemporary architecture, particularly by directing scholarship away from some of its seemingly problematic, but constitutive tendencies, its 'distastes' and 'irregularities'.

These terms, along with 'appropriation' and 'movement' in modern architecture identify topics for the remaining four chapters of the book where the strategy of bringing together philosophical and historical material, past and present continues. In chapter three, following a knotty, but useful theoretical exegesis outlining possibilities for understanding 'disgust' (phenomenological, anthropological, and psychological analyses), the term is shown to have played a pivotal role in historical debates over the nature of art and taste. In pre-modern times the fixity of artistic genre and canons guided what could be represented and for what effect, including images of putrefaction and decay and ruined labourer cottages. However, with the imperative to make aesthetics something akin to an empirical science, what becomes significant is not that a Dutch painting of an ox butchering or an architectural treatise imaging a butcher's shop is 'disgusting' for their visceral or unedifying subject matter. Rather such scenes provide important visual material for defining what art (or architecture) might be.

The fluidity of perception and the multiple contexts available for understanding sensuous experience - the multiple meanings of aesthetic terms and their availability to mark shifting terrain for negotiating artistic, social and moral values – continues to characterise *The Picturesque* in chapters four, five and six. Macarthur's discussion of 'irregularity' shows how perception of the anomalous qualities of picturesque views, landscapes, and buildings so closely identified with the idiom not only involved, as suspected, carefully controlled aesthetic manoeuvres. Irregularity in visual composure was also closely dependant upon novel planning practices and value placed on plans as a means of anticipating, coordinating, and imposing a distinctly spatial experience of architecture and its setting. The attention thus placed on the inhabitant and by extension their social status and morality is clearly illustrated by historical debates over the planning, plans and facades of rural cottages and the publication of designs for model dwellings in numerous 19th century treatises. Importantly, in connecting these, Macarthur goes on to significantly extend his account. He is able to question how the discipline formed by a purposeful and "picturesque regularity" evidenced by these designs and pattern books - but also by Le Corbusier's concept of the architectural promenade - emerges as "a mature means of making architecture."

By Macarthur's thinking, the value of studied irregularity in designing for and controlling of an experience of some kind is concurrent with a broader imperative to appropriate terrain. Visual ownership entails more than competing class interests and prevailing ideologies, but is a means of making sense of the broader inter-connectedness of interiors and public spaces, landscapes and

entire cities. At a perceptual and cognitive level, appropriation entails the marking out of thresholds and limits, the things incorporated into a view and those outside the frame which are nonetheless implicated. There is a very good account here of the origins of the 'Townscape' movement in Britain during the 1940's and 50's and Macarthur makes a compelling case for the invigoration of picturesque discourse in writings by Pevsner and Cullen and the actions of post-war planning authorities. Appropriation and 'movement', which is discussed in the concluding chapter, opens the subject matter of this book onto a politics of landscape. Thinking of landscape more or less as a picture, like a surface and frame, potentially frees it to be both a world onto itself and a mixture of all worlds, requiring attentiveness, thought and discernment of its components, organic and inorganic, seemingly vegetal and 'natural' or obviously human made, potentially 'architectural'. This awareness, though obviously drawing on older forms of aesthetic perception, esthetical and aristocratic tastes is not reducible to the limits of accepted canons and highbrow learning. One could argue that landscape gardening, most clearly picturesque gardening, made all objects and images equal at one level, but potentially poetic and meaningful, at another, with meanings that could be manipulated and possibly controlled, fought over and read for their overt or subliminal messages.

It is difficult in so short a review to further identify and separate out the intertwined arguments and narratives of this book without making a muddle of things. This is because the key issues are complex, but all too easy summed up in academic circles as 'visual culture'. Macarthur avoids the generalities commonly implicated by the phrase, emphasising 'the visual' as more a broader critical category that subsumes 'the picturesque', but which is in turn defined and possibly challenged by picturesque discourse. Visual culture has come to have a considerable bearing on architecture and landscape architecture, their character as discrete disciplines, but more importantly, on perceptions and understanding of ourselves.

In *Arcadia* Thomasina's conundrum is paralleled by unrecognised opportunity. Her difficulty in getting the jam and porridge to separate again is not the key issue, but rather, it is the paradoxical fact that her stirring, the technique and her awareness of it, bring the dilemma about and at the same time give the viewer pause to think about important things. Macarthur does something similar in this fine and scholarly book. He draws much of interest out of the cold porridge of the picturesque, separating the oats from some of its chaff and drawing out quite a few useful grains of truth along the way. So buy the book (do not wait for the screenplay).

Excerpt from The Picturesque, p. 98 (published with permission from the author).

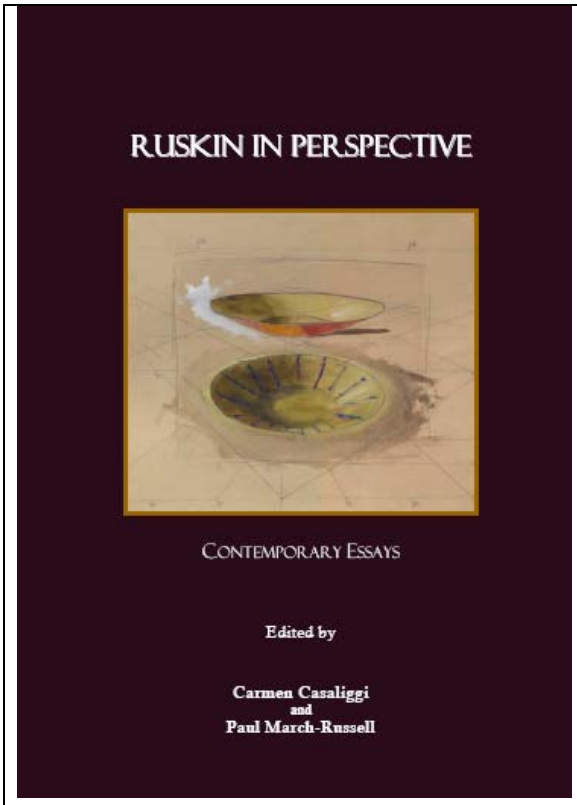
Before we return to examine Ruskin's concept of sympathy and what it means for picturesque theory, note how much of eighteenth century genre hierarchy remains in Ruskin's criticism. Price wanted the picturesque, in part, to maintain the gradient of nobility between Rembrandt and van Ostade, even when their subjects are equally low. Just as in Price's examples, the nobility of Turner is its

independence from generic determination, which is exhibited in technique. Just as Rembrandt ennobled the kitchen piece by his free brushwork, Turner painted a picturesque cliché, but critically, through his powers of detailed observation. Ruskin writes that Stanfield 'pursued his career' in the picturesque, implying a salaried and hence mechanical relation to art, as opposed to Turner's free genius. What is more remarkable is that the whole structure of the chapter on the Turnerian picturesque appears as if it might have been developed from a passage in Price (which Ruskin does not acknowledge). In 'Essay on Picturesque Architecture and Building', Price approves a picture of a mill by Sebastien Bourdon over a picture of a mill at Beauvais by Francois Boucher:

> in which he [Boucher] seems to have collected together all the singularly abrupt and irregular forms that he had ever seen, in order to be superlatively picturesque; and in the same proportion that the wheels and intricate parts of the mill are less distinct in the picture of Bourdon, than they appear in the landscapes of Ruysdale or Hobbima they are more so in that of Boucher: the picture of the former, is a model of the use which may be made of the qualities of the picturesque; that of the latter, one of the best examples I know of their abuse.[1]

[1] *Price, Essays on the Picturesque, II, 321-22. The other artists mentioned are most likely Ruysdael, and Hobbema*

REVIEW 2

	Photo credit: Carmen Casaliggi

Ruskin in Perspective: Contemporary Essays, edited by Carmen Casaliggi and Paul March-Russell, Cambridge Scholars Publishing, 2007.
Reviewer: Dr Anuradha Chatterjee

Ruskin in Perspective argues: "perspective is an indispensable component of both the external and the internal worlds, and that in Ruskin's work it offers a vocabulary for wide-ranging exploration". Carmen Casaliggi and Paul March-Russell progress a subtle argument that perspective is not merely an artistic technique. Casaliggi and March-Russell explain that the Renaissance concept of the perspective entailed a detached observation of an event, located in space, which had taken place in the past. This legacy introduced the "Romantic conception of the artist, in which personal vision is equated with clarity and comprehension." In other words, intellectual knowledge was analogous to the act of casting a spatial and temporal net over the world. To see, and to see clearly, was to know. To this end, perspective functioned as an intellectual faculty, which allowed one to seek a transcendent reality from a singular and a subjective position. The choice of this thematic is not arbitrary as literal and metaphorical explorations of perspective pervade Ruskin's artistic, spiritual, cultural, and political imagination. The theme of perspective informs the logic of constructing a multidisciplinary anthology of essays by well-known as well as emerging scholars. According to Casaliggi and March-Russell, there are four aspects to this: "First, Ruskin's consideration of artistic technique in terms of formal

development; second, the role of vision in its moral, political and spiritual guises; third, Ruskin's maintenance of a critical distance from his own times; and fourth, our own need to set Ruskin's legacy in relation to present concerns – political, philosophical, cultural."

The book is organized into three parts – art and literature; aesthetics and politics; and geography and landscape – consisting of four essays each. The first part consists of "Blind mouths": Ruskin and the Reading of the Text by Toni Cerruti; Theseus and the Spider: Autobiographical structures in Ruskin and Proust by John Coyle; Anglo-Italian Contrasts in Ruskin's Stones of Venice by Richard Read; and The Words on the Page and the Eye of the Soul: Ruskin's Literary Vision and The King of the Golden River by Jeremy Scott. Cerruti argues that Ruskin discourse on writing prefigured twentieth century literary theory. In his own writings, he acted as go-between the readers and the text, making scholarly material available to a diverse audience. In addition, he rejected the Victorian realist novel, and begun the writing of fictional pieces based on myth and legend. Coyle adds to this line of inquiry as he rescues Ruskin's works from being maligned through their comparison with Proust's *À la recherche du temps perdu*. Coyle sets the two writers apart, in terms of genre, identification with the work, structure and unity, and narrative style, in order to show us that Ruskin and Proust have been practitioners of their own personal "autobiographical narrative."

Read is interested in 'contrast' as a way of producing knowledge. He argues: "To make contrasts is an intervention on the world that opens knowledge up. We depend on them to make sense of the world and define our place in it." Read situates this idea in the context of literary and artistic histories of travel, as he points out that Ruskin contrasted the Italian basilica with the English Gothic cathedral, in terms of moral character of the people and the visual imagery, to convey his ethical argument. Scott focuses on Ruskin's technique of word painting, in other words, the descriptive, precise, and evocative language, which highlights the representational capacity of words. Scott argues that Ruskin's emphasis on precise and expressive language was a response to the foremost moral value – truth. He notes the strength of Ruskin's sense of organic form; awareness of movement; and a childlike and innocent way of looking when alluding to moral purity, and the failure of this descriptive apparatus when confronted with signs of modern ugliness and greed. Scott notes the literal performance of literary imagination (presence and absence) in Ruskin's writings.

The second part consists of The "Insinuating Touch of Influence": Aspects of Ruskin's Political Legacy by Stuart Eagles; Ruskin, Herbert Read and the Neo-Romantic Imagination by Paul March-Russell; Museums of the People: A Signifying Practice of Order within a Community by Iolanda Ramos; and From the Picturesque to the Genuine Vernacular: Nature and Nationhood in Ruskin's Architectural Thought, 1830-1860 by Martin Schmidt. Through a reading of varied but key historical sources, Eagles delineates the institutions, societies, and political figures that picked up on Ruskin's views, thereby suggesting the pervasive influence of his political economy. March-Russell explores the legacy of Ruskin's thought in modern art criticism through a re-evaluation of Herbert Read's writings. Read used Ruskinian romanticism (particularly the expression of the spirit in cultural artefacts) to

defend Surrealist art, which allowed the expression of the repressed unconscious of the individual through creative practice. According to March-Russell, Read displayed a complex response to Ruskin and his writings marked the “passage from Victorian to contemporary art.”

Ramos argues that Ruskin provided an alternative to the dominant discourse on museum, which had two aspects to it – entertainment, access to culture, and citizenship on one hand, and covert control and disciplining of bodies and minds on the other. Ruskin suggested that the practice of looking of art was not in itself educational. It was the exposure to ordered arrangement of objects that inculcated a sense of cooperation and subjection, which was intrinsic to the integrated and hierarchical structures in the medieval society upheld by Ruskin. Schmidt explores Ruskin’s writings from 1840s to the 1850s to suggest that Ruskin introduced the distinction between picturesque and vernacular architecture. For him, picturesque architecture was naive, formalistic, and indecorous. In contrast, a vernacular approach was the way to achieve a truly national architecture. The example for this was the Swiss chalet, which was built after considering the landscape, climate, local materials, and mentality.

The third part consists of the Ruskin and the Alpine Ideal by Roger Cardinal; Lessons of Multiple Perspective: Ruskin, Turner, and the Inspiration of Venice by Carmen Casaliggi; “A Glass Picture”: A Window into Ruskin’s Aesthetic by Rachel Dickinson; and Geographer of the Soul: John Ruskin’s “Fairy Books of Science” by Howard Hull. Cardinal argues that like the architecture of Venice, the Alps formed a much traversed and a personalized terrain, which was the “pivotal reference” for a number of ideas and images. The mountain formations were central to the understanding of the ideas of beauty and imagination. In addition, Ruskin’s obsession with minutiae supplanted the grand sweeping vision of the sublime as put forward by Kant and Burke. Casaliggi explores another dimension of the landscape in Ruskin’s writings. She argues that Ruskin was well aware of Turner’s perspectives of Venetian sky and water. His interest in the multiple views of the city, its luminous reflections on water, and the incandescent polychromy of its buildings could be attributed to his championing of Turner’s vision of Venice.

Dickinson focuses on Ruskin’s *Elements of Perspective*, particularly the figure of the window. To see in perspective is to literally sit at this window and see through a glass picture. The artist or the reader inhabits a liminal space that offers the opportunity of an inner as well as an outer gaze. Not only does the window figure as a reconciliatory device between the constrained domestic world and the exhilarating and unexpected public realm in Ruskin’s autobiographic accounts but it also features in his architectural discussions. This method of seeing is of relevance to twentieth century culture, in which the individual must occupy the liminal space to encounter as well as negotiate the communal. The technique of seeing is also explored by Hull, who argues that Ruskin’s work was simultaneously science, literature, sociology, and art. It was an “alternative geography” that was imbued with echoes of his personal life; a personal insight into the natural world that was meant to encourage readers to develop a personal perspective to the world; and suggestions about ethical ways of reading nature.

The essays are short, clear, well illustrated, and solidly substantiated. Despite the constrained space, the authors have managed to present new and interesting interpretations of Ruskin. In addition, the anthology is ambitious in its overall scope. It takes on the challenge of tying together twelve multidisciplinary essays. It achieves this aim by using perspective as an intellectual framework and a methodological strategy, which allows a consideration of Ruskin's writings as a spatio-temporal corpus of works. Despite the obvious strengths of the anthology, the relationship between the eloquently written introductory chapter and the twelve essays remain tenuous. The introductory chapter is incredibly compelling, and a re-emergence of the editors' voices in a concluding chapter would have helped reiterate the theme of the perspective in the context of the essays and helped provide a stronger philosophical overview. There is a minor flaw in the introductory chapter. In *The Stones of Venice, III* Ruskin condemned perspective because it was a hallmark achievement of the Renaissance science and because it denied tactile and sensory experience of the world. This omission is significant because Ruskin was one of the few thinkers in the Victorian age who undertook a fervent dismantling of the ideas of academic learnedness and systematization that emerged out of the Renaissance age. Instead of occluding these paradoxes, it might have been productive to engage with them. Having said that, I would like to recommend this book to Ruskin scholars in all fields of research. It covers a wide range of topics and it is fresh and original in the way it is structured.

WORKS IN PROGRESS

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ARTICLE

Ruskin and the Architectural Space of Wonderland

Aoife Leahy

The celebrated critic John Ruskin is best known for his influential theories on art and architecture, although his views on social equality and access to education are also significant. Ruskin was an author of children's stories to a limited extent, since his fable *The King of the Golden River* was eventually published in 1850 (dated 1851). He went on to write the much more unconventional *The Ethics of the Dust* (1866), a series of dialogues between a lecturer and a group of children who wish to learn about geology, the science of the natural world. Yet it seems to have been his writings on art and architecture that interested Lewis Carroll the most, maybe because Ruskin taught drawing in Alice Liddell's home. It may also be true that any one who was interested in visual culture had to take note of Ruskin, and Carroll was a keen photographer. *Alice's Adventures in Wonderland* (1865) and Carroll's poems "Phantasmagoria" (1869) and "Hiawatha's Photographing" (1869) include references to the aesthetics of Ruskin in a humorous but ultimately good-spirited manner. From the evidence of Carroll's own texts – "Hiawatha's Photographing" actually names works by Ruskin – his interest was focused on the early and highly influential writing that the critic produced in the 1840s and 1850s.

As Tim Hilton and John Batchelor have both pointed out, Alice's father Henry Liddell was Ruskin's tutor at one time in Christ Church, Oxford. He encouraged Ruskin's talent and promoted his architectural drawings (Hilton 2000, 47-8 and Batchelor 2000, 37-8). It was this early connection that led to Ruskin giving drawing lessons to the Liddell children, at a time when he was becoming increasingly famous due to the success of his critical writings. Ruskin's *Ethics* may provide some insights into his effectiveness as a teacher, since the lecturer responds well to questions from his students and does not demand silence from children. The subtitle of the book is *Ten Lectures to Little Housewives on the Elements of Crystallisation*, but it certainly seems that Ruskin believed in interactive lectures. *Alice in Wonderland* apparently considers the effect of Ruskin's face-to-face lessons when put into practice, while "Phantasmagoria" and "Hiawatha's Photographing" deal instead with the popular and perhaps misguided interpretations of Ruskin's published writings.

In Carroll's comic poem "Phantasmagoria", the conversation about architecture between a friendly ghost and a human involves Ruskin. Examining the home he has arrived to haunt, the little ghost remarks on the impractical design.

> "Your room's an inconvenient size:
> It's neither snug nor spacious.
> "That narrow window, I expect,
> Serves but to let the dusk in-"
> "But please," said I, to recollect

'Twas fashioned by an architect
Who pinned his faith on Ruskin! (lines 74-80, Canto III)

Ruskin advocated Gothic principles of architecture, with decorative arches and narrow windows and doors added for their visual beauty rather than their practicality. It is true that inadequately sized windows are a particular problem in Carroll's universe, since one never knows when one might need to fit through them. In *Sylvie and Bruno* (1889), the children must "climb in at the window" (133) to meet the Other Professor when it transpires that there is no door to his room, only a "solid wall" (133). Although he is presumably insubstantial, the ghost of "Phantasmagoria" may resort to similar methods of entrance, slipping in like the dusk. In any case, he replies:

"Constructed by whatever law,
So poor a job I never saw." (lines 83-84, Canto III)

While the attack on the construction seems an unflattering review of Ruskin's architectural principles, the ghost is belligerent and unreasonable at this stage of the poem. Although he considers himself an expert since he has haunted many old and new dwellings, he is a comic figure who is not reliable and who has, in fact, arrived at the wrong house on this occasion. The human is perhaps more reverential, defending his home by linking it to a famous authority. Carroll's own view is difficult to discern between these two biased speakers.

If "Phantasmagoria" suggests that Ruskin's name has become known to the spirit world, "Hiawatha's Photographing" establishes just how famous he really is in Victorian society. The poem even names his best known publications, which have all been read by the Stunning-Cantab (Cantab being an abbreviation for Cantabrigian or scholar of Cambridge), the son of the family that is to be photographed. Each member of the family, in turn, assumes a ridiculous or unflattering pose. The Son is no exception:

Next the Son, the Stunning-Cantab;
He suggested curves of beauty,
Curves pervading all his figure,
Which the eye might follow onward,
Till they centred in the breast-pin,
Centred in the golden breast-pin.
He had learnt it all from Ruskin
(Author of the 'Stones of Venice,'
'Seven Lamps of Architecture'
'Modern Painters,' and some others);
And perhaps he had not fully understood his author's meaning;
But whatever was the reason,

All was fruitless, as the picture
Ended in an utter failure. (lines 55-69)

Because of Ruskin's fame, the foolish young son takes inspiration from such texts as the three volumes of *The Stones of Venice* (1851-53) as he poses in readiness for his photograph to be taken. The joke of these lines seems to be that Ruskin generally had very little interest in the human figure. His curves of beauty relate to architectural lines rather than to people's poses. "The Law of Curvature" in *The Elements of Drawing* (1857), for instance, takes a "bridge of Turner's" (176) as the starting point for a discussion of why curves are pleasing. The absurd poses adopted by the son are almost certainly not shapes that were intended for a person, but for an architectural form, hence he has not understood Ruskin's meaning. Naturally, the Stunning-Cantab does not look his best in the resulting photograph. There is an incompatibility, it seems, between the human body and how it conforms – or fails to conform – with beautiful architecture.

The texts that Carroll lists include *The Stones of Venice* and *The Seven Lamps of Architecture* (1849), Ruskin's famous books on architecture. The various volumes of *Modern Painters* (1843 and on) certainly address the art of painting, but are notable for Ruskin's praise of Joseph Mallord William Turner's landscapes and cityscapes. While Turner often painted in a famously hazy style, he also tended to pick out tiny architectural details in his paintings. Ruskin could not relate to Turner's paintings of prostitutes (Hewison et al 2000, 62), however, preferring those pictures that ignored humanity's place in the world. Even in Ruskin's Pre-Raphaelite writings, remarkably little time is spent in discussing the human figure. When analysing and defending the early Pre-Raphaelite paintings, Ruskin tends to focus on tiny details such as highly articulated leaves or birds' nests, the kind of subjects he included in his own watercolours. There is little that could be taken as advice on how to pose for a contemporary photograph, unless the Stunning-Cantab is applying Ruskin's theories in an inappropriate context.

The Stunning-Cantab may be less an individual than a type, however. This is immediately suggested by "stunning," since Dante Gabriel Rossetti's female models were known as his stunners; the gender twist only adds to the humour. Jan Marsh has pointed out that Rossetti agreed to sit for Carroll's portrait photography in 1863 and in exchange, Carroll took useful photographs of his drawings (Marsh 1999, 271). Early Pre-Raphaelite models were of the emaciated, Christina Rossetti variety: figures so thin that they could have squeezed through a Gothic window without any difficulty. Second generation Pre-Raphaelites, however, led by Rossetti from the original Pre-Raphaelite Brotherhood, gave their models curves. While this added certain sensuality to later Pre-Raphaelite paintings, the effect could also be disturbing. Rossetti's figures often twisted their necks to one side or held themselves at strange angles, suggesting a kind of bodily contortion to some viewers.

Ruskin did not approve of the new direction that Rossetti took in his work, although ironically, he continued to be one of Rossetti's most important influences and patrons. The first volume of *Modern*

Painters had inspired Rossetti and his friends to form the Brotherhood that Ruskin admired, but Rossetti left his early style of painting behind him from the late 1850s on. Perhaps Carroll is suggesting that Rossetti and his followers came to misunderstand or misinterpret Ruskin over time, adapting the curves of Ruskinian architecture to the figures of their 1860s art, with ridiculous results. Jeffrey Stern has noted Carroll's interest in Rossetti's art and the influence that Rossetti had on Carroll's own drawings (Stern 1976, 161-80). With guidance from Carroll, Arthur B. Frost later added an illustration of an aesthetic Stunning-Cantab in "Hiawatha's Photographing" for Carroll's collection *Rhyme? and Reason?* (1882) (see Demakos 2000, for a discussion of the illustrations). The illustration shows the Son, who in the 1880s now resembles the young Oscar Wilde, leaning his body forward in a striking but impossible pose.

In his preface to *The Stones of Venice*, Ruskin acknowledges that people must accommodate themselves in houses, for "men may live without buying pictures or statues, but in architecture, all must in some way commit themselves" (x-xi). Yet Ruskin's discomfort in considering the human body means that it may be difficult for him to imagine how people will fit in those buildings on a practical level. He would prefer to consider what the creation of beauty says about the human spirit. Beautiful dwellings are pleasing to behold in Carroll's *Alice's Adventures in Wonderland*, but they are not designed to fit the human Alice. After following the White Rabbit down the rabbit hole, Alice "found herself in a long, low hall, which was lit up by a row of lamps hanging from the roof" (15). The description is quite similar to the Gothic hallways found in novels such as Charlotte Brontë's *Jane Eyre* (1848). The scene is visually seductive, and Alice is keen to explore the many doorways that lead off the hall, but they are impractical and designed so that she cannot fit through them. The courtyard garden tantalises her, but she can only look. What is successful on an aesthetic level fails to accommodate a human being, at least until Alice is able to shrink herself down to a non-human size.

Alice's experiences in the White Rabbit's "neat little house" (38) are ones that anyone might have in a quaint rather than practical space, but to a highly exaggerated extent. The ceiling is low, so she must manoeuvre with difficulty in a confined space, for "she found her head pressing against the ceiling, and had to stoop to save her neck from being broken" (39). The house quickly forces her out of a natural human pose into one that follows the shape of the building:

> [A]s a last resource, she put one arm of the window, and one foot up the chimney, and said to herself "Now I can do no more, whatever happens. What will become of me? [….] Presently the Rabbit came up to the door, and tried to open it; but as the door opened inwards, and Alice's elbow was pressed hard against it, that attempt proved a failure. (40)

The feelings of confinement are familiar to anyone that has felt trapped in a small space. It is notable, however, that like the Stunning-Cantab of "Hiawatha's Photographing," Alice has followed the curves of architecture and twisted herself into a ridiculous pose. Has Ruskin been inadvertently responsible

for Alice's dilemma too? Alice is convinced that her mistake of squeezing her form into the shape of the house will mean that she will "always [….] have lessons to learn" (40) until she comforts herself that there will be no room for schoolbooks, so classes will be impossible. Alice Liddell's drawing teacher was Ruskin, and misunderstanding his principles of drawing by transposing architectural lines onto an unsuitable form would indeed mean that she still had lessons to learn. Perhaps she was also prone to sketching people that were too big in relation to their houses, a common practice amongst children who are learning to draw. Interestingly, in his Preface to *The Elements of Drawing*, Ruskin claims that he has deliberately omitted human figure drawing since "I do not think figures, as chief subjects, can be drawn to any good purpose by an amateur" (18).

Martin Gardner has pointed out that the following remark by the Mock Turtle is a joke identifying the "tall and thin" (102n) John Ruskin:

> The Drawling-master was an old conger-eel, that used to come once a week: he taught us Drawling, Stretching and Fainting in Coils. (102)

In other words, Ruskin taught drawing, sketching and painting in oils. Perhaps the real Alice sometimes misapplied what she had learnt. Like all children, Alice thinks about avoiding her lessons. Nevertheless, John Ruskin was an entertaining teacher and lecturer to Alice Liddell and all the children and adults he educated. He famously championed the performance lecture, bringing interesting props on stage during public talks to captivate the attention of his audience. Much academic interest has recently been shown in the Ruskin's relationship and contribution to the performance lecture (see for instance Sharon Aronofsky Weltman, *Performing the Victorian: John Ruskin and Identity in Theatre, Science and Education*). Perhaps Ruskin can be compared to the Professor and the Other Professor in *Sylvie and Bruno*, as they plan the ultimate enhanced lecture that will follow a ball and a banquet (136-8).

Back in Wonderland, the fictional Alice has to struggle with a narrow window, now that she is wedged into the shape of the house. Her arm fills the whole window, her foot is up the chimney and no one else may be accommodated in the building. The White Rabbit attempts to climb in the window and is thrown into what sounds to Alice like a cucumber frame. Shrinking herself down again enables Alice to escape at last. Before long, she comes across the March Hare's house and it is striking that although he is mad, he has had the sense to choose a home that is entirely built to accommodate his shape. Alice notes that "the chimneys were shaped like ears and the roof was thatched with fur" (69). In contrast, a human like Alice will contort herself in an unsuitable dwelling to "save her neck from being broken" (39). If her neck were indeed permanently "broken" Alice might come to resemble a Rossetti figure, with a head that is strangely tilted forever.

Carroll may have poked fun at Gothic or Gothic Revival architecture, as many other writers have done, yet he did not appreciate more modern substitutions. His monograph on "The New Belfry of Christ Church, Oxford" (1872) comments on the use of an inappropriate new belfry that was unimaginatively shaped like a cube (see Gardner 1992, 116-8). The practical and utilitarian belfry is less attractive than something quaint and inconvenient. On this point Carroll and Ruskin seem united since Ruskin did not approve of modern constructs. Carroll's references to Ruskin are tinged with satire, but ultimately they feel more affectionate than critical. Perhaps this is because Ruskin, like Carroll, always tried to educate through entertainment. It is how others interpret or misinterpret Ruskin that seems to cause problems, in any case. The architect of "Phantasmagoria" "pinned his faith on Ruskin" but it was his own responsibility to design a house that was comfortable as well as attractive; the Son of "Hiawatha's Photographing" "had not understood his author's meaning" as he posed foolishly for his photograph; Alice anticipates that she still has lessons to learn.

It is also true that Wonderland itself could be considered quite Ruskinian in many ways. Ruskin had a great affinity with the minute details of the natural world and noticed things that few people were capable of seeing. His own watercolours pick out the kinds of small subjects that might fascinate a child – a rock, a tiny flower that no other adult would notice (see Hewison et al 2000, 245-69, for reproductions of Ruskin's paintings). If Carroll's novels break down the boundaries between literature that is aimed at adults and literature that is aimed at children, Ruskin's art has the power to restore a childlike vision to the adult viewer. In Wonderland, Alice can move from curious architectural constructs to the Caterpillar's mushroom, as if she shares Ruskin's combined interest in quaint buildings and a minute attention to nature. Inconvenient as the spaces are in the dwellings she encounters, they are vastly entertaining and allow for adventure. Utilitarian houses that allow children to simply walk through doors might be useful in the real world, but in Wonderland, there is space for the quaint and impractical. If Carroll is the architect of Wonderland, perhaps these lines can also be applied to his fantastical land:

> 'Twas fashioned by an architect
> Who pinned his faith on Ruskin. ("Phantasmagoria," lines 79-80, Canto III)

Carroll was not a true authority on architecture, so it might be fair to say that there are limits to any insights into Ruskin's principles that can be taken from a poem like "Phantasmagoria." Carroll knew more about posing sitters in front of his camera than about constructing buildings. Yet the idea that art and architecture have become confused as people try to twist themselves into Ruskin's "curves of beauty" in "Hiawatha's Photography" is a striking notion and is the most memorable explanation of the later poses favoured by the Pre-Raphaelites that I have ever come across. It is amusing to imagine the idea occurring to Carroll as he took a real photograph. *Alice in Wonderland* takes the imaginative possibilities faced by a girl who is forced to negotiate with odd buildings to the extreme, turning the real world difficulties of coping with small rooms and awkward corners into a surreal adventure. If Ruskin the "Stretching" (Gardner 2001, 102) Sketching Master who inspired Rossetti is blamed he is

also credited, as Alice stretches and shapes herself into the fascinating architectural spaces of Wonderland.

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Gardner, Martin. 2001. Annotations. In *The Annotated Alice: The Definitive Edition*, Lewis Carroll, 7-132. London: Penguin

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Hilton, Tim. 2000. *Ruskin: The Early Years*. New Haven: Yale UP.

Marsh, Jan. 1999. *Dante Gabriel Rossetti: Painter and Poet*. London: Weidenfeld & Nicholson.

Ruskin, John. 1971. *The Elements of Drawing*. New York: Dover.

———. 1866. *The Ethics of the Dust: Ten Lectures to Little Housewives on the Elements of Crystallisation*. London: Smith & Elder.

———. 1851. *The King of the Golden River*. London: Smith & Elder.

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CREATIVE SCHOLARSHIP

Ruskin in St Mark's, Venice**:** *The Stones Talk Back, January, 1877*
John Unrau

There you are again:
down from England,
notebook in hand,
measuring my marble flanks,
watercolours at the ready,
icy fingers
trying to coax
thin madonnas down
from my darkening gold.

Yes, there is warmth
in my alabaster limbs,
as you wrote, John,
but it is for the eyes only,
and all eyes at that.

You have left the girl behind,
that crazy one
dead in Ireland,
and though I may be
-- as you so kindly wrote –
despite these cursed restorations
"as lovely a dream as ever
filled human imagination",
and sincerely grateful
for your protection
(not to mention
the great publicity):
I cannot be your woman.

Copyright John Unrau. 2000. *Iced Water*. Ireland: Salmon Poetry.

John Unrau is a well known Ruskin scholar. He published Looking at Architecture with Ruskin (1978) and Ruskin and St. Mark's (1984), both with Thames and Hudson. Dr Unrau's first collection of poetry was titled Iced Water, published with Salmon Poetry (Ireland), in 2000. Currently, he is Professor of English in the Atkinson Faculty of Liberal and Professional Studies at York University, where he teaches courses mainly on 19th and 20th century literature and directs the Canadian Writers in Person reading series.

NOTES FOR CONTRIBUTORS

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The Chicago Manual of Style presents two basic documentation systems, the humanities style (notes and bibliography) and the author-date system. Choosing between the two often depends on subject matter and nature of sources cited, as each system is favored by different groups of scholars.

The humanities style is preferred by many in literature, history, and the arts. This style presents bibliographic information in notes and, often, a bibliography. It accommodates a variety of sources, including esoteric ones less appropriate to the author-date system.

The more concise author-date system has long been used by those in the physical, natural, and social sciences. In this system, sources are briefly cited in the text, usually in parentheses, by author's last name and date of publication. The short citations are amplified in a list of references, where full bibliographic information is provided.

Below are some common examples of materials cited in both styles. Each example is given first in humanities style (a note [N], followed by a bibliographic entry [B]) and then in author-date style (an in-text citation [T], followed by a reference-list entry [R]). For numerous specific examples, see chapters 16 and 17 of *The Chicago Manual of Style,* 15th edition.

Online sources that are analogous to print sources (such as articles published in online journals, magazines, or newspapers) should be cited similarly to their print counterparts but with the addition of

a URL. Some publishers or disciplines may also require an access date. For online or other electronic sources that do not have a direct print counterpart (such as an institutional Web site or a Weblog), give as much information as you can in addition to the URL. The following examples include some of the most common types of electronic sources.

BOOK

One author

N: 1. Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999), 65.

B: Doniger, Wendy. *Splitting the Difference*. Chicago: University of Chicago Press, 1999.

T: (Doniger 1999, 65)

R: Doniger, Wendy. 1999. *Splitting the difference*. Chicago: University of Chicago Press.

Two authors

N: 6. Guy Cowlishaw and Robin Dunbar, *Primate Conservation Biology* (Chicago: University of Chicago Press, 2000), 104–7.

B: Cowlishaw, Guy, and Robin Dunbar. *Primate Conservation Biology*. Chicago: University of Chicago Press, 2000.

T: (Cowlishaw and Dunbar 2000, 104–7)

R: Cowlishaw, Guy, and Robin Dunbar. 2000. *Primate conservation biology.* Chicago: University of Chicago Press.

Four or more authors

N: 13. Edward O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago: University of Chicago Press, 1994), 262.

B: Laumann, Edward O., John H. Gagnon, Robert T. Michael, and Stuart Michaels. *The Social Organization of Sexuality: Sexual Practices in the United States.* Chicago: University of Chicago Press, 1994.

T: (Laumann et al. 1994, 262)

R: Laumann, Edward O., John H. Gagnon, Robert T. Michael, and Stuart Michaels. 1994. *The social organization of*

sexuality: Sexual practices in the United States. Chicago: University of Chicago Press.

Editor, translator, or compiler instead of author

N: 4. Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.
B: Lattimore, Richmond, trans. *The Iliad of Homer.* Chicago: University of Chicago Press, 1951.
T: (Lattimore 1951, 91–92)
R: Lattimore, Richmond, trans. 1951. *The Iliad of Homer.* Chicago: University of Chicago Press.

Editor, translator, or compiler in addition to author

N: 16. Yves Bonnefoy, *New and Selected Poems,* ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995), 22.
B: Bonnefoy, Yves. *New and Selected Poems.* Edited by John Naughton and Anthony Rudolf. Chicago: University of Chicago Press, 1995.
T: (Bonnefoy 1995, 22)
R: Bonnefoy, Yves. 1995. *New and selected poems.* Ed. John Naughton and Anthony Rudolf. Chicago: University of Chicago Press.

Chapter or other part of a book

N: 5. Andrew Wiese, "'The House I Live In': Race, Class, and African American Suburban Dreams in the Postwar United States," in *The New Suburban History,* ed. Kevin M. Kruse and Thomas J. Sugrue (Chicago: University of Chicago Press, 2006), 101–2.
B: Wiese, Andrew. "'The House I Live In': Race, Class, and African American Suburban Dreams in the Postwar United States." In *The New Suburban History,* edited by Kevin M. Kruse and Thomas J. Sugrue, 99–119. Chicago: University of Chicago Press, 2006.
T: (Wiese 2006, 101–2)

R: Wiese, Andrew. 2006. “The house I live in”: Race, class, and African American suburban dreams in the postwar United States. In *The new suburban history,* ed. Kevin M. Kruse and Thomas J. Sugrue, 99–119. Chicago: University of Chicago Press.

Chapter of an edited volume originally published elsewhere (as in primary sources)

N: 8. Quintus Tullius Cicero. “Handbook on Canvassing for the Consulship,” in *Rome: Late Republic and Principate,* ed. Walter Emil Kaegi Jr. and Peter White, vol. 2 of *University of Chicago Readings in Western Civilization,* ed. John Boyer and Julius Kirshner (Chicago: University of Chicago Press, 1986), 35.

B: Cicero, Quintus Tullius. “Handbook on Canvassing for the Consulship.” In *Rome: Late Republic and Principate,* edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization,* edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press, 1986. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero,* vol. 1 (London: George Bell & Sons, 1908).

T: (Cicero 1986, 35)

R: Cicero, Quintus Tullius. 1986. Handbook on canvassing for the consulship. In *Rome: Late republic and principate,* edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago readings in western civilization,* ed. John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press. Originally published in Evelyn S. Shuckburgh, trans., *The letters of Cicero,* vol. 1 (London: George Bell & Sons, 1908).

Preface, foreword, introduction, or similar part of a book

N: 17. James Rieger, introduction to *Frankenstein; or, The Modern Prometheus,* by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1982), xx–xxi.

B: Rieger, James. Introduction to *Frankenstein; or, The Modern Prometheus,* by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press, 1982.

T: (Rieger 1982, xx–xxi)

R: Rieger, James. 1982. Introduction to *Frankenstein; or, The modern Prometheus,* by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press.

Book published electronically

If a book is available in more than one format, you should cite the version you consulted, but you may also list the other formats, as in the second example below. If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the first example below.

N: 2. Philip B. Kurland and Ralph Lerner, eds., *The Founders' Constitution* (Chicago: University of Chicago Press, 1987), http://press-pubs.uchicago.edu/founders/ (accessed June 27, 2006).

B: Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution.* Chicago: University of Chicago Press, 1987. http://press-pubs.uchicago.edu/founders/. Also available in print form and as a CD-ROM.

T: (Kurland and Lerner 1987)

R: Kurland, Philip B., and Ralph Lerner, eds. 1987. *The founders' Constitution.* Chicago: University of Chicago Press. http://press-pubs.uchicago.edu/founders/.

JOURNAL ARTICLE

Article in a print journal

N: 8. John Maynard Smith, "The Origin of Altruism," *Nature* 393 (1998): 639.

B: Smith, John Maynard. "The Origin of Altruism." *Nature* 393 (1998): 639–40.

T: (Smith 1998, 639)

R: Smith, John Maynard. 1998. The origin of altruism. *Nature* 393: 639–40.

Article in an online journal

If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the fourth example below.

N: 33. Mark A. Hlatky et al., "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and

Estrogen/Progestin Replacement Study (HERS) Trial," *Journal of the American Medical Association* 287, no. 5 (2002), http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo.

B: Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp, and Mary A. Whooley. "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial." *Journal of the American Medical Association* 287, no. 5 (February 6, 2002), http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo.

T: (Hlatky et al. 2002)

R: Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp, and Mary A. Whooley. 2002. Quality-of-life and depressive symptoms in postmenopausal women after receiving hormone therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) trial. *Journal of the American Medical Association* 287, no. 5 (February 6), http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo (accessed January 7, 2004).

POPULAR MAGAZINE ARTICLE

N: 29. Steve Martin, “Sports-Interview Shocker,” *New Yorker,* May 6, 2002, 84.

B: Martin, Steve. “Sports-Interview Shocker.” *New Yorker,* May 6, 2002.

T: (Martin 2002, 84)

R: Martin, Steve. 2002. Sports-interview shocker. *New Yorker,* May 6.

NEWSPAPER ARTICLE

Newspaper articles may be cited in running text (“As William Niederkorn noted in a *New York Times* article on June 20, 2002, . . . ”) instead of in a note or an in-text citation, and they are commonly omitted from a bibliography or reference list as well. The following examples show the more formal versions of the citations.

N: 10. William S. Niederkorn, “A Scholar Recants on His ‘Shakespeare’ Discovery,” *New York Times,* June 20, 2002, Arts section, Midwest edition.

B: Niederkorn, William S. “A Scholar Recants on His ‘Shakespeare’ Discovery.” *New York Times,* June 20, 2002, Arts section, Midwest edition.

T: (Niederkorn 2002)

R: Niederkorn, William S. 2002. A scholar recants on his “Shakespeare” discovery. *New York Times,* June 20, Arts section, Midwest edition.

BOOK REVIEW

N: 1. James Gorman, “Endangered Species,” review of *The Last American Man,* by Elizabeth Gilbert, *New York Times Book Review,* June 2, 2002, 16.

B: Gorman, James. “Endangered Species.” Review of *The Last American Man,* by Elizabeth Gilbert. *New York Times Book Review,* June 2, 2002.

T: (Gorman 2002, 16)

R: Gorman, James. 2002. Endangered species. Review of *The last American man,* by Elizabeth Gilbert. *New York Times Book Review,* June 2.

THESIS OR DISSERTATION

N: 22. M. Amundin, “Click Repetition Rate Patterns in Communicative Sounds from the Harbour Porpoise, *Phocoena phocoena*” (PhD diss., Stockholm University, 1991), 22–29, 35.

B: Amundin, M. “Click Repetition Rate Patterns in Communicative Sounds from the Harbour Porpoise, *Phocoena phocoena.*” PhD diss., Stockholm University, 1991.

T: (Amundin 1991, 22–29, 35)

R: Amundin, M. 1991. Click repetition rate patterns in communicative sounds from the harbour porpoise, *Phocoena phocoena*. PhD diss., Stockholm University.

PAPER PRESENTED AT A MEETING OR CONFERENCE

N: 13. Brian Doyle, “Howling Like Dogs: Metaphorical Language in Psalm 59” (paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, June 19–22, 2002).

B: Doyle, Brian. “Howling Like Dogs: Metaphorical Language in Psalm 59.” Paper presented at the annual international

meeting for the Society of Biblical Literature, Berlin, Germany, June 19–22, 2002.

T: (Doyle 2002)

R: Doyle, Brian. 2002. Howling like dogs: Metaphorical language in Psalm 59. Paper presented at the annual international meeting for the Society of Biblical Literature, June 19–22, in Berlin, Germany.

WEB SITE

Web sites may be cited in running text ("On its Web site, the Evanston Public Library Board of Trustees states . . .") instead of in an in-text citation, and they are commonly omitted from a bibliography or reference list as well. The following examples show the more formal versions of the citations. If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the second example below.

N: 11. Evanston Public Library Board of Trustees, "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach," Evanston Public Library, http://www.epl.org/library/strategic-plan-00.html.

B: Evanston Public Library Board of Trustees. "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach." Evanston Public Library. http://www.epl.org/library/strategic-plan-00.html (accessed June 1, 2005).

T: (Evanston Public Library Board of Trustees)

R: Evanston Public Library Board of Trustees. Evanston Public Library strategic plan, 2000–2010: A decade of outreach. Evanston Public Library. http://www.epl.org/library/strategic-plan-00.html.

WEBLOG ENTRY OR COMMENT

Weblog entries or comments may be cited in running text ("In a comment posted to the Becker-Posner Blog on March 6, 2006, Peter Pearson noted . . .") instead of in a note or an in-text citation, and they are commonly omitted from a bibliography or reference list as well. The following examples show the more formal versions of the citations. If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the first example below.

N: 8. Peter Pearson, comment on "The New American Dilemma: Illegal Immigration," The Becker-Posner Blog, comment posted March 6, 2006, http://www.becker-posner-blog.com/archives/2006/03/the_new_america.html#c080052 (accessed March 28, 2006).

B: Becker-Posner Blog, The. http://www.becker-posner-blog.com/.

T: (Peter Pearson, The Becker-Posner Blog, comment posted March 6, 2006)

R: Becker-Posner blog, The. http://www.becker-posner-blog.com/.

E-MAIL MESSAGE

E-mail messages may be cited in running text ("In an e-mail message to the author on October 31, 2005, John Doe revealed . . .") instead of in a note or an in-text citation, and they are rarely listed in a bibliography or reference list. The following example shows the more formal version of a note.

N: 2. John Doe, e-mail message to author, October 31, 2005.

ITEM IN ONLINE DATABASE

Journal articles published in online databases should be cited as shown above, under "Article in an online journal." If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the first example below.

N: 7. Pliny the Elder, *The Natural History,* ed. John Bostock and H. T. Riley, in the Perseus Digital Library, http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Plin.+Nat.+1.dedication (accessed November 17, 2005).

B: Perseus Digital Library. http://www.perseus.tufts.edu/.

T: (Pliny the Elder, Perseus Digital Library)

R: Perseus Digital Library. http://www.perseus.tufts.edu/.