



The Eighth Lamp: Ruskin Studies Today

No 8 2013

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Edited by

Laurence Roussillon-Constanty and Anuradha Chatterjee

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EDITORIAL

Ruskin, our contemporary

In the recent years Ruskin scholarship has produced an impressive amount of new and innovative research and 2013 has again been a prolific year for the dissemination of the Victorian critic's ideas through books, conference, and exhibitions. Of the many events and publications included in our previous and the current issue, two books have retained our attention. They both testify to the modernity of Ruskin's thought and to the wealth of research that still lies ahead. One is the Rob Brownell's *Marriage of Inconvenience* (Pallas Athene Arts, 2013) which radically challenges commonly held views on Ruskin's disastrous marriage and sets the record straight as to his private life and personal motives. The other is James Dearden's *The Library of John Ruskin* (The Oxford Bibliographical Society, Third Series VII, 2012), which meticulously catalogues the 3000 books or so that Ruskin possessed, read, and sometimes disposed of. What these two books have in common is the way their authors go beyond the historical fact and perceptions, to consider new evidence to prompt new questions and formulate new hypotheses.

The motivation is not historicist: It is not about what Ruskin would think or say but to reflect on the current theoretical relevance of Ruskin's ideas and thoughts. They address the questions and issues we face in our everyday lives: How to best live and manage our lives? What is the use of a book if it is not connected to the life we are leading? In this issue of L8, we are very pleased to include two papers that demonstrate the intimate link between Ruskin's ethics and his writings—Laura Gilli's "Art and Decadence" and Victoria Albritton's "Sufficient Muse". Gilli revisits Ruskin's ideas on beauty by offering a stimulating analysis of the notion of "ornament". Starting from Ruskin's well-known theories on beauty she goes on to demonstrate how beauty, detail, and ornament are interwoven. This leads her to conclude: "The importance that Ruskin ascribes to detail—and to ornament expressed through detail – is metaphysical. Ornament comes from detail and spreads through art in its entirety". In the second part of the paper, Gilli goes on to discuss Ruskin's distinction between good and bad art, with a particular focus on the use of ornament in architecture, as exemplified by his admiration for Chartres cathedral. She concludes that "[t]he notion of ornament lies outside a mere artistic treatise; in fact, it is the direct expression of a metaphysics of Being and of a more general vision of man and of society," a statement we find echoed and developed in the second paper featured in this issue.

Indeed, Albritton's paper, titled "Ruskin's Sufficient Muse," effectively brings together various threads that point to Ruskin's forward thinking in terms of what we would today term ecology and sustainability. In the course of her enquiry (which is being developed further for inclusion in a book), Albritton draws a fascinating portrait of Susanna Beever, Ruskin's neighbour and friend in Brantwood. Through the figure of Beever (who later edited *Fronde Agrestes*, a selection of texts from *Modern Painters*), we see how Ruskin's idea of a "sustainable life," which was developed in his social writings, was embodied by Susan Beever's simple rural life. The connection between Ruskin and contemporary concerns for environmental and ethical issues foregrounded in both papers also figure prominently in the forthcoming conferences advertised in this issue.

As always, we would like to thank the community of Ruskin scholars who continue to support emerging yet serious scholarship by contributing their valuable time towards refereeing of papers and reviewing publications. We are also very grateful to our editorial board for their expertise, feedback and advice. We are deeply indebted to the Ruskin Society, Ruskin Programme, Ruskin Library, Brantwood, and Ruskin Today for allowing us to access archived information from their websites thereby enabling us to provide a fuller picture of the persisting world of Ruskin. We hope you enjoy this issue and look forward to hearing from all Ruskin scholars who would like to contribute to our journal.

Dr Laurence Roussillon-Constanty (Editor)

And

Dr Anuradha Chatterjee (Editor)



Dr Laurence Roussillon-Constanty (Editor)

Laurence Roussillon-Constanty is Senior Lecturer at Paul Sabatier University in Toulouse, France (CAS, EA 801, Université Toulouse 2-Mirail). Her main research field is Victorian literature and painting and she has published many articles on Dante Gabriel Rossetti and John Ruskin. She is the author of *Méduse au miroir. Esthétique romantique de Dante Gabriel Rossetti* (Grenoble: ELLUG, 2007) and co-editor of *The Rossettis then and Now: Cosmopolitans in Victorian London* (London: Anthem Press, 2003). She also co-authored a translation into French of a selection of texts from John Ruskin's *Modern Painters* (Pau: PUP, 2006). Her most recent articles focus on the interaction between art and science and museum culture. She recently co-edited (with Philippe Murillo) a selection of articles on the relation between art and science entitled, *Science, Fables and Chimeras: Cultural Encounters* (Cambridge: Cambridge Scholars Publishing, 2013).



Dr Anuradha Chatterjee (Editor)

Dr Anuradha Chatterjee is Lecturer /Assistant Professor in Department of Architecture at Xi'an Jiaotong Liverpool University in China. Dr Chatterjee is an architect, academic, historian, and scholar. Her doctorate 'The Troubled Surface of Architecture: John Ruskin, the Human Body, and External Walls' (UNSW, 2008) progressed the original argument about John Ruskin's theory of the adorned "Wall Veil"—a hitherto unknown theory of surface and visuality, and a challenge to disciplinary definition and conventions of architecture. Dr Chatterjee's scholarship addresses both Ruskin studies and debates on architectural surface in historical and contemporary architecture. She is under contract to edit a collection titled *Surface and Deep Histories* for Cambridge Scholars Publishing, UK (MS due November 2013), in which she had authored the scholarly introduction to the collection titled "Surface Potentialities" and a chapter titled "Surface Typologies, Critical Function, and Glass Walls in Australian Architecture". She has also authored "Travelling The Surface: John Ruskin and the Production of the New Theory of the Adorned "Wall Veil", Ruskin, Venice and Nineteenth-Century Cultural Travel, edited by Keith Hanley and Emma Sdegno (Venezia: Libreria Editrice Cafoscarina, 2010) and "Ruskin's Theory of the Ideal Dress and Textile Analogy in Medieval Architecture," in *Persistent Ruskin – Studies in Influence, Assimilation and Effect*, edited by Keith Hanley and Brian Maidment (Ashgate 2013). Dr Chatterjee has also won the Paul Mellon Research Support Grant for visiting Ruskin archives in the UK.

EDITORIAL BOARD MEMBERS



Cynthia Gamble

Dr Cynthia Gamble is a visiting Fellow of The Ruskin Library and Research Centre, Lancaster University, and Vice-Chairman of the Ruskin Society. She is the author of *Proust as Interpreter of Ruskin: The Seven Lamps of Translation* (Summa Publications, 2002) and *John Ruskin, Henry James and the Shropshire Lads* (New European Publications, 2008), a work that was inspired by her Shropshire heritage. She has co-authored many works on Anglo-French cross currents such as 'A Perpetual Paradise': *Ruskin's Northern France* (Lancaster University, 2002) and *Ruskin-Turner. Dessins et voyages en Picardie romantique* (Musée de Picardie, Amiens, 2003), and finds particular inspiration in working with two languages and cultures. She contributed 14 entries to the *Dictionnaire Marcel Proust* (Honoré Champion, Paris, 2004), a work that was awarded the prestigious Prix Émile Faguet de l'Académie Française. Although currently based in London, she has lived and worked in Belgium and France for considerable periods of time and has taught at lycées in Quimperlé and Grenoble and in schools, colleges and universities throughout England. She is a graduate of the Université de Grenoble and London University.



Iolanda Ramos

Iolanda Ramos is Assistant Professor of English Studies at the Universidade Nova de Lisboa, Portugal. Her Ph.D. thesis on Ruskin's social and political thought, entitled *O Poder do Pó: O Pensamento Social e Político de John Ruskin 1819-1900*, was published by the Gulbenkian Foundation in 2002. She has contributed to the

volume *Ruskin in Perspective: Contemporary Essays* with the essay “Museums for the People: A Signifying Practice of Order within a Community” (ed. Carmen Casaliggi and Paul March-Russell, Cambridge Scholars Publishing, 2007). She has published widely in the field of Victorian Studies, mainly on political, economic and gender aspects in reference to cultural and utopian studies. She has been carrying out research as part of the project “Mapping Dreams: British and North-American Utopianism” within the Centre for English, Translation and Anglo-Portuguese Studies (CETAPS), and she is a member of the Advisory Board of *Spaces of Utopia: An Electronic Journal* (<<http://ler.letras.up.pt>> ISSN 1646-4729). Her research interests include visual studies, intercultural communication, and translation studies (19th-21st century).



Emma Sdegno

Emma Sdegno teaches nineteenth-century English literature and literary translation at Ca' Foscari University, Venice. She graduated in English Language and Literature at Ca' Foscari, and in the A.Y. 1991-1992 attended the MA in “Literature and the Visual Arts, 1840-1940” at the University of Reading (UK), where she started a research work on Ruskin, which would be developed and expanded in her PhD dissertation on the rhetorical strategies in *Modern Painters*, submitted at Venice University. She has written mainly on Victorian literature and culture and extensively on Ruskin. Some of her contributions on his art critical prose and twentieth-century reception were presented at the international conferences on Ruskin's European legacy, i.e.: *Ruskin and Tuscany*, Sheffield-Lucca 1993 (J. Clegg and P. Tucker, org.); *Ruskin and Modernism*, Milano-Vercelli, September 1997 (G. Cianci and T. Cerutti org.); *L'eredità italiana di Ruskin*, Firenze, 2000 (P. Tucker and D. Lamberini, org.); “Posterité de Ruskin”, Lille, Fr. June 2009 (J. Prugnaud, I. Lenaud-Lechien). With K. Hanley and R. Dickinson (Lancaster University) she organized the international conference “Ruskin, Venice and 19th-century Cultural Travel”, hosted in Venice, VIU and Scuola Grande di San Rocco, on September 26-28, 2008. Her current interests concern Ruskin in the broader context of modern theory on landscape and nineteenth-century travel writing, and is engaged in a project with Lausanne University on Ruskin's Franco-Swiss tours.



Helena Gurfinkel

Helena Gurfinkel received her PhD in English from Tufts University. She is an Associate Professor of English at Southern Illinois University Edwardsville, where she teaches undergraduate and graduate courses in Victorian literature, critical and cultural theory, and gender and sexuality studies. She is the author of articles on Oscar Wilde, J.R. Ackerley, Anthony Trollope, and Alan Hollinghurst, among others. Her book manuscript considers non-traditional fatherhood in Victorian and twentieth-century British literature. Her other interests include psychoanalytic theory, Diaspora studies, and masculinity studies. She is a co-editor of *UpStage: A Journal of Turn-of-the-Century Theatre*.



Stuart Eagles

Stuart Eagles wrote an MA dissertation at Lancaster University on Ruskin and Dickens, and completed a doctoral thesis on Ruskin's social and political legacy at the University of Oxford. He frequently contributes to the *Ruskin Review and Bulletin*, and he is a Companion of the Guild of St George. His book, *After Ruskin*, will be published by Oxford University Press in March 2011. He is currently researching Ruskin's reception in Russia. Eagles is a member of the Advisory Board of the *Ruskin Review And Bulletin*. In addition, Eagles is the editor of *The Companion*, the journal of the Guild of St George (the Guild's website is at www.guildofstgeorge.org.uk). Eagles is also the member of, and was inaugural speaker at, the Anglo-Russian Reading Network that meets in Pushkin House.



Anita Grants

Anita Grants teaches in the Department of Art History at Concordia University in Montreal (Canada). Her PhD (Concordia, 2006) examined the nature of the influence of John Ruskin on art, architecture and art education in Canada during the second half of the nineteenth century. Her MA (Concordia 1995) considered how some of the more radical theories of the mid-nineteenth century, including Ruskin's, had a direct impact on the life and work of Canadian painter/educator Arthur Lismer. Dr. Grants has taught courses at Concordia on nineteenth and twentieth century art and architecture, as well as on art and propaganda, Leonardo da Vinci and pop culture, and on Pop Art. She is a regular invited lecturer at the Montreal Museum of Fine Arts; her topics have included decorative arts, the painting of Edouard Vuillard, artistic life in early twentieth-century Paris, and the role of English art in the films of Alfred Hitchcock.



Carmen Casaliggi

Dr Carmen Casaliggi is a Lecturer in English at the University of Wales in Cardiff, UK. Her research interests include the relationship between literature and the visual arts, Romanticism, Ruskin and nineteenth-century European literature and culture. She has published several articles on Ruskin and Turner and her collection of essays (co-edited with Paul March-Russell) - *Ruskin in Perspective: Contemporary Essays* was published by Cambridge Scholars in 2007 (pbk 2010). For the Routledge Studies in Romanticism Series she is now editing an anthology entitled *Romantic Legacies: Literature, Aesthetics, Landscape* (forthcoming, 2012).



Bénédicte Coste

Dr. Bénédicte Coste is Professor of English at the University of Burgundy (Dijon, France). She has translated some 20 essays by Walter Pater (including essays on Greek art and mythology, Houdiard, 2010), and Ruskin's *The Seven Lamps of Architecture* (Michel Houdiard, 2010) as well as essays by A. Symons et B. Berenson (Houdiard 2009 & 2010). She has published *Pater Critique littéraire* (Ellug, 2010). Her book-length study of Pater's aesthetics was published by PULM in Spring 2011.



Rachel Dickinson

Rachel Dickinson is a Senior Lecturer in and Programme Leader for English Literature at Manchester Metropolitan University's Crewe campus. Prior to that, she was from 2005 an AHRC (Arts and Humanities Research Council, UK) Research Associate on the three-year 'John Ruskin, Cultural Travel and Popular Access' project based at Lancaster University's Ruskin Centre. Her edition of Ruskin letters, *John Ruskin's Correspondence with Joan Severn: Sense and Nonsense Letters*, was published by Legenda in 2009. Her current research interest is in Ruskin and textiles.

Sara Atwood



Sara Atwood took her doctorate at The Graduate Center/City University of New York with a dissertation on Ruskin and education. She is a frequent contributor to the *Ruskin Review and Bulletin* and has recently contributed essays—on *Fors Clavigera*, Ruskin and Darwinism, and the Platonic aspects of Ruskin's educational philosophy—to *Nineteenth-Century Prose* and *Carlyle Studies Annual*. She has acted as guest editor for a special issue on Ruskin of *Nineteenth-Century Prose*, forthcoming Autumn 2011 and has contributed an essay to an edition of Carlyle's *On Heroes, Hero-Worship, and the Heroic in History* to be published as part of Yale University Press's *Rethinking the Western Tradition* series in 2012. Her book, *Ruskin's Educational Ideals*, was published by Ashgate in February 2011. She is currently pursuing further research on Ruskin and Plato. Sara Atwood is a member of the Advisory Board of the *Ruskin Review and Bulletin*



Mark Frost

Mark Frost's research interests arise out of the works of John Ruskin, and have a particular emphasis on nineteenth-century scientific contexts and the interplay in Ruskin's work of materiality, creativity, and culture. He is current researching the contextualisation of Ruskin's natural histories in relation to eighteenth century scientific models, nineteenth-century materialism (and especially the twin sciences of ecology and evolutionary theory), Evangelicalism, and Romanticism. This will take the form of a monograph proposal, but has also yielded articles in *Journal of Victorian Culture*, *Green Letters: Studies in Ecocriticism* (both forthcoming) and *Eighth Lamp: Ruskin Studies*. Recent archival research has led to a contracted monograph on Ruskin's Guild of St. George, due in December 2012, the first standard work on this subject for thirty years. He is an annotations contributor to the Routledge ABES project and was also involved in the Leverhulme-funded Electronic Edition of John Ruskin's *Modern Painters I* at the Ruskin Programme, Lancaster University.

STATEMENT OF PURPOSE

Content: *The Eighth Lamp: Ruskin Studies Today* (ISSN 2049-3215) invites contributors to submit scholarly papers (8,000-10,000 or 3500-4000 words), ideas for book reviews, exhibition reviews, news and events, titles of publications and projects in progress, and creative work and abstracts related to John Ruskin and related nineteenth century scholarship. The Oscholars site has a monthly audience of over 45,000. The journal is circulated to over 100 scholars and academics internationally. The journal is listed in key Victorian studies and nineteenth century literature, culture, and visual studies forums.

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.

Editorial Management and Leadership: *The Eighth Lamp* is an online and double blind refereed journal published by Rivendale Press, UK. It is led and managed by Dr Anuradha Chatterjee (Founding Editor and Co-Editor), Lecturer in History and Theory in Architecture and Design, University of Tasmania, and Dr Laurence Roussillon-Constanty (Co-Editor), Senior Lecturer in English, Paul Sabatier University, Toulouse, France. The journal is also complemented by a ten strong Editorial Board that provides intellectual and pedagogical support and leadership to the journal. It is part of The Oscholars group of journals (www.oscholars.com) edited by David Charles Rose.

Contributing: Please email submissions (full manuscripts with copyright cleared images or abstracts as expressions of interest) directly to the editors at theeighthlamp@gmail.com. Scholarly papers should be submitted at least six to eight months in advance to allow for the refereeing and revisions process.

ASSOCIATIONS

The Ruskin Foundation

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, originally established by John Howard Whitehouse at a meeting held at the Royal Society of Arts in 1932, was re-founded in London in 1997 by a group of Ruskin scholars and devotees. It aims to encourage a wider understanding of John Ruskin (1819-1900) and his contemporaries. It organises at least four events a year which seek to explain to the public the nature of Ruskin's theories and to place these in a modern context (Source: <http://www.theruskingsociety.com/>).

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/>).



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/>).

The Guild of St George

Ruskin announced the formation of St George's Company, as it was first called, in 1871, but it was not till 1878 that it was properly constituted and given its present name. In its origins, it was a frankly utopian body. It represented Ruskin's practical response to a society in which profit and mass-production seemed to be everything, beauty, goodness and ordinary happiness nothing (Source: <http://www.guildofstgeorge.org.uk/background-guild-today/>). Today the Guild is a charitable Education Trust, which tries to put Ruskin's ideas into practice. Its purpose has never been to pursue specifically Ruskinian or antiquarian projects. It aims to work in the spirit of Ruskin's Company, but to pursue those values in contemporary ways (Source: <http://www.guildofstgeorge.org.uk/the-guild-today/>).

OTHER RELATED ASSOCIATIONS



British Association of Victorian Studies (BAVS)

The British Association for Victorian Studies (founded in 2000) is a multi-disciplinary organisation, dedicated to the advancement and dissemination of knowledge about the Victorian period. It has over 600 members, drawn from the academic community and the general public, in both the UK and abroad. Members have a wide range of interests in the nineteenth century, including art history, cultural studies, history, literary studies, performance studies and the history of science. <http://www.bavsuk.org/index.htm>

North American Victorian Studies Association (NAVSA)

The North American Victorian Studies Association (NAVSA) was established in 2002 to provide a continental forum for the discussion of the Victorian period, to encourage a wide variety of theoretical and disciplinary approaches to the field, and to further the interests of scholars of the period within such larger bodies as the MLA, the AHA, and ACCUTE. Our goal will be to provide a more visible forum for Victorianists in the profession: encouraging press and journal editors to participate in our annual conferences; facilitating the networking of Victorianists across regional and national boundaries; forging contacts with other national Victorian groups, such as the British Association of Victorian Studies; and initiating web-based archival projects that make Victorian texts more easily accessible to members. We enthusiastically invite our fellow Victorianists in all fields to join us (Source: <http://www.cla.purdue.edu/english/navsa/about.cfm>).



Nineteenth Century Studies Association

The Nineteenth Century Studies Association (NCSA), formerly known as the Southeastern Nineteenth Century Studies Association, is an interdisciplinary association for the study of nineteenth-century world cultures. Founded in 1979 as a forum to encourage interdisciplinary exchange, the membership has grown to include scholars whose disciplinary focus ranges from art, architecture, and literature to religious, scientific, and legal writing, to social, political, and economic debate (Source: <http://www.nineteenthcenturystudiesassociation.org/>).



Australasian Victorian Studies Association

The Australasian Victorian Studies Association aims to promote the activities and research of scholars in Victorian literary, historical, and cultural studies, including art history, architecture, politics, popular and print culture, and, increasingly, considerations of 'the Victorian' beyond the chronological period, and beyond the geographical centre of British Victorian Studies.

Since its first conference in 1973, AVSA has provided a meeting place for scholars in Victorian Studies in the southern hemisphere. AVSA's membership is international, with a particular focus on Australia, New Zealand, Hong Kong, Japan and Singapore. We also have strong links with Associations in Britain and the United States.

AVSA conferences are held regularly, hosted by members around the region. Most recently, the 2011 annual conference was held in Adelaide. The 2012 conference will be held in Brisbane, Australia at Griffith University. The call for papers has now closed. The latest details are available from the [AVSA 2012 conference webpage](#).

The other major initiative for AVSA is the transformation of our well-established refereed journal, AVSJ, to a new web-based electronic journal: *Australasian Journal of Victorian Studies* (AJVS). The first issue went online in December 2007. For more information about the Journal, please go to its home on the [National Library of Australia's Online Journal System](#) webpage (Source: <http://www.avsa.unimelb.edu.au/>).



Pugin Foundation

The Pugin Foundation (ACN: 115 269 371) is a not-for-profit public company, limited by guarantee, registered under the Corporations Act 2001 in the State of Victoria.

The Foundation's key objectives include:

- Assistance in the provision of funds for the conservation of Pugin's Australian buildings and objects
- Provision of expert advice and assistance to the custodians of Pugin's buildings and objects in the conservation of that heritage
- Promoting a wider understanding and better appreciation of Pugin's Australian works
- Being a catalyst for public involvement in the physical and financial upkeep of Pugin's Australian buildings and their environment
- Actively promoting ongoing research into Pugin's Australian works
- Being a clearing-house for information on those works (Source: <http://www.puginfoundation.org/about/>).

Pugin Society

To be a member of the Pugin Society is to be someone who, as Pugin said of his wife Jane, 'perfectly understands and delights in spires, chancels, screens, stained windows, brasses, vestments, etc.' The Society is a Registered Charity (No. 1074766) and was founded in 1995. From small beginnings in Ramsgate, where Augustus Pugin (1812-1852) built his own house and church, it has grown to be a flourishing national and international organisation. Its interests include the study of nineteenth-century Gothic Revival architecture, associated decorative arts, and social and church history of the period. It is a Society where not only experts and scholars, but everybody with an interest in Pugin and the Gothic Revival, participate together in enjoyable events and other worthwhile activities (Source: <http://www.pugin-society.1to1.org/home-intro.html>).

The William Morris Society in the United States

Founded in New York in 1971 as an affiliate of the UK William Morris Society, the William Morris Society in the United States strives to publicize the life and work of William Morris and his associates. We coordinate our activities with our fellow Morris Societies in the UK and Canada, and distribute UK and US Newsletters and a biannual *Journal of William Morris Studies*. (Source: <http://www.morrissociety.org/>)

The William Morris Society UK

The William Morris Society aims to perpetuate the memory of one of the greatest men of the Victorian or any age. The life, work and ideas of William Morris (1834-1896) are as important today as they were in his lifetime. The Society exists to make them as widely known as possible.

The variety of Morris's ideas and activities bring together those who are interested in him as a designer, craftsman, poet, and socialist, who admire his robust and generous personality, his creative energy and his courage. His ideas on how we live and how we might live, on creative work, leisure and machinery, on ecology and conservation, on the place of arts in our lives and in relation to politics remain as challenging now as they were over a century ago.

The Society, established in 1955, publishes a Journal, Newsletter and commentaries on all aspects of his work and runs a varied and interesting series of talks and visits throughout the year. It encourages the re-publication of Morris's works and the continued manufacture of his textile and wallpaper designs. (Source: <http://www.williammorrissociety.org/>).

CONFERENCES

PAST CONFERENCES AND SEMINARS

NAVSA 2013 Evidence

Pasadena, California, October 24-27.

Thursday, October 24: Roundtable on NAVSA's Best Book of 2012, *Heart Beats: Everyday Life and the Memorized Poem* by Catherine Robson

Friday, October 25: John Plotz, "Virtually Evident: Fictional Proof"

Saturday, October 26: Carla Yanni, "Architectural Evidence: Buildings and the Construction of Knowledge"

Victorian Body Parts Conference

Birkbeck Centre for Nineteenth-Century Studies, Barts Pathology Museum

Saturday, September 14.

Pre-Raphaelitism: Past, Present and Future

Oxford Brookes University, September 13-14.

British Association for Victorian Studies Annual Conference 2013: Nineteenth-Century Numbers

Royal Holloway College, London,

August 29-31

The Victorian Tactile Imagination

Birkbeck College, London

North American Victorian Studies Association, British Association for Victorian Studies, Australasian Victorian Studies Association

The local and the Global,

Venice, Italy, 3 June – 6 June 2013

Source <http://glocalvictorians.wordpress.com/>

Victorian Studies Association of Western Canada: Victorian Humanity and Its Others: An International Conference

Vancouver, April 27-28 2013

Midwest Victorian Studies Association (MVSA) 2013 Conference: Victorian Belief/Victorian Doubt.

Cleveland, Ohio April 12-14

Source: <http://navsa.blogspot.com.au/>

University of Reading Association of Art Historians Annual Conference: Image, Identity and Institutions: The Male Artist in Nineteenth-Century Britain

University of Reading, 11-13 April 2013

Source: <http://navsa.blogspot.com.au/>

**Loco/Motion 34th Annual Conference of the Nineteenth Century Studies Association
Fresno, California, March 7-9, 2013**

Source: <http://navsa.blogspot.com.au/>

Université Paris Diderot, France

Victorian Persistence: Text, Image, Theory

The present-day globalization of Victorian writing can be traced back to the extraordinary plasticity of its textual and visual forms, as it travels from place to place and media to media. Such temporal, geographical, cultural and intermedial persistence is the subject of this seminar which considers the different modes of resistance of literature within the nineteenth-century as well as its survival and rebirth in later times. Three texts from the following domains are chosen for each session: 1. theory/philosophy 2. academic criticism and 3. literature/journalism. They are made available on our blog before each session. The idea of the seminar is to allow speakers to discuss their area of research with others through a study of the three texts and chosen images, and thus open out the subject to other corpora, centuries, disciplines.

This seminar takes place at the Université Paris Diderot and is supervised by Sara Thornton (Professor of English studies) as part of the LARCA research centre.

The sessions are held monthly on Wednesdays at 5.30pm at the following address:

Halle aux farines, Hall E ou F, accès 9 esplanade Pierre Vidal-Naquet 75013 Paris ou 10 rue Françoise Dolto 75013 Paris, métro Bibliothèque François-Mitterrand.

http://www.univ-paris-diderot.fr/DocumentsFCK/implantations/File/Plan_A3_GE_2012-2013.pdf

For further information, contact Estelle Murail (estelle_murail@yahoo.fr) or Róisín Quinn-Lautrefin (roisinql@hotmail.fr)

9th October 2013: Owen Holland (University of Cambridge). "William Morris's News from Nowhere and the Politics of Mundane Intervention." Respondent: Pr. Isabelle Gadoin (Université de Poitiers). 265 E

Source: <http://sfeve.hypotheses.org/>

FORTHCOMING CONFERENCES AND CALLS FOR PAPERS

Annual Conference of the French Society for Victorian and Edwardian Studies: "Clubs and Dissidence in the Victorian/Edwardian Age".**Université Michel de Montaigne, Bordeaux (France), January 17 and 18, 2014.***An international conference organized jointly by SFEVE and CLIMAS*

Stemming from the various learned societies established from the seventeenth century onwards, gentlemen's clubs came into being in London during the eighteenth century and became most noticeable and influential throughout Britain and its Empire in the last decades of the nineteenth century. Such institutions have manifestly contributed to the definition of a specific British masculine identity, since no true gentleman, as the phrase coined by Samuel Johnson indicates, could be deemed "unclubbable". Furthermore, because of their very exclusive nature, gentlemen's clubs embodied and perpetuated defining and normative notions of English society at the time, such as the emphasis on rank, masculinity and an all-powerful patriarchy. Nevertheless, the aim of this conference is to determine to what extent gentlemen's clubs may harbour dissidence, by examining the ambivalence, the underlying tensions which can be observed in the context of both conventional and unorthodox forms of gentlemen's clubs. Indeed, as an exclusive and therefore somewhat confidential space, clubs allow their members to temporarily do away with the constraints and proscriptions inherent to Victorian society.

Through clubs, men can escape the world of domesticity and its stifling conventions so as to enjoy guilty pleasures among which are gambling, excessive drinking or homosexual relationships. Thus, clubs may be considered as separate, intermediate spaces, in which social and moral norms are both defined and infringed. Such spaces may also foster political and social dissidence, as they can be turned into concealed, unofficial centres of power, channelling the influence of an unidentified social elite.

In addition, dissidence can be observed outside the club, however still in relation with it: the renown of the best-known gentlemen's clubs gave rise to various imitations, such as women's clubs and clubs established in the confines of the Empire, whose existence often implied a questioning of the notions of gender, race and rank. Conclusively, clubs and the diverse types of dissidence they may be associated with have been widely illustrated in Victorian and Edwardian literature, with numerous subversive literary counterparts to the London gentlemen's clubs which have constituted a national specificity, such as Stevenson's "Suicide Club" or P. G. Wodehouse's "Drones Club".

Proposals to be sent before 31 October, to Nathalie.Jaeck@u-bordeaux3.fr

45th Annual Convention, Northeast Modern Language Association

Harrisburg, Pennsylvania

Susquehanna University, April 3-6, 2014

This panel will explore the cultural history of the nonhuman in the long nineteenth century. The panel chairs invite papers that unpack historical ideas of the nonhuman or of the species barrier, especially in relation to disciplinary divisions in the arts and sciences occurring over the course of the nineteenth century. Proposals might focus on canonical cultural documents or more scientific forms like lectures, natural histories, anthropological studies, and so on.

NVSA 2014: Victorian Senses

Stony Brook University, April 11-13, 2014.

The Northeast Victorian Studies Association calls for papers that treat the Victorians and the senses—sight, hearing, touch, taste, and smell.

The committee invites papers from all disciplines on topics ranging from the representation of individual sense experience to the scientific, psychological, and philosophical study of the senses; from the sensory impact of mechanization, industry, and the urban city to the extrasensory world of the Victorian séance and spirit rapping. How were the senses categorized and conceptualized in the period? How did Victorian writers and artists understand and represent the sensations of living in their world? What role did capitalism or politics play in the transformation of the Victorian world of the senses—the rise of consumer culture or the publication of Chadwick's 1842 Report on the Sanitary Condition of the Labouring Population, for instance, or Victorian censorship? How did the ascendancy of empiricism shape the ways in which Victorian scientists and writers experienced and described the world? In what ways were the senses regarded as unreliable or inadequate for a full understanding of reality? How did the Aesthetic and Decadent movements define or exploit sensory experience? In what ways were sensory interactions with the world enhanced, complicated, or compromised by new communication and sensory technologies? How were sensory deficits—blindness, deafness—understood? What explains the cultural popularity of sensation fiction and public spectacle in Victorian culture?

Call for Papers: Deadline closed.

Association of Art Historians, AAH2014, 40th Anniversary Conference & Bookfair Royal College of Art, London, 10 - 12 April 2014

AAH2014 will represent the richness and diversity of art historical debate across the broadest sweep of time and space. Founded 175 years ago, the RCA is the UK's only solely post-graduate university for the arts. The conference will unite the interests of art history with those of contemporary practice, as well as a wide diversity of visual and material culture, including art, architecture and design. As it is in close collaboration with museums and galleries, most notably the V&A Museum, the RCA aims to offer a conference exploring 'history in the making' through engagement with practice, collections and exhibitions.

Call for Papers View the [Academic Sessions](#) or click [here](#) to download a PDF.

Submitting a Paper Proposal

Please use the [CFP Guidelines and Proposal Form](#). This should then be sent to the session convenors. Please note that all Convenors and Speakers must pay to attend the conference. This is usual policy for most UK academic conferences.

Deadline for paper proposals (to be submitted to the convenors): **11 November 2013**

British Society for Literature and Science Conference 2014: ninth Annual Conference

Guildford, Surrey, 10-12 April 2014

Call for Papers

The ninth annual conference of the British Society for Literature and Science will take place at the University of Surrey, Guildford, on 10-12 April 2014. Keynote speakers will include Professor Bernard Lightman (York University, Toronto) and Professor Mary Orr (University of Southampton). The conference will finish with an opportunity to visit Down House, the home of Charles Darwin, on the afternoon of Saturday 12 April.

The BSLS invites proposals for twenty-minute papers, or panels of three papers, on any subjects within the field of literature and science. This year the organisers would particularly welcome proposals addressing links between science and European and world literatures, and proposals for papers or panels on teaching literature and science. However, the BSLS remains committed to supporting and showcasing work on all aspects of literature and science.

Proposals of no more than 250 words, together with the name and institutional affiliation of the speaker, should be sent in the body of messages (not in attachments) to g.tate@surrey.ac.uk. Proposals for panels should include a separate proposal for each paper. The closing date for submissions is **Friday 6 December 2013**.

The conference fee will be waived for two graduate students in exchange for written reports on the conference, to be published in the BSLS Newsletter. If you are interested in being selected for one of these awards, please mention this when sending in your proposal. To qualify you will need to be registered for a postgraduate degree at the time of the conference.

Accommodation: please note that those attending the conference will need to make their own arrangements for accommodation. Information on local hotels will shortly be made available on the conference website.

Membership: conference delegates will need to register as members of the BSLS (annual membership: £25 waged / £10 unwaged). It will be possible to join the BSLS when registering for the conference online.

For further information and updates about the conference, please contact Gregory Tate (g.tate@surrey.ac.uk) or visit the conference website at <http://tinyurl.com/pp6ubz5>.

The Victorian Studies Association of Western Canada 2014: “Victorian Communities”

Banff, Alberta, Canada, April 26-27, 2014

Keynote Speaker: Aileen Fyfe (History, University of St. Andrews)

Our conference theme explores Victorian concepts, representations, and experiences of community. From Chartist organizations to the Salvation Army, from women’s colleges to Mechanics’ Institutes, from

Evangelical congregations to pagan gatherings, and including rituals ranging from family reading and hymn singing to maypole dancing, rugby matches, and croquet games, Victorians sought out “combinations” that were political, religious, domestic, social, artistic, academic, and/or erotic.

Whom did such communities empower and whom did they exclude? Which communities were fostered and which repressed or excluded? We welcome papers that consider the implications, definitions, and manifestations of Victorian community in all its forms. We welcome papers from all disciplines and methodologies: Art History, History of Science, Architecture, Music and Theatre History, Literature, Popular Culture, Media History/Archaeology, Disabilities Studies, and Digital Humanities. We encourage would-be participants to propose 3-paper panels on related topics.

Other notable conference features:

Workshop on Public Victorian Studies: Beyond the University Walls with Teresa Mangum (English, U of Iowa; Director, Obermann Center for Advanced Studies)

Publication Workshop for Graduate Students and Junior Faculty with Mary Elizabeth Leighton and Lisa Surridge (University of Victoria Department of English; Coeditors, *Victorian Review*)

Visit web.uvic.ca/vsawc/ for more information

Call for papers: deadline closed.

2014 ACCUTE Conference: “The Senses in Victorian Literature”

Brock University, May 24-27, 2014

A recent turn in sensory studies has seen an increased focus on how the senses are valuable to literary study. This session seeks to explore the relationship of the senses as narrated and depicted in Victorian literature. The senses, particularly touch, can be used to portray a character’s knowledge; often functioning as boundary markers between the self and others. Moreover an emphasis on the senses can be indicative of larger historical or societal preoccupations. Papers addressing any of the senses (touch, taste, hearing, sight, smell) as present in Victorian texts will be considered. Readings of embodiment in relation to the sensory (how senses highlight borders of the body) or broader aspects of the sensory relative to class and societal negotiations (how senses address boundaries in society) are particularly welcome.

Please send a 300-500 word proposal, a 100 word abstract, a 50 word bio, and a completed Proposal Submission Information form (Found here: <http://accute.ca/general-sessions/>)

by **November 1, 2013** to ann.gagne@senecacollege.ca

International Walter Pater Conference: “Walter Pater: Continuity and Discontinuity”;

July 3-5, Sorbonne University Paris, France.

As carefully elaborated in *The Renaissance*, history and art history are made up of continuities and discontinuities between epochs, artistic forms, artists and thinkers. The Renaissance was indeed an unceasing return to the “standard of taste” set in Antiquity, an acknowledgment of its permanence in men’s minds and actions. However, it was also a discovery of “New experiences, new subjects of poetry, new forms of art” (“Two Early French Stories”) that called into question the conditions of life and art. These “exquisite pauses in time” were Pater’s most effective means of linking the continuous and discontinuous. In his other writings, whether published or fragmentary, Pater continued to envisage and apply such patterns to study Europe’s intellectual and cultural traditions. In keeping with this complex patterning, the 2014 Paris International Conference will explore Continuity and Discontinuity in Pater’s writings from an interdisciplinary perspective, reflecting his diverse engagements with literature, the arts, history and philosophy. We invite proposals that examine Continuity/Discontinuity with reference to all aspects of Pater’s work, including but not limited to:

- Themes and images (representations of violence, cycles and myths of death and rebirth...)
- Generic, formal and stylistic features
- Different types of publication (book form, periodicals...)
- Pater’s reading of other writers from the classics to his contemporaries (intertextuality, the text as a palimpsest, quotations and misquotations, interpretation and misinterpretation...)
- Response to existing fields of research (anthropology, archaeology, art history, literary criticism...)
- Pater’s understanding of the visual arts
- The critical reception of Pater’s writings; his biography. Are there different Paters?
- We are grateful for the support of the Walter Pater International Society.

Organisers:

Bénédicte COSTE, University of Bourgogne, (TILs): benedicte.coste@u-bourgogne.fr

Anne-Florence GILLARD-ESTRADA, University of Rouen (ERAC): af.gillardestrada@orange.fr

Martine LAMBERT-CHARBONNIER, Paris-Sorbonne University (VALE): martine.charbonnier@paris-sorbonne.fr

Charlotte RIBEYROL, Paris-Sorbonne University (VALE): Charlotte.Ribeyrol@paris-sorbonne.fr

Keynote speakers:

Laurel BRAKE is Professor Emerita of Literature and Print Culture at Birkbeck, University of London. Her research interests are media history, gender, digital humanities, and Walter Pater. She is the author of *Subjugated Knowledges*, *Walter Pater, Print in Transition* and a number of co-edited collections on Pater and on the press over the past three decades. She is an editor of a volume of journalism in the new Oxford *Collected Works of Walter Pater*, and serves on the advisory boards of *Media History*, *Victorian Periodical Review*, *Esprit* (a network of scholars in Europe writing on European periodicals) and *NINES*. She is currently

working on *Ink Work* a biography of Walter Pater, Clara Pater and print culture, and an edited collection of articles on the *News of the World*.

Lene ØSTERMARK-JOHANSEN is Reader of English at the University of Copenhagen in the Department of English, Germanic and Romance Studies and a Fellow of the Danish Royal Academy. Her particular field of specialization is nineteenth-century English art and literature and she has written several articles and books on Walter Pater, among which *Sweetness and Strength: the Reception of Michelangelo in Victorian Britain* (Aldershot, Ashgate, 1998) and her latest monograph *Walter Pater and the Language of Sculpture* (Aldershot, Ashgate, 2011). In her on-going work on Walter Pater's *Imaginary Portraits* she is pursuing the close web of Anglo-French, Anglo-Dutch and Anglo-Italian forces at work as subtexts in his writings.

Scientific committee:

Pascal Aquien, Paris-Sorbonne University, France – late-nineteenth-century and twentieth-century English Literature, poetry and poetics, Oscar Wilde

Laurel Brake, Birkbeck, University of London, UK – media history, gender, digital humanities, Walter Pater
Barrie Bullen, Royal Holloway, London, UK – English Literature and Culture, nineteenth-century historiography, Pre-Raphaelitism, word and image

Bénédicte Coste, University of Bourgogne, France – Walter Pater, Aestheticism, late-nineteenth-century literature and culture

Kenneth Daley, Columbia College Chicago, USA – Victorian Literature and Culture, British Romanticism, Aesthetics and Art History

Catherine Delyfer, University of Toulouse-Le Mirail, France – fin-de-siècle British literature, word and image studies, intermediality studies, women artists and writers 1880-1920

Stefano Evangelista, University of Oxford, UK – nineteenth-century English literature, comparative literature, Aestheticism and Decadence, gender and visual culture

Isabelle Gadoin, University of Poitiers, France – nineteenth-century British art and literature, word and image
Anne-Florence Gillard-Estrada, Rouen University, France – nineteenth-century English literature, art criticism and visual arts, Aestheticism, Walter Pater

Lesley Higgins, York University, Toronto, Canada – Victorian and Modern literature, poetry, and feminist studies, co-general editor (with David Latham) of *The Collected Works of Walter Pater*

Martine Lambert-Charbonnier, Paris-Sorbonne University, France – Walter Pater, aestheticism, visual studies
Claire Masurel-Murray, Paris-Sorbonne University, France – fin-de-siècle British and Irish literature and culture, Decadence, Aestheticism, gender studies, Catholicism

Lene Østermark-Johansen, University of Copenhagen, Denmark – nineteenth-century English art and literature, Walter Pater

Marc Porée, ENS Ulm, France – English literature, Romantic and Victorian poetry
Charlotte Ribeyrol, Paris-Sorbonne University, France – Hellenism in Victorian poetry and painting, cultural history of colour

Call for papers: deadline closed.

The Michael Field Centenary Conference: New Directions in Fin de Siècle Studies

Institute of English Studies, Senate House, University of London 11-12 July 2014

Confirmed Keynote Speakers: Professor Joseph Bristow (UCLA) and Professor Margaret D. Stetz (University of Delaware)

Michael Field (Katharine Bradley and Edith Cooper) occupies an increasingly central role as one of the most fascinating figures of the fin de siècle. Following ground-breaking revisionist scholarship of the 1990s which rediscovered Bradley and Cooper's poetry, the last twenty years has seen a major resurgence in work on Michael Field – reflecting Bradley and Cooper's own belief that their work would not be appreciated until sometime in the distant future.

This major international conference will mark the Michael Field Centenary, bringing together world-renowned scholars of fin de siècle literature, poetry, life writing, women's writing and gender and sexuality.

The Michael Field Centenary conference also aims to acknowledge and celebrate the diversity and vitality of new scholarship surrounding Michael Field and fin de siècle literature generally, providing a platform for new voices and perspectives from postgraduate/early career scholars. As the first major Michael Field conference following the 2004 'Michael Field and their World' conference at the University of Delaware, we aim to assess how the 'field' has changed over the last ten years; for example, following the publication of significant works such as Margaret D. Stetz and Cheryl A. Wilson's *Michael Field and their World* (2007), Marion Thain's *'Michael Field': Poetry, Aestheticism, and the Fin de Siècle* (2007), and Sharon Bickle's *The Fowl and the Pussycat: Love Letters of Michael Field, 1876–1909* (2008).

We invite proposals for 20 minute papers on topics related to Michael Field and fin de siècle culture, which may include, but are not limited to:

- Fin de siècle poetry
- Late-Victorian literary culture
- Aestheticism and Decadence
- Verse drama/closet drama
- Drama and performance
- Poetic form, prosody, the lyric
- History, time, historiography
- Interactions with different periods/literary traditions
- Life writing, biography, and autobiography
- Gender, sexuality, desire
- Michael Field's circle/influences
- Fashion and dress culture

- Catholicism and religious writing
- Art and design
- Book history, book design, printing
- The New Woman, the Female Aesthete
- Modernity, modernism
- Michael Field's influence on later writers

Deadline for abstracts: **31 December 2013**

Please email 300-word abstracts to michaelfield2014@gmail.com

For more information, see: http://www.bbk.ac.uk/english/our-research/research_cnrcs/our-events/the-michael-field-centenary-conference-11-12-july-2014

Organizers: Dr Ana Parejo Vadillo (Birkbeck, University of London), Dr Sarah Parker (University of Stirling), and Dr Marion Thain (University of Sheffield)

19th Annual Dickens Society Symposium: Dickensian Landscapes

Domaine de Sagnes, Béziers (Languedoc-Roussillon), France, July 8-10, 2014

Call for papers: deadline, March 31, 2014.

Paper proposals on any aspect of Dickens and his works are invited and very welcome. However, some might like to engage ideas on the proposed theme, "Dickensian Landscapes", a timely topic given the distinctive setting of this year's venue, but also because the very notion of landscape is not only still prevalent today, but seems to have morphed into multiple new derivatives such as ideoscapes, ethnoscapescapes, technoscapes, financescapes or mediascapes. How powerful a tool the notion of landscapes and its declensions could be to understand the self and the world is precisely what Dickens had already realized and shown in his work.

Topics may include, but are not limited to:

- Literal or figurative landscapes;
- Actual or imaginary landscapes;
- Domestic or exotic landscapes;
- Cityscapes, seascapes;
- Soundscapes;
- The landscapes of Dickens's mind;
- Dickens as a landscape artist and the pictorial tradition of his time;
- Dickens's influence on other centuries, authors and art forms.

Papers will be delivered in English and must be readable in twenty minutes. Please send one-page proposals by e-mail, as an attachment, no later than **March 31, 2014**, to: marie-amelie.coste@hotmail.com, christine.huguet-meriaux@univ-lille3.fr, ornathalie.vanfasse@univ-amu.fr.

"The Robert B. Partlow, Jr. Prize"

Applications are invited for this award, named in honour of the original Secretary-Treasurer and one of the founding members of the Dickens Society. It is in the form of EITHER one stipend of \$500, OR two of \$300 (if two recipients are chosen), and is intended to defray costs of attending this Dickens Symposium, in order to deliver a paper on any aspect of Dickens's life or work. The registration fee and cost of the Dickens Dinner will also be waived. Eligibility is restricted to students (graduate or undergraduate), independent scholars, and non-tenured faculty. Candidates should submit a CV, and a completed paper of twenty minutes duration, to one of the Symposium organizers (marie-amelie.coste@hotmail.com; christine.huguet-meriaux@univ-lille3.fr; nathalie.vanfasse@univ-amu.fr). Should the paper be of publishable quality, the Dickens Quarterly shall have first right of refusal. The winner will be informed of the Society's decision in April 2014.

"Particulars"

The Symposium is to be held in one of the wine regions of Southern France, Languedoc-Roussillon, at a privately-owned country estate called Sagnes, located on the outskirts of Béziers and surrounded by the vineyards and olive trees that make the charm of this area. Accommodation will be in Béziers, with a shuttle service to and from the conference centre. The Dickens Dinner will take place on site, and two optional evenings will be proposed to delegates: one on board of a barge along the Canal du Midi, one of the greatest engineering achievements under the reign of Louis XIV; another meal will take place at the Cistercian Abbey of Fontfroide, following the visit of the Abbey and also of nearby Narbonne, one of the main cities of Gaul during the Roman Empire.

Hotels: a list of hotels will be provided shortly. It is likely a deal will be secured with a couple of conveniently located hotels.

Trip: Delegates have a number of options to get to Béziers:

Fly to Béziers Airport: <http://www.beziers.aeroport.fr/>;

Fly to Perpignan Airport: <http://www.aeroport-perpignan.com/fr/page/passagers> and then take the train to Béziers for approximately 1h;

Fly to Montpellier Airport (<http://www.montpellier.aeroport.fr/fr/passagers#>) and then take the train to Béziers for approximately 1h (<http://www.voyages-sncf.com>);

Fly to Paris (Roissy or Orly) and then take the train for about 4H30 (<http://www.voyages-sncf.com>), or take another flight to Béziers.

Registration fee: The registration fee is €75 per delegate with a €55 discount rate for students. This includes the cost of the Dickens Dinner. Both excursions (visit to Narbonne and meal at Fontfroide; meal on a barge along the Canal du Midi) will each cost €57. The meal on the barge will only happen if at least 40 delegates sign up. If not enough people choose to attend, an alternative will be offered.

10th IAWIS/AIERTI TRIENNAL CONFERENCE: *Riddles of Form: Exploration and Discovery in Word and Image*

University of Dundee, Scotland: August, 11-15 2014

CFP: Curves of Life: Spirals in Nature and Art (Session 23)

From the organic spiral found in living organisms such as plants, shells, DNA or nebulae to the aesthetic spirals used in many bas-reliefs or medieval carvings and artworks, the spiral form stands out as one of the most fundamental structures of our universe, a view certainly shared by D'Arcy Thompson when he devoted a long chapter to the study of the form in his book, *On Growth and Form*. Following in the scientist's footsteps our session will explore occurrences of the spiral pattern throughout the ages and across many disciplinary fields, from natural history, biology, mathematics to architecture, literature and the arts. In the wake of Liliane Louvel's innovative text-and-image studies (*Poetics of the Iconotext*, Ed. Karen Jacobs, trans. Laurence Petit. Ashgate, 2011), we would first like to reflect on the various modalities of the spiral in literature. When only described in a given literary text, how does the spiral shape become visible other than in "the mind's eye"? Does it necessarily have to be a visual element in the text (in calligrams for instance) in order to be perceived by the reader or can it be evoked through channels other than vision? Can the spiral form model the endless play between text and image? Bearing in mind the intertextual focus of the conference, we welcome papers that focus specifically on how the spiral form travels between word and image allowing readers/viewers a new perspective.

Suggested topics may include, but are not limited to:

- spirals in painting and poetry
- spirals in botany and shells and scientific illustration
- the spiral form in design and the decorative arts
- spirals in specific art movements or periods
- theories of inter-media translation
- spirals in fractal art, digital art, and screen media

Organisers: Laurence Roussillon-Constanty (University of Toulouse, France), Karen E. Brown (University of St Andrews, UK), Liliane Louvel (University of Poitiers, France)

Useful links:

Conference homepage

<http://www.scottishwordimage.org/conferences/iawis2014/>

List of sessions and abstracts

http://www.scottishwordimage.org/conferences/iawis2014/list_of_sessions.htm

Proposals (for a 20-minute paper) to be submitted by **Friday November 15, 2013** (email address: swig2014@gmail.com).

Do mention **the title of the session** at which your proposal is aimed and supply full contact information.

British Association of Victorian Studies conference: “Victorian Sustainability”

University of Kent, Canterbury, September 4-6, 2014

Deadline: March 31, 2014

From emerging ideas about the perils of environmental degradation to the establishment of the National Trust, the concept of sustainability began to take on a new importance in the Victorian period that remains relevant in 21-st century modernity. We welcome proposals which address any aspect of Victorian sustainability and especially encourage interdisciplinary approaches.

Topics may include but are not limited to:

- Victorian nature writing and/or discourses of nature and science
- Heritage and preservation (of built environments, natural landscapes, species, material cultures)
- Climate change and the Victorians
- Sustenance and sustainability
- Victorian discourses of emotional/psychological sustainability or wellbeing
- Eco-criticism and environmental aesthetics in Victorian literature
- Sustaining the Victorians (literary and/or cultural legacies)
- ‘Green imperialism’ and/or colonial sustainability
- The emergence of self-sufficiency and sustainable ways of life in the Victorian period
- Waste/pollution vs. recycling/renewal in urban and industrial contexts
- Narratives of catastrophe, risk, decay or crisis in the Victorian period
- Representations of growth, flourishing and/or transformation in Victorian literature and culture
- Social ecology and the relation between human and non-human in the Victorian period
- Victorian pastoral and/or the legacy of Romanticism
- The sustainability of Victorian Studies

Proposals (300 words max.) are due by **March 31, 2014**, and should be sent to kentbavs2014@gmail.com. Panel proposals (comprised of 3 paper proposals, plus an additional 300 words explaining how the papers are linked in addressing the theme) are also welcome.

The 2014 BAVS conference will be hosted by the new Centre for Victorian Literature and Culture at the University of Kent, Canterbury. Any inquiries about the Centre or the conference may be sent to the Centre Director, Professor Wendy Parkins at W.J.Parkins@kent.ac.uk

French Society for Word and Image Studies (S.A.I.T.): Gold in/and Art

Université Toulouse II – Le Mirail (C.A.S. 801) / S.A.I.T.

Musée Paul-Dupuy, Toulouse, France, 18-19 September 2014

Call for papers:

In the wake of the 2009 conference on “the eloquence of colour” organized by the French Society for Word and Image Studies (S.A.I.T.), this 2014 interdisciplinary symposium wishes to examine the unique position of gold across literature and the arts in the 19th and early 20th centuries. Indeed gold is a pigment like no other. Its materiality inevitably conjures up a complex and paradoxical symbolism which typically negotiates tensions between the mythical and the political, the beautiful and the commercial, the sacred and the profane, the invisible and the tangible, the untarnishable and the ephemeral, virtue and lucre, the collective and the singular, the social and the private. “Gold in/and Art” therefore purports to continue the exploration of the dialogue between the arts inaugurated by previous S.A.I.T. conferences, while confronting such issues of cross-fertilization with an analysis of the processes of valuing/devaluing/revaluing at work in literature and the arts. Gold will be envisaged under all its forms, as mineral, colour, light and/or value—whether it be financial, ethical, mystical, philosophical, or aesthetic value. The conference theme therefore lends itself to a multiplicity of approaches which may be economic, historical, political, cultural, artistic, philosophical, literary and/or linguistic.

Taking as a point of departure Gérard-Georges Lemaire’s observation about gold’s omnipresence in the history of art and its renewed fascination among contemporary artists (see G.G. Lemaire, *L’or dans l’art contemporain*, Paris: Flammarion 2011; and exhibitions such as “Gold” in 2012 at the Belvedere in Vienna or “Going for Gold” in 2013 at the Seattle Art Museum), researchers are encouraged to examine works of 19th-century art/literature or writings on art/ literature which give gold pride of place, either because they foreground gold as their primary material or because they capitalize on myths and legends about gold.

We are also interested in receiving proposals for papers studying the intersection between art and economics, building on the work of critics such as Jean-Joseph Goux (*L’art et l’argent: la rupture moderniste 1860-1920; Frivolité de la valeur; Symbolic Economies; The Coiners of Language*), Marc Shell (*The Economy of Literature, Money; Language and Thought; Art & Money*), Catherine Gallagher (*The Body Economic*), Mary Poovey (*Genres of the Credit Economy*) or Regenia Gagnier (*Individualism, Decadence and Globalization; The Insatiability of Human Wants: Economics and Aesthetics in Market Society; Idylls of the Marketplace: Oscar Wilde and the Victorian Public*).

Finally, from a political, philosophical, epistemological, moral, religious or spiritual point of view, it may be helpful to keep in mind Zarathustra’s comments on gold : “Tell me, pray: how came gold to the highest value? Because it is uncommon, and unprofiting, and beaming, and soft in lustre; it always bestoweth itself. Only as image of the highest virtue came gold to the highest value. Goldlike, beameth the glance of the bestower. Gold-lustre maketh peace between moon and sun” (Nietzsche, *Thus Spake Zarathustra*, chapter XXII). Indeed, gold has traditionally been used as a standard—of purity, value, soundness or excellence. But how has this notion been either consolidated or challenged in 19th- and early 20th-century art and literature?

Do we still believe in the universal and eternal prestige of gold understood as a benchmark of value? Or has the possibility for such a consensus disappeared with the emergence of more diversified centres of power?

Possible topics may include but are not limited to:

- The materiality of painting: the economy of pigments
- The re-writings of Biblical stories or myths and legends in which gold plays a major part (the Golden Calf, Danae, King Midas, Croesus, Hercules in the Garden of the Hesperides, Jason and the Golden Fleece etc.)
- Art and gold in utopias and dystopias
- Numismatic fiction
- Gold and religion – Gold and the mystic eye – Conversion vs. convertibility – Gold and light
- Theories of art: the golden mean, the golden age, etc.
- Representations of the artist's creative alchemy
- Symbolic intermedial economies: how does intermediality (i.e. cross- fertilization between various media or art forms) operate productively? What are the benefits/profits of such an intermedial dialogue for the work of art/ the artist/the reader/the spectator?
- Aesthetic revolutions and speculation – Economic crises and crises in representation
- The art world: artistic institutions, critics, and art dealers
- Gold and the literary/artistic canon - Post-colonial perspectives on gold – Gold and gender: the “gilded cage” of womanhood, gendered approaches to gold – Gold and queer theory
- Gold in artistic movements: Orientalism, Impressionism, Japonism, the Aesthetic Movement, Art Nouveau, etc.

Please send a 500-word abstract with a short bio to Catherine Delyfer (catherine.delyfer@univ-tlse2.fr) no later than **December 30, 2013**. Selections will be made by March 1st, 2014. Papers will be delivered in English. A selection of papers will be published.

RUSKIN SEMINAR SERIES, Michaelmas Term 2013 (11th October-13th December)

Most of this term's seminars will be in FASS Meeting Room 1, but please check individual weeks for any changes.

Thursday	Research Seminar
10 th October	<i>Alison Brisby, Painter, Patron and Public Figure: George Howard (1843-1911) and the National Gallery</i>
	FASS Meeting Room 1, 4pm
	<i>Followed by</i>

Private View of Ruskin Library exhibition, *Fragments of Nature*, introduced by
Rebecca Patterson
Ruskin Library

Thursday
17th October **Research Seminar**
Tony Hilton, *Ruskin's Romanists*
(FASS Meeting Room 1, 4pm-6pm)

Thursday
24th October **Reading Group and Research Seminar**
Alan Davis, Reading of 'True and False Griffins', from *Modern Painters III*, followed by
'*The essence of the beast: Ruskinian naturalism in the animal sculptures of Paul Szeiler*
(FASS Meeting Room 3, 4pm-6pm)

Thursday
31st October **Research Seminar**
Colin Trodd (University of Manchester)
Blake, Ruskin and the Arts & Crafts Movement
(FASS Meeting Room 1, 4pm-6pm)

Thursday
7th November **Research Seminar**
Stephen Wildman, *Ruskin's Books*
(Ruskin Library, 4pm-6pm)

Thursday
14th November **The Mikimoto Memorial Ruskin Lecture**
John Batchelor (University of Newcastle)
Ruskin among the giants
(Cavendish Lecture Theatre (Faraday Building) 6pm)

Thursday
21st November **Research Seminar**
Stephen Kite (University of Cardiff)
Shaping the darks – Ruskin's "energetic shadow"
(FASS Meeting Room 2/3, 4pm-6pm)

Thursday
28th November **Reading Group**
Penny Bradshaw (University of Cumbria)
[Title to be confirmed]
(FASS Meeting Room 1, 4pm-6pm)

Thursday
5th December **Christmas Event**
[Details to be confirmed]

Victorian Persistence: Texte, Image, Theory

Université Paris Diderot, France

This seminar takes place at the Université Paris Diderot and is supervised by Sara Thornton (Professor of English studies) as part of the LARCA research centre.

The sessions are held monthly on Wednesdays at 5.30pm at the following address:

Halle aux farines, Hall E ou F, accès 9 esplanade Pierre Vidal-Naquet 75013 Paris ou 10 rue Françoise Dolto 75013 Paris, métro Bibliothèque François-Mitterrand.

http://www.univ-paris-diderot.fr/DocumentsFCK/implantations/File/Plan_A3_GE_2012-2013.pdf

For further information, contact Estelle Murail (estelle_murail@yahoo.fr) or Róisín Quinn-Lautrefin (roisingl@hotmail.fr)

- 21st November 2013: Nolwenn Corriou (Université Sorbonne Nouvelle). “A rare and beautiful hand’: collecting the colonial body.” Respondent: Dr. Stefano Evangelista (Lecturer and Tutorial Fellow at Trinity College, Oxford). 265 E
- 4th December 2013: Claire Deligny (Université Paris Diderot). “‘The asylum and the community’: the lunatic asylums at Lancaster, Prestwich and Rainhill (Lancashire) and the local press, 1845-1914.” Respondent : Catherine Cox (University College, Dublin). 580 F
- January 2014: Pr. Antoine Cazé (Université Paris Diderot) and Pr. Cristanne Miller (University at Buffalo, titulaire de la Chaire Tocqueville Fulbright, Janvier 2014): Emily Dickinson.
- 5th February 2014: Clare Walker-Gore (University of Cambridge), “At the Margins of Mystery: Sensational Difference in the Novels of Wilkie Collins.” Respondent: Kathryn Maude (King’s College London).
- March 2014: Fariha Shaikh (King’s College London), “Mobility, Space and Place: Settler Emigration and the Nineteenth-Century Novel.”
- 9th April 2014: Fabienne Moine (Université Paris Ouest – Nanterre) and Mike Sanders (University of Manchester). “Victorian Political Poetry: Women’s Political Poetry and Chartist Poetry.” Respondent :Fabrice Bensimon.
- May 2014: Edmund Birch (University of Cambridge): “Fictions of the Press: Gissing’s Lost Illusions.”
- June 2014: Diane Leblond (Université Paris Diderot), “Ghosts from Wonderland: Jeanette Winterson’s Gut Symmetries and the visual pragmatics of intertextuality.” Respondent: Pr. Jean-Jacques Lecercle(Université Paris X-Nanterre).

<http://sfeve.hypotheses.org/>

CURRENT RESEARCH

LIST OF PAPERS FROM FORTHCOMING AND PAST CONFERENCES

Pre-Raphaelitism: Past, Present and Future, Oxford, September 13-14.

Professor Stephen Wildman (Ruskin Library and Research Centre, Lancaster University) : 'Did Ruskin *like* Pre-Raphaelitism?'

NAVSA 2013

Ann Gagne (Seneca College), 'Networked Education: Apperception, Tactility, and Pedagogical Depictions in Hardy and Ruskin'

BAVS 2013

Lisa Robertson, Northampton: 'From the Few to the Many: Illuminating Model Dwellings with Ruskin's *Seven Lamps of Architecture*'

BAVS/NAVSA/ Venice

Rosie Ibbotson (Yale U, US), "Illusions of Home: Regionalism, National Identity and "truth" in Domestic Architecture of the British Arts and Crafts Movement".

Rachel Dickinson (Manchester Metropolitan U, UK), "John Ruskin and National Dress"

Julie Camarda (Rutgers U, US), "Comprehending Shallowness: Perceptive Labor and the Reading of Ornament in Ruskin's *Stones of Venice*".

International Congress for the History of Science, Technology and Medicine Manchester (August 2013)

Laurence Roussillon-Constanty: "A World in Stones: John Ruskin's Geology" (Art and Geology panel - INHIGEO)

EVENTS

PAST EVENTS

THE HILLSIDE CLUB, BERKELEY, CA

Saturday, July 13, 2013

No Wealth but Life: Why John Ruskin Matters Today

Gray Brechin

Subterranean Streams:

Contributions of Ruskin's Thought to FDR's New Deal

James L. Spates

Availing Towards Life: The Essential Arguments of Ruskin's Unto This Last

Sara Atwood

"Souls of a good quality": Extricating Education from Economics

BRANTWOOD

Spiritual Landscapes

23 – 25 September 2013

Tutor – Howard Hull

4.00pm 23rd Sept - 1.00pm 25th Sept. £110 per person.

Includes: refreshments and packed lunch.

Spiritual Landscapes is a literary and artistic retreat which draws upon the beauty of nature as an inspiration and provides an opportunity to spend time in personal reflection. Artists, poets and spiritual thinkers across the ages have left us profound and moving reflections upon life using nature as their focus. A series of carefully selected meditations in word and image will form the heart of this retreat, together with walks amid the beauties of the Brantwood estate.

Spiritual Landscapes is structured to help you deepen your appreciation of the natural world and the long traditions which explore our relationship with it. At the heart of our programme will be the unique opportunity to look at John Ruskin's writings and watercolour studies in the very landscape of their inspiration. Brantwood is a place with a very special spirit, providing room in which to share discovery and in which to find solitude. You will be in a creative environment that encourages you to find expression for your own feelings without pressuring you to do so.

Spiritual Landscapes will give you the opportunity to slow down and connect on a deeper level with yourself and the natural world around you, leaving you feeling renewed and reinvigorated.

THE RUSKIN SOCIETY

Guided Visit to the Watts Gallery and Chapel, Compton, Surrey with lunch and refreshments
Saturday, 3 August, 2013, from 10:30pm

A Joint Event with the Friends of Ruskin's Brantwood

www.wattsgallery.org.uk

Source: <http://theruskinsociety.com/index.htm>

THE RUSKIN LIBRARY AND RESEARCH CENTRE, LANCASTER UNIVERSITY

'Fragments of nature': A new exhibition at the Ruskin Library, running until 13th December

Carrying on from the successful 'natural world' themed exhibitions, 'Ruskin's Flora' (2011) and 'Sketching from Nature' (2008) we return once again to this rich and wonderful theme. 'Fragments of Nature' revisits elements of drawing from the natural world, looking at the joy of landscape as well as detailed studies of flora and fauna. Included in the exhibition are drawings by John Ruskin, his family, and friends. Sketches and notes from private letters and diaries will also be included along with less frequently exhibited works from the collection.

<http://www.lancaster.ac.uk/users/ruskinlib/Pages/fragments.html>

Source: <http://ruskinlibrary.wordpress.com/>

FORTHCOMING EVENTS

GUILD OF ST GEORGE

Annual General Meeting

Saturday, November 16

The AGM will be followed by the Guild's Annual Lecture:

Mark Frost (Portsmouth University), on Ruskin, the Guild and Henry Swan.

THE RUSKIN SOCIETY

Annual General Meeting: November 5, from 6:30 pm

Senate House, Malet St., WC 1 E 7HU, University of London.

Torrington Room (Room 104, first floor)

Lecture: Writing Wrongs and Dispelling Myths: Women, art, and John Ruskin

By Dr Rob Brownell

Lecture: **Proust's Debt to Ruskin** by Dr Cynthia Gamble

Thursday, 14 November, 2013, from 6:30pm

Location: St David's Room Strand Campus, Kings College London

Franco-British Society and King's College London Department of French presents 'Proust's Debt to Ruskin'. The first volume –'Du côté de chez Swann' - of Marcel Proust's novel *A la recherche du temps perdu* was published in France on 14 November 1913. Proust and Ruskin expert Dr Cynthia Gamble will celebrate the centenary of this masterpiece in an illustrated lecture which explores one of the great moments in literature - how and when Proust first discovered Ruskin's writings and the subsequent impact. Proust was so 'intoxicated' and spellbound by 'that great man' that he made dramatic changes to his life and found his vocation as a writer. Had he not discovered Ruskin, we would probably not be celebrating his great novel today.

The lecture, which will be in English, will be chaired by Professor Patrick French, Head of Department of French. It is particularly opportune that the university is hosting this event, as John Ruskin was one of the first students of English Literature at King's in 1836.

For more information please see the [Kings College London Website](#)

THE RUSKIN LIBRARY AND RESEARCH CENTRE, LANCASTER UNIVERSITY

Announcement: Stones of Venice Research Grants available

The Ruskin Library and Research Centre is pleased to announce small research grants available to students and early career researchers, to support a visit to Lancaster University. The visit will be specifically to use the Whitehouse Collection of material relating to John Ruskin (1819-1900) and his circle, housed in the Ruskin Library at Lancaster University. Applications will be judged on an individual basis and should include details about your Ruskin or related research. Further details about the collection and the Ruskin Library can be found on: <http://www.lancs.ac.uk/users/ruskinlib/Pages/welcome.html>. The Grants have been donated through the Ruskin Foundation from donations by *Sovereign Films* in connection with their forthcoming film 'Effie' about Ruskin's marriage.

Source: <http://www.lancs.ac.uk/fass/ruskin/about.htm>

Online publication of John Ruskin's Complete Works:

Volumes 22, 23, 24 and 26 have all recently been added to the website

<http://www.lancs.ac.uk/users/ruskinlib/Pages/Works.html>

MUSEE D'ORSAY, PARIS

Conferences on temporary current exhibitions:

Masculin/masculin, by Edouard Papet, conservateur en chef au musée d'Orsay, commissaire de l'exposition ven. 22 novembre 2013 - 12h00/ Friday, November 22, noon.

Auditorium, niveau – 2

Gustave Doré, by Edouard Papet, conservateur en chef au musée d'Orsay, commissaire de l'exposition
ven. 14 février 2014 - 12h00 / Friday, February 14, noon.

Auditorium, niveau – 2

Vincent Van Gogh and Antonin Arthaud, by Isabelle Cahn, conservateur en chef au musée d'Orsay,
commissaire de l'exposition

ven. 28 mars 2014 - 12h00 / Friday, March 28, noon.

Musée d'Orsay

Auditorium niveau -2

EXHIBITIONS

PAST EXHIBITIONS

PINACOTHEQUE DE PARIS

L'Art Nouveau: La révolution décorative

April 18–September 8, 2013

Exhibition catalogue:

Marc Restellini, artistic director; with contributions by Victor Arwas, Paul Greenhalgh and Dominique Morel.

L'Art Nouveau: La révolution décorative.

Milan: Pinacothèque de Paris and Skira, 2013.

40 € (hard cover)

ISBN: 978-8-857219-50-9

MILLENIUM GALLERY, SHEFFIELD, UK

15 December 2012- 23 June 2013

Force of Nature; Picturing Ruskin's Landscape

THE RUSKIN LIBRARY, LANCASTER, UK

May- July 2013

Teaching Silkworms to spin:

Ruskin and Textile

(Source: Ruskin Library)

TATE BRITAIN, LONDON, UK

12 September 2012- 13 January 2013

Pre-Raphaelites: Victorian Avant-Garde

THE COURTAULD GALLERY, LONDON

11 October 2012 – 13 January 2013

Peter Lely: A Lyrical Vision

NATIONAL GALLERY OF ART, WASHINGTON, DC

Pre-Raphaelites: Victorian Art and Design

February 17–May 19, 2013

<http://www.19thc-artworldwide.org/>

CURRENT AND FORTHCOMING EXHIBITIONS

Peltz Gallery, Ground Floor, School of Arts, Birkbeck, London

Touching the book: literature for Blind People

July 18 – September 16, Monday-Friday 9-8pm.

September 17 – October 30, Monday – Saturday, 9-8pm

This free exhibition explores the history of literacy for blind and visually impaired people in nineteenth-century Britain and Europe through the development of embossed literature. It introduces visitors to the variety of embossed writing systems that blind people were taught prior to the widespread adoption of braille at the end of the nineteenth century. There was fierce debate in this period between educators who favoured a system based on the Roman alphabet that could be read still by sight and those who advocated for an arbitrary system – such as braille – more suited to finger reading.

Touching the book: Embossed literature for Blind People brings together a rich array of material, including important examples of early classbooks, spiritual guides, the first specially-commissioned embossed Bibles, writing devices, pamphlets and visual images. It details how early embossing attempts were motivated by religious desire to enable blind people to read the word of God directly through touch. This fuelled investment in embossing processes which in turn improved the quality and durability of embossed books.

Most significantly however, the development of finger-reading practices helped to create new communities of literate blind and visually-impaired people who began advocating for reading and writing systems best suited to the needs of blind people. The exhibition highlights individuals in the nineteenth-century blind community who both raised the profile of and were instrumental in improving literacy for blind and visually-impaired people, including Laura Bridgman, William Moon, G.A. Hughes, Louis Braille and Thomas Rhodes Armitage.

<http://blogs.bbk.ac.uk/touchingthebook/>

LEYDEN GALLERY, LONDON,

Alexander Hamilton: 'Between the Sun and Moon', September 25- October, 19

GUILDHALL ART GALLERY, LONDON

VICTORIANA EXHIBITION

7 September to 8 December 2013

An exhibition at the Guildhall Art Gallery on Victorian revivalism will be accompanied by a symposium on Steampunk and a film season running in Birkbeck's School of Arts cinema in Gordon Square this autumn (2013). From the macabre to the quaint, the sensational to the surreal, 'Victoriana: The Art of Revival' is the first ever exhibition in the UK to offer a major examination of Victorian revivalism in all its forms. Featuring graphic design, film, photography, ceramics, taxidermy, furniture, textiles and fine art, this multi-media show explores work inspired by the 19th century and created over the last 20 years, highlighting the on-going

influence of the Victorian age. 'Victoriana: The Art of Revival' brings together 28 major contemporary artists who encapsulate the many forms and motivations of modern takes on Victorian style. These include Yinka Shonibare, Grayson Perry, Paula Rego, Dan Hillier, Paul St. George, Rob Ryan, Kitty Valentine and Jake and Dinos Chapman. The exhibition takes place from Saturday 7 September to Sunday 8 December – visit the City of London website for more information.

For more information, see: <http://www.cityoflondon.gov.uk/things-to-do/visiting-the-city/attractions-museums-and-galleries/guildhall-art-gallery-and-roman-amphitheatre/Pages/victoriana.aspx>

VICTORIANA AT BIRKBECK

Birkbeck will also host a season of events on Neo-Victorian culture this term, organized in collaboration with the Guildhall Art Gallery's Victoriana Exhibition.

VICTORIANA ON FILM

A season of free film screenings in collaboration with the Guildhall Art Gallery's Victoriana Exhibition.

The film series will include the following free screenings:

- 22 October: The Piano (Jane Campion 1993)
- 29 October: The Picture of Dorian Gray (Albert Lewin 1945)
- 5 November: The Prestige (Christopher Nolan 2006)
- 12 November: Gone to Earth (Michael Powell and Emeric Pressburger 1950)
- 19 November: The Elephant Man (David Lynch 1980)
- 26 November: Angels and Insects (Philip Haas 1995)

The films will be shown from 2-5pm at the Birkbeck Cinema, 43 Gordon Square, WC1H 0PD. The first film will be Jane Campion's The Piano (1993), introduced by Professor Lynda Nead. For more information and to register for the screening, see: <http://www.bbk.ac.uk/arts/about-us/events/about-us/events/bbk-local?uid=710317d28ee1b53de695fcbdeae93b4d>

MUSEE D'ORSAY, PARIS

Masculin/Masculin: le nu masculin dans l'art

24 septembre 2013 - 2 janvier 2014

Musée d'Orsay

Exposition temporaire/ temporary exhibit

Gustave Doré (1832-1883): L'imaginaire au pouvoir

11 février - 11 mai 2014

Musée d'Orsay

Exposition temporaire/ temporary exhibit

Vincent Van Gogh/ Antonin Artaud, Le suicidé de la société.

11 mars - 15 juin 2014

Musée d'Orsay

Exposition temporaire/ temporary exhibit

Source : <http://www.musee-orsay.fr/>

THE LADY LEVER ART GALLERY, LIVERPOOL

The Drawings of Edward Burne-Jones: A Pre-Raphaelite Master, June 14-January 12, 2014

Discover the captivating drawings and beautiful watercolours of Victorian artist Edward Burne-Jones.

The exhibition is a rare opportunity to see 25 works from the National Museums Liverpool collections too delicate for permanent display. Including the stunning Sponsa de Libano, which stands at more than 3 metres tall, on display for the first time in almost two decades.

Independent drawings, preparatory studies and designs for stained glass, give a unique insight into a Pre-Raphaelite master exploring his ideas and techniques through drawings.

Special Talk: The Wirral in Arthurian Legend (Oct 29).

The Wirral appears in three medieval poems about King Arthur and his knights. Join Wirral Archivist Will Meredith to explore the art and literature in which 'the wilderness of Wirral' is featured alongside knights and ladies, elves and dwarfs, giants and woodwose, and a magical talking blackbird.

Source: <http://www.liverpoolmuseums.org.uk>

THE COURTAULD GALLERY, LONDON

The Young Dürer : Drawing the Figure

17 October 2013 – 12 January 2014

Special Display: Antiquity Unleashed : Aby Warburg, Dürer and Mantegna

17 October 2013 to 12 January 2014

Source: <http://www.courtauld.ac.uk/gallery/about/index.shtml>

NATIONAL GALLERY OF CANADA, OTTAWA

John Ruskin: Artist and Observer, Feb 14 – May 11

SCOTTISH NATIONAL PORTRAIT GALLERY, EDINBURGH

John Ruskin: Artist and Observer, Jul. 4 - Sep 26.

PUBLISHED AND FORTHCOMING WORKS

JOURNALS

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.tandf.co.uk/journals/ncc.

Call for submissions for a special number of *Victorian Periodicals Review* on the theme of "Work and Leisure"

Victorian Review

Victorian Review, which began publication in 1972, is an interdisciplinary journal promoting the study of all aspects of nineteenth-century culture. It publishes research articles on Victorian literature, fine arts, history, politics, law, science, economics, sport, and popular culture. The journal, which is published twice annually, welcomes a wide variety of topics and theoretical approaches.

Victorian Review also reviews current books in all fields of Victorian studies.

For more information about the journal, visit [Victorian Review's home page](#).

ANNOUNCEMENT: *Victorian Review's* Hamilton Prize

Victorian Review invites submissions for the annual Hamilton Prize for the best graduate student essay in the field of Victorian Studies. The annual award honours the effort and achievements of Susan Hamilton, editor of *Victorian Review* from 2000 to 2006.

Essays should be 20-25 pages in length and should not have been previously published. The winner will receive an award of \$250 CAN and publication of the essay in the Spring issue of *Victorian Review*. The journal will also publish the names and essay titles of up to two runners-up in the Spring issue. The deadline for submissions will be **June 30** of each year.

The winning essay will be selected according to the following criteria: contribution to Victorian studies; quality and originality; and style and clarity. The award will be judged by a four-member panel of the journal's Advisory Board.

Please send entries to:

vreview@uvic.ca

ATTN: Hamilton Prize

BiblioLabs and the British Library Launch 19th Century Historical Collection App for iPad

Charleston, SC & London, UK – BiblioLabs, LLC and the British Library have launched their British Library 19th Century Historical Collection App for iPad – now available on the App Store. The App was announced in June with an initial offering of a thousand 19th century books – it now makes some 45,000 titles available to subscribers, expanding to over 60,000 titles by the end of the year.

See:

<http://itunes.apple.com/gb/app/british-library-19th-century/id439911364?ls=1&mt=8> (UK)

<http://itunes.apple.com/us/app/british-library-19th-century/id438196905?mt=8> (US, rest of world)

For more information and images contact: Carolyn Morris, BiblioLabs at carolyn@bibliolabs.com or Ben Sanderson, British Library at ben.sanderson@bl.uk

The following Ruskin related titles are available

Ruskin, John. Works of John Ruskin.

Ruskin, John. Miscellanea: A Collection of the Minor Writings of John Ruskin.

Ruskin, John. Seven Lamps of Architecture ... Fourth Edition.

Ruskin, John. Lectures on Architecture and Painting, Etc.

Ruskin, John. On the Old Road. a Collection of Miscellaneous Essays, Pamphlets, Andc., Andc., Published 1834-1885.

Ruskin, John. Ethics of the Dust: Ten Lectures to Little Housewives on the Elements of Crystallisation.

Ruskin, John. Queen of the Air: Being a Study of the Greek Myths of Cloud and Storm.

Ruskin, John. Works. Popular Edition. 2 Series.

Ruskin, John. On the Old Road. a Collection of Miscellaneous Essays, Pamphlets, Andc., Andc., Published 1834-1885.

Ruskin, John; Allen, Grace ; Bateman, Maud A. Ruskin Birthday Book. a Selection ... from the Works of J. Ruskin ... Collected and Arranged by M. A. B. [I.E. Maud A. Bateman] and G. A. [I.E. Gr

Ruskin, John; Tuthill, Louisa Caroline Precious Thoughts: Moral and Religious. Gathered from the Works of J. Ruskin ... by Mrs. L. C. Tuthill.

Ruskin, John; Duyckinck, Evert Augustus Thoughts of Beauty and Words of Wisdom from the Writings of John Ruskin. Edited with an Introduction by R. Porter.

Ruskin, John ; Wright, James Osborne Poems ... Collected and Edited by J. O. Wright.

Ruskin, John ; Turner, J. M. W. Harbours of England. with Thirteen Illustrations by J. M. W. Turner, R.A. Edited by T. J. Wise.

Ritchie, Leitch ; Ruskin, John Turner J. M. W. Turner's Rivers of France, with an Introduction by John Ruskin. a Series of Steel Engravings, Described by L. Ritchie. with a Biography of the Artists

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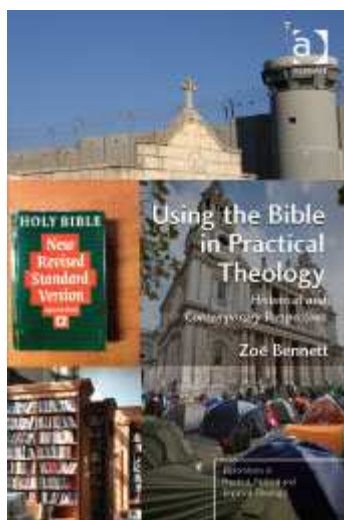
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A CLOSER LOOK AT SOME PUBLICATIONS

Using the Bible in Practical Theology, by Zoë Bennett



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Zoë Bennett, *Cambridge Theological Federation, UK and Anglia Ruskin University, UK*; £50.00 » Website price: £45.00 ; Published July 2013; Hardback; ISBN 978-1-4094-3792-5

Exploring how the Bible may be appropriately used in practical and public theology, this book looks at types of modern practical theology with specific emphasis on the use of the Bible. Bennett juxtaposes the diversity of modern practical theology with the work of leading nineteenth-century public 'theologian', John Ruskin, and then assesses the contribution of this analysis to some modern issues of public importance in which the Bible is used. The final chapter offers a framework for a biblically informed critical practical theology which draws on the writer's experience and invites the readers to engage their own.

Contents: Introduction; Part I Using the Bible - the Reader of Multiple Texts: Introduction; The text of the Bible and the text of life; Putting ourselves in the picture; A tale of two traditions. Part II John Ruskin: 'To See Clearly... is Poetry, Prophecy, and Religion All in One': Introduction; 'Our national archangel'; Ruskin's biblical interpretation; On seeing clearly; On prophetic seeing. Part III The Bible and Theology in the Public Sphere: Introduction; A resignation and an interview: the Bible and corporate finance; A crisis and a judgement call: the Bible and international conflict; Towards a biblically informed practical and public theology; Bibliography; Index.

About the Author: Zoë Bennett has been Director of Postgraduate Studies in Pastoral Theology at Anglia Ruskin University and the Cambridge Theological Federation, since 2000. She directs an MA programme in

Pastoral Theology and a Professional Doctorate Programme in Practical Theology and has written extensively on issues in practical theology in relation to feminism, ecumenism, pedagogy, the Bible, and the work of John Ruskin. She is a Reader in the Church of England.

Reviews: Classified as 'Research Essential' by Baker & Taylor YBP Library Services

'In this ground-breaking book Zoë Bennett brilliantly sketches the public theology of John Ruskin and skilfully uses it to illuminate practical theology and biblical hermeneutics. It is an outstanding contribution, not only to public theology but also to theology more generally. Calling on a wide array of interpretative skills, she illuminates a subject of pressing concern in a readable and compelling manner and demonstrates the value of historical study for the development of critical reflection. The study of John Ruskin, the Bible and theology will never look the same again.'

Christopher Rowland, Queens College, Oxford, UK.

Source: <http://www.ashgate.com>

REVIEWS

Mark A. Cheetham, *Artwriting, Nation and Cosmopolitanism in Britain. The 'Englishness' of English Art Theory since the Eighteenth Century*, Farnham, Ashgate, 2012, 182 p. + illustrations. ISBN 987-1-4094-20736

Considering the visual arts, art theory and art-writing in Britain, one would think that they stand clear from theory and systems as opposed to the German and more generally Continental theories and practices: there have been artistic schools and trends in art-writing in Britain over the last three centuries, but their degree of theoretical reflection is assumed to scarcely rival that of the Continent. As Mark A. Cheetham notes in his study, such “double erasure of theory” from the arts and from art-writings (2), undervalue British art both in its theoretical and practical dimensions: a refusal to engage in any theory or system is also a theoretical stance as has been evidenced by British artists and art-writers, most of whom were often the same.

Another question is that of the assumed “Englishness” of such a refusal, which in turn leads to a reappraisal of the intersection of art and writings on art with the idea of nationhood, or rather with the historically located discourses on nationhood. Considering art-writing, national identity and the visual arts in Britain since 1700, Cheetham engages in a stimulating discussion of how those discourses have changed along with the meaning ascribed to “nation”, but also as opposed to the shifting meanings of “cosmopolitan” and “cosmopolitanism”.

In two chapters—the first covering the eighteenth and nineteenth century art and art-writing, the second discussing notable art-writers, institutions and works of art of the twentieth century—Cheetham discusses British art theories and practices and suggests new insights to consider the place of art-writing in Britain outside imported criteria. Refusing the idea that British art-writing suffers from a too high degree of literariness, he recommends to “read the theory in the pictures” as did Hogarth who made words visible with “The Painter and His Pug” (1745) and Reynolds personalising “Theory” in the London Royal Academy in 1780, but also to “see the images in the text” (5) or to visualise a theory of art, as did Gilbert and George's “The Nature of our Looking” (1970) and Yinka Shonibare's “Mr. and Mrs. Andrews without their Heads” (1998).

In his careful readings of both writings and visual works of art Cheetham revises persistent ideas about eighteenth-century artists and art-writers, especially in his first chapter, “Englishness, Foreignness and Empire in British Artwriting, c. 1700-1900”. Arguably, the first modern discourses on art in Britain took a strong stance against any, at the time French, dominance, but they did so within a context that was truly cosmopolitan and which always accompanied the first definition of “English art” and later the importation of Continental theory. In his theoretical tracts, Jonathan Richardson Senior distinguished artists working in Britain and introduced an element that still shapes English theories: the empiricist thought of John Locke linking images and ideas. Painter, printmaker and educator William Hogarth did not deny the existence of foreign art: in his *Analysis of Beauty* (1753) he created his own against foreignness and was among the first to define English art as a manner of seeing. Reflecting on what is truly “nature” and seeing nature as female, Reynolds also came to extol national art and the enjoyment of a certain degree of liberty as opposed to French systems, a stance he derived from Burke. Against French revolutionary systems that led to disasters the freedom defined by the

English Constitution included the freedom of looking, and soon became an important aspect of the empirical gaze of English landscape theory in English art-writing. Contending theories of landscape and of the picturesque by Gilpin, Price, and Knight focussed on the national dimension, but also included, as Cheetham carefully notes, a reflection on the imperial gaze. Discussing Constable's codification of English nature, Cheetham adroitly turns to painter Homer Watson once celebrated by Oscar Wilde as the "Canadian Constable", whose success in Britain demonstrated the "exportation and re-importation" of the codification, and whose vision can be best appreciated from a post-colonial standpoint. A noted supporter of the British Empire and reader of Hazlitt was John Ruskin who went as far as to belittle the "abstract" art of the Indians as opposed to the art of the Scots. His disciple William Morris had a different point of view: the capitalist Empire had to be destroyed if mankind wanted to recover the pleasure of working freely and beautifully, as was done in the medieval age.

The first half of the 20th century was indebted to late-nineteenth-century nationalisms and national identities became increasingly more defined and oppositional. Concomitantly, art writing became a more specialised activity. Chapter 2, "Indigenes, Imports and Exports: Englishness in Artwriting from Modernism to the Twenty-First Century", is devoted in part to the first and better-known contributors to artistic modernism such as Roger Fry and Herbert Read. In the first decades of the century, both Fry and Clive Bell deplored the absence of any British art theory and underlined the pre-eminence of Continental and more especially French art which they helped to be recognised in Britain. But as Cheetham rightly remarks, Fry underlined his Englishness and his theoretical principles by despoiling both: assessing English art and art writing by foreign standards, he could but find native traditions wanting—an enduring trait of "Englishness" in art. Wyndham Lewis had more contrasted ideas on the relationship between English and Continental art and exemplifies the growing internationalisation of art and art writing.

For Read beginning to write on art in a time of antagonistic nationalisms, there existed an English art, and Englishness was a quality he promoted in his institutional activities including the founding of the ICA and the 1951 Festival of Britain and his support of Butler, Chadwick and Moore in the 1950s and 1960s. His lectures at home and abroad also equated him to an embodiment of the cosmopolitan English modernist according to Cheetham's detailed and insightful revision of his highly influential writings and place within British institutions as well as on art writing in the last third of the century. Also influential was German exile Nicolaus Pevsner who famously wrote about the "Englishness of English Art" and who defended nationalist paradigms along with Kenneth Clark as a resistance to foreign theory in the context of mid-century totalitarianisms.

From the 1960s onwards, the question of Englishness became linked to the renewal of art history methods and theories. New theories and historiographies of art crystallised in Norman Bryson's 1988 *Calligram: Essays in New Art History from France*, a counterargument to the nationalistic discourse of the 1970s Collective "Art and Language" which had dismissed the imported theory of semiotics and deplored that it somehow obscured the position of art as a socially determined and controlled activity.

At the other end of the nationalist spectrum Peter Fuller claimed Ruskin as an indispensable cure to the British artistic woes in the 1980s. The editor of the aptly named *Modern Painters* magazine championed a return to painting “as a solution for problems he perceive[d] in the permissive redefinition of Englishness in Gilbert & George especially” (11). Ironically, both Fuller and Gilbert and George are self-confessed conservatives, although their vision of art and nationhood markedly differs. Like the 18th-century art-writers and artists previously discussed, Gilbert and George underline their relationship to vision and landscape, but they also emphasise their Englishness to the point of a jingoistic commodity surprisingly steeped in the cosmopolitanism of London E1.

Quite different is the position of contemporary artist Yinka Shonibare. Born in Nigeria and educated in Britain in the 1980s, Shonibare interrogates versions of multiculturalism in a post-colonial context while revising English canonical art and promoting hybridity rather than “hyphenated identities”. Artist and art critic Rasheed Araeen has a more striking vision of cosmopolitanism devoid of all Eurocentric hegemony, “a deeper cosmopolitanism ... a vehicle for a revision of the multiculturalism that [Shonibare and fellow-travellers] resist in its current forms” (141). Wondering if such a radical cosmopolitanism can exist, Cheetham provides a nuanced answer through an apt discussion of the articulation between national roots and globalisation. The importance of the place artists and art-writers are born or grow in and which shape their individuality cannot be dismissed but needs to be envisaged in its relationship to the current world-vision and globalisation of art.

Cheetham's study on British “artwriting's fixation with nation” (143) adopts a sweeping time-span which necessarily excludes detailed discussions—except for Homer Watson and Herbert Read—but which has the undeniable merit to point out the constant revisions of the idea of Englishness, nationhood and cosmopolitanism. Far from the assumed “resistance to theory”, British artists and art writers had not one, but many theories that are convincingly presented and historicised. The conclusion is a useful reminder not to dismiss too hastily ideas of nationhood which enable artists to identify themselves but to consider them under early 21st-century globalisation.

Reviewer: Bénédicte Coste, University of Burgundy

J.B. Bullen, *Rossetti, Painter and Poet*. London: Frances Lincoln, 2011, Hardback, 270 pp. ISBN 978-0-7112-3225-9. £35.00.

To the wide and international audience interested in the Pre-Raphaelite movement, Barrie Bullen's *Rossetti, Painter and Poet* will appear first and foremost as a very handsome and hefty volume about the most famous figure of the artistic movement, Dante Gabriel Rossetti.

While the success of the BBC series *Desperate Romantics* has certainly revived interest and stirred great excitement in Britain for the most sensational aspects of the lives of Dante Gabriel Rossetti and his fellow pre-Raphaelites, it comes as a relief to open Barrie Bullen's soberly titled volume. The book is massive (270 pages) and yet it reads as a sophisticated and entertaining novel. It is also beautifully illustrated with a large selection of beautiful reproductions that support Bullen's well-conducted argument very effectively and offer a visual counterpart to magnified portions of well-chosen lines from Rossetti's poetry. The book manages to be at the same time informative and stimulating, didactic and yet scholarly.

In content and style, *Rossetti, Painter and Poet* is probably the most accessible book ever written by this well-established critic, who has done so much to advance research on the relation between image and text in the Victorian period. As in *The Pre-Raphaelite Body: Fear and Desire* (1998), which partly focused on Rossetti, the author proposes a line of argument that heavily relies on a psychoanalytical reading of Rossetti's painting and poetry. The difference here is that the critical framework does not "lie apparent" (to echo one of Rossetti's lyrical lines) but is ingenuously peppered over the narrative, a device that both adds to the book's overall coherence but may disturb readers who do not share Bullen's view of Rossetti's artistic quest.

On first reading, Bullen's proposal which consists in "tracing the development of Rossetti's painting and poetry in the context of the drama of his life" through "erotic desire" does offer a consistent and helpful tool to understand the man's life and psyche. The overall chapter division – which in fact follows a strictly chronological order – does highlight Bullen's contention that Rossetti's artistic career was dictated by his numerous and various encounters with the beautiful women who modelled for his paintings. The suggestive chapter headings thus clearly indicate Bullen's *parti pris* to dramatize the encounters: for instance, among the sixteen chapters in the volume, both "Enter Elizabeth Siddal as Beatrice", and "The Queen of Beauty: Jane Morris" indicate Bullen's wish to highlight the emotional struggle Rossetti surely felt regarding his lifelong allegiance to two women who appeared as different in physical appearance as in personal character.

By contrast, a less noble figure like Fanny Cornforth who, after all, remained deeply attached to the artist through thick and thin, would probably have deserved to be more clearly named in the title of a chapter rather than being referred to in the metonymic heading, "Bocca Baciata: Gross sensuality of a Revolting Kind". Indeed the biographical angle taken by Bullen in his otherwise remarkable study does tend to reduce Rossetti's overall production to a series of illustrations of the artist's love life and personal qualms.

Relating Rossetti's (or any other artist's) entire artistic and poetic achievement to his sexual appetite or male fantasies seems to me over-reductive and does not help us to appreciate his particular talent as an artist. Even if one may speculate – as the critic explicitly does (127) – that Fanny Cornforth probably offered Rossetti and his friends a “special mode of sexual gratification” (namely oral sex), to what extent can such a hypothesis be used to qualify the aesthetic quality of his painting, *Bocca Baciata*? As the author himself recognizes, the impact of the painting's sensuality went far beyond the circle of Rossetti's friends and fellow “bohemians”...perhaps even across the Channel. Indeed, if we think of Courbet's “The Origin of the World” (1866), one might be tempted to say that if fleshly poetry certainly led to fleshly painting, then in Rossetti's case such a shift was probably neither unique, nor symptomatic of an individual's sexual behaviour but of a larger move towards greater freedom in the representation of the body in general and in the depiction of the female body in particular.

On the other hand, as Bullen convincingly argues later in the book when discussing Rossetti's visit to Paris in November 1864, the artist was clearly struggling with the more down-to-earth way of painting the body that such painters as Manet were experimenting with and constantly tried to reconcile sensuousness with a more romantic painting style. Far more interesting than Rossetti's sexuality – which, to me, lies beyond the pale of criticism – Bullen's many fine intuitions about influences on Rossetti's art and overall position in European art history all echo recent discussions about the significance of the Pre-Raphaelite Brotherhood and the so-called avant-garde movements, highlighting the mediating role the artist-poet actively played on the artistic chessboard.

By combining the old and the new (the Virgin Mary imagery to be found in his early religious paintings and poems as opposed to the fallen woman in *Jenny or Found*), and bringing a flavour of medieval Florence into Victorian London, Rossetti did hold a “key position as the founder of the Symbolist movement [which] can be traced back to the central role of symbolist thinking in his father's work on Dante (14).” That his influence was greatly felt, even long after his death and across Europe as Bullen concludes is evidence enough that his achievement – whether inspired by personal erotic fancies or not – has been to capture the Victorians' need to escape the calls of modernity and find refuge in an imaginary world of his own making.

Notwithstanding the reservations expressed above, Barrie Bullen's book contains a wealth of detailed information about Rossetti and his entourage and is evidence of the author's thorough and intimate knowledge of his subject. As a testimony of Bullen's lifelong passion for the Pre-Raphaelites it remains a significant achievement in terms of scholarship and will no doubt become standard reference for future research.

Reviewer: Laurence Roussillon-Constanty, University of Toulouse

ARTICLES

Laura Gilli

John Ruskin and the beauty of ornament as a way to truth and salvation

1. The transcendental Truth and Beauty, and the issue of ornamental details

Ruskin sees the truth as a transcendental superior to Beauty; he invites the modern artist to devote himself to the truth and to consider it as his one and only guide. Even in his earliest writings, Ruskin maintains that Nature is the only place where truth should be sought.¹ Art must be a tribute to God; in order to praise God, the artist must seek God's face in God's own creations.² It is only through the knowledge of God – a knowledge achievable indirectly through Creation – that His name can be praised. Hence, art functions both as a prayer and as a means to know God. Ruskin's intent is therefore to teach the modern artist how to achieve genuine knowledge. According to Ruskin, truth in nature is superior to truth in art.³ Art is not, indeed, a separate and self-standing sphere – it does not create a new and different world but, instead, depends on what is true in Nature. Ruskin wishes to teach artists and contemporaries how to observe nature. Ruskin's thoughts originate from art and then move to the economic and social fields; he wants to show his

¹ As we can deduce from the Latin sentence *Numquam aliud natura aliud sapientia dixit* in *The Poetry of Architecture*. Works 1.66.

² Ruskin is influenced by 19th-century Romanticism, where the artist is considered God's scribe and shows in art the truth expressed by Nature, as we can read in Wordsworth, a crucial author for Ruskin (see Bate, Jonathan, *Romantic Ecology: Wordsworth and the Environmental Tradition*, London and New York, Routledge, 1991, Ch.3, 'The Moral of Landscape', 62-84, Beer, John Ruskin and Wordsworth, *The Wordsworth Circle*, 28, no.1, Winter 1997, 41-48, Birch, Dinah, *Elegiac Voices: Wordsworth, Turner and Ruskin*, *Review of English Studies*, New Series 50, no.199, 1999, 332-344), and in Ruskin's guide Carlyle (Cate, George Allan, *Ruskin's Discipleship to Carlyle: A Reevaluation*, in John Clubbe (ed.), *Carlyle and his Contemporaries: Essays in Honor of Charles Richard Sanders*, Durham, NC: Duke University Press, 1976, 226-256, McGowan, John P., *Representation and Revelation: Victorian Realism from Carlyle to Yeats*, Columbia, University of Missouri Press, 1986, Ch.4, "The Kindly Veil": Ruskin's Mysterious Clouds, 75-100). A crucial element to grasp Ruskin's idea of natural truth is the adhesion to Victorian figuralism (see Sussman, Herbert L., *Fact into Figure: Typology in Carlyle, Ruskin, and the Pre-Raphaelite Brotherhood*, Columbus, OH: Ohio State University Press, 1979). He embraces figuralism through Medieval writings, in particular those of Dante and of St Augustine (see Milbank, Alison, *Dante and the Victorians*, Manchester, Manchester University Press, 1998 Part I, Ch.2, 'Ruskin and Dante: centrality and de-centring', 29-44). He reads Plato (see Atwood, Sara, 'Imitation and Imagination: Ruskin, Plato and Aesthetics', *Carlyle Studies Annual*, 26, 2010) and is also exposed Renaissance Platonism thanks to George Chapman, Edmund Spenser (*The faire Queen* especially), Blake's reading of Plato (see Davis, Alan, 'Reading Ruskin Reading Blake', *The Reader*, No. 25, Spring 2007, 30-41, Davis, Alan, 'Journeys Through the Doors of Perception: John Ruskin and William Blake', *Ruskin Review and Bulletin*, Vol.2, No.2, Lent Term 2006, 24-45), John Keats and his love for Dante and Plato, the writings of Wordsworth and of Coleridge. Figuralism is important in the relationship between Ruskin and Coventry Patmore, from whom Ruskin also assimilates the themes of 16th-century religious poets such as John Donne, George Herbert (see Idol, John L., Jr., *George Herbert and John Ruskin*, *George Herbert Journal*, 4, no.1, Fall 1980, 11-28), Richard Crashaw and Henry Vaughan. Another important element is his interest, shared with Turner, for 18th-century seasonal poetry. He is drawn to this poetry thanks to his admiration for Hesiod and Virgil, the declared models of that poetry. In particular, we can quote Thomas Gray, Alexander Pope's *Pastorals* and Thompson, who recognized the existence of a dominating presence in Nature.

³ On the representation of Nature see Garratt, Peter, *Ruskin's Modern Painters and the Visual Language of Reality*, *Journal of Victorian Culture*, 14.1, Spring 2009, 53-71, Keith, Hanley, "Ruskin's Holy Land: The Sacred Language of Landscape", in Rachel Dickinson and Keith Hanley (eds.), *Ruskin's Struggle for Coherence: Self-Representation through Art, Place and Society*, Newcastle, Cambridge Scholars Press, 2006, Ch.4, 52-75. On the relation between Nature and Beauty see Hanley, Keith, "The discourse of natural beauty" in M. Wheeler (ed.), *Ruskin and Environment The Storm Cloud of the Nineteenth Century*, Manchester and New York, Manchester University Press, 1995, pp. 10-37, McGrath, Alister E., *The Open Secret: A New Vision for Natural Theology*, Maiden MA: Blackwell, 2008, Rebecca Patterson, Jen Shepherd and Diane Tyler (ed.), *Sketching from Nature: 'perceptions of the beauty of the natural world'*, Lancaster, Lancaster University: Ruskin Library, 2008. On truth and Nature see Harman, P.M., *The Culture of Nature in Britain, 1680-1860*, New Haven and London, Yale University Press, 2009.

contemporaries what true knowledge is. Indeed, if man forgets what is true, he will stray from God and end up creating a brutish world where lies, ugliness and despair run rampant.⁴ According to Ruskin, contemporary decadence is due to our forgetting the truth. Decadence is, first and foremost, not just to deny beauty and embrace moral ugliness, but to deny the truth. For Ruskin, the truth is the first transcendental of Being; without the truth, there can be neither beauty nor goodness. This conviction is the basis of all of Ruskin's work and forms a strong bond between his artistic writings and his economic ones. Knowledge education calls for a new vantage point – a *theoria* in its etymological sense. *Theoria*, like *idea*, comes from *orao*, i.e. to see; hence, a new mindset that will engender a new visual perception. Ruskin is close to the Platonic tradition, handed down from St Augustine and strengthened throughout the Middle Ages, when sight and hearing were believed to be the superior senses. In this regard, Ruskin's *The Elements of Drawing* is emblematic: here, he provides a drawing course that aims at teaching the right way to see nature.⁵ Only by learning to truly observe nature can one draw, since true art comes from the knowledge of what one is representing. Knowledge originating from art is superior even to knowledge originating from natural sciences, as it does not dwell on the surface of things and on their measurement but, instead, fathoms deeper truths. Art does not need the exact sciences, as we can tell from this passage:

“Just reflect for an instant how absolutely whatever has been done in art to represent these most familiar, yet most spectral forms of cloud — utterly inorganic, yet, by spiritual ordinance, in their kindness fair, and in their anger frightful — how all that has yet been done to represent them, from the undulating bands of blue and white which give to heraldry its nebule bearing, to the finished and deceptive skies of Turner, has been done without one syllable of help from the lips of science.”⁶

Here, we must analyse the theme of detail in art. In *Modern Painters* we can read: “It appears, then, not only from natural principles, but from the highest of all authority, that thorough knowledge of the lowest details is necessary, and full expression of them right, even in the highest class of historical painting; that it will not take away from, nor interfere with, the interest of the figures, but, rightly managed, must add to and elucidate it [...] If then, such entire rendering of specific character be necessary to the historical painter, in cases where these lower details are entirely subordinate to his human subject, how much more must it be necessary in landscape [...] details perfect in unity, and contributing to a final purpose, are the sign of the production of a consummate master [...] It is not, therefore, detail sought for its own sake, not the calculable bricks of the Dutch house-painters, nor the numbered hairs and mapped wrinkles of Denner, which constitute great art,

⁴ Linked to this discourse is Ruskin's ecology, which stems from the conviction that only Nature can lead to God; to destroy and to consider it as a mere tool means to subvert God's order and to despise and dishonour Creation. Natural truth is analysed in connection with 19th-century ecological thought in Bate, Jonathan, *Romantic Ecology: Wordsworth and the Environmental Tradition*, London, New York, Routledge, 1991, Finley, Stephen C., *Nature's covenant: figures of Landscape in Ruskin*, The Pennsylvania State, Pennsylvania State University Press, 1992, Hanley, Keith, 'In Wordsworth's Shadow: Ruskin and Neo-Romantic Ecologies', in G. Kim Blank and Margot K. Louis (eds.), *Influence and Resistance in Nineteenth-Century English Poetry*, London and Basingstoke, Macmillan; New York, St. Martin's Press, 1993, 203-233.

⁵ Hewinson in *John Ruskin the Argument of the Eye*, Princeton, Princeton University Press, 1976 analyses the issue of drawing as a better tool to reach a total vision of things.

⁶ Works, 22.212.

they are the lowest and most contemptible art; but it is detail referred to a great end, sought for the sake of the inestimable beauty which exists in the slightest and least of God's works."⁷

Attention to detail requires the ability to observe the natural truth as well as the ability to adapt to the truth itself, so as to avoid mistakes such as those found in *Salvator Rosa*: "And so when there are things in the foreground of *Salvator* of which I cannot pronounce whether they be granite, or slate, or tufa, I affirm that there is in them neither harmonious union, nor simple effect, but simple monstrosity."⁸

Painting in Reynolds' style seeks ideal form and colour which do not exist in nature and therefore are false, as they do not respect God's creation: "It is just as impossible to generalize granite and slate, as it is to generalize a man and a cow. An animal must be either one animal or another animal: it cannot be a general animal, or it is no animal; and so a rock must be either one rock or another rock; it cannot be a general rock, or it is no rock [...] There is no grandeur, no beauty of any sort or kind, nothing but destruction, disorganization, and ruin, to be obtained by the violation of natural distinctions."⁹

It is truthful detail that conveys God's work to us; it is detail that leads us to full knowledge. Hence, Ruskin maintains – unlike Reynolds – that particular truths are more important than general ones: "Now almost everything which (with reference to a given subject) a painter has to ask himself whether he shall represent or not, is a predicate. Hence, in art, particular truths are usually more important than general ones."¹⁰

Indeed, it is through detail that one draws on general. Hence, what is crucial is detail and not a general view that cancels out the details; details are seen as windows that open on to the comprehensive knowledge of God's project. But attention to detail must be intended correctly; today, instead, "If we stand for a little time before any of the more celebrated works of landscape, listening to the comments of the passers-by, we shall hear numberless expressions relating to the skill of the artist, but very few relating to the perfection of nature."¹¹

The public and the artists follow a wrong artistic ideal, in pursuit of empty technique and imitation. "Landscape art [...] its power to move and exalt the heart has been fatally abused, and perished in the abusing. That which ought to have been a witness to the omnipotence of God, has become an exhibition of the dexterity of man; and that which would have been lifted our thoughts to the throne of the Deity, has encumbered them with the inventions of his creatures."¹²

Attention to detail is thus deprived of its deepest meaning and becomes, instead, a tool to display one's skill. Real works of art, on the other hand, focus on the represented object rather than on the artist, so that the

⁷ Works, 3.30, 32.

⁸ Works, 3.35.

⁹ Works, 3.34, 35.

¹⁰ Works, 3.151.

¹¹ Works, 3.22.

¹² Works, 3.22.

viewer may in turn focus not on the artist's painting technique –as is common today – but on the beauty of Nature, whilst “The skill of the artist, and the perfection of his art, are never proved until both are forgotten. The artist has done nothing till he has concealed himself.”¹³

According to Ruskin, this inauspicious tendency came around and developed during the Renaissance,¹⁴ when technical perfection became an end in itself.¹⁵ The same tendency appears in contemporary times, where art is stifled by the love of order and perfection and hence, art's true aim – to celebrate God's work – is not acknowledged. Instead, a genuine artist must reach “an utter forgetfulness of self”¹⁶ and become an integral part of the work of art. It is attention to detail that leads the artist to forgetfulness, because he will focus on the natural elements. This approach can be found in the Pre-Raphaelites,¹⁷ whom Ruskin – in his letters to *The Times* in 1851 and 1854 – defends from the detractors who accuse them of paying too much attention to ornamental detail and of losing sight of the whole. Ornament, which is based on particulars and details and is far from being a secondary and inessential element, is in fact the essence of the most genuine art. Thanks to the painstaking and selfless effort and time put into each work, the attention to ornamental detail in Pre-Raphaelite paintings lifts the artist to a divine dimension that transcends time: details grasp the essence of Nature and make the scene all the more precious by capturing the beauty of the universe, turning painting into the highest form of prayer.

Detail and ornament let beauty flow into art. In order to understand how crucial beauty is for art, see the following passage from *Praeterita*: “The woods, which I had only looked on as wilderness, fulfilled I then saw, in their beauty, the same laws which guided the clouds, divided the light, and balanced the wave. ‘He hath made everything beautiful, in his time,’ became for me thenceforward the interpretation of the bond between the human mind and all visible things; and I returned along the wood-road feeling that it had led me far;— Farther than ever fancy had reached, or theodolite measured.”¹⁸

In this passage, we find the theme of truth but also that of beauty. Ruskin recalls Platonic and Augustinian themes and considers beauty an objective property of things; at the same time, he sees beauty in a Plotinian perspective as a privileged way to the Divine. In the passage from *Praeterita* we can clearly see Ruskin's wonder at Creation as something that dazzles human beings with its shining beauty. Here, we find echoes of Pseudo Dionysius – often quoted by Ruskin – and his *De divinis nominibus*, where the universe appears as an irradiation of beauty, a majestic manifestation of divine beauty. Throughout the Middle Ages, a recurring theme was indeed that of the beauty of the universe, its elegance always reminding us the Creator's supreme

¹³ Works, 3.22.

¹⁴ On the Ruskin-Renaissance relation see Bullen, J.B., *The Myth of the Renaissance in Nineteenth-Century Writing* Oxford: Clarendon, 1994, Ch.7, ‘The Renaissance as fall from grace: John Ruskin’, 123-155, Helsing, Elizabeth, *The Ruskin Renaissance*, *Modern Philology*, 73, 1975, 166-177, Hinojosa, Lynne Walhout, *The Renaissance, English Cultural Nationalism, and Modernism, 1860-1920*, Basingstoke and New York: Palgrave Macmillan, 2009.

¹⁵ As we can read in *Stones of Venice*, especially in the chapter “Early Renaissance”, Works, 11.3-42.

¹⁶ Works, 12.370.

¹⁷ On the aesthetic principles of the Pre-Raphaelites see Colin Harrison, “I Preraffaelliti e l'arte italiana prima e dopo Raffaello” in C. Harrison, C. Newall, C. Spadoni eds., *I Preraffaelliti. Il sogno del '400 italiano. Da Beato Angelico a Perugino, da Rossetti a Burne-Jones*, Milano, Silvana editoriale, 2001, Robert Hewison, Ian Warrell, and Stephen Wildman (eds.), *Ruskin, Turner and the Pre-Raphaelites*, London: Tate Gallery, 2000.

¹⁸ Works, 35.315.

beauty. Starting in the 11th century, *consonantia* was ascribed to every creature; during Scholasticism, beauty was counted among the transcendentals of being. In every being it is possible to discover Beauty as the brilliance of form – the very form which puts order in material and is the expression of God’s ordering action. Ruskin writes: “the woods [...] fulfilled [...] in their beauty, the same laws which guided the clouds.” Ruskin finds in Nature the divine order that rules over everything and creates the Beauty that artists must reproduce. But this order does not correspond at all with the cult of symmetry and the love of excessive order; in fact, these tendencies are alien to art in its most genuine form.¹⁹ In the passage we can read that it is the “wilderness” of the “woods” that opens Ruskin’s eyes. More than anything else, it is the wildest and most instinctual aspect of Nature that draws us closer to the truth. It is up to the artist, then, to reproduce Nature as truthfully as possible. The “wilderness” and not the “theodolite” – that is the accuracy of hard sciences and of the mathematical method – is what leads us to God.

Beauty and truth – In his writings, Ruskin deals with beauty more than with truth and he invites his readers to grasp beauty above everything else. Nevertheless, even when truth is not apparent it is still present in his every word; similarly, truth is always present in Nature but hidden, revealing itself to us through beauty. Hence, beauty becomes crucial for art and for humans as it is the bearer of truth. Beauty does not depend on concepts and on the general; rather, it thrives on particulars and details. The importance that Ruskin ascribes to detail – and to ornament expressed through detail – is metaphysical. Ornament comes from detail and spreads through art in its entirety.

2. Ornament as a way of salvation from the disease and evil of contemporaneity

Ruskin’s works are an open dialogue with contemporaneity. His taking refuge in idealised Middle Ages originates from his desire to suggest a model of art – and of society, of course – to his contemporaries.²⁰ He feels he lives in a world where beauty is going to die and he wants to suggest a new vision able to bring beauty back into human life.²¹ There are several words Ruskin uses to express the dismal conditions of his

¹⁹ Ruskin does not deal with mathematical order, since he is inclined towards qualitative and not quantitative aesthetics. The influences are many, but we can find the medieval aesthetics of light, that is the supporting axis in Ruskin’s aesthetics, the idea of *κόσμος*, as it is shown in Aristotle’s *De Caelo*, which indicates an intelligible totality, a whole resulting from the composition of parts in accordance with a rule. Concerning order, it is important to remember the role of associationism in Ruskin. Due to its involuntary nature, association ensures the authenticity of the harmonic correspondence revealed by Nature, and contributes to show the order expressed by Beauty. In particular, Ruskin may have drawn these ideas from the philosophy of Common Sense and from Archibald Alison.

²⁰ The following texts deal with the issue of Medievalism in the Victorian imaginary: Richard D. Altick «Medievalismo architettonico e letterario» in Marucci, Franco (ed.), *Il Vittorianesimo*, Bologna, Il Mulino, 1991, 343-347, Renato Bordone, *Lo specchio di Shalott. L’Invenzione del Medioevo nella cultura dell’Ottocento*, Napoli, Liguori Editore, 1993. On the relation between Ruskin and Gothic art see Crook, J. Mordaunt, “Ruskinian Gothic”, in John Dixon Hunt and Faith M. Holland (eds.), *The Ruskin Polygon: Essays on the Imagination of John Ruskin*, Manchester, Manchester University Press, 1982, 65-93, Delogu, Christopher Jon, On the Nature of Gothic and the Lessons of Ruskin, Caliban Université de Toulouse-Le Mirail, 33, 1996, 101-10, Hewison, Robert, Ruskin and the Gothic Revival: his research on Venetian architecture, in his *Ruskin’s Artists: Studies in the Victorian Visual Economy*, Aldershot and Brookfield VT, Ashgate, 2000, 53-69, Pevsner, Nikolaus, *Ruskin and Viollet-le-Duc: Englishness and Frenchness in the Appreciation of Gothic Architecture*, Walter Neurath Memorial Lecture London, Thames and Hudson, 1969, Unrau, John, Ruskin, the Workman and the Savageness of Gothic, in Robert Hewison (ed.), *New Approaches to Ruskin*, London: Routledge and Kegan Paul, 1981, 33-50.

²¹ Ruskin’s criticism of contemporaneity has many influences, first of all Carlyle, then Kinsley and Maurice. For more on Ruskin’s theoretical scope, the theme of social reforms in the Christian milieu and in the Oxford Movement see Chandler,

contemporaries. Words such as “decadence”, “decline”, “decay” and “fall” are used to describe modern squalor. The word “decadence” evokes an exact literary and artistic tradition, particularly Europe’s weakness at the end of the 19th century. Artists and intellectuals felt the age was on the wane; they decided therefore to face up to their destiny and live it out with pride. Then the word “decadence” took on a positive meaning, instead; it became the mouthpiece of the poetics according to which everything that was decadent would be exalted. “Decadent” eventually came to indicate everything that decays and putrefies and the artificial, the refined, the extremely polished, in contrast with the triviality and simplicity recognised in Nature.

Ruskin deals with decadence in quite a different way. He indicates a cultural modality found in several ages which consists of a moral decline caused by the reversal of spiritual values, the lack of beauty, the spread of vulgarity and meanness. In those ages, man strayed from God and his life fell into the darkest despair. Reading his writings, one would think that this decadence has a purely moral nature. Instead, its roots are in gnoseology: it is the denial of truth. It leads to aesthetic and then to moral decay. Contemporary culture moves away from truth because it has forgotten what the core of Being is: “And thus the Apostolic words come true, in this minor respect, as in all others, that men are ‘alienated from the life of God through the ignorance that is in them, having the *Understanding* darkened because of the hardness of their *hearts*, and so, being past feeling, give themselves up to lasciviousness’. for we do indeed see constantly that men having naturally acute perceptions of the beautiful, yet not receiving it with a pure heart, nor into their hearts at all, never comprehend it, nor receive good from it; but make it a mere minister to their desires, and accompaniment and seasoning of lower sensual pleasures, until all their emotions take the same earthly stamp, and the sense of beauty sinks into the servant of lust.”²²

In this passage of *Modern Painters* we can see that the lack of comprehension twists the values of beauty into their opposite. The “hardness” of hearts and the forgetfulness of truth lead to the corruption of beauty. In his works, Ruskin denounces violence against beauty in all its forms, both in works of art and in man, who is forced to live in inhuman conditions. Beauty is the bearer of truth, but if the world forgets truth then beauty can no longer be a part of the world. When truth is forgotten, not known, or denied, every human activity languishes. In such times, great art cannot exist: “There is no instance of fine sculpture being produced by a nation either torpid, weak, or in decadence Their drama may gain in grace and wit; but their sculpture, in days of decline, is always base.”²³

Alice. *A Dream of Order: The Medieval Ideal in Nineteenth-Century English Literature*, Lincoln, University of Nebraska Press, 1970, Hilton, Boyd, *The Age of Atonement: The Influence of Evangelicalism on Social and Economic Thought*, Oxford, Clarendon Press, 1988, Jay, Elizabeth, *The Religion of the Heart: Anglican Evangelicalism and the Nineteenth-Century Novel*, Oxford, Clarendon Press, 1979, Norman, Edward. *The Victorian Christian Socialists*, Cambridge, Cambridge University Press, 1987, Faught C. Brad, *The Oxford Movement: A Thematic History of the Tractarians and Their Times*, University Park, PA: Pennsylvania State U.P., The Pennsylvania State University Press, 2003, Marroni, francesco, *Miti e mondi vittoriani: la cultura inglese dell'Ottocento*, Roma Carocci 2004, Marucci, franco, *Il vittorianesimo*, Napoli, Liguori, 2009.

²² Works, 4.49.

²³ Works, 20.222.

In this passage Ruskin uses the words “decadence” and “decline” to indicate the general corruption of an age and of art itself.²⁴ Art has lost its vital roots since Renaissance.²⁵ Instead, the Pre-Raphaelites “have chosen their unfortunate though not inaccurate name because all artists did this before Raphael’s time, and after Raphael’s time did not this, but sought to paint fair pictures, rather than represent stern facts; of which the consequence has been that, from Raphael’s time to this day, historical art has been in acknowledged decadence.”²⁶

Here, the word “decadence” is used to indicate an exact artistic condition: the word is related to aesthetics based on empty technique that stifles and denies art’s true essence and aims. “Decay” underlines the corruption and the disintegration of every value and even suggests a dead body’s putrefaction: “the decay of wealthy cities, the plagues of the world, and the misery of the people: it is theft, it is the murdering of our brethren, it is the curse of God, and the curse of the people”,²⁷ “There is first the hot fermentation and unwholesome secrecy of the population crowded into large cities, each mote in the misery lighter, as an individual soul, than a dead leaf, but becoming oppressive and infectious each to his neighbour, in the smoking mass of decay.”²⁸

Even when Ruskin distinguishes between good and bad art, the word “decay” appears; it happens when he wants to underline a wrong way of painting: “And again, in colour, [...] I suppose that pureness is made to us desirable, because expressive of that constant presence and energizing of the Deity by which all things live and move, and have their being; and that foulness is painful as the accompaniment of disorder and decay, and always indicative of the withdrawal of Divine support”²⁹.

In other passages we find the word “fall”, referring to the fall of man and of civilisations into an abyss: “The exaltation, the sin, and the punishment of Tyre have been recorded for us, in perhaps the most touching words ever uttered by the Prophets of Israel against the cities of the stranger. But we read them as a lovely song; and close our ears to the sternness of their warning: for the very depth of the Fall of Tyre has blinded us to its reality, and we forget, as we watch the bleaching of the rocks between the sunshine and the sea, that they were once ‘as in Eden, the garden of God.’”³⁰

We might say that his work is a resolute appeal to his contemporaries to eliminate the decadence that saps the foundations of society: “And though I believe that we have salt enough of ardent and holy mind amongst

²⁴ *Stones of Venice* is based on the idea of the decline of civilisations; on the dying beauty of Venice see S. Perosa (ed.), *Ruskin e Venezia: la bellezza in declino*, Florence, Leo S. Olschki, 2001; Ruskin’s own reading of Venice is underlined by T. Tanner, who borrows an expression from Henry James and in *Venice desired*, Oxford, Blackwell, 1992, p. VI, writes that “Venice was Ruskinized” by Ruskin himself.

²⁵ Returning to the idea of order, Ruskin believes that the Renaissance made the terrible mistake of considering the essence of the universe to be mathematical. Hence, art submitted to a wrong metaphysics and conformed to the mathematical model. Ruskin has in mind, in particular, the tradition which moves from theories of Vitruvius. On the relation between order and Nature see Cosgrove, Denis, and Thornes, John E., *Of Truth of Clouds: John Ruskin and the moral order in landscape*, in D.C. Pocock (ed.), *Humanistic Geography and Literature*, London, Croom Helm, 1980, 20-46.

²⁶ Works, 12.322.

²⁷ Works, 34.424.

²⁸ Works, 34.268.

²⁹ Works, 4.133.

³⁰ Works, 9.17.

us to keep us in some measure from this moral decay, yet the signs of it must be watched with anxiety, in all matters however trivial, in all directions however distant.”³¹

This “measure” explained by Ruskin implies a change in the artistic field – a change that calls for the creation of a new society. In Chapter XIII of *Modern Painters* “Of Generic Vital Beauty” Ruskin writes that it is “the appearance of felicitous fulfilment of function in living things.”³² Man’s purpose is to honour and to know God: for man, to stray from the truth means not to fulfil his purpose and therefore to fall into a world of ugliness and lead a joyless life. Lacking beauty is not to acknowledge natural truth and the role that God gave to man: only beauty and ornament can remind us of the truth and give us a renewed life.

The greatest expression of beauty must be pursued in ornament. This idea carries echoes of the School of Chartres concerning the notion of *ornatus*. God’s work is seen as a *kosmos*, that is an ordered whole, where order is given to things via *exornatio mundi*. *Ornatus* is seen as order and *collectio creaturarum*; it is identified with the beauty that appears in Creation when matter becomes different; it is the individualising structure of things and the principle of differentiation. Ruskin stresses the notion of differentiation, on the valorisation that ornament brings to Nature’s variety;³³ similarly, when he talks of detail and of particular truths, he refers to the extreme variety that expresses the complexity of God’s work and the individualisation of individual creations; individualisation is achieved by individualising form first, then through the *exornatio mundi* which completes the differentiation of things, as we can deduce from Ruskin’s discourse on colour.³⁴ Close to Locke’s themes,³⁵ Ruskin writes that “colour adorns form”³⁶ and links beauty to colour, not to form; form is the primary and is the source of truth, whereas colour is secondary and is associated with beauty.³⁷ The transcendental of beauty is secondary to truth.³⁸

Art, which is distinct from the other forms of knowledge because it sources from beauty, must resort to ornament. This thought is explicitly expressed in the discourse on architecture,³⁹ where Ruskin claims:

³¹ Works, 4.31.

³² Works, 4.64.

³³ As we can see in his writings on love for variety in *The Nature of gothic*, Works 10.204-214.

³⁴ E. Helsing deals with the issue of colour in ‘Ruskin and the Aesthetics of color’ in *Nineteenth Century Prose*, vol.35, n. 1, Spring 2008 (Special Issue: John Ruskin; Guest Editor: Sharon Aronosfsky Weltman), 13-36, Pointon, Marcia, *Brilliant Effects: A Cultural History of Gem Stones and Jewellery*, New Haven and London, Yale University Press, for The Paul Mellon Centre for Studies in British Art, 2009, Part Five, ‘John Ruskin and his World’.

³⁵ Ruskin reads Locke first of all through the interpretation of Scottish Common Sense. Ruskin reads Dugland Stewart, in particular *Elements of the Philosophy of Human Mind* and quotes T. Brown’s *Lectures on the Philosophy of the Human Mind* (in *Praeterita*, Works 35.396, he writes that Stewart and Brown were teachers of his father). A disciple of Stewart and Brown, S. Smith influenced the theory in *Modern Painters*. Ruskin approaches the philosophy of Common Sense because of the attention to Nature, the integration between natural and moral philosophy, the common dislike for Hume and for deterministic materialism of David Hartley and Joseph Priestley. He shares the idea of a Creation in accordance with a harmonic project, as well as their mistrust toward science and their feeling of disproportion between divine knowledge and human knowledge.

³⁶ Works, 15.157.

³⁷ See Works, 3.158-162.

³⁸ Ruskin gets back that inclination to colour that is typical of Middle Age and deplores the contemporaneity that instead blames it. Nowadays colour is denied because of contemporary decay, instead the inclination to colour in the Middle Ages was a sign of purity of heart.

³⁹ On the role of ornament in architecture in Ruskin see Penny, Nicholas, Ruskin’s ideas on growth in Architecture and Ornament, *British Journal of Aesthetics*, 13, no.3, Summer 1973, 276-286. On the idea of architecture and the sources of Ruskin, in particular Pugin, see Di Stefano, Roberto, *John Ruskin interprete dell’architettura e del restauro*, Napoli, Esi,

“ARCHITECTURE is the art which so disposes and adorns the edifices raised by man, for whatsoever uses, that the sight of them may contribute to his mental health, power, and pleasure. It is very necessary, in the outset of all inquiry, to distinguish carefully between Architecture and Building [...] But if to the stone facing of that bastion be added an unnecessary feature, as a cable moulding, that is Architecture.”⁴⁰ So ornament is the discriminating factor between architecture as art and architecture as mere building. But the pursuit of beauty can deteriorate and become an end in itself; the outcome is false art. In the *Seven Lamps of Architecture* Ruskin dwells on the distinction between true and false ornaments and shows how the false ornament bears only falsehood and coarseness, whereas the true ornament originates truly genuine art. The true ornament can grasp the essence of Nature by submitting to the natural truth and thus create a renewed art; at the same time, it can provide a new way of conceiving work and man, as we can read in *The Nature of Gothic*, especially in the theme of Savageness.⁴¹ In this writing, the discourse on ornament sums up the leading themes of Ruskin’s aesthetics: the link between Beauty and Truth, the connection between art and society, art as a prayer. In the pages devoted to Savageness, Ruskin suggests an aesthetics of shapelessness, asymmetry and redundancy. In their savageness, Gothic decorations capture the instinctual core of Nature and avoid that perfect symmetry and that obsessive finish which wipe out every emotion in a monotony of ever-same decorative patterns. The profusion of ornamental details, far from being a mere distraction from the inessential, can restore the complexity of creation.⁴² The Gothic decoration makes itself similar to Nature, because Nature itself is as bright as the colours of stained glasses, as we can read in much late writings too:

“Let us take an instance—the most noble with which I am acquainted, the Cathedral of Chartres. You have there the most splendid coloured glass, and the richest sculpture, and the grandest proportions of building, united to produce a sensation of pleasure and awe. We profess that this is to honour the Deity; or, in other words, that it is pleasing to Him that we should delight our eyes with blue and golden colours, and solemnize our spirits by the sight of large stones laid one on another, and ingeniously carved. I do not think it can be doubted that it is pleasing to Him when we do this; for He has Himself prepared for us, nearly every morning and evening, windows painted with Divine art, in blue and gold and vermilion: windows lighted from within by the lustre of that heaven which we may assume, at least with more certainty than any consecrated ground, to be one of His dwelling-places.”⁴³

1969, Forti, Leoni C., *John Ruskin: un profeta per l'Architettura*, Genova, Compagnia dei Librai, 1983, Frank, Isabelle (ed.), *The Theory of Decorative Art: An Anthology of European & American Writings, 1750-1940*, New Haven CT, Published for the Bard Graduate Center for Studies in the Decorative Arts, New York, by Yale University Press, 2000. On the relation between the idea of order and ornament, see Schafter, Debra, *The Order of Ornament, The Structure of Style: Theoretical Foundations of Modern Art and Architecture*, Cambridge and New York, Cambridge University Press, 2003, chap. 2, 'The Order of Ornament in Nineteenth-Century Theories of Style': 'John Ruskin and the Representation of Divine Order', 17-22. About the ornament in a philosophical meanings Carboni, Massimo, *L'ornamentale tra arte e decorazione*, Milano, Jaca Book, 2001, Costa, Mario, *Dall'estetica dell'ornamento alla computer art*, Napoli, Tempo, 2000. The issue 12 of *Rivista di Estetica*, "L'Ornamento", 1982, year XXII is dedicated to the several meanings of ornament in philosophy, visual arts, literature. About the relation between decoration and architectural structure see Bloomer Kent, *The Nature of Ornament: Rhythm and Metamorphosis in Architecture*, New York, London, W. W. Norton, 2000, Ottolini, Gianni, *Forma e significato in architettura*, Roma-Bari, Laterza, 1996, about the links between ornament and applied arts see Semerari, Livia, *La grammatica dell'ornamento. Arte e industria tra Otto e Novecento*, Bari, Editore Dedalo, 1994. About the theme of decoration and nature within decorative catalogue in XIX century see Fiorio, M.T., Taroni, G. (a cura di), *L'arte decorativa dal Liberty al Déco, Natura fonte d'ispirazione*, Milano, Biblioteca di via Senato edizioni, 2004.

⁴⁰ Works, 8.27, 28, 29.

⁴¹ Works, 10.185-204.

⁴² Landow deals with the issue of *mimesis* and the variety in Nature in Ruskinian aesthetics in 'J.D. Harding and John Ruskin on Nature's Infinite Variety', in *The Journal of Aesthetics and Art Criticism*, n. 38, 1970.

⁴³ Works, 20.69, 70.

In cathedrals,⁴⁴ “formless monsters [...] are signs of the life and liberty of every workman who struck the stone.”⁴⁵ It is an expression of a culture that respects the essence of man and originates joy from work. Nowadays, instead, “[...] to feel their souls withering within them, unthanked, to find their whole being sunk into an unrecognized abyss, to be counted off into a heap of mechanism numbered with its wheels, and weighed with its hammer strokes—this, nature bade not,—this, God blesses not,—this, humanity for no long time is able to endure.”⁴⁶

Nature is not respected, nor is God’s law. The Gothic ornament bears a notion of artistic genesis and a work organization far from contemporary moral decay. It involves the union between execution and ideation: “Now it is only by labour that thought can be made healthy, and only by thought that labour can be made happy, and the two cannot be separated with impunity”,⁴⁷ today “It is not, truly speaking, the labour that is divided; but the men.”⁴⁸ In this case, too, the issue of ornamental detail recalls Ruskin’s themes: the detail seen as low, rude, imperfect and redundant becomes essential and gains the strength to achieve total renewal. What appears as unnecessary attention to and excessive indulging in detail, such as the overabundant decoration of Gothic traceries, embellished with precious lace-like touches, is on the contrary the greatest offering to God. In true decoration, “No limit; it is one of the affections of architects to speak of overcharged ornament. Ornament cannot be overcharged if it be good, and is always overcharged when it is bad.”⁴⁹

True ornament is never excessive. The link between ornament, general decadence and moral decay is also found in Ruskin’s writings on economy:⁵⁰ “The first and most important kind of public buildings which we are always sure to want, are schools: and I would ask you to consider very carefully, whether we may not wisely introduce some great changes in the way of school decoration.”⁵¹ In this passage, Ruskin stresses the importance of education not only for artists but for humans in general. He asserts that ornaments can draw man away from general decay.

Ornaments, then, restore beauty on Earth and open up the way for man to reach the truth. In this sense, the renewal hoped for by Ruskin is not only an aesthetical and moral one, but a gnoseological one: it is primarily the opening of the mind to genuine knowledge. Understood rightly, ornaments restore the order established by God and place it at the forefront of the transcendental of the truth.

⁴⁴ The following texts analyze the idea of the Cathedral as a total work of art in the 19th century: Le Men, Ségolène, *La Cathédrale illustrée de Hugo à Monet, regard romantique et modernité*, Paris, CNRS Éditions, 1998, Castelnuovo, Enrico, *La cattedrale tascabile. Scritti di storia dell’arte*, Livorno, Sillabe, 2000.

⁴⁵ Works, 10.193, 194.

⁴⁶ Works, 10.195.

⁴⁷ Works, 10.201.

⁴⁸ Works, 10.196.

⁴⁹ Works, 8.52.

⁵⁰ On the importance of the later Ruskin see O’Gorman, Francis, *Late Ruskin: New Contexts*, Ashgate, Aldershot, Burlington, Singapore, Sidney, 2001.

⁵¹ Works, 16.89.

The notion of ornament lies outside a mere artistic treatise; in fact, it is the direct expression of a metaphysics of Being and of a more general vision of man and of society. In such a non-systematic thought as Ruskin's,⁵² the notion of ornament presents itself as chaotic and contradictory, but it can become a magnet for the several Ruskinian themes that refer to heterogeneous sources and to each other without following strict theoretical paths: the ornament is the theme where Ruskin's theoretical cruces and social projects come together.

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⁵² As Stuart Eagles states in *After Ruskin: The Social and Political Legacies of a Victorian Prophet, 1870 – 1920* Oxford, Oxford University Press, 2011, in which he writes that the strength of Ruskin is in his humanitarian vision above all and not in a systematic vision. On the social engagement of Ruskin and his relationship with his contemporaries see Cockram, Gill, *Ruskin and Social Reform: Ethics and Economics in the Victorian Age*, Tauris Academic Studies, London, I.B. Tauris, 2007, Jose, Harris "Ruskin and Social Reform" in D. Birch (ed.), *Ruskin and the Dawn of Modernity*, Oxford, Oxford University Press, 1999, 7-33.

Vicky Albritton
 Ruskin's Sufficient Muse

For many years at the end of his life John Ruskin leaned heavily on the advice and friendship of an elderly Lancashire woman named Susanna Beever. Yet Beever has remained virtually unexplored in the Ruskin scholarship. The main exception to this neglect is John Hayman's 1989 article on *Hortus Inclusus* (1887), which catalogues all that Beever represented to Ruskin. She was certainly a close friend, but sometimes also a "mother," a "sister," or a playful "young girl of thirteen." Beever represented to Ruskin the "stability" of "an earlier age," along with "moral concern" and an ability to describe nature "with delicacy and wit."¹ But despite Hayman's pioneering efforts, many critical pieces of the puzzle remain to be investigated. Only a full account of Beever's life and character will explain why Ruskin wrote more than a thousand letters to her, allowed her to edit selections from *Modern Painters*, and once addressed her as "Queen Susan," conferring upon her the most astonishing praise: "you know," he wrote, "you really represent the entire Ruskin school of the Lake Country."² This article will show that while Beever was thrust into living as she did by forces beyond her control, she nevertheless was familiar with Ruskin's thought and deliberately embraced his ideal of sufficient living; further, she also enriched the ideal and helped disseminate it to others, all while lending a reluctant ear to Ruskin's dire warnings of pollution and climate change.

The idea of "sufficiency" has recently garnered attention among writers concerned with the way excessive consumption negatively affects the environment.³ Thomas Princen's *The Logic of Sufficiency*, for instance, warns against the unrestrained use of natural resources for the sake of rapid gains in our "ecologically constrained world."⁴ The exploitation of forests for instance, fails on two counts: the resource is eventually lost (not to mention wildlife habitat and biodiversity) and so is the business. Thus adhering to the ideal of sufficiency is not a "concession" or "sacrifice"; it allows us to thrive now and in the long run. Writers like Princen also encourage individuals to embrace sufficiency in small ways, such as using public transportation, choosing quality DIY projects over cheap, mass produced goods, eating locally sourced foods, and enjoying "time wealth" with friends, family, and neighbors. Practices informed by self-restraint and environmental awareness might actually be "not just 'good enough' but 'the best,' *sufficient* in the highest sense of the word."⁵

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¹ John Hayman, "John Ruskin's *Hortus Inclusus*: The Manuscript Sources and Publication History," *Huntington Library Quarterly*, Vol. 52, No. 3, (1989), 365-67.

² John Ruskin, *Hortus Inclusus* (New York: John Wiley & Sons 1887), 82.

³ See for instance, Juliet B. Schor, *Plenitude* (New York: Penguin 2010); Bill McKibben, *Eaarth* (New York: St. Martin's Griffin 2011); Norman Myers and Jennifer Kent, *The New Consumers: The Influence of Affluence on the Environment* (Washington: Island Press 2004); *Affluenza: The All-Consuming Epidemic* (San Francisco: Berrett-Koehler, 2005).

⁴ Thomas Princen, *The Logic of Sufficiency* (Cambridge: The MIT Press 2005), 23.

⁵ Princen, *Sufficiency*, 2, 222. For "time wealth" see Schor, *Plenitude*, 103.

As current as the idea of “sufficiency” may seem, Ruskin developed an early version of it. Of course Princen speaks to a 21st century set of environmental worries and the link with Ruskin is suggestive rather than technically precise. Ruskin was more likely to use the term “satisfaction,” as when he wrote, “The most helpful and sacred work which can at present be done for humanity, is to teach people ... not how ‘to better themselves,’ but how to ‘satisfy themselves.’”⁶ This sentiment deeply influenced his social theory and views on environmental degradation. In a letter from 1871 he remarked that “Pure Air, Water, and Earth” are three “useful things to be got by Political Economy,” but then disparaged the “infinite” power of humans to destroy all three. He blamed in part the “towns” which were “little more than laboratories for ... venomous smokes and smells.”⁷ Nearly a decade before, in *Unto This Last* (1862), Ruskin had pointedly called attention to the social dysfunction caused by modern consumption and industry shaped by the division of labor.⁸ He rejected the idea that the good life could be found in the never-ending accumulation of money or goods. His vision called for consumers consciously to reject what was cheap and convenient in favor of artisanal, even neo-medieval craftsmanship and guild production. True wealth depended on an educated consumer class able to appreciate quality work and to grasp the moral status of various kinds of goods. As Willie Henderson points out, “[T]he primacy of consumption” emerged as Ruskin’s vision called “neither for fundamental political reform nor for socialist revolution but for ethical economic action at the level of the individual household.”⁹ Such a mindful class of consumers could stabilize and enrich society. The natural world would be healthier too. Clive Wilmer describes Ruskin as an “ecological thinker” and the “first important writer to recognize the dangers of industrial waste and pollution.”¹⁰ If life is the only wealth, then environmental stewardship is crucial, and crude economic development without wisdom must damage both human affairs and the natural order. As Stuart Eagles notes, Ruskin believed the “Apocalypse” he had glimpsed was “not inevitable.”¹¹ A theory of sufficient living could counteract destructive industrial forces.

In *Unto This Last* Ruskin urged a practical demonstration of what it meant to live the good life and consume ethically. But even today, David Craig rightly wonders whether consumers can really “attain the critical perspective” they need to make good choices.¹² As Craig sees it, Ruskin understood that ideal consumers could comprise a variegated class of peoples with diverse interests, and that Ruskin promoted “an engaged ethics of consumption that only works by moving back and forth between a searching effort to envision good lives and a participatory commitment to...the activities integral to the vision...”¹³ In other words, there is no one answer to the question; a laboratory full of experimental subjects is needed. When Ruskin moved to the Lake District to live in the rural mining village of Coniston in 1872, he engaged in just this sort of constantly self-

⁶ E.T. Cook and Alexander Wedderburn, editors, *The Works of John Ruskin*, (London: George Allen 1903-12), 7.426. Hereafter cited as *Works*.

⁷ *Works* 27.91-93.

⁸ See Stuart Eagles, *After Ruskin: The Social and Political Legacies of a Victorian Prophet, 1870-1920* (Oxford: Oxford University Press 2011), 35-36.

⁹ Willie Henderson, *John Ruskin’s Political Economy* (New York: Routledge 2000), 61.

¹⁰ Clive Wilmer, introduction to *Unto This Last and Other Writings*, by John Ruskin (London: Penguin 1985) 36.

¹¹ Eagles, *After Ruskin*, 49.

¹² David Craig, *John Ruskin and the Ethics of Consumption* (Charlottesville: University of Virginia Press 2006) 294.

¹³ *Ibid.*, 292.

revising search for examples of the good life. Soon enough he discovered Susanna Beever just across the lake from Brantwood presiding over an “apple-perfumed Paradise” known as The Thwaite.¹⁴

Susanna Beever’s mother died when she was very young, and after her father suffered a serious financial setback in the early 1820’s, the family moved to Coniston from Manchester. Beever (the youngest at 21), her father, one of her two brothers, and three other sisters took up residence at the Thwaite. They were now somewhat isolated. The villagers of Coniston were farmers, shepherds, idle spinsters (their skills superseded by steam-powered fabric manufactories), boat-builders, coppice workers, bobbin makers and slate miners. They were not likely to pause and wonder at the beauty of the place. A few tourists came in the summer to see the surrounding lakes and hills so highly praised by Wordsworth. But pollution from the copper mines had begun washing down the streams into Coniston Water, where it eventually decimated the stock of native char. They would not be reintroduced until the early 1890’s. In mid-winter, the village was bleak and lonely. Severe weather sometimes halted mail delivery.¹⁵

Just a few years earlier, in 1824, a very young John Ruskin had traveled to the Lakes from London with his doting parents. Later he recalled how his experience opened his eyes to the sublimity of nature—even in its smallest parts. He had been taken, he says, “to the brow of Friar’s Crag on Derwentwater; the intense joy mingled with awe, that I had in looking through the hollows in the mossy roots, over the crag into the dark lake, has ever associated itself with all twining roots of trees ever since.”¹⁶ Ruskin’s parents spared no expense on his education, traveling frequently, grooming their child for greatness. For Ruskin, the Lakes region was one of many stops on his life’s journey. For Beever, this would be the whole of her life.

Beever’s father died in 1831, four years after the move. Her brother in Manchester died in 1840. The remaining siblings lived together at the Thwaite, all unmarried. John pursued his interest in hands-on country living. Mary and Susanna contributed botanical specimens to several botanists and corresponded with them.¹⁷ Mary eventually had a plant named after her: *Lastraea felix-mas* var. *Beevorii*, a type of fern.¹⁸ Both were cited in botanical works. By the 1830’s, while Ruskin received accolades at Oxford, winning the Newdigate Prize for Poetry in 1839, Beever was developing hopes for creative success herself. The surprising number of famous

¹⁴ Ruskin, *Hortus*, 84.

¹⁵ Good sources for S.Beever’s life are Hayman, “John Ruskin’s *Hortus Inclusus*”; obituary of Susanna Beever, (clipping from *Westmoreland Gazette*, ca. 1893), (HM 62832), Huntington Library; and W.G. Collingwood, preface to John Beever’s *Practical Fly-Fishing, Founded on Nature* (London: Methuen and Co. 1893[1849]), where native char is also discussed at xix-xx.

¹⁶ John Dixon Hunt, *The Wider Sea: A Life of John Ruskin* (London: Phoenix 1998[1982]), 44.

¹⁷ Collingwood writes that “Baxter in his *British Flowering Plants*” thanks S.Beever for a “curious” specimen of pearlwort along with an “accompanying drawing” and other information she and Mary sent him (J. Beever, *Practical Fly Fishing*, xii). Collingwood also notes as well on p. xiii that they are cited in J.G. Baker, *Flora of the English Lake District* (1885). Further, “M.Beever” is cited numerous times in George Luxford, *The Phytologist: A Popular Botanical Miscellany* (London: John Van Voorst 1844); “Miss S. Beever” is cited in Thomas Moore, *A Popular History of the British Ferns*, (London: Routledge, Warne, and Routledge 1862); and “Miss M. Beever” (also “Miss Beever”) is cited in Thomas Moore, *Nature-printed British Ferns* (London: Bradbury & Evans 1863).

¹⁸ Sometimes called *Lastraea filix-mas*. See Marilyn Ogilvie and Joy Harvey, editors of *The Biographical Dictionary of Women in Science: Pioneering Lives from Ancient Times to the Mid-20th Century* (New York: Routledge 2000), 104.

residents in and around Coniston likely raised her expectations. She lived across the lake from Tent Lodge, home of the eccentric, astoundingly talented Elizabeth Smith (1776-1806).¹⁹ Brantwood was for a time inhabited by William Linton, a radical, anti-industrial, republican utopian, along with his wife Eliza Lynn Linton, a well-known journalist and novelist. Wordsworth lived just two valleys over in Rydal. She even once had tea with him and Thomas De Quincey.²⁰ Wordsworth had cast his light on the rugged natural beauty of the area, prizing the vernacular over the artificial and effete. What tourists previously mentioned in passing with a shudder—the rocky hills, the boggy marshland—now took on a new significance. Beever would have been sensitive to the Romantic view, seeing life and beauty in the rough fell lands. W.G. Collingwood's preface to the 1893 edition of John Beever's *Practical Fly-Fishing* (1849) explained that the family was "noted for originality" and that "all were interestingly peculiar, and each in a different way."²¹ Thus she wrote poetry and painted and sketched with notable skill. She also put out two charitable pamphlets on poor children's education in 1852 and 1853.²² Further, she and her sister Mary contributed to a very small working-man's journal.²³ Like her brother John she actively cultivated her provincial life.

However, by 1860 Susanna was 54 and had recently lost two siblings—Anne and John—and her work had not met with any success. Her poems went unpublished. Tennyson, the new poet laureate, spent time in Coniston, but there is no record of Beever meeting him. It was clear she was no Elizabeth Smith, yet she kept striving to add literary richness to her life. She published a selection of Biblical sayings from Shakespeare.²⁴ This work was followed by a translation of *King Lear* into basic prose—an attempt to render its deeper meaning accessible to the general reader.²⁵ Finally, she compiled a book of quotations from Shakespeare and published it in 1871 when she was 65.²⁶ This book lacked purpose and coherence, but she had found a niche in repackaging lofty works into casual formats. By now, Beever had faced at least one significant death per decade, and her own health was fragile. Evidently her mother's early death and consequent gender discrimination within the family resulted in general "neglect"; as her obituary tells us, she suffered "permanent ill health" due to unnamed hardships in her youth.²⁷ Yet with her several publications, she had managed to make her mark, however small. Still, a sense of slow, inevitable decline must have weighed on her. Her family of eight had become a family of three, and now another sister was ill. By 1873, the ending of this story seemed easy to guess.

Around this time, Ruskin's future also looked dim. He had climbed to the pinnacle of fame, but he was not content to play the darling of the establishment. A decade earlier he had courted controversy with *Unto this*

¹⁹ See H.M. Bowdler, *Fragments, in Prose and Verse: by Miss Elizabeth Smith, Lately Deceased* (London: Cadell & Davies 1809). Smith learned nine languages, including Greek, Latin, Arabic, Persian, and Hebrew, as well as mathematics and astronomy.

²⁰ Obit. S.Beever, (HM 62832), HL.

²¹ J. Beever, *Fly-Fishing*, xix.

²² Susanna Beever, *A Pocket Plea for Ragged and Industrial Schools: or, A Word for the Outcasts* (Edinburgh: Johnstone & Hunter 1852); and *'Foodless, Friendless, in our Streets; Being a Letter about Ragged Schools addressed to Boys and Girls'* (Edinburgh: Johnstone & Hunter 1853).

²³ It was called *The Strines Journal*, and described as "a monthly magazine of literature, science, and art" in John Heywood, ed., *Papers of the Manchester Literary Club*, v. 22 (Manchester: Deansgate and Ridgefield 1896), 410.

²⁴ Obit. S.Beever (HM 62832), HL.

²⁵ S. Beever, *King Lear; or, the Undutiful Children. A Tale in Twelve Chapters* (London: Bull 1870).

²⁶ S. Beever, *A Book of References to Remarkable Passages in Shakespeare* (London: Bull 1870).

²⁷ From obit. S.Beever (HM 62832). Also see S.Beever to William and Rosa Tuckwell, Jan. 8, 1890 (HM 62893-62907).

Last, speaking fiercely against capitalism and the social decay caused by industrialization and avaricious consumption. The book gained a passionate following in years to come, including artists and writers such as Mahatma Gandhi and Leo Tolstoy. But as powerful as his arguments were, *Unto this Last* was a critical and commercial flop when it came out. Even ten years after publication, less than a thousand copies had been sold; a second edition was postponed.²⁸ Ruskin would have to look for other ways to reach his audience. Further, he was now caught up in a romantic affair with the young Rose La Touche. After learning that Rose was seriously ill, Ruskin suffered his first moderate attack of mental illness, beginning a worrisome trend.²⁹ Coincidentally or not, the day before the attack Ruskin had begun work on the August issue of *Fors Clavigera*, where he observed for the first time the the “poisonous smoke” in British skies that looked to him more “as if it were made of dead men’s souls.”³⁰ In the midst of this tumult, Ruskin’s universe collided with that of Susanna Beever. He was offered the chance to purchase Brantwood from William Linton. From now on, he would spend a good deal of time in Coniston, living just across the lake from her.

When Ruskin came to call on the Beever sisters in 1873, he must have wandered past the Thwaite’s small stand of Damson plum trees, through a few vegetable plots, and up along a zigzagging path of terraced plant beds. There were rock roses, periwinkles, daffodils, and scarlet anemones to name a few—all of them quite ordinary in a Victorian garden. Here is one clue to Beever’s charm: Ruskin’s taste in gardening was underpinned by moral considerations, so Beever’s common plants appealed to him.³¹ The excessive fuel used to heat hot-houses during the winter appalled him.³² He corresponded with William Robinson, author of *The Wild Garden* (1870) and appreciated the new wave of wilderness gardening.³³ Robinson argued for the use of hardy plants (even exotics) well adapted to their location.³⁴ Beever’s garden possessed plants suitable to the lake-country.³⁵ Some were native to Northern England and were locally frequent in Upper Teesdale and the Lake District, namely, *Gentiana verna* and *Potentilla fruticosa*.³⁶ More often she mentioned plants that had been naturalized in Britain, such as scarlet rhododendrons, Herb Robert geraniums, Travellers’ Joy (clematis), *Lithospermums* (gromwells), saxifrage, rock roses, and sweet briar.³⁷ The few obvious transplants mentioned—*Schizostylus* (Kaffir Lily), *Senecio pulcher* (ragwort)—are hardy and favor the rocky soils found in the Lake District.³⁸ Heliotrope, one of the least suitable plants mentioned, was referred to almost

²⁸ See Wilmer, *Unto this Last*, 29. Also see n. 112, below.

²⁹ See Tim Hilton, *John Ruskin* (Yale University Press 2002), 487.

³⁰ *Works*, 27.132 ff.

³¹ See John Illingworth, “Ruskin and Gardening,” *Garden History*, vol. 22, n. 2 (1994), 219.

³² Illingworth, *Gardening*, 220; hothouses, *Works*, 28.181-184.

³³ *Ibid.*, 222-23.

³⁴ William Robinson, *The Wild Garden* (London: John Murray 1870).

³⁵ For help identifying various plants, I often relied on Richard Mabey, *Flora Britannica* (London: Chatto & Windus 1997) and Clive Stace, *New Flora of the British Isles* (Cambridge University Press, 2010). I also received helpful comments from Sally Beamish, Brantwood’s Estate Manager, but all errors are my own.

³⁶ For “*Gentiana verna*” see S.Beever to W.Tuckwell, October 25, 1889 (HM 62857-62892), HL; “*Potentilla fruticosa*” (HM 62915), HL. *Potentilla fruticosa* “is a relic of the last phases of the Ice Age” and 12,000 years ago grew in “glacial meltwaters” in England. Now it is found in just two sites, Upper Teesdale and the Lake District (see Mabey, *Flora Britannica*, p. 186). Stace, *New Flora*, p. 549, lists *Gentiana verna* as “Native” to the British Isles and “extremely local” in N. England W. Ireland; as of Sept. 13, 2013, <http://www.cumbria-wildlife.org.uk/plants.html> lists it as frequent on the “Cumbrian side of the Pennines.”

³⁷ See S.Beever to W.Tuckwell (HM 62857-62892), HL: “rock roses” and “*lithospermums*,” October 25, 1889; “rhododendrons,” June 30, 1890; “Travellers Joy,” October 24, 1890; “geraniums,” February 21, 1891; “saxifrage,” April 16, 1891; “sweet briar,” October 23, 1891.

³⁸ See S.Beever to W.Tuckwell (HM 62857-62892), HL: “*schizostylus*,” and “*Senecio pulcher*,” October 25, 1889.

apologetically as a dear old friend's favorite.³⁹ Advancing up the small hillside to the Thwaite, Ruskin was probably already favorably inclined.

While her sister was said to be “strong in practical insight and efficient help,” Susanna was always considered more “poetical” and imaginative.⁴⁰ Accordingly, when Ruskin first met her, she likened Ruskin and herself to characters from *Rob Roy*. She was the rough but clever gardener, and he was the Master who needed “some carefu’ body to look after him.”⁴¹ It was a fitting allusion given Ruskin’s love for Scott, not to mention his wounded psyche. She was a disciple, but one with a mind of her own. As a friend wrote, “They became intimate at once.”⁴² Their friendship deepened through correspondence whenever Ruskin traveled. Beever confided that she felt she had known him all her life.⁴³ She wrote, “at Coniston there is no one who *really* suits me, save you & Joanie.” She complained of not being understood by her other friends, “For I am such a very strange being & so unlike people in general, that I do not even understand myself.”⁴⁴ She implied it was Ruskin rather than her family who grasped some basic truth about her.

Beever’s satisfaction in rural life must also have appealed to Ruskin. While many people at the time enjoyed shopping in department stores, Beever frequently spoke of her need to be in the garden every single day. A vase of cut flowers looms large in the only portrait we have of her, painted in 1892 by W.G. Collingwood.⁴⁵ Wearing a large white flounced bonnet and a knitted shawl with a brooch, she is surrounded by curious objects, including an owl figurine, a painted owl, and a geological specimen—possibly gifts from Ruskin or his followers. She had become known as the “Owl of the Thwaite,” and she shared Ruskin’s love of geology. Beever’s love of nature was more than fanciful; her light-hearted descriptions of plants and animals served as a conscious check on the new, frighteningly amoral theory of evolution.⁴⁶ Where Ruskin fretted about “the cruelty and ghastliness of the *nature* [he] used to think so Divine,” Beever offered amusing anecdotes of sparrows “squabbling” in the ivy, vying for dominance “like many human beings.” But in a characteristic turn, she ventured that perhaps the ivy was “a *fashionable* place of resort” where the birds were “telling each other the events of the day.”⁴⁷ Likewise, she once kept a hermit crab in a tank and observed it eating by “holding a tiny mutton collop in one hand & tearing fragments off with the other”; rather than finding nature repellent, she likened the scene to a boy eating gooseberries—“very entertaining.”⁴⁸ Her light way with words made it easier for Ruskin to put aside Darwin’s theory from time to time and appreciate nature with wonder and joy as he had

³⁹ The friend was Dr. Guthrie. S.Beever to W.Tuckwell, n.d. ca. 1892 (HM 62857-62892), HL.

⁴⁰ See obit. S.Beever (HM 62832), HL, which echoes Ruskin’s preface to *Hortus Inclusus* (see *Works*, 37.80)

⁴¹ *Works*, 34.297.

⁴² W. Tuckwell to unknown, n.d. (HM 62833), HL.

⁴³ Helen Gill Viljoen, *The Brantwood Diary of John Ruskin* (New Haven: Yale University Press 1971), 385.

⁴⁴ *Ibid.*, 392.

⁴⁵ The painting “Miss Susan Beever at the Thwaite, 1892” is held at the Ruskin Museum, Coniston. See also “Ruskin Exhibition,” *Daily News* (London), August 16, 1900, where only Beever’s portrait is mentioned specifically. Collingwood practiced Ruskinian sufficient living too: see materials at Abbot Hall, Kendal and W.G. Collingwood, *Thorstein of the Mere* (Kendal: T. Wilson 1895), which contains many examples of sufficient living.

⁴⁶ Hayman, “John Ruskin’s *Hortus Inclusus*,” 368.

⁴⁷ Ghastly, *Works*, 37.154; sparrows, Viljoen, *Brantwood Diary*, 401.

⁴⁸ Viljoen, *Brantwood Diary*, 384.

in his earlier days. In what may have been an underhand rebuke, Ruskin once showed Darwin some of Beever's sketches as an example of "the true old school of drawing."⁴⁹

Beever was modest and quaint on the surface, but at times Ruskin encountered a more commanding presence. She knew he was proud, touchy, and like most Victorians, influenced by patriarchal attitudes. She had to be careful about giving advice. Sometimes, she overstepped. Once she suggested a number of plants for Ruskin's new garden. She apologized to him later, saying, "But when you said, (rather awfully--) 'If *you* will manage *my* garden' I was in the Valley of humiliation...& felt too that I had *seemed* officious."⁵⁰ They reconciled soon enough however, and Beever made the cheeky reply that perhaps she *should* manage his garden: but "*not*...until I know what wages you give."⁵¹ She knew she had experience and knowledge to offer. Albert Fleming likened her to both St. Francis and Henry David Thoreau.⁵² In a letter from 1873, she once again gave unsolicited gardening advice to Ruskin while he was abroad, advocating an exceedingly light, environmentally friendly, horticultural touch:

Do you ever send home orders about your Brantwood? I have been wishing so much that your gardener might be told to mix quantities of old mortar and soil together, and to fill many crevices in your new walls with it; then the breezes will bring fern seeds and plant them, or rather sow them in such fashion as no human being can do. When time and the showers brought by the west wind have mellowed it a little, the tiny beginnings of mosses will be there. The sooner this can be done the better. Do not think Susie presumptuous.⁵³

Despite the meek tone of some letters, passages like this reveal Beever's confidence in her knowledge. While Ruskin had much to teach her about plants discovered in his wide travels, he still sought out her advice (and Mary's) as he embarked on experiments at Brantwood. He asked in 1876, "Please, can your sister or you plant a grain or grains of corn for me, and watch them into various stages of germination? I want to study the mode of root and blade development, and I am sure you two will know best how to show it me."⁵⁴ At another point, he asked Beever to tell him what the seed he sent her would hatch: "I'm frightened to plant it."⁵⁵ She or Mary sent him at least one specimen for *Proserpina* and he praised all that he learned from them, not to mention Susanna's excellent Latin.⁵⁶ The sisters also seemed perfectly in tune with their "invaluable" gardener, Harry Atkinson.⁵⁷ By contrast, Ruskin complained about his own gardeners who seemed ignorant of his moral stance on hot house plants: "I've to rout the gardeners out of the greenhouse, or I should never have a strawberry or a pink, but only nasty gloxinias and glaring fuchsias..."⁵⁸

⁴⁹ Ruskin to S. Beever (JR289), HL.

⁵⁰ Viljoen, *Brantwood Diary*, 399.

⁵¹ *Ibid.*, 402

⁵² Ruskin, *Hortus*, 148.

⁵³ *Ibid.*, 156.

⁵⁴ *Works*, 37.202.

⁵⁵ Ruskin to S. Beever, ca. 1883 (JR 395), HL.

⁵⁶ *Works*, specimen, 25.546—it was "casque-petals"; Latin, learned from her, 37.201-202.

⁵⁷ S.Beever to W.Tuckwell, March 14, 1892 (HM 62857-62892), HL.

⁵⁸ *Works*, 37.369.

Their friendship was so cheerful and light that H.D. Rawnsley playfully referred to Beever as Ruskin's "lover."⁵⁹ Yet Beever's role was more important than that of soothing correspondent. If his theory of life as wealth was to have any teeth, someone would need to prove in practical terms that a simple life in the country was not just a series of deprivations suffered by the poor or those otherwise constrained; nor should it only be enjoyed temporarily by wealthy tourists. Someone had to live there permanently and consciously appreciate that life every day, for decades, without serious regret. They needed to be *satisfied* with the sufficient life. It was in fact a tall order. For his own part, Ruskin frequently went away; he was needed in London, Oxford, and Europe more often than not. Besides, he once confessed that living too long in the country made him less able to appreciate nature in the old "childish" manner; time away was required to rejuvenate his senses.⁶⁰ Rawnsley wrote as well that Ruskin and even Wordsworth "lost the power to be impressed" if they spent too much time anywhere.⁶¹ If he was to convey to a wide audience the merits of the sufficient life, he needed to leave and return periodically to see it with fresh eyes. Ruskin thus had good reason to value Beever's stability and unceasing childish wonder. If no one of a certain status, education, and means actually *lived* the sufficient life, then the idea of an alternative to consumer society would be vulnerable to attack.

Jennifer Lloyd has elucidated the roles played by Ruskin's ideal middle class women. They were supposed to exhibit virtue by "sacrificing the dubious gains of a consumer society to learn self-sufficiency in preparation for the dark times to come."⁶² They were essentially urged to live the life of a peasant, "scrubbing furniture, dusting walls, sweeping floors [etc.]"⁶³ A higher class of women might be "[o]ld maids" who, he wrote, "will be the delicate gardeners...nurses—readers—Teachers...housekeepers, the most useful members of all the society."⁶⁴ Beever fit this latter category to some degree; however her financial status, the fact that she was a member of the Guild of St. George, and her location in Coniston gave her activities a unique cultural weight as well. On his visits to Coniston, Ruskin could not have failed to notice the Thwaite's mix of rural isolation and cultured taste—a perfect laboratory for Ruskinian living. Beever was genteel enough that she had been told never to stoop - not even in the garden; instead, she attempted to weed by using her foot.⁶⁵ Yet her lifestyle was rather plain; the food she mentions in her letters is hearty, simple fare that was often grown on site. She mentions "marrows," peas and cabbages, melons, apples, pears, Damsons, and elderberries; they likely kept poultry, including Bantam cocks and grouse.⁶⁶ Ruskin begs her for some rosemary and lavender, and thanks her for sending oranges and "brown bread" and cranberry plants to set out on his moor.⁶⁷ Such a quantity of vegetables arrived at Brantwood one year that Ruskin complained: "Only please now don't send me more asparagus!"⁶⁸ Some edibles were in fact too delicate for the northern climate. Beever noted that oranges did

⁵⁹ H.D. Rawnsley, *Ruskin and the English Lakes* (Glasgow: James MacLehose and Sons 1902), 35.

⁶⁰ *Works*, 5.369.

⁶¹ Rawnsley, *Ruskin and the English Lakes*, 177.

⁶² Jenifer Lloyd, "Raising Lilies: Ruskin and Women," *Journal of British Studies*, v. 34, no. 3 (July 1995), 345.

⁶³ *Ibid.*

⁶⁴ *Ibid.*, 342.

⁶⁵ S.Beever to W.Tuckwell, April 16, 1891 (HM 62857-62892), HL.

⁶⁶ S.Beever to W.Tuckwell (HM 62857-62892), HL: "Bantam cock" (n.d.), "grouse" and "marrows" April 16, 1891; "peas," "apples," "pears," "Damsons," "elderberries," "melons," August 21, 1891; "cabbages" April 21, 1890.

⁶⁷ For "rosemary and lavender" see *Works*, 37. 398; "cranberries" (37.280); "oranges" and "brown bread" (37.289-90).

⁶⁸ *Works*, 37.363.

not grow well in Coniston, and her melons must have been started under glass.⁶⁹ The cranberry plants she gave Ruskin no longer grow where he planted them. Yet Ruskin was not opposed to all agricultural luxuries; as Illingworth mentions, Brantwood had “a glasshouse ‘to supply invalids in the neighbourhood...with grapes.’”⁷⁰

The sufficient life required more than local food production however. A variety of skills were needed. Beever had learned the value of practical knowledge from her brother John. When John was alive, he kept a fish pond behind the house, developed a hand-press and printed Susanna’s poems and other materials for the local school.⁷¹ In *Practical Fly-Fishing* he explained the superiority of hand-made fishing rods and deep, local experience—for instance, understanding what types of flies best attract specific fish. He valued such knowledge, no matter how uncouth or poor its possessor. Thus the book begins with an anecdote in which young professors learn invaluable techniques from a clever working man.⁷² It is no wonder that Collingwood later took such interest in John Beever’s book; examples of the Ruskinian good life abound. While the Beevers fished mainly for pleasure, the rural poor around them did not have such a choice. Vagrants roamed the countryside, sometimes stealing from gardens or fishing for subsistence.⁷³ Beever disapproved strongly when the commons and lakes were closed off. Suddenly poor men were required to purchase a license to fish. Some could not afford it, and she felt it “paltry & cruel,” since fishing “used to be such a pleasure to a weary & overworked man.”⁷⁴ Beever understood that performing physical labor—producing a hand-crafted fishing rod, or even fishing itself—was essential to both body and soul, for rich and poor alike, and she worked to make the lives of those less fortunate easier. Her obituary notes that “her special department was ‘the doctoring.’” The Thwaite was known as a “free dispensary” and she “became practically a local assistant” to the doctor at Hawkshead; she even provided “surgical help” to him, proving herself game and level headed as well.⁷⁵

The sufficient life was not just confined to basic needs. Wealthy, cultured elites had a duty to appreciate the finer things in life as well. But again, this required an understanding of how these things were produced. Beever had been introduced to artisanal crafts early on, at least since her brother erected a water-wheel propelled lathe. “He used to turn all sorts of pretty and curious articles, to carve—long before the days when wood-carving came into fashion—and to make elaborate inlaid mosaic of ingenious design.”⁷⁶ She later supported the hand-spinning and hand-weaving of the Langdale Linen Industry and learned to spin herself.⁷⁷ In a letter to Ruskin in 1878 Beever showed an uncommon attentiveness to his conviction that wonderful objects depended on the skill and joy of the maker—as opposed to the cheap objects put out by factory

⁶⁹ For “oranges” see Viljoen, *Brantwood Diary*, 389. For “melons” started indoors see S.Beever to W.Tuckwell, n.d., ca. spring 1891 (HM 62857-62892), HL.

⁷⁰ Illingworth, “Ruskin and Gardening,” 231.

⁷¹ J.Beever, *Practical Fly-Fishing*, xvii-xviii.

⁷² *Ibid.*, 1-2.

⁷³ Thefts from gardens, Viljoen, *Brantwood Diary*, 398-99.

⁷⁴ S.Beever to W.Tuckwell, March 26, 1891 (HM 62857-62892), HL.

⁷⁵ Obit. S.Beever (HM 62832), HL.

⁷⁶ J.Beever, *Practical Fly-Fishing*, xviii.

⁷⁷ Beever supported the Langdale Linen Industry (obit. S.Beever, HM 62832; also Sara Haslam, *John Ruskin and the Lakeland Arts Revival*, 1880-1920 (Cardiff: Merton 2004), 30); Beever learned to spin (C.H. Beever to S. Beever, November 6, 1884, (L65) Ruskin Library; also Ruskin to S.Beever, ca. 1885 (JR 489), HL).

drudges. She thanked him for a carefully wrought ink-stand, praising its design, cherishing every detail at length. Finally, she noted, “What a joy there must be in producing beautiful things—this reminds me that God looked upon His people and behold they were good!”⁷⁸ Her gratitude was not merely a show of etiquette, but of morals. The works of craftsmen, unlike machine-made goods, were almost holy. Ruskin cultivated her appreciation for well-made objects by lending her paintings so she might observe them at length. Beaver sometimes returned the favor, sending him peacock feathers to paint. Ruskin once exclaimed: “What infinite power and treasure you have in being able thus to enjoy the least things, yet having at the same time all the fastidiousness of taste and fire of imagination which lay hold of *what is greatest in the least*, and best in all things!”⁷⁹

The idea of exchange was important to the ideal of sufficiency as well. In remote communities, sufficient living depended on communal sharing and had an economic aspect. One did not expect to buy everything from shops. So for instance, plants and seeds were exchanged between Ruskin, William Tuckwell, Beaver and others. Food also circulated in this gift economy; sometimes it was the “brown bread” that Ruskin was fond of, or fruit and vegetables. At other times it was a gift of home-made “cream cheese in green leaves.”⁸⁰ The sufficient life required connections to others, not just to obtain necessary supplies, but for pleasure and variety. Exchange as an integral part of the sufficient life extended also to intangible goods like storytelling. Collingwood found story-telling to be one of the primary means of living and appreciating the good life.⁸¹ His preface to *Practical Fly-Fishing* makes special mention of John Beaver’s skill as a story-teller and the delight of his family in listening.⁸² Susanna Beaver told stories too, only they were written down in her letters; they were about cats, and dogs, and birds and their curious habits. Ruskin and Dr. John Brown both admired her descriptive talents.⁸³ In whatever form, story-telling connected listeners to the natural world and even the history of the land and its people, and encouraged meditation on their future too.

It is fair to ask to what extent Beaver was consciously pursuing a Ruskinian lifestyle as opposed to perpetuating an old world standard which Ruskin happened to find valuable. Reciprocal gift-giving and local food production was common all over the Lake District after all. Although a decisive answer may be elusive, evidence suggests that Beaver had opportunities to engage in modern, commercial activities, but did not pursue them with any enthusiasm. For instance, mail-order catalogues selling exotic plants were doing brisk business, but Beaver mentioned only two orders she made from a nursery in Hyères.⁸⁴ Far more often she mentioned the common plants that already surrounded her. The Thwaite gardens were humbler and more

⁷⁸ S. Beaver to Ruskin, February 22, 1878 (L85), RL.

⁷⁹ *Works*, 37.290. Italics mine.

⁸⁰ For “cream cheese,” see S. Beaver to W. Tuckwell, n.d., ca. summer 1889 (HM 62857-62892), HL.

⁸¹ Collingwood wrote many novels and stories designed to connect readers to the natural and industrial history of the land. See for instance n. 45 above.

⁸² J. Beaver, *Practical Fly-Fishing*, xviii-xvix.

⁸³ Hayman, “John Ruskin’s *Hortus Inclusus*,” 368. See also S. Beaver to W. and R. Tuckwell, January 27, 1891 (HM 62893-62907), HL; here she describes the cat Othello’s adventure and a little book she thinks it could make.

⁸⁴ S. Beaver to W. Tuckwell, February 21, 1891 and February 21, 1891 (HM 62857-62892), HL. Elsewhere she says her “table is full of flowers some from Hyères,” though it is unclear whether they were ordered or received as gifts (n.d. ca. 1892 (HM 62857-62892), HL). Beaver also mentions that she expects to receive rose trees from the Bishop of Brechin who “gets his roses from Lyons.” They are mentioned directly after the Bishop’s thank you letter for some “seed of Shirley Poppies” she sent him. The rose trees are thus a symbol of friendly exchange. See S. Beaver to R. Tuckwell Oct. 27, 1890 (HM 62838-62856), HL.

local than they might have been. By contrast, an 1848 sale notice for the massive Conishead Priory boasted of extensive landscaping with exotic specimens and an “American garden.”⁸⁵ Exoticism was aligned with financial wealth and social status even in the Lake District; but Beever seems to have been unimpressed. Likewise the Beevers were educated and had the means to expend time, energy, and money on the pleasures of the city, yet no mention is ever made of any visits to London to see musical productions or new-fangled spectacles at the theater or the circus. Might she have enjoyed it? Ruskin himself enjoyed the Crystal Palace—she would have been in good company. Would she have liked to take the train to London every year to shop in the huge department stores? In the roughly 240 extant letters from Beever to others, she does not mention any such desires; she never asks Fleming, Tuckwell, or Ruskin to bring back any special items from London or elsewhere.

It might be said that her choice to live a sufficient life was made in the face of certain hardships. Beever sometimes complained about life in Coniston. The country could be a harsh place to live. Her outspokenness against animal abuse suggests that Coniston’s farming and mining community had little compassion for helpless creatures or the people who cared for them.⁸⁶ Beever was so empathetic she thought it “devilish” when eggs were replaced with stones in the nests of pigeons and chickens.⁸⁷ Few would have understood her sentiments. Coniston also suffered from the market forces of the city. She complained to Ruskin that the price of butter was high and that the railways threatened to ship it where it might make more of a profit.⁸⁸ Rural isolation affected her social life too. She depended heavily on letters for social contact. On one occasion she complained to William and Rosa Tuckwell, “Oh my so valued Friends are you never going to write to me again? I have waited and waited and hoped and hoped but it ‘cometh not.’”⁸⁹ While Ruskin wrote vitriolic letters about the damage railways inflicted on the landscape, he himself traveled extensively and met with many people. Beever—to his great admiration—did not. This may have been a virtue, but it took its toll. One letter to Fleming hints at deep anguish. She said she woke up “painfully nervous” and she “did not dare to go into the drawing room!” Perhaps this was because it was devoid of visitors.⁹⁰ On another occasion she said the foul weather made her feel as bad as “when there is no one in Brantwood & I have no one to tell my thoughts to.”⁹¹ She seemed distressed by the absence of the right sort of people, for she once admitted to hiding from those who did come.⁹² Yet in all her letters, none of these issues drove her to expressions of longing for travel, new sights, parties, or luxury goods.

In 1874, Beever’s sister Margaret was dying. She only had Mary now. Beever wrote to Ruskin in 1874, saying, “I am astonished to find myself 68...Much illness, & much sorrow, & then I wake up to find myself old--& as if I

⁸⁵ See *The Preston Guardian*, October 7, 1848.

⁸⁶ Against animal abuse: obit. S.Beever (HM 62832), HL.

⁸⁷ S.Beever to A.Fleming, ca. September 1887 (JR 555-753), HL.

⁸⁸ Ruskin, *Hortus*, 158.

⁸⁹ S.Beever to W. and R.Tuckwell, March 6, 1891 (HM 62897), HL.

⁹⁰ S.Beever to A. Fleming, September 10, 1887 (JR 555-753), HL.

⁹¹ Viljoen, *Brantwood Diary*, 402.

⁹² *Ibid.*, 402.

had lost a great part of my life.”⁹³ Yet she ventured to hope that it was not “all lost.” Ruskin’s surprising response was heart-warming. He knew she had been collecting her favorite passages from *Modern Painters*, much as she had done with Shakespeare. He encouraged her to gather and publish them, intending it partly as a helpful distraction.⁹⁴ Beever must have wondered at the thought her name would be forever attached to Ruskin’s. But what would people make of her selections? Would any of her own feelings and thoughts show through? Christina Rieger has argued that women editors of Ruskin anthologies were engaged in a “progressive” act.⁹⁵ In fact, Beever’s selections suggest a specific editorial stance—namely, one that highlights the ideal of sufficiency.

Ruskin advised Beever to “think of the form the collection should take.” He described as a “reference” point his own plans for a new edition of *Modern Painters* in which he would “take the botany, the geology, the Turner defence, and the general art criticism...as four separate books, cutting out nearly all the *preaching*, and a good deal of the sentiment.” Confusingly, he asked her to focus on the “*didactic*...as opposed to the other picturesque and scientific volumes.” Despite his conflicting advice and impulse to control the project, Ruskin clearly assumed Beever’s book would be valuable in any case because of *who* she was: “Now what you find pleasant and helpful to you of general maxim or reflection, *must* be of some value.”⁹⁶ Ruskin emphasized that he trusted Beever’s judgment, telling her she was, “exactly in sympathy with me in all things.”⁹⁷ Nevertheless, he was frustrated by her suggested title, “Word-Painting,” since he now disliked his former descriptive excesses. He chose the title *Fronde Agrestes* himself. As he explained to Beever, “Agrestes means what Scott means by ‘wild wood’—the leaves of trees that grow at their own pleasure, as opposed to cultivated fruit trees, orderly poplars or elms, --or cared-for parks.”⁹⁸ He meant for her to have complete control, to grow at her pleasure, yet he complained to his publisher that her selections were “sugary stuff which I can’t let come out again without lemon juice.”⁹⁹ His solution was to add footnotes to what he felt were youthful errors of judgment—passages Beever still found valuable. He even cut out one quotation “about everything turning out right,” unable to stomach his former optimism.¹⁰⁰ In the preface, he allowed himself a few condescending comments, writing that whatever “such a person felt to be useful to herself, could not but be useful also to a class of readers whom I much desired to please.”¹⁰¹ Similarly, in a private letter in 1881 he described *Fors Clavigera* as “not meant for girls,” but added that Beever’s selections might be taught to them.¹⁰²

A closer look at precisely what Beever culled from *Modern Painters* indicates it was more than just a young lady’s book. Instead, it presented a fairly clear and succinct picture of Ruskin’s ideal of sufficiency, calling to

⁹³ *Ibid.*, 396.

⁹⁴ Hayman, “John Ruskin’s *Hortus Inclusus*,” 368.

⁹⁵ Christina Rieger, “‘Sweet Order and Arrangement’: Victorian Women Edit John Ruskin,” *Journal of Victorian Culture*, 6:2, 232.

⁹⁶ Form, cut out preaching, didactic, value: *Works*, 37.108

⁹⁷ *Works*, 37.117.

⁹⁸ Viljoen, *Brantwood Diary*, 382.

⁹⁹ See Hayman, “John Ruskin’s *Hortus Inclusus*,” 369.

¹⁰⁰ John Ruskin, *Fronde Agrestes: Readings in Modern Painters* (Sunnyside: George Allen 1875), 149.

¹⁰¹ *Ibid.*, vi.

¹⁰² *Works*, v. 37.338-339.

mind some important themes from *Unto This Last*. Beever's selections tended toward an appreciation for nature, which included long, descriptive or even "purple" passages organized around natural themes—"The Sky," "Streams and Sea," "Mountains," "Stones," and "Plants and Flowers." But as if to underscore the link between sufficiency and environmental awareness, she also chose numerous passages on the ethics of consumption. In Section I, on art, she quoted him on the notion that the 'highest pleasure' should not come from expensive acquisitions such as "gilded palaces, tower over tower...artificial mountains around insinuated lakes." He despised "selfish and thoughtless vanities, as we pamper the palate with deadly meats, until the appetite of tasteful cruelty is lost in its sickened satiety, incapable of pleasure unless, Caligula like, it concentrates the labour of a million of lives into the sensation of an hour." One should rather choose "humble and loving ways" when seeking "the highest pleasure."¹⁰³ Thus she emphasized the healthful effects of nature and the need to rein in avaricious desires. In the section, "On Education," she included comments on the main barriers to the sufficient life, namely the difficulty of teaching people to aim for satisfaction rather than ever increasing wealth, status, or goods: "It is the curse of every evil nature and evil creature to eat and *not* be satisfied."¹⁰⁴ To the woman who was told she could not weed her own garden, it must have been liberating to quote Ruskin, further, on the idea that "physical exertion" might be "serviceable" and that "a gentleman should [rather] mow his own fields, than ride over other people's."¹⁰⁵ The last section "On Moralities" described the pleasure of "rest" as no sign of lassitude, but "a longing for renovation" and a desire to prepare for permanence and perfection rather than a constant stream of temporary states. This sounds like a criticism of the modern compulsion to work too much and enjoy too little.¹⁰⁶ The section "On Education" especially touches on nature and the need to be satisfied by the simple life. To achieve this life, Ruskin wrote, "it is necessary *fully* to understand the art of joy and humble life...sensitiveness to all elements of costless and kind pleasure;--therefore, chiefly to the loveliness of the natural world."¹⁰⁷ Merely living humbly *by chance* (due to poverty) or *temporarily* (as a tourist) is not enough. While sufficient living was not uncommon in the Lakes region, Beever's frequent expressions of *joy* in nature and small delights, along with her pointed selections for *Fronde Agrestes*, suggest an uncommon awareness of her own Ruskinian, sufficient life.

Christina Rieger argues that many of Ruskin's women anthologists chose passages that highlighted the role of women as significant economic agents.¹⁰⁸ In fact, *Fronde Agrestes* is not unlike Louisa Tuthill's *The True and the Beautiful* (1858), which included lengthy excerpts on Ruskin's ethics of consumption.¹⁰⁹ Yet Tuthill's book is a hefty affair with hundreds of subheadings, making it at once more comprehensive and less accessible to average readers. Passages on consumption hold no special weight in the volume against dozens of other issues. Rose Porter's large *Nature Studies* (1900) contains perhaps only one or two passages

¹⁰³ Ruskin, *Fronde*, 4-5.

¹⁰⁴ *Ibid.*, 140.

¹⁰⁵ *Ibid.*, 143.

¹⁰⁶ *Ibid.*, 159.

¹⁰⁷ *Ibid.*, 140-141. Italics mine.

¹⁰⁸ Rieger, "Sweet Order and Arrangement," 245.

¹⁰⁹ See Louisa Tuthill, editor, *The True and the Beautiful: Nature, Art, Morals, and Religion* (New York: John Wiley & Sons 1890).

related to consumption.¹¹⁰ Against these works, Beever's careful selections along with the example of her own life take on a special significance.

At the time of publication, Ruskin's sharp self-criticism and patriarchal cast of mind may have prevented him from seeing the true value of *Fronde Agrestes*. Yet despite stubborn doubts about Beever's editorial powers, he "printed her selections in absolute submission to her judgment."¹¹¹ It was fortunate that he did, too. *Fronde Agrestes* sold well. In the first year, a second edition was issued. By contrast, *Unto this Last* had been twelve years out of print, having sold fewer than 1000 copies.¹¹² By 1900, 34,000 copies of *Fronde Agrestes* had been sold—one of Ruskin's best-selling books and a "figure surpassed only by that for *Sesame and Lilies* with 40,000 copies."¹¹³ Collingwood mentioned in 1893 that after 18 years in print, Beever was still earning about £70 a year, perhaps £1500 over the course of her life.¹¹⁴ Thanks to Beever, the ideal of sufficiency had made its way to a larger audience.

One of Beever's selections for *Fronde Agrestes* did contain a naïve argument, namely that Nature's beauty is "all done for us and intended for our perpetual pleasure."¹¹⁵ On the one hand, Beever caught Ruskin's inference that nature *ought* to be enjoyed. On the other hand, she missed a strain of thought just emerging in the 1870's. Ruskin inserted a footnote to explain his irritation with her selection: "At five-and-fifty, I fancy that it is just possible there may be other creatures in the universe to be pleased, or,--it may be, -displeased, by the weather."¹¹⁶ The footnote alluded to his worries about environmental decline. His increasing awareness of nature's most urgent needs would eventually shape and darken her outlook. Yet even at that time, Beever could hardly have been unaware of how he felt. He had written about the "plague wind" from at least 1871 on.¹¹⁷ As early as 1875, if not sooner, Ruskin was pressing his fears of climate change directly on Beever, complaining of Coniston's "dry black 'London-best' fog—Is it not a new, or at least a late—curse on our modern England, Susie?" Despite the mostly idyllic charms of Coniston, a "diabolic cloud" sent black, fitful winds to blight the vegetation. He noted how his "roses...[were] putrefied into brown sponges, feeling like dead snails," and lamented the rotting of strawberry stalks. Just a short time later he wrote of "an unbroken fog,—as in London also—and the lake edge covered with black scum, deposit from Manchester." Every gardener has dealt with bad weather, but Ruskin feared the "plague wind" stemmed from man-made causes. As Helen Viljoen notes, the blast furnace at Barrow and other nearby towns spewed out soot into the atmosphere, "dimming the sun and often changing the color of the sky above Coniston and even the color of

¹¹⁰ Rose Porter, editor, *Nature Studies: Selections from the Writings of John Ruskin* (Boston: Dana Estes & Co. 1900).

¹¹¹ Ruskin, *Fronde*, vi.

¹¹² Wilmer, *Unto This Last*, 29. I am grateful to the anonymous reviewer for pointing out that the publisher's management of the first edition may have affected sales negatively, and that in 1877 *UTL* was reissued and began to sell very well under George Allen. See Paul Dawson, *George Allen of Sunnyside; to accompany an exhibition celebrating the centenary year of George Allen, 1832-1907*, with contributions by Stephen Wildman (Lancaster: Ruskin Library 2007), 16. Further, Ruskin had in mind that *Fronde* would be a "cheap" book (*Works*, 37.117), which would have helped sales too. That said, Beever's selections may have gently prepared some readers for a fuller argument regarding sufficiency prior to the reissue of *Unto this Last*.

¹¹³ Hayman, "John Ruskin's *Hortus Inclusus*," 369.

¹¹⁴ Collingwood to "Lammie," July 26, 1893, Abbot Hall, Kendal.

¹¹⁵ Ruskin, *Fronde*, 36.

¹¹⁶ *Ibid.*, 36.

¹¹⁷ See Hilton, *John Ruskin*, 492.

the hills.”¹¹⁸ Ruskin’s madness did not cause his fears of climate change; but weather changes seem to have exacerbated his illness. Beever’s letters were more often than not a relief, as when she wrote soothingly that Nature, rather than technology, should be admired for its efficiency, since “mother earth...makes such good use of everything.” Nature was “delightfully unlike most economists,—the very soul of generous liberality.”¹¹⁹ Though her letters were not free of naivety, it was just what Ruskin needed to hear. He himself was “ashamed” to doubt that the seasons would continue to come in due course.¹²⁰ While others regarded his fears as an effect of illness, Ruskin thanked Beever for taking him seriously.

This July is very like the one which frightened and fretted me into my illness at [Matlock] it’s a great comfort to me to have you to grumble to now – nobody believed me then, but said it was all “natural”!¹²¹

In truth, she found his black moods oppressive. Around 1880, apologizing with deeply suggestive language, he wrote, “Darling Susie, I heaped ashes on your head yesterday, and –fresh cinders into your pottage, and was a monster and a wild cat, and a serpent and a wolf and an owl and a bat and a demon.” He said he *had* written comforting things lately, “though I can’t comfort myself—and I’ll come often to be lectured.”¹²² By the time *The Storm Cloud of the 19th Century* appeared, he may have regretted the effect of his dire warnings on his friend: “I’ve said too much in depressing you so. But yet, I am glad that you should know more truly what I feel--& do not feel.”¹²³

At first, Beever vaguely echoed Ruskin’s thoughts, musing uneasily on the bad weather.¹²⁴ But in the 1880’s she seems to have doubted the reality of the “plague wind.” Ruskin’s periodic breakdowns may have given her pause. A mocking tone sometimes colored her letters to Fleming: “Alas, what tempestuous weather it is with him!”¹²⁵ Bad weather was merely a reflection of inner turmoil, or simply a “remarkable” sight.¹²⁶ When she fretted about the cold she quoted Shakespeare, linking present variations to ordinary changes in the past: “‘The air bites shrewdly’ the seasons seem to have changed—but it is nothing new—Shakespeare said the same things long ago.”¹²⁷ Beever’s sarcastic complaint to Fleming, “I am quite sick of Brantwood weather,” again downplayed Ruskin’s fears. Perhaps it was understandable given Ruskin’s poor state of mind. In 1887 his erratic behavior caused a serious breach in his household. Beever corresponded with Fleming about it, being particularly distressed by Ruskin’s unexpectedly heartless treatment of a pony. It must have shocked her, since Ruskin had resigned his post at Oxford in protest against animal vivisection and also had taken on the role of president for a fledgling animal welfare association.¹²⁸ Beever’s obituary noted that she spoke up “against any approach to cruelty or even neglect,” and stressed that concern for animals was a key part of her

¹¹⁸ Viljoen, *Brantwood Diary*: fog, 382; putrefied, 194; black scum, 201; dimming sun, 146.

¹¹⁹ Ruskin, *Hortus*, 153.

¹²⁰ Ruskin to S.Beever, ca. May 1875 (JR 1-526), HL.

¹²¹ Ruskin to S.Beever, July, ca.1878-80 (JR 239), HL.

¹²² Ruskin to S.Beever, 1878-82 (JR 278), HL.

¹²³ Ruskin to S.Beever, ca. 1883 (JR 387), HL.

¹²⁴ As in S.Beever to Ruskin, ca.1875, in Viljoen, *Brantwood Diary*, 402.

¹²⁵ S.Beever to A.Fleming, ca. 1887 (JR 555-753), HL.

¹²⁶ S.Beever to A.Fleming, [September] 1887 (JR 555-753), HL.

¹²⁷ S.Beever to A.Fleming, “Thursday,” n.d., ca. 1887 (JR 555-753), HL.

¹²⁸ For “vivisection” and “animal welfare” see Hilton, *John Ruskin*, 792, 794.

friendship with Ruskin.¹²⁹ So when he inexplicably gave the pony to people she feared would abuse it, she asked him to reconsider. She reported to Fleming, “His answer is malignat [sic] cruel to a degree! Alas I feel as if I could beat him!”¹³⁰ The dispute came awkwardly just before the publication of *Hortus Inclusus*. Ruskin’s bewildering behavior gave her good reason to doubt his judgment, but she held her tongue. She was relieved to hear he felt better, even though he ignored her. Fleming asked her to chastise Ruskin, but she refused, fearful of losing “one of the greatest pleasures of my little life!”¹³¹ In time, Ruskin mended his friendship with Beever and Fleming, and expressed gratitude for Fleming’s work on *Hortus Inclusus*.

Many reviews of *Hortus Inclusus* found Ruskin and Beever’s letters to each other embarrassingly intimate, childish, and trivial. One entirely favorable review came from Arthur Galton at “*The Century Guild Hobby Horse*, a distinctly Ruskinian journal.”¹³² Galton seemed to understand how the idea of simple pleasures and friendship lay at the heart of the collection—no more, and no less. These sentiments found their admirers. In its first four months, roughly 2000 copies were sold, prompting a second edition. Like *Fronde Agrestes*, this slim volume helped promote the ideal of sufficiency and also offered a captivating image of the good life in the lake country. Beever had long felt the world was watching Coniston—or rather, that they should be. Ruskin once complained when she gave him a “little lecture about being ‘a city on a hill’ ”—an example for the world to emulate. He retorted, “I don’t want to be anything of the sort...” They both must have known she was right.¹³³

In 1891, Beever was 85. Her last sibling, Mary, had died in 1883. She had a few loyal servants and her faithful gardener. Ruskin had fallen into the final phase of his illness and all but ceased to visit or write to her. But Beever’s fame from *Fronde Agrestes* and *Hortus Inclusus* had grown. She received letters and visits from all sorts of Ruskin admirers, including Albert Fleming, the Collingwood family, Reverend Tuckwell and his wife, the Bishop of Brechin, and many others.¹³⁴ She seems even to have had a visit from Cardinal Henry Edward Manning in 1887.¹³⁵ “American ladies” came to visit her at one point; on another occasion strangers who asked to wander through her garden were each given “a lovely rosebud.”¹³⁶ In fact, Tuckwell wrote of “the countless men and women of note and influence...pilgrims to the Garden Enclosed...grateful for all which it has taught them.”¹³⁷ This should have been a period of satisfying reflection on her rich life. Yet Ruskin’s earlier claims about climate change lingered in her mind. In her letters to Fleming, discussion of the weather occurred more frequently now, whether it was the “extreme heat” or an undefined inclemency. “An old man told Atkinson yesterday,” she wrote, “that he never remembered such a season”; she ruefully adds, “Nearly

¹²⁹ Obit. S.Beever (HM 62832), HL.

¹³⁰ S.Beever to A.Fleming, May 19, 1887 (JR 555-753), HL.

¹³¹ S.Beever to A.Fleming, September 26, 1887 (JR 555-753), HL.

¹³² Hayman, “John Ruskin’s *Hortus Inclusus*,” 374.

¹³³ *Works*, 37.327.

¹³⁴ See S.Beever to R.Tuckwell, October 27, 1890 (HM 62838-62856), HL, and S.Beever to W. and R.Tuckwell, January 30, 1891 (HM 62893-62907), HL.

¹³⁵ See S.Beever to A.Fleming, October 5, 1887 (JR 555-753), HL.

¹³⁶ S.Beever to W.Tuckwell, n.d. ca. summer 1889 (HM 62857-62892), HL; “rosebud”: S.Beever to A.Fleming, October 11, 1887 (JR 555-753), HL.

¹³⁷ William Tuckwell, *Tongues in Trees and Sermons in Stones* (Orpington: George Allen 1891), 113.

every flower [was] starved to death!”¹³⁸ With Tuckwell she was more circumspect. On the one hand, she faithfully performed the Ruskinian ideal he so admired from *Hortus Inclusus*, speaking of her daily delight in her garden. Yet she also touched on more serious matters. She mentioned she was reading *The Voice of a Naturalist, The Malay Archipelago* (1869) by Alfred Russell Wallace, the rival of Charles Darwin, and another book about the home of a natural historian in the Shetland Islands.¹³⁹ She noted candidly that “some naturalists are so [cruel]—which takes away much of one’s pleasure.”¹⁴⁰ She brooded more over the weather. “The atmosphere is so thick & heavy” she wrote to Tuckwell, “that it is quite depressing—you don’t know what is coming.”¹⁴¹ She seems finally to have considered the possibility that Ruskin was right all along when she wrote, “Some [Frenchman] thinks that changes in climate are taking place—Lapland & France & Norway &c have been warmer than usual.”¹⁴² She said no more on the matter. But she also no longer spoke mockingly of “Brantwood weather.”

Beever’s sense of foreboding may have affected the way she viewed the allure and charm of her own garden. Tuckwell’s section on the Thwaite in *Tongues in Trees and Sermons in Stone* began with the incantatory injunction, “And now, ‘some angel guide my pencil while I draw’”; he quoted Ruskin’s praise and himself proclaimed it “in conception and arrangement unlike any garden outside the realm of dreams.”¹⁴³ Yet Tuckwell also described Beever’s progressive but possibly worrisome final wish: to open her garden to the public, complete with an enclosure for “more characteristic or rare Lake plants.”¹⁴⁴ It was a desire certainly to draw attention to less showy but no less valuable plants; but she may also have sensed they were vulnerable to neglect or worse. In any case, Tuckwell was sure residents would approve, “for the sake of her whom above all its inmates it has learned to love and reverence.”¹⁴⁵ He was sure “the vast public” would come to see “all that has ministered to Mr. Ruskin’s happiness”; “Lake residents,” he felt, had a “duty to the world” to keep and promote this “paradise.”¹⁴⁶ Curiously, Tuckwell failed to imagine that Brantwood, not the Thwaite, would be open to the public.

The idea of public gardens at the Thwaite was not far-fetched; Beever’s name continued to hold some literary cachet for many years. Frederick Sessions mentioned Beever in his 1907 *Literary Celebrities of the English Lake-District*.¹⁴⁷ As late as 1921, almost thirty years after her death, C.L. Maxwell was so moved by the sight of the Thwaite that he sent two photos to *The Garden*, a weekly journal. One of the black and white photos suggests a thick profusion of shrubs and blooms. A brief note described it as “A Link With Ruskin.”¹⁴⁸ Maxwell added, “The white, pink and mauve Lupins were very striking,” as were the “white pinks” and a “row of

¹³⁸ S.Beever to A.Fleming (HM 62834-62837), HL: “heat” and “season” n.d.; “starved” n.d..

¹³⁹ She writes, “‘The Naturalist at Home’ –the house is in the Shetland Islands” in S.Beever to W. and R. Tuckwell, Jan. 8, 1890 (HM 62893-62907), HL. However, she might have meant Biot Edmondston and Jessie Margaret Edmondston, *The Home of a Naturalist* (London: James Nisbet & Co. 1889).

¹⁴⁰ S.Beever to W.Tuckwell, March 14, 1890 (HM 62857-62892), HL.

¹⁴¹ S.Beever to W.Tuckwell, February 21, 1891 (HM 62857-62892), HL.

¹⁴² S.Beever to W.Tuckwell, October 23, 1891 (HM 62857-62892), HL.

¹⁴³ Tuckwell, *Tongues in Trees*, 109.

¹⁴⁴ *Ibid.*, 112.

¹⁴⁵ *Ibid.*, 112.

¹⁴⁶ *Ibid.*, 113.

¹⁴⁷ Frederick Sessions, *Literary Celebrities of the English Lake-District* (London: Elliot Stock 1907), 187-193.

¹⁴⁸ *The Garden: an illustrated weekly journal of gardening in all its branches*, October 1, 1921, v. 85, 495. This journal was founded by William Robinson.

Monkshood”—all decidedly common flowers. Brantwood was occupied by Ruskin’s relatives in 1921 and had fallen into disrepair, so for a time, Beever’s garden may have seemed the closest to Ruskin one could get in Coniston.

Little remains of Beever’s own garden today. The land now belongs to the owners of Thwaite Cottage (a B&B), rather than The Thwaite.¹⁴⁹ The space has been reinvented to suit the needs of a new family, complete with a well-kept football field beneath a mature stand of deciduous trees and evergreens. Gardening flourishes instead nearer Thwaite Cottage, where Beever’s friend, Harriet Rigby lived. Still, one can just make out the remains of the slate foundation of Beever’s glass house. Charred bricks on one end suggest it was heated with coal—something Beever may have later regretted. The skeletal outline of terracing up the hill recalls how Ruskin had once “wandered literally ‘up and down’ your mountain garden—how beautifully the native rocks slope to its paths in the sweet evening light.” There he noticed her slate chairs, what he playfully called “two deeply interesting thrones of the ancient Abbots of Furness.”¹⁵⁰ The famous slate chair in the wood above Brantwood may well have been modeled on them, small as they are. Today, Beever’s “thrones” are covered by moss and ferns, resting behind a five foot square box hedge—the only plant remaining from Beever’s time.

The archival path is also quite overgrown. The bulk of the extant letters relating to Beever is at the Huntington Library in Los Angeles. In 2010, the library’s finding aid reported that it held 230 letters written from Beever to Ruskin. Since only a handful were published in *Hortus Inclusus*, this was exciting. But as it turned out, the roughly 200 letters are instead from Beever to Fleming, with a few dozen to the Tuckwells. These are also valuable, but it was disconcerting in terms of scholarship and gender studies. The finding aid was compiled decades ago when the library acquired the collection, yet no one has deemed it important enough to correct. “Oh that a woman’s voice could shake the world” Beever had once written to Tuckwell.¹⁵¹ She would not have been surprised.

There was however part of a poem copied out in Beever’s hand—clearly a special piece. The theme is the struggle to be satisfied. An unknown speaker despairs at not ever being heard. She protests to an angel that she “cannot sing a truth inspiring song / if none on earth will listen.” The angel makes a gentle reproach:

If there be none to listen to thy song -
 No ears to heed - no loving eyes to glisten -
 God’s little Wood Birds sing the whole day long -
 And care not who may listen -

¹⁴⁹ I am grateful to the owners of Thwaite Cottage, Marguerite and Graham Aldridge, for sharing with me the last known map of Beever’s garden and indicating how they think things may have been arranged.

¹⁵⁰ *Works*, 37.494.

¹⁵¹ S.Beever to W.Tuckwell, n.d. (HM 62857-62892), HL.

The poem is by Elizabeth Harcourt Rolls Mitchell, a Welsh writer, who in 1857 published poems reflecting religious devotion despite earthly trials.¹⁵² Of all the poems in the collection, Beever quoted one fraught with doubts, and one that hints at gender discrimination. It also contains a complicated relation to nature. The “moonbeams” are not soft or bright, but are “silver lances”; the frost falls “like cold words on the warm hearted”; “the yew trees gloom against the somber skies,” turning a passive state into a malevolent act. In this world, “the night is oft a messenger of death,” lines which must have resonated with Beever. Yet, for Beever as for the speaker, the answer to feelings of isolation, absence, and fear is found in nature itself. In the end, Beever probably felt that whether she was to be known for her own writing and works was immaterial. Far more important was her support of Ruskinian preservation and conservation ideals, by means of which at least Coniston’s own “little woodbirds” might be known for years to come.

¹⁵² Elizabeth Harcourt Rolls Mitchell, *First Fruits* (London: Hurst and Blackett 1857). The poem is called “Watchman! What of the Night?”

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WORKS IN PROGRESS

These recently completed works have Ruskin related content.

The masses are revolting: Victorian culture and the aesthetics of disgust Samalin, Zachary. City University of New York, 2013

Beauty for the Present: Mill, Arnold, Ruskin and Aesthetic Education, Huang, Chun. University of Durham (United Kingdom), 2012

Building a mind: Reading Victorian character through architecture, Witzleben, Megan Burke. Fordham University, 2012

Imagining Membership and Its Obligations: The Voice of John Ruskin in Wendell Berry's Fiction, Kimery, Millard Julian, Jr.. Baylor University, 2012.

The Anonymous Image: Landscape painting and mass culture in England, 1830-1880 Diss. Percivall, Gustav. Yale University, 2012.

Visual Displays in Elementary Schools: More than just a pretty picture Diss. Martens, Sherry Lee. University of Calgary (Canada), 2012.

Dispelling the myths: An investigation into the claims that Prime Minister James Callaghan's Ruskin College speech was an epoch marking development in secondary education in general and for pre-vocational education in particular Diss. Jervis, Kevin John. University of Birmingham (United Kingdom), 2011.

The 'lidless eye': W. B. Yeats, visual practice and modernism, McCarthy, B. University College Cork (Ireland), 2011.

The "Early Ruskin Manuscripts": Critical and practical considerations for building an electronic edition, Woodard, William Richard. Southeastern Louisiana University, 2011

Designing a Sublime Painting of the Grand Canyon, Johnson, Russell. Prescott College, 2011.

Site specific: Placing memory in Victorian literature and culture, Miller, Tracy. New York University, 2010

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

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

T: (Cowlshaw and Dunbar 2000, 104–7)

R: Cowlshaw, 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/>.