



The Eighth Lamp: Ruskin Studies Today

No 6 2011

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Edited by

Anuradha Chatterjee and Laurence Roussillon-Constanty

ISSN 2049-3215

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EDITORIAL

“Oceans apart but aboard the same ship” could be the motto of sixth issue of *The Eight Lamp: Ruskin Studies Today*, for it encapsulates our growing wish to share our interest in John Ruskin with an ever larger audience. This issue of L8 hopes to show the community of Ruskin scholars is indeed thriving and the research that is being carried out everywhere amply demonstrates its relevance not only to Victorian studies but also to the understanding of our world today. It is also clear that the journal’s Editorial Board is growing, and that the interest in Ruskin generally goes with a sense of belonging to a real community of scholars and enthusiasts who find more in Ruskin than a huge amount of reading material or crunchy anecdotes. The community is in fact such a close-knit one that it does remind us of the Ruskin circle that prevailed at the time of its author’s life. Shared knowledge, peer-review and the ‘Ruskin watch’ exercised by all the members of the editorial board has thus allowed us to expand our horizons and we are grateful to everyone for their input in preparation to the volume.

In the past academic year many salient features of contemporary research on Ruskin have appeared and two strands have developed in the ways Ruskin is being studied today: the first one might be called “interconnectedness” or the wish to look at his writings by addressing his oeuvre in its diversity and by taking into account its literary as well as its visual, aesthetic content. The latest major Ruskin conference held jointly by the University of Liverpool and Lancaster thus drew attention to “cultural value” as a running theme in Ruskin’s writings and showed its relevance to our contemporary questioning of value in the context of deep economic crisis. Sara Atwood’s insightful introductory article to the special issue of *Nineteenth-Century Prose* dedicated to Ruskin does capture his understanding of culture and life.

In this issue, we feature two reviews that highlight innovative research. The first one is a review of Rachel Dickinson’s book *Ruskin’s Correspondence with Joan Severn: Sense and Nonsense Letters* by Dr. Zoe Bennett, which highlights Rachel Dickinson’s original and useful contribution to Ruskin scholarship. The second one is a review of Rachel Teukolsky’s remarkable *The Literate Eye*, which again works to broaden our perspective on Ruskin’s supposedly Victorian stance. In her fine study Rachel Teukolsky shows instead Ruskin to have been a transition-figure between the Victorian and the modern age.

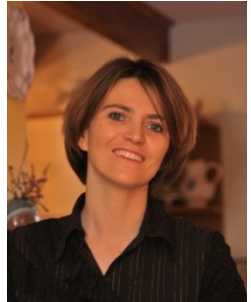
The second strand we have tried to trace in this issue is the growing interest in the reception of Ruskin abroad and the creative impulse his thoughts continue to generate among artists, architects, and thinkers in various countries. Mark Stiles’ exhibition on drawings inspired by Ruskin is an example of the persisting and far-reaching effects of Ruskin ways of looking. The other very interesting development is the book by Lars Spuybroek titled *The Sympathy of Things*, which undertakes a worthy and well overdue repositioning of Ruskin amidst surrounding theories of ornament to give his writings deeper contemporary currency. Dr Chatterjee will be reviewing this book in the next issue. Of interest will also be upcoming movie *Effie*, for which Greg Wise has been at the Ruskin Library at Lancaster University to research his role as Ruskin. The film is to premier at the 2012 Venice Film Festival, quite fittingly. However, as most Ruskin scholars, we will be watching keenly and optimistically to discern shifts in ways of thinking about Ruskin’s much maligned private life. Finally in this issue we also look at recent exhibitions held in various places. Karen Yuen’s review

of the major international exhibition “The Cult of Beauty: The Aesthetic Movement 1860-1900” allows to have a peak at the V&A show which she claims almost turned into “an attempt at being the exhibition that saves the world” through the sheer amount of items it displayed. We will have to wait and see how the Musée d’Orsay accommodates the exhibition to its own environment: hopefully the issue of space and orientation has been more carefully dealt with than in the recent exhibition on Victorian photography where you could literally miss a whole section of the show by not finding your way in the maze of side alleys and flights of steps. In any case seeing the Musée d’Orsay getting thus involved in exhibitions focusing on British art, the Victorian or the aesthetic movement certainly reinforces our impression that rivalries in taste between France and England is no more fashionable or relevant.

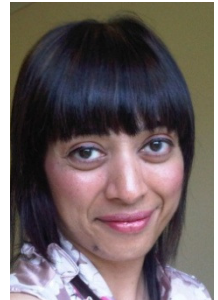
As a matter of fact and contrary to a few individuals’ persistent sarcasm surrounding Ruskin or the Pre-Raphaelites the ever-growing number of publications available in French on Ruskin certainly shows that there is indeed a revival of interest in Ruskin in France. Recent research examines the influence his writings and aesthetics has had on French art history (“Posterité de Ruskin”, Lille, June 2009, initiated by J. Prugnaud, I. Lénard-Lechien) and offers new perspectives on his oeuvre in the French context. Other books featured in this issue include new translations of canonical texts (such as Bénédicte Coste’s remarkable edition of *The Seven Lamps of Architecture*) as well as case-studies (Cynthia Gamble & Matthieu Pinette *L’Oeil de Ruskin: l’exemple de la Bourgogne*). We hope to include reviews of both books in the next issue of L8. As the French network is also growing, Laurence Roussillon-Constanty and Jacqueline Yallop, both based in the Toulouse region, have decided to team up and at last get a French Ruskin association off the ground. Still tentatively called AFAR (Association Française des Amis de Ruskin), the informal network group is hoping relay Ruskin related news to a French audience. If you’d like to get involved do not hesitate to contact Laurence Roussillon-Constanty.

Oceans apart in an ever-expanding universe: it is our hope that our network will grow and attract interest from every corner of the earth. In particular, we encourage young/emerging scholars to let us know about their work. As always, we thank the optimism and interest of the Ruskin scholars at large, the generosity of our Editorial Board Members, and to the associated Ruskin societies, libraries, museums, galleries and conference convenors, who are a key link to *The Eighth Lamp* acting as connecting bridge between things and being the platform for new and emerging thinkers, thoughts, and activities which demonstrate engaged and critical thinking in Ruskin scholarship. We are now thinking of editing a special issue on Ruskin (themes undecided at this stage) and we now open up expressions of interest and conversations surrounding an anticipated special issue. We also welcome Dr Mark Frost from the Centre for Studies in Literature, University of Portsmouth who has been appointed as the new member of the Editorial Board. Dr Frost’s expertise in Ruskin’s work of materiality, creativity, and culture he will no doubt be a valuable to enriching and extending the intellectual scope of the journal. We hope you enjoy reading the issue.

Dr Laurence Roussillon-Constanty (Editor)
and
Dr Anuradha Chatterjee (Editor)



Dr Laurence Roussillon-Constanty (Editor)
Senior Lecturer in English,
Paul Sabatier University, Toulouse, France



Dr Anuradha Chatterjee (Editor)
Lecturer in Architectural History and Theory,
University of Tasmania, Australia

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 Assistant 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



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

Bénédicte Coste teaches English at the University of Montpellier and translation at City University (London). 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 will be 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.

Mark Frost



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

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

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

ABSTRACTS

Anuradha Chatterjee. *New Ways of Looking: John Ruskin's Visual and Textual Strategies for Writing a History of Architecture*. Audience: Conference of the Society of Architectural Historians Australia and New Zealand, 2011.

The paper focuses on the conceptual notion of the audience as an idealized way of seeing or the privileging of certain visual modes to delineate that, which is meaningful in and as architecture. This is examined through an interrogation of John Ruskin's writings on architecture. While Ruskin's writings have had far-reaching effects as well as impacts on Victorian architectural practice, to the professionally trained audience they have always seemed to lack import and potency. This disconnect points to shifts in visual conventions in architectural thought. In order to identify these shifts, the paper puts forwards a series of original arguments. Ruskin's history of architecture was written exclusively on and about fragments and surfaces. However, underneath this seemingly ad hoc and capricious method was the pursuit of planar architecture, textile analogy, and architectural hybridity. The paper interrogates these orientations to reveal multiple visual modes of spiritualism, travel, and photography that co-exist and cooperate to inform Ruskin's development of a nineteenth century architectural ideal.

Laurence Roussillon-Constanty. *John Ruskin : l'empreinte du visible ; Audience : Word and Image Conference « L'imaginaire/the imaginary »*, UQAM, August 22-26 2011.

Dans *Fors Clavigera*, John Ruskin revient sur sa passion pour la spirale et la gravure, n'hésitant pas à passer du motif d'un coquillage à la gravure des sarcophages. A travers ce va-et-vient entre l'observation des empreintes du monde naturel et les tentatives de déchiffrement des formes artistiques (moules, traces de peinture, dessin) le critique d'art revient par là sur les différentes manières de créer. Entre empreindre et dépeindre, il montre qu'il existe une grande proximité entre le fait de découper, et le fait de peindre ou d'écrire.

Ce faisant, l'on peut dire que se trouve énoncée ici une esthétique de la trace, paradigme de l'écriture de Ruskin tout autant que du mode d'élaboration de son œuvre littéraire.

Cette communication tentera de montrer comment la pensée de Ruskin se déploie à partir de ce mouvement paradoxal de l'empreinte, par lequel le spectateur comme le lecteur se saisit du réel et s'en trouve aussitôt privé dans un phénomène d'inversion binaire caractéristique du monde du vivant autant que de l'expression artistique.

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. Enquiries can be sent to Dr Cynthia Gamble, 49 Hallam Street, London W1W 6JP (Source: <http://www.midwarks.info/ruskinsoc/>).

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/>).

CONFERENCES

PAST CONFERENCES AND SEMINARS

Romanticism and the Tyrannies of Distance Conference

10-12 February 2011

This is the first of the biennial conferences planned for the newly founded Romantic Studies Association of Australasia (RSAA)

Location: University of Sydney

Economy An international conference to be held at the Welsh School of Architecture in Cardiff, Wales, UK

6-8 July 2011

Location: Welsh School of Architecture, Cardiff University

Theme: The word 'economy' first described the management of a household. It comes from the Greek *oikonomia*—*oikos* (house) and *nemein* (manage)—but its description of domestic frugality bears little relation to the contemporary 'economy' of governments and financial markets. Economies and capital are central to the dynamics of construction and urbanism, in ordering and disordering patterns of production and consumption. Given the collapse and mismanagement of the larger households of our societies, is it not vital to now evaluate the multiple meanings and potentials contained within this word? This international conference invites papers that investigate economy under the following themes: Dwelling and Economy | Economy and/of Means | Politics of Economy | Architecture and Capital | Defining Value

'Wildering Phantasies' An interdisciplinary conference devoted to the Pre-Raphaelites

7-10 July, 2011

Location: University of Dundee

Theme: This interdisciplinary conference will bring together researchers from a range of backgrounds to explore the work of the Pre-Raphaelite Brotherhood and assess their legacy across several media. The conference will be held in association with the Scottish Word and Image Group, and therefore papers related to the interface between word and image in the work of the PRB's are particularly welcome. The confirmed plenary speaker is Prof. Leonee Ormond (King's College, London). There will be a dedicated panel for post-graduate students. The conference will also include an exhibition of Pre-Raphaelite paintings, with sketches taken from Dundee University's own holdings and the surrounding area. In addition, there will be an opportunity to see D.G. Rossetti's *Dante's Dream*, the finest Pre-Raphaelite painting in Scotland, works by Millais and Joseph Paton at the newly renovated McManus Gallery as well as other Pre-Raphaelite gems, including the recently restored St. Salvador's church, designed by George Fredrick Bodley.

(Source: <http://www.dundee.ac.uk/english/news/2010/callforpaperswilderingphantasies/>)

The 9th International Conference on Word and Image Studies, L'imaginaire / The Imaginary

August 22-26 2011

Location: Université du Québec à Montreal

Theme: Centred on the Imaginary, whether this concept is understood as an interface between the subjective position and the world, as a register of thought or as the universe of images and signs, texts and objects of thought, this conference will explore the relationship between text and image in a transformative context that finds us more and more decisively crossing from a book-centred to a screen-centred culture. In this context, the imaginary affirms itself as a way of interpreting the world; it is clearly inscribed at the heart of our relationships with art, literature and culture. The conference will enable us to explore this theme through theoretical inquiries that seek to define and conceptualize this notion, as well as through the practices of analysis and interpretation of texts and images, in both historical and contemporary perspectives, at the intersection of visual and textual culture studies, through interdisciplinary.

FORTHCOMING CONFERENCES AND SEMINARS

11-14 April 2012

Victorian Vocabularies

Australian Victorian Studies Association Conference

Griffith University, Queensland Australia

Keynote Speakers: Helen Groth (UNSW), Andrew H. Miller (Indiana) And Cathy Waters (Kent)

Victorians needed names for new things, novel practices and emergent techniques. Cumulatively, these formed vocabularies, some by deliberation and design, others aggregating over time. The era abounds in private and specialised languages, modish slangs, and technical terms used in craft, industry, medicine, law, the arts and sciences. These vocabularies circulated through small networks or made the leap to the public realm where they could be considered in expanded lights and put to new and unfamiliar uses. We invite you to think about Victorian Vocabularies across British, Colonial and Global contexts. Papers might address vocabulary making, transmission, and re-purposing. They might consider the vocabulary as pedagogic tool or as potent metaphor.

Conference Website http://www.avsa.unimelb.edu.au/AVSA_2012.htm

Gothic revival Studies Worldwide

13-14 July 2012

University of Kent in Canterbury

This conference will be the primary international academic event marking the bicentenary of the birth of the architect A.W.N. Pugin, bringing the field's leading scholars worldwide to a broad-based conference at Canterbury. It will also be the first conference on the British Gothic Revival's international impact that incorporates North America, and the first significant international conference on the subject since 'Gothic Revival: religion, architecture and style in Western Europe' (Leuven, 1997). □ There will be opportunities to visit key Pugin sites immediately before and after the conference. In association with the Pugin Society, the Victorian Society and the Landmark Trust we will offer visits to The Grange and St Augustine's in Ramsgate. Further tours and walks will be organised over the following week to Gothic Revival sites in Birmingham and Staffordshire.

Conference Website and CFP:

<http://www.kent.ac.uk/architecture/gothicrevival2012/Call%20for%20Papers.pdf>

Spiritual Matters/Matters of the Spirit

33rd Annual Conference Of The Nineteenth Century Studies Association

Asheville, North Carolina March 22-24, 2012

From Romanticism's spiritual resurgence to the interrogations of Darwinism and science, the nineteenth century was immersed in conversation about the place of spirituality and religion in society, politics, and the arts. Paper and panel proposals are welcome on all aspects of belief, religion, and spirituality in the long nineteenth century, from 1789 to 1914.

Papers might address: retreats, communes, and utopias; visionaries and prophets; spiritual awakenings; esprit de corps and group spirit; revivals and reforms; religious doctrines and dogmas; proselytes, converts, and newcomers; spiritualism and the Feminist Movement; cults, cabals, and conspiracies; free spirits, lunatics, and addicts; revered commodities and capital; spiritual growth and enlightenment; perspectives on religious belief; acts of faith and interfaith; Theosophy and mysticism; shamans, mediums, and psychics; non-European spiritual traditions; representations of emotions and the unconscious; altered states; secular spirituality; spirituality of agnostics and atheists; aesthetic spirituality; theology and spirituality; ethnicity and spirituality; fears and phobias of spirituality and religion; spiritual conflicts and combats; sacred texts, pictures, music and shrines; spiritual tours and monuments; sacrilegious and blasphemous acts; matters of atonement and redemption; reactions against spirituality or religion. Other interpretations of the conference theme are welcome.

Conference Organizers:

Phylis Floyd, Program Co-Chair Michigan State Universityfloyd@msu.edu

Michael Duffy, Program Co-Chair East Carolina Universityduffym@ecu.edu

Conference Website: <http://www.english.uwosh.edu/roth/nrsa/index.html>

Fabulation: Myth, Nature, Heritage

29th Annual Conference of the Society of Architectural Historians Australia and New Zealand

5-8 July 2012

University of Tasmania, Launceston, Tasmania,

We invite papers on a wide range of current research, and inclusive reflections on the idea of fabulation in architectural history. How have the inheritances of architectural history – works, images, narratives, languages, tools and methods – been fabulated through our collective practices? What are the possible implications of fabulation for heritage practice that negotiates continuities with the past (often multiple pasts), and for looking forward into the future? Such ideas raise questions about gaps, or histories untold, as well as myths received through the writing and images of our architectural histories – myths that in turn

raise questions about the truth-value of the past. Reflecting on the Tasmanian setting of SAHANZ2012, we also ask how these myths are fabricated or challenged by the combined presences of nature and heritage. The Conference will comprise broad thematic sessions and open sessions: See conference website for themes and descriptions.

Conference Website: <http://www.utas.edu.au/sahanz-2012/>

Conference Convenors: Stuart King (Stuart.King@utas.edu.au), Anu Chatterjee (Anuradha.Chatterjee@utas.edu.au) & Stephen Loo

CURRENT RESEARCH

LIST OF PAPERS, RUSKIN SEMINAR SERIES, MICHAELMAS TERM 2011 14 October –09 December 2011)

Ruskin Research Seminar - Roger Ebbatson

3 November 2011 Time: 4.00 pm - 6.00 pm

Research Seminar The Springs of Wandel: Ruskin/Proust/Benjamin ...

Study Day. 'Ruskin's Flora: John Ruskin and the Art of Botanical Painting'

12 November 2011 Time: 10.30 am - 4.30 pm

Ruskin Library and Research Centre in association with the Lancaster Environment Centre Ruskin's Flora: John Ruskin and the Art of Botanical Painting.

Ruskin Research Seminar Reading Group- Jacqueline Whiteside

24 November 2011 Time: 4.00 pm-6.00 pm

Reading Group Jacqueline Whiteside (Lancaster University) Ruskin and the Sacred

The Mikimoto Memorial Ruskin Lecture 2011 - Michael Wheeler

1 December 2011 Time: 6.00 pm - 7.00 pm

The Mikimoto Memorial Ruskin Lecture 2011 Michael Wheeler (Honorary Professor, Lancaster University)

John's gospel 6pm-7pm, Management School Lecture Theatre One

Ruskin Research Seminar - Zoe Bennett

8 December 2011 Time: 4.00 pm - 6.00 pm

'There is no other light than this by which they can see each other's faces and live.' *John Ruskin and the Bible*

Source: Lancaster University

LIST OF PAPERS FROM FORTHCOMING BAVS AND NAVSA CONFERENCE

BAVS 2011: Composition and Decomposition, University of Birmingham, 1-3 September 2011

Rachel Dickinson, 'Recycling Ruskin'

Malcolm Cocks, 'Ruskin's list: censorship, German books and the composition of Ruskin's readers'

North American Victorian Studies Association Conference Vanderbilt University, November 3-6, 2011

Catherine Cronquist Browning, *The Victorian Sage at Play: Martineau, Ruskin, Gosse*

Jesse Oak Taylor, *Performing the Past in the Face of Ecological Crisis: Ruskin's "Storm-Cloud of the Nineteenth Century" and Anthropogenic Climate Change*

Malcolm Cocks, *Performing Clerisy: Censorship, German Books as and ans and Ruskin's Readers*

Papers from 'Wildering Fantasies, Dundee, July 2011

Stephen Wildman (Director and Curator of the Ruskin Library and Research Centre, Lancaster University, UK) 'Orders of release: the enduring visual appeal of John Ruskin'

Papers from Romanticism and the Tyrannies of Distance Conference

Prof. Richard Read (University of Western Australia), 'Distance, Recognition and Synaesthesia: The Afterlife of Molyneux's Question in the Art Criticism of William Hazlitt and John Ruskin

Interstices Under Construction Symposium: Technics, Memory and the Architecture of History, Friday 25 November-Sunday 27 November 2011, School of Architecture & Design, University of Tasmania.

Anuradha Chatterjee. 'Birth, Death, and Rebirth: Reconstruction of Architecture in Ruskin's Writings'.

Embodied Values: Bringing the senses back to the environment, Sawyer Seminar Series, 1st April 2011, The Institute for Advanced Studies in the Humanities, University of Edinburgh

Carmen Casaliggi. 'My job is to draw what I see, not what I know': Turner, Ruskin and the Landscapes of the Mind (Delivered Paper). See <http://www.ias.h.ed.ac.uk/Sawyer/Seminars.html>

Works in Progress

Carmen Casaliggi. "Politics, Philosophy and the Arts: Keats's legacy to Ruskin" (In Progress), in Carmen Casaliggi (ed.), *Legacies of Romanticism - Literature, Culture, Aesthetics*. London, NY; Routledge Studies in Romanticism series, 2012.

Abstract: This chapter argues that Keats's influences on Victorian literature and art resonates through his close intellectual relationship with Ruskin. It considers the on-going influence of Keats's poetry on a wide range of Ruskin's work, with a particular focus on his lecture "The Mystery of Life and its Arts" (1868), and suggests that his positive responses to Keats illuminate some key aspects of Ruskin's work, including his anxieties about the foundation of art, his related questioning of the significance of religion within it, the notion of negative capability, and his reactions to the sense of time and place, history, and nationalism.

Bénédicte Coste is currently writing an article on Jacques Bardoux, the first Frenchman to have devoted a PhD thesis to Ruskin both as an art-critic and a political economist in 1900. The article will be published in *Les Etudes sociales*, a peer reviewed journal in Social Sciences, focusing on Le Play, a French social scientist of the nineteenth century.

EVENTS

PAST EVENTS

AT BRANTWOOD

01 July 2010 – 18 June 2011

'Savage Grandeur and Noblest Thoughts: Discovery of the Lake District 1750-1820'

Exhibition & talks

Wordsworth Trust, Dove Cottage

2nd February 2011

Exhibition talk - Brantwood's Director, Howard Hull, talks about Ruskin as an artist in the setting of the Blue Gallery exhibition "Living Waves: Form and Rhythm in the Art of John Ruskin".

2pm in the Blue Gallery

Admission is included with the house ticket

30th April 2011

"John (George) Hobbs - Adventurer"

From Ruskin's valet to pioneer Australian settler.

A talk by Paul Dawson sponsored by the Friends of Brantwood.

7pm. £5.00 per person, includes glass of wine or soft drink. Pre-booking recommended.

18th June 2011

"Ruskin in Europe: re-living the Ruskin Journey"

James Spates, Professor of Sociology, Hobart & William Smith Colleges, New York.

Sponsored by the Friends of Brantwood.

3 - 6pm with a break for tea at 4pm.

Price t.b.c

2nd November 2011

"Tolstoy and Ruskin"

A talk by Stuart Eagles.

Tolstoy was a great admirer of Ruskin and studied his writings closely. Both men shared a passionate concern for the establishment of a fair and just society. Both men used their own family estates as a test-bed for their ideas.

7pm. £5.00 per person, includes a glass of wine or soft drink.

AT THE RUSKIN SOCIETY

2 February 2011

Brantwood's Director, Howard Hull, talks about Ruskin as an artist in the setting of the Blue gallery exhibition "Living Waves: Form and Rhythm in the Art of John Ruskin"

12 April 2011

"I cannot compliment them on common sense in their choice of nom de guerre': Ruskin and the Pre-Raphaelites"

Illustrated talk by Colin Harrison, Assistant Keeper, Department of Western Art, [Ashmolean Museum, University of Oxford](#)

The Athenaeum, 107 Pall Mall, London, SW1Y 5ER

30 April 2011

"John (George) Hobbs – Adventurer" from Ruskin's valet to pioneer Australian Settler.

Talk by Paul Dawson

14 June 2011

"Ruskin at Brantwood"

Talk by Freddie Harris

18 June 2011

"Ruskin in Europe: re-living the Ruskin Journey"

Talk by James Spates, Professor of Sociology, Hobart & William Smith Colleges, New York.

9 August 2011

"Ruskin at Brantwood"

Talk by Freddie Harris

24 September 2011

"Ruskin, Wilde and the Doctrine of Work"

A talk by Professor Bernard Richards, Emeritus Reader, Brasenose College, Oxford

A joint event with the [Oscar Wilde Society](#) and Friends of North Hinksey Lunch and talk on Ruskin's Road to Hinksey project. Lunch at [The Fishes, North Hinksey, Oxford](#), to be followed by talk and visit to The Road.

MUSÉE D'ORSAY

March 08-29, 2011

John Ruskin (1819-1900) et le nuage noir du 19e siècle: A cycle of three conferences

Robert Hewison, Professeur, City University, Londres, March 08

Philippe Saunier, Conservateur, March 22

Jean-Claude Garcias, Urbaniste, Atelier TGT et associés, March 29

Source:

http://www.musee-orsay.fr/fr/evenements/conferences/presentation-generale/article/john-ruskin-26779.html?tx_ttnews%5BbackPid%5D=221&cHash=9fd0c16e28

FORTHCOMING EVENTS

THE COURTAULD INSTITUTE OF ART, LONDON

Saturday 22 October 2011

At Cross Purposes?

When Art History Meets Design History

THE RUSKIN SOCIETY

8 November 2011

'Highlights of the Ruskin Collection of the Guild of St George'

A talk by Louise Pullen, Curator of [The Ruskin Collection, Museums Sheffield](#)

Talk and drinks at the: Art Workers Guild, 6 Queen Square, Bloomsbury, London WC1N 3AT

Full details and registration for these events at: www.theruskinsociety.com

Source: the Ruskin society

THE RUSKIN LIBRARY AND RESEARCH CENTRE, LANCASTER UNIVERSITY

3 November 2011 4.00 pm - 6.00 pm

Roger Ebbatson

The Springs of Wandel: Ruskin/Proust/Benjamin

Research Seminar, FASS meeting room 1

12 November 2011 10.30 am - 4.30 pm

Ruskin's Flora: Ruskin's Botanical Drawings

Study day (In association with the Lancaster Environment Centre), LEC III Training Rooms 1 & 2

17 November 6pm

Dr. Tristram Hunt,

The Mikimoto Memorial Ruskin Lecture 2011,

'Ruskin, Engels and the City'

24 November 2011 Time: 4.00 pm-6.00 pm
Jacqueline Whiteside (Lancaster University)
Ruskin and the Sacred
Reading Group, FASS building meeting rooms 2/3

1 December 2011 Time: 6.00 pm - 7.00 pm
Michael Wheeler
John's gospel, The Mikimoto Memorial Ruskin Lecture 2011 Date:
Venue: Management School Lecture Theatre 1

8 December 2011 Time: 4.00 pm - 6.00 pm
Zoe Bennett (Cambridge Theological Federation and Anglia Ruskin University)
'There is no other light than this by which they can see each other's faces and live.' John Ruskin and the Bible
Research Seminar, FASS meeting rooms 2/3

EXHIBITIONS

PAST EXHIBITIONS

AT BRANTWOOD

25 August 2010 – 6 March 2011

Living Waves: Form and Rhythm in the Art of John Ruskin

Exhibition of watercolours & drawings

15th March – 15th May 2011

“Venice: Water and Stone” by photographer Sarah Quill

DUBLIN NATIONAL GALLERY OF IRELAND

12th January 2011

Print Gallery exhibition

Colour and Light: Caring for Turner’s Watercolours

A behind-the-scenes look at the print and drawings study room with Curator of Prints and Drawings, Anne Hodge

THE RUSKIN LIBRARY

17 January – 22 April 2011

More Valuable than any Sketch’: Ruskin’s Daguerreotypes of Northern France

9 May-26 August 2011

Drawings by Lord Leighton from Leighton House, London.

V&A MUSEUM, LONDON

2 April 2011 - 17 July 2011

The Cult of Beauty: The Aesthetic Movement 1860-1900

WHITWORTH ART GALLERY, MANCHESTER

11 Sep 2011

Rays, Ripples and Reflections:

Ruskin and Water

BIRMINGHAM MUSEUM & ART GALLERY

'The Poetry of Drawing: Pre-Raphaelite Designs, Studies and Watercolours'

Until 15 May

(then to *Art Gallery of New South Wales, Sydney, June 17-September*)

GALLERIA NAZIONALE D'ARTE MODERNA, VIALE DELLE BELLE ARTI 131, ROME

24-12 June 2011

Dante Gabriel Rossetti, Edward Burne-Jones e il mito d'Italia nell'Inghilterra vittoriana

CURRENT AND UPCOMING EXHIBITIONS

THE RUSKIN LIBRARY

Ruskin's Flora: John Ruskin and the Art of Botanical Painting

11 October-12 December 2011

VICTORIA AND ALBERT MUSEUM, LONDON

7 October 2011- 7 April 2012

Venetian Visions: the art of Canaletto, Tiepolo, Carlevarijs and their contemporaries 1700 – 1800

MUSÉE D'ORSAY, PARIS

13 September 2011 – 15 January 2012

Le culte de la beauté. Le mouvement esthétique 1860-1900

Original title : The Cult of Beauty : The Aesthetic Movement 1860-1900

The exhibition will then be in the US for its final display (since its first show in London last year):

Fine Arts Museum, San Francisco

18 February 2012 - 17 June 2012

PUBLISHED AND FORTHCOMING WORKS

JOURNALS

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

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

Nineteenth-Century Contexts: An Interdisciplinary Journal

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

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

Victorian Periodicals Review

The journal *Victorian Periodicals Review* is inviting essays of 6,000-7,000 words for a special issue on the theme of the 43rd Annual Conference of the Research Society for Victorian Periodicals.

Much of the Victorian Press was built on an interdependency of work and leisure. But what was the “leisure” that the press promoted and how different was it from work? Reading the press itself is obviously an insufficient answer: reading could be work for teachers, reviewers or those trying to entertain children or colleagues. To what extent, indeed, was leisure but a ruse? How far did the Victorian press inscribe women’s

domestic labour as a form of leisure, or male work as pleasurable? More generally, how did the press fit into the wider context of the entertainment industry: the theatre, travel, music, exhibitions, sport - and shopping?

Not all of the press was devoted to leisure and its limits. What of that enormous sector that unashamedly named their focus as work-related: the trade and professional press, newspaper pages devoted to the stock market and commodity prices, articles worrying over women in the workplace, over the masculinity of the civil servant, or over the demands of labourers on strike?

Finally, what of the “cultural work” of the Victorian press? What was the function of the press in and on society? How might that cultural work relate to the pleasures of leisure?

Please submit completed manuscripts by 30 June 2012 (for publication in 2013) in Word (no PDFs please) to andrew.king@canterbury.ac.uk. In the meantime, informal queries or expressions of interest are welcome.

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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<http://www.lancs.ac.uk/users/ruskinlib/Documents/2011-15.pdf>.

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- Chatterjee, Anuradha. 'Touching the Surface, Looking for Substance – A Brief History of the Architectural Surface in Australian Practice ' Architecture @ the Edge, Association of Architecture Schools of Australasia Conference, Deakin University.
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A CLOSER LOOK AT SOME PUBLICATIONS

Cynthia Gamble & Matthieu Pinette. *L'Oeil de Ruskin: l'exemple de la Bourgogne (The eye of Ruskin - The example of Burgundy)*. Dijon, Les presses du réel, 2011. _French Edition, Hardcover 170 x 200 mm, 240 pages, 23 color & b/w illustrations, ISBN: 978-2-84066-453-6.

Image Credit: Les presses du réel

Cynthia Gamble & Matthieu Pinette

L'œil de Ruskin
L'exemple de la Bourgogne



les presses du réel
Essai en société

This book places Burgundy at the heart of the life and work of the great English writer John Ruskin. The authors have followed and analysed his travels there over a period of more than fifty years, from his first visit in 1833 to his last in 1888.

Ruskin loved its rich and varied art and architecture – the Cistercian Abbey at Cîteaux, the tombs of the Dukes of Burgundy in Dijon, a “melancholy house” in Châtillon-sur-Seine, the “remarkable brackets” in St Stephen's Cathedral, Auxerre, the “exquisite proportion” of the north tower of St Stephen's Cathedral, Sens, the twisted columns of St Lazarus's Church, Avallon ... – and the landscape with its coteaux covered with vines producing some of France's finest wines to which Ruskin was particularly partial. All these things constituted a vast laboratory and provided him with a wealth of material for his writings and drawings as well as a great deal of pleasure.

The book contains much unpublished material (manuscripts and drawings).

An English version is currently being prepared. (Credit: Cynthia Gamble)

John Ruskin, *Les deux chemins – Conférences sur l'art et ses applications à la décoration et à la manufacture (1858-1859)* (The Two Paths, London, Smith, Elder and Co., 1859), Trans. Frédérique Campbell, 2011. Paperback 170 x 200 mm, 192 pages, 19 black and white illustrations, ISBN: 978-2-84066-391-1.

Image Credit: Les presses du réel

John Ruskin
Les deux chemins



les presses du réel
Œuvres en sociétés

L'ouvrage dans lequel Ruskin explore les rapports entre la création artistique et la production industrielle, entre l'artiste et son matériau, et démontre le lien indissociable entre la formation des artisans, l'éducation esthétique du grand public et les chefs-d'oeuvre de l'art européen.

John Ruskin (Londres, 1819 – Coniston, 1900), écrivain, historien et critique d'art, réformateur social, est l'auteur d'une oeuvre immense, peu connue du public français. Fervent défenseur de Turner, inspirateur des préraphaélites, arpenteur passionné de Venise, partisan infatigable de la justice sociale, il a profondément et durablement influencé des écrivains, des architectes, des mouvements artistiques et des hommes politiques aussi divers que Tolstoï, Gandhi, William Morris, le Bauhaus, Gaudi, Proust et Frank Lloyd Wright.

William McKeown. *The Role of Venetian Renaissance Painting in John Ruskin's Utopian Theories*. Lewistown, NY: Edwin Mellen Press, 2011. Pages 392, ISBN10: 0-7734-1508-4, ISBN13: 978-0-7734-1508-9.

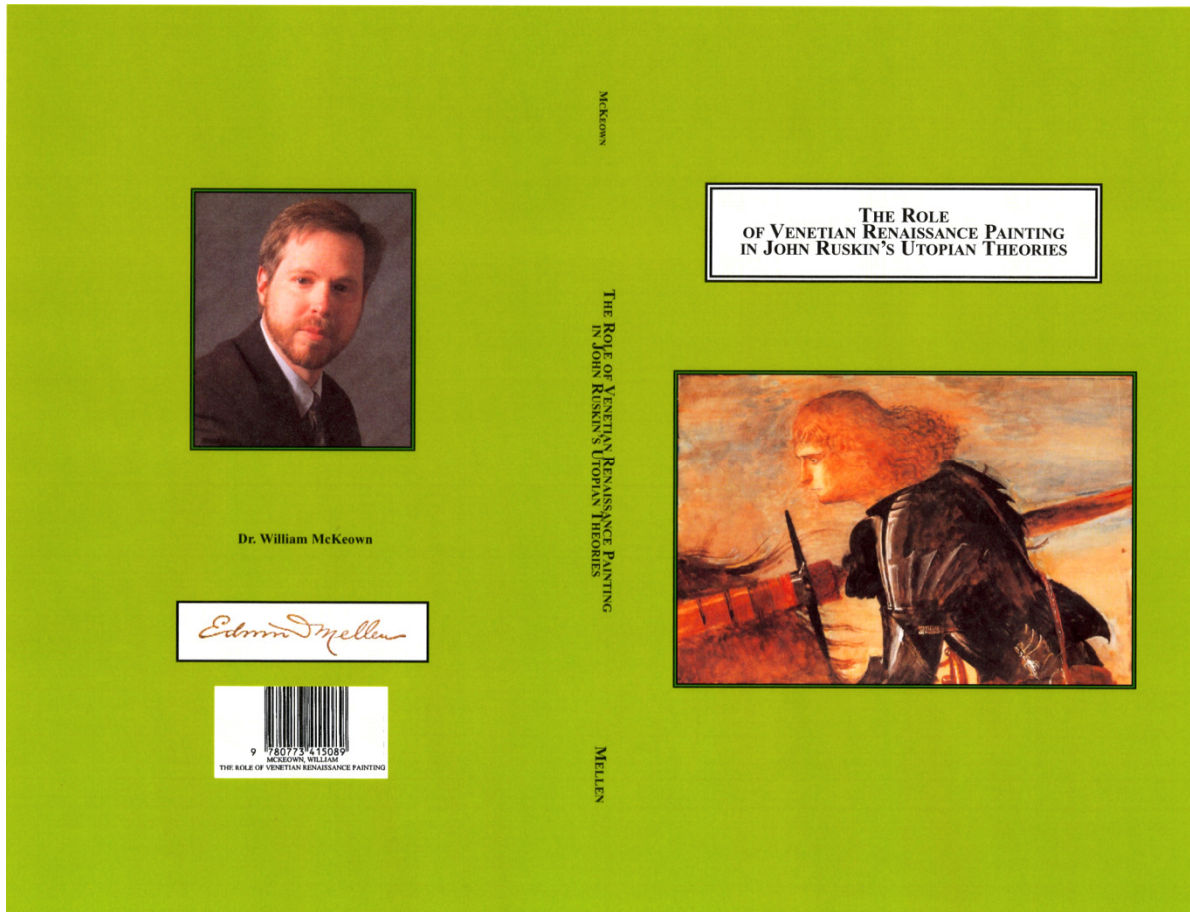


Image Credit: Edwin Mellen Press

The book explores the importance of Venetian Renaissance paintings in the writings and political theories of John Ruskin. While the city and the architecture of Renaissance Venice has been extensively examined by Ruskin scholars, to date there has been little discussion on the influence of Venetian art on in Ruskin's world view. Nevertheless, Ruskin clearly placed a great deal of political and personal significance in the artwork of Tintoretto, Titian, Carpaccio, and other Venetian painters as demonstrated by his repeated references to these artists in his social writings and art criticism. This book examines important Venetian paintings and how their iconography and pictorial components relate to themes in Ruskin's writings. From these paintings, the book argues that Ruskin found inspiration for the conceptualization of his ideal society in which society exists harmoniously under the laws of justice, obedience, and cooperation (Source: Edwin Mellen Press).

Talia Schaffer. *Novel craft: Victorian domestic handicraft and nineteenth-century fiction*. New York: Oxford University Press 2011. Hardback 239 mm x 163 mm, 240 pages, 31 illustrations, ISBN-10: 0195398041, ISBN-13: 9780195398045.

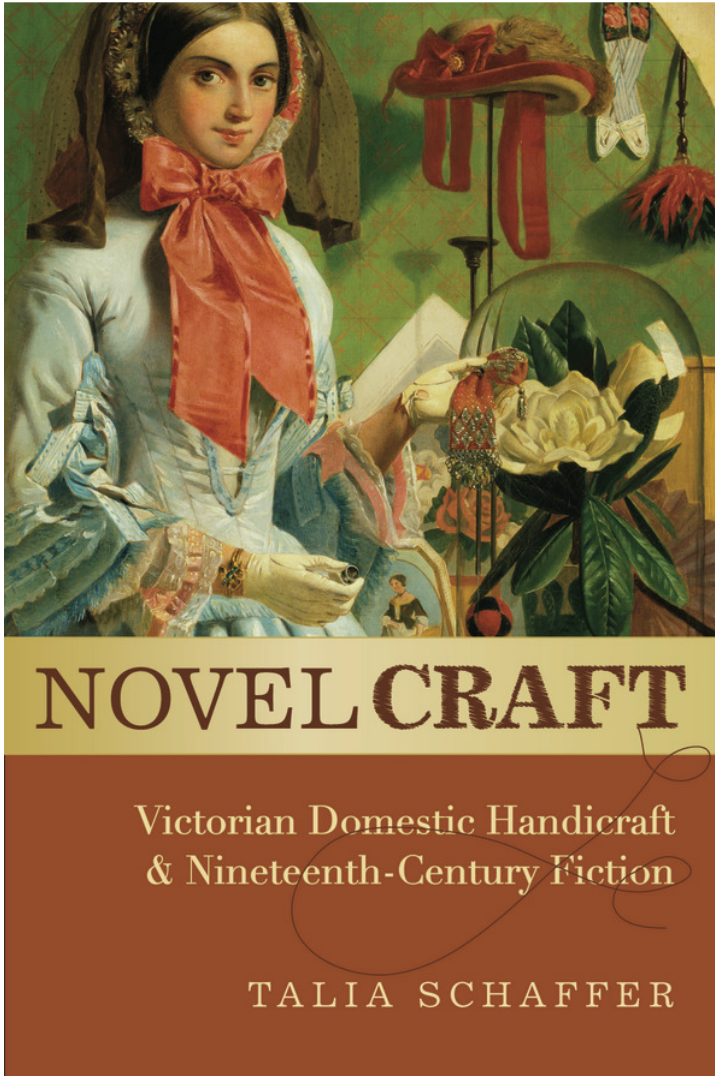


Image Credit: Oxford University Press

Domestic handicraft was an extraordinarily popular leisure activity in Victorian Britain, especially amongst middle-class women. Craftswomen pasted shells onto boxes, stitched fish scales onto silk, scorched patterns into wood, cast flower petals out of wax, and made needlework portraits of the royal spaniels. Yet despite its ubiquity, little has been written about this curious hobby. Providing a much-needed history of this understudied phenomenon, Talia Schaffer demonstrates the importance of domestic handicraft in Victorian literature and culture.

Novel Craft presents what Schaffer terms the "craft paradigm" -- a set of beliefs about representation, production, consumption, value, and beauty that were crucial to mid-Victorian thought. She uncovers how handicrafts expressed anxieties about modernity and offered an alternative to the conventional financial, political, and aesthetic ideas of the era. Novel Craft reveals how this mindset evolves in four major Victorian novels: Gaskell's *Cranford*, Yonge's *The Daisy Chain*, Dickens's *Our Mutual Friend*, and Oliphant's *Phoebe*

Junior. Each chapter centers on a scene of craft production that expresses the novel's ideals and also interrogates the novel itself as a form of craft, and each chapter highlights an influential craft genre: paper crafts, pressed flowers, knitting, and hair jewelry. The book closes with a coda on the current resurgent crafts movement of Etsy.com as a fresh version of a Victorian sensibility.

Featuring illustrations from two centuries of domestic handicraft, Schaffer deftly combines cultural history and literary analyses to create a revealing portrait of a neglected part of nineteenth-century life and highlights its continuing relevance in today's world of Martha Stewart, women's magazine crafts, and a rapidly expanding alt craft culture.

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Lars Spuybroek. *The Sympathy of Things: Ruskin and the Ecology of Design*. Rotterdam: V2_ Institute for the Unstable Media, 2011. Paperback 160 x 230 mm, 400 pages, illustrated, full colour, English, ISBN: 978-90-5662-827-7.

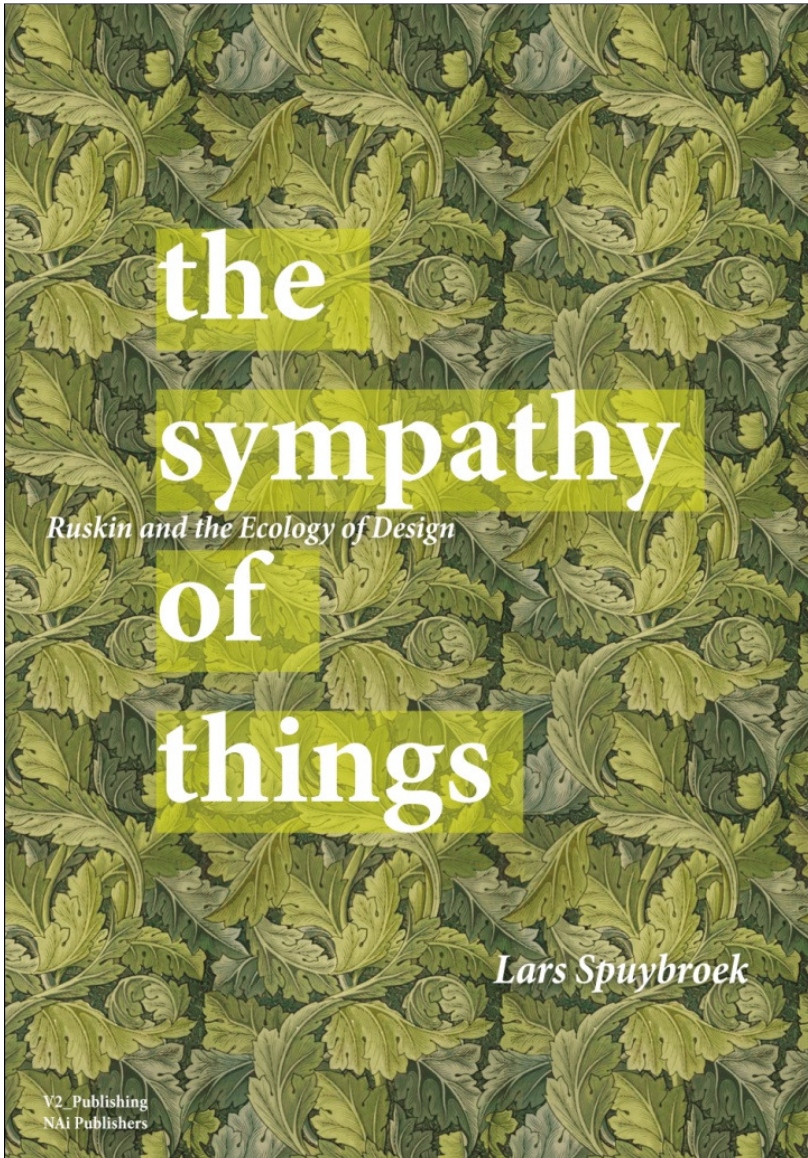


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http://www.v2.nl/publishing/the-sympathy-of-things/leadImage/image_view_fullscreen

Spuybroek addresses the five central dual themes of Ruskin in turn: the Gothic and work, ornament and matter, sympathy and abstraction, the picturesque and time, ecology and design. He wrests each of these themes from the Victorian era and compares them with the related ideas of later aestheticians and philosophers like William James and Bruno Latour. (Source <http://www.v2.nl/publishing/the-sympathy-of-things>)

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Nineteenth-Century Prose, 38, 2 (Fall 2011). Guest Edited by Sara Atwood includes revised and extended versions of papers originally presented at the conference *The Laws of Life: Ruskin and Cultural Value*, which together convey the innovative and wide-ranging nature of Ruskin-related research to-day. Single issues can be purchased for \$15 US. Please address inquiries to Dr. Atwood at satwood8@cox.net.

Image Credit: Courtesy of Ruskin Foundation
(Ruskin Library, Lancaster University)

Nineteenth-Century
PROSE



Special Issue: John Ruskin
Volume 38, Number 2 Fall 2011

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REVIEWS

Dickinson, Rachel, ed. *John Ruskin's Correspondence with Joan Severn: Sense and Nonsense Letters*. London: Legenda, Modern Humanities Research Association and Maney Publishing, 2009, Hardback 300 pages.

Review: Zoë Bennett, Anglia Ruskin University, and the Cambridge Theological Federation

This book is both a treasure-house for scholars and a delight for any general reader who is interested in the Victorians, in John Ruskin, or in the eccentricities of human nature and the joys and sorrows of human life. Its central offerings are: first, the publication of an edited and annotated selection of letters (1864-1888) from John Ruskin to Joan Severn, his younger cousin and his carer in his final years; and second, an excellent, substantial, and analytical introduction to the nature of this correspondence and how it functions in Ruskin's public and private life.

The letters are arranged chronologically. Each year is set out as a sub-section with a very brief biographical introduction. A small number of letters from Joan to Ruskin are included at the end of the volume. There are some explanatory editorial annotations to each letter, giving historical background and also precise details of the physical features of the letters, such as pencil notations and smudges. I would personally have appreciated a little more by way of historical annotation, but it is clear that Dickinson has seen her main role as the presentation of the texts of the letters as transparently as possible to the reader, and for this I am grateful to her. There is a helpful Index, and there are four excellent Appendices, comprising an idiolectal glossary, baby-talk names, a chronology, and a list of names of people mentioned in the letters.

As suggested in the title of the book, what hits the reader in the solar plexus is the 'baby-talk'.

My darling Pussie

And oos at home!-

-and me's comin – an oo

will pet me and make a wee baby of me – Me so tired

di Ma. – me want to be put in

wee cradle, and sung to sleep. (179)

This material is very difficult to deal with sensitively and sophisticatedly, not least because of its connections with Ruskin's known predilection for young girls (clearly stated by him in these letters). Dickinson succeeds in so doing in her extensive introduction, shedding light on both issues, and arguing for a particular self-construction of Ruskin through his relationship and correspondence with Joan, in the private and in the public realm, which she locates within its Victorian context. Dickinson's reflections are insightful and provocative in the best sense, and my response here reflects how I was provoked to think.

I want to say a resounding 'yes' to the insight that these are playful letters, and in some way allow a space for construction (creation and perhaps also discovery?) of identity, and indeed of home; that while they are

clearly ambiguous there is much positive to be said about what they achieve, and we need to be neither embarrassed nor condemnatory. The practice of this baby-talk allows Ruskin to engage (subjectively and objectively) with femininity, in its mother-form and its partner-form (lover form?) These letters and this baby-talk may well have the nature of empowerment of John Ruskin. The question then also arises, what do they do for Joan Severn? Is she thereby also empowered or disempowered? Is the construction oppressive for her?

I have, however, a doubt. They might be playful letters but are they really carving out a space for construction of identity, as 'construction' implies a self-conscious act which I find very difficult to believe. I wonder if they actually achieve anything? Might they not be another form of Ruskin being out of touch with who he really was, every bit as revealing as his hallucinations? Furthermore, I have some questions/issues about the assertion that through the construction of this playful, feminine, domestic, 'child'/ 'parent' space Ruskin empowers his public persona through the disempowerment of his private persona. What evidence is there that he was empowered in the public realm by this rather than by some other psychological strategy (see below)?

Could what he did be read entirely in the private realm? – ie. strategic self disempowering in order to gain what power he could in his relations with Joan and all she represented. This would be a sort of managed retreat/self abasement and playfulness which was a way of finding sure ground for a way forward in an utterly vital relationship? (Submission as a deliberate strategic move to ward off aggression; analogous to the instruction to travellers that when you meet a bear you have to choose either aggression or submission?) Dickinson hints at this (56-7). This reading, of course, also assumes a level of deliberate and strategic maneuvering which may not be the case, if in this retreat into baby-talk what Ruskin is actually doing is retreating into an area of himself which he had not dealt with at the conscious level.

I wonder whether Ruskin's persona in the public realm can be read through quite a different dynamic. One possible reading of his strategies for self-empowerment in the public realm can be made via the concept of introversion/extraversion. I have always felt it is through the classic strategies of the introvert that Ruskin empowers himself in the public realm. The introvert performs in order to survive in public, often using the means of writing as a form of self expression. The introvert writes intimate things s/he will not speak.

Take for example, how he deals with his relationship with Rose, and in particular with Rose's death. The public/private is subject to a very complex set of dynamics. While he is happy to refer to Rose in certain ways in public documents (such as the *Winnington Letters* and *Fors Clavigera*) his reticence in other private contexts is astonishing – witness the reticence of diaries, letters and the notes on his daily Bible reading (drawing crosses and hawthorne leaves, extreme reticence to mention her by name, ignoring in his marginal notes the content of his daily Bible reading about the death of a young girl, asking Joan not to talk of it¹). I

¹ See Zoë Bennett, "Ruskin, the Bible and the death of Rose La Touche: a 'torn manuscript of the human soul'," in *The Oxford Handbook of Reception History of the Bible*, ed. Michael Lieb, Emma Mason, Jonathan

am very nervous of reading the public/private divide in any straightforward way here. In Ruskin's behaviour there are tell-tale signs of a massive dislocation in his identity which he didn't have the psychological resources to deal with. The assault on him through the persistence of his relationship with Rose and her death meant the fragility of the balance between the different parts of himself was unhinged and the bits flew apart and couldn't be held together because the intensity of that which was unresolved was unmanageable.

While the most striking feature of these letters is the baby-talk, and Dickinson's introduction rightly deals with this and related matters, this published volume of letters is also a great resource for understanding other aspects of Ruskin and his life – his changing emotions, his financial affairs, travel, education, entertainment, the Lake District (a wonderful account of a wet ascent of Skiddaw), and of particular interest to me, the Bible. As always, Ruskin's flashes of insight, honesty, and aptness of wit and expression are an utter delight – 'a face that froze one hard like this east wind, and broke one to bits afterwards' (188); 'nothing could ever persuade me that God writes vulgar Greek'... 'and because I love Rosie so, I think God does teach me, every morning, by her lips' (88-89).

In conclusion, I recommend this book heartily and without reservation. It has been a joy to read, and will be a constant resource for research. Rachel Dickinson, through both the publication of such a clear and well laid out text of the letters, and through her thought-provoking introduction, has made a magnificent contribution to Ruskin scholarship.

About the reviewer: Zoë Bennett is Director of Postgraduate Studies in Pastoral Theology including the MA in Pastoral Theology and the Professional Doctorate in Practical Theology. She is a member of the International Academy of Practical Theology and her particular research interests are John Ruskin & Practical Theology and Feminist Pastoral & Practical Theology Adult Theological Education.

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

Review by Gill Cockram, Royal Historical Society, London

Anyone embarking on a study of Ruskin's social and political influence has to be supremely conscious of three salient factors. First, Ruskin was quite deliberately given to self-contradiction, a factor explained by the philosopher R.G. Collingwood in terms of Ruskin's conviction that the ultimate goal of any dispute should be a synthesis of opposites. Second, despite his eventual apostasy from evangelical doctrine and dogma, Ruskin's social thought remained completely underpinned by a basic Christian ethic of brotherhood and cooperation, and third, his influence was both wide-ranging and tortuous. In his book *After Ruskin*, Stuart Eagles takes these precepts on board and eloquently builds on previous scholarship through an examination of many of the clubs, societies and individuals who took their inspiration from Ruskin's thinking. As Eagles claims in his introduction: 'Ruskin's legacy was most significant in its impact and widest in its scope among those civically engaged men and women who, as formal and informal public servants, sought the reform of modern industrial society and political economy.' (p. 2)

Eagles begins his monograph with an account of modern scholarship on the subject of Ruskin's social and political thought, with an awareness of the inexact nature of 'influence' and a cautionary note on the use of the word 'disciple.' This is wise, as influence is impossible to assess accurately, especially with Ruskin, whose thinking was unsystematic, and who possessed the persuasive rhetoric of the most gifted preacher. Ruskin was more a thinker than a 'doer', but he influenced both types because his essential humanity transcended individual differences and reached out to a disparate audience. As Eagles points out: 'There is a shared sense of Ruskin as an energizer, an inspiration, a man who, thinking outside the conventions of his own time, helped to point out some of the directions in which ideas could and should be developed.' (p. 11)

Eagles' first chapter looks at *Unto This Last*, the book which established Ruskin as an economic critic who was to be feared, if not in the early stages, revered. Eagles reinforces the central thrust of *Unto This Last* that Ruskin wanted political economy to be redefined in terms of the Greek word 'polis' as a social and not an individualistic science. This is central to Ruskin's social thought and it is very important in any consideration of influence. It was his organicist view of society which caused the prominent new liberal economist, J.A. Hobson, to re-interpret his own concepts, away from individualism towards a collectivist ideal of social welfare; a further example of how Ruskin's influence was often refracted via the works of those he had inspired. This was not always foolproof however, for in using Ruskin's aesthetically - conceived familial metaphor, Hobson was drawing from a theory of social organisation which was essentially conservative, while trying to give Ruskin a socialist label.

Ruskin tried to realise his ideal community through the establishment of The Guild of St George and this is the subject of Eagles' next chapter. He rightly refers to the Guild as 'a utopian social mission whose plan, though never fully realised, was to put into practice Ruskin's commitment to just economic and social relations.' (p. 52) It was, indeed, Ruskin's emphasis on community and his refutation of *laissez-faire* economics which caused many emergent socialists to link his name with Robert Owen, an association never

acknowledged by Ruskin, which again emphasises the often refracted nature of his influence. Eagles provides a very thorough account of the history of the Guild, liberally peppered with interesting observations, not only from Ruskin, but also from many of the Guild's adherents and benefactors. After very closely researched accounts of the logistics of establishing various charitable organisations, including the St George's Museum in Sheffield and the development of the 'various parcels of land acquired by and later gifted or bequeathed to the Guild' Eagles concedes: 'The Guild of St George was never the large-scale exercise that Ruskin, at his most romantic and least realistic, occasionally envisaged, but it was a practical, institutional expression of his politics.' (p. 94)

In further pursuit of this practical expression, the Hinksey Diggers come under the microscope in Eagles' next chapter. He is particularly interesting on this project and on Ruskin's relationship with Oxford where, Eagles writes, he was '...in its orbit, yet never fully assimilated into it.' (p. 104) It is all too easy to be dismissive of Ruskin's often eccentric experiments, but as Eagles points out '... in matching his words with support for practical schemes, Ruskin inspired some key thinkers and activists...' The rest of this chapter examines the contribution of an impressive list of these 'social pioneers' with particular mention of Arnold Toynbee and Octavia Hill, who helped to make the worst effects of industrial capitalism more tolerable. Many of these individuals adapted Ruskin's thinking to their schemes for social reform in key locations, such as Oxford, London and Manchester. Though some critics ridiculed Ruskin for his road-digging exercise, Eagles considers the real significance of the project was that '...to a crucially important group of men, motivated by Ruskin's work and words, it demonstrated the ideals of public service and personal duty.' (p. 112) These ideals were further advanced in the establishment of the many branches of the Ruskin Society, which emerged across Britain in the second half of the nineteenth century and which form the focus of chapter four.

It is useful to remember, when looking at these examples of Ruskin's influence that reform was very much in the air in the late nineteenth century and it was gradually losing its religious provenance. Auguste Comte had introduced the neologism 'altruism' into the English language as a humanitarian alternative to Christianity and it was slowly becoming respectable to 'do good' while leaving God out of the equation. This new ethical altruism had to find an outlet and it did so through many of the clubs and societies which emerged at this period of acute urban poverty. Ruskin was only one of many who, like the mid-nineteenth-century Christian Socialists with whom he associated, sought to provide a radical alternative to the prevalent Christian orthodox message of the unquestioning acceptance of social and economic injustice. The Ruskin societies, as Eagles points out, had no specific political affiliation, but Ruskin's call for greater state intervention and for radical reform in public health, housing and education was inspirational for many thinkers and philanthropists who met in his name. As Eagles concludes: 'The degree of enthusiasm among members of the Ruskin societies, and the breadth of activity in which they engaged, is extraordinary and far beyond the scope of most literary and ethical societies, cultural groups, art clubs, and organizations established in one man's honour.' (p. 198) It is not surprising that the newly emergent ethical socialists quoted Ruskin as sowing the seeds of their ideals and this is the subject of Eagles' next section.

After dealing with some of the central personalities in the early Labour movement, Eagles moves on to consider the effect of Ruskin's 'vivid, uncompromising language' on many Labour representatives. This is a

very significant part of Ruskin's impact, which could be usefully explored even further. Eagles is the person to do it. He writes: 'Stark, suffocating, claustrophobic, cold, and expressed in sharp, alliterative, and menacing terms, this was the sort of apocalyptic vision of an industrial landscape perverting nature that resonated with working – class readers.' (p. 206) That was Eagles, not Ruskin. Some may accuse Ruskin of sentimentality, but it was Ruskin's reworking of the language of political economy and his resultant appeal to hearts as well as minds, which secured his affinity with the working man at the turn of the century. One such, by birth at least, was John Howard Whitehouse.

The powerful effect of Ruskin's teaching on Whitehouse hovered, Eagles writes in his penultimate chapter, on the brink of obsession. A self-made man from a working-class background, who became a Liberal MP, Whitehouse never lost his reverence for Ruskin's ideals. He was at the centre of many institutions operating under Ruskin's influence and was, as Eagles points out, 'probably Ruskin's truest disciple' to an extent which went 'far beyond Ruskin's own definition of discipleship.' (pp. 260-1)

At a time when the Church was losing its control of the national psyche, Ruskin's voice, devoid of doctrine and dogma, was a powerful alternative. As Eagles testifies in his conclusion, in the closing years of the nineteenth century Ruskin's followers were moved to practical reform through the power of his humanitarian vision, rather than by any specific system. 'It is, writes Eagles, 'the distinction between the idealist and the pragmatist, between a fundamental radical thinker who strove for the ideals of tomorrow, and the practical social reformers fired into action by the need to make a difference today.' (p. 268) Through a series of impressive case-studies, Eagles' work makes the distinction clear. This extremely well-written and thoroughly researched book, gives Ruskin a deeper social context, and sheds further light on the nature and scope of his unquestionable influence.

*About the reviewer: Gill Cockram completed her doctoral thesis on Ruskin's social and political influence at Royal Holloway, University of London, in 2002 and is currently involved in further research in intellectual history. She has contributed to several journals and encyclopedias, is the author of *Ruskin and Social Reform* (London and New York, 2007) and she is a Fellow of the Royal Historical Society.*

Rachel Teukolsky. *The Literate Eye; Victorian art Writing and modernist Aesthetics*. Oxford University Press 2009, 336 pages; 5 colour line illustrations; 54 halftones; ISBN13: 978-0-19-538137-5, \$35.

Reviewed by Laurence Roussillon-Constanty, Université Paul Sabatier, Toulouse, France

The famous Ruskin/Whistler trial of 1878 has often been considered as evidence of the unbridgeable gap between nineteenth- and twentieth-century aesthetics. However, as Rachel Teukolsky convincingly argues in her book, the event, when examined with regard to other cultural changes in taste and art, can also be seen as showing the natural transition from Victorian aesthetics to modernism. Using cultural history and a large variety of documents ranging from exhibition catalogues to excerpts from popular magazines, the author successfully accounts for the shift from one kind of aesthetics to another, highlighting the complexity at work in individual cases as well as at the larger scale of the nations (Britain and America). Even though her book does not only focus on John Ruskin it deserves mentioning as one of the more innovative studies on the writer's overall aesthetics and writing mode to date.

The book is divided into five chapters in which Teukolsky adopts two distinct approaches to her topic: a bird's eye view on the cultural and aesthetic context of the period and a close-up examination of well-chosen examples that serve her argument. Her method is expressly inclusive and entails references to both text and image – without ever neglecting the specificity of each medium.

Chapter I is entirely devoted to John Ruskin's earlier writings (especially *Modern Painters*) in the context of what the author calls a "long modernism", beginning in the 1830s and 1840s. Her main line of argument consists in showing how "Ruskin's oscillation between two models of seeing nature is a fluctuation that recurs throughout the nineteenth century. (28)" The chapter contains excellent passages on landscape painting and sketching in the 1830s. It also shows how Ruskin's "word-painting" style can be related to the discourse of natural philosophy. Drawing from recent scholarship (Lorraine Daston and Peter Galison) Teukolsky offers a fresh way of looking at Ruskin's canonical texts. In particular, she highlights the influence of famous scientific treatises (such as the *Bridgewater* treatises) as a model for Ruskin's classifying instinct. The latter part of the chapter examines word and image relations and the role of photography within the context of nineteenth century questioning of the concept of "objectivity". It also gives interesting insights into the ways in which associationism and biology loom in the background of Ruskin's aesthetic writings. Teukolsky concludes on Ruskin's position as grounded in the past but also as looking forward to modernity – a characterisation that most Ruskin scholars would definitely find adequate and engaging.

Chapter II examines both experts' and amateurs' commentaries on the Great Exhibition of 1851. The main idea here is to show the diversity of responses the exhibition prompted and the way in which each kind of discourse was shaped according to the context or the audience. Drawing on Jonathan Crary's analysis of vision, the author offers a stimulating account of the way in which popular magazines such as *Punch* promoted specific ways of seeing the Exhibition. She then focuses her attention on two displays that "threatened to rupture the ideologies of the Exhibition (74)": the Palace's sculptures of nude women and the Medieval Court designed by Pugin. Well-known examples such as Hiram Powers's *The Greek Slave* are examined in the context of American slavery and compared to Elizabeth Barrett Browning's sonnet on the

sculpture. In the same way, Pugin's Medieval court is revisited in the light of the author's main argument that two competing modes of vision were at stake in the art criticism of the period: while writers for a popular audience interpreted images on a literal level, experts offered a sharper and more detached outlook on the Exhibition.

The last part of the chapter deals with the Pre-Raphaelite and shows how contemporary Pre-Raphaelite paintings puzzled both kinds of audience. Rehearsing the well-known stories around the group's depiction of bodies the author underlines the irony of Ruskin's defence of the Pre-Raphaelite in the face of his own aesthetic and moral beliefs.

Chapter III focuses on Walter Pater's Republics to demonstrate "how Victorian commodity culture accompanied an emergent avant-gardism; (101)". It shows how Pater's scandalous writings mirrored Victorian anxieties and made apparent the move towards aestheticism. Pater's famous book *The Renaissance* is reassessed within the context of a detailed analysis between institutions, art style, and criticism. In particular, Teukolsky retraces the rivalry between the Royal Academy and the Grosvenor Gallery by underlining the difference in critical discourse each institution embodied. Examined in this light, the Whistler/Ruskin trial, she argues, hinges on each protagonist's view of art criticism. When Ruskin defended the old school while Whistler sided with the modern artists who were beginning to be identified as a new movement – the Aesthetic school. In the rest of her analysis, the author convincingly argues that Pater's writings in *The Renaissance* – such as his chapter on the School of Giorgione and Dante Gabriel Rossetti had "strong reverberations with contemporary aesthetic culture (122)". In the course of her demonstration the author offers a very fine analysis of Pater's writing style and succeeds in showing how in the 1870s the critic did not only witness the "art for art's sake movement" but saw it becoming a fashionable lifestyle for a larger part of the bourgeois class. The last section of the chapter offers interesting insights into Pater's notion of myth and thus looks forward to such modern figures as Joyce – both writers being essentially interested in form and formal experimentation.

Chapter IV and V are by far the most original contributions of the book makes. Chapter four, which is entitled "socialist design at the fin de siècle, biology, beauty, utopia", explores aesthetic utopianism by looking at what the author terms "biological aesthetics". It shows how, following Darwin's impulse, many authors "blended art and biology in their writings in discussions of pattern, form and design (23)". The chapter deals with the popular science writings of Grant Allen and John Ruskin, the Arts and Crafts theories of William Morris and Walter Crane and even with the literary works of Huysmans and Oscar Wilde. The first section of the chapter retraces the history of Morris's aesthetic socialism through the "house beautiful" concept common to both Morris and Wilde. It then examines Darwin's work (and more specifically *The Descent of Man*) in relation to the cultural history of Victorian design. The chapter contains stimulating remarks on the Victorians' taste for natural history, Owen Jones's writings on pattern design, and Grant Allen's writings. It also contextualizes Ruskin's botanical writings in relation to popular late-Victorian conceptions, showing how such writings contributed to popularizing the biological trope in contemporary culture and the rise of the arts and crafts movement. The latter part of the chapter focuses on Walter Crane and William Morris, who both used botanical tropes to promote progressive politics. It then concludes on "decadent biology" through a

close examination of Oscar Wilde's writings in the light of Darwinian, decorative, and patterned figures. The major point here is to highlight the continuity between such radically different figures and to show that "the late-Victorian milieu" was a "unique moment in which decadence and socialism shared a common language (178)". The chapter convincingly draws the conclusion that the cultural history of Victorian biology played a pivotal role in the shifting forms of the late nineteenth century.

The final chapter explores how the rise of the aesthetic emerged from structures of knowledge and canons of value established in the nineteenth century. The analysis focuses on the writings published in British periodicals to analyse modernist primitivism. Roger Fry's art writings are shown to be strikingly anchored in a nineteenth century worldview through their reference to the late Victorian discourse of anthropology. In the course of her analysis, the author explores how the late-Victorian formation of the discipline "coincided with a kind of objectification that took its authority from overwhelmingly visual metaphors (209)." The chapter is a very rich inquiry into the ways in which the British colonial venture shaped the narrative artistic discourse on non Western-art objects and how in turn, these art objects were used to both promote or descry colonial assumptions about foreign subjects. Roger Fry's "Oriental art" essay is thus examined as an instance of conflicting views on colonialism. The author's conclusion clearly establishes that art writing was not merely reflective but "profoundly constitutive of a dominant modernist aesthetic (232)".

Conclusion

In keeping with recent articles underlining Ruskin's modernity as well as with contemporary studies on Ruskin's visual writing (such as Alexandra Wettlaufer's *In the Mind's Eye: The Visual Impulse in Diderot, Baudelaire and Ruskin* (2003)) *The Literate Eye* offers new and keen insights on Ruskin's writings and on Victorian and Aesthetic art writing. The book is lavishly illustrated and flawlessly written and its overall scope will be of interest to Ruskin scholars as well as to art students at large. It has recently received the Sonia Rudikoff Prize from the Northeast Victorian Studies Association and is definitely a "must read" for all those interested in the Victorian artistic and literary scene.

About the reviewer: Dr. Laurence Roussillon-Constanty is Senior Lecturer in English Literature at Toulouse 3 University in France and the co-editor of the Eighth Lamp.

Review of “The Cult of Beauty: The Aesthetic Movement 1860-1900”, V&A, London, April 2, 2011 to July 17, 2011

Karen Yuen, Department of English at the University of Victoria, Canada

Utter the word “Aestheticism” in a conversation with Victorianists and you will likely get one of two reactions. You may get a slow, polite nod; or you may get a wide grin and eyes the size of saucers. From April 2 to July 17 of this year, those belonging in the latter category had much to celebrate, for the Victoria & Albert Museum in London hosted *The Cult of Beauty: The Aesthetic Movement 1860-1900*, arguably the most visually-tantalising exhibition ever produced on the Aesthetic Movement. To lovers of aesthetes and all things Aesthetic, the exhibition fulfilled a long-held desire that could not, over the years, be extinguished by wearing velvet jackets and collecting Morris hammers and pliers. To those who have looked upon Aestheticism with indifference, the exhibition offered a reason to consider its importance (if not to like it). As a cultural phenomenon that took Britain by storm during the latter half of the nineteenth century, the movement was, in a nutshell, a sincere attempt at steering art in a new direction, to move it away from narrative moralizing to a celebration of form and colour. For the most part, *The Cult of Beauty* succeeded in conveying this idea. In fact, it did it so well that, after seeing the exhibition, you would have been hard pressed not to have given your plain sofa in your living room a chintz facelift.

Part of its success was no doubt due to the careful presentation and arrangement of Aesthetic items. Visitors were greeted at the entrance by not only Thomas Jeckyll’s brass *Pair of Andirons* (c. 1876) and Edward Burne-Jones’ oil on wood *A Peacock* (1886), but also Walter Hamilton’s book *The Aesthetic Movement in England* (1882), Frederick Hollyer’s platinum print *Flower Study, Lilies* (c. 1890), William de Morgan’s earthenware *Charger* (c. 1888), and Frederic Leighton’s plaster for bronze *Sluggard* (1885). This selection is significant. For starters, through Jeckyll’s work and Burne-Jones’ work, two of the most conspicuous symbols of the Aesthetic Movement were highlighted – sunflowers and peacocks. But it also highlighted a key idea that the curators obviously wanted viewers to take away with them: that Aestheticism was never expressed through one medium. The tentacles of *octopus aestheticus* wrapped itself around everything. The entrance items set the stage for those found in the rest of the exhibition, items that ranged from dishes, chairs, and dresses, to teapots, paintings, and sculptural pieces – some from the V&A’s own impressive collection, and others on loan from galleries and private collections from inside and outside the United Kingdom. To ensure that viewers could make sense of all these pieces, the curators arranged them under chronological and thematic headings (“The Search for a New Beauty, 1860s”, “Art for Art’s Sake, 1860s-1870s”, “Beautiful People and Aesthetic Houses, 1870s-1880s”, and “Late-Flowering Beauty: 1880s-1890s”). For each thematic heading, there were even sub-thematic headings (for example, under “Art for Art’s Sake, 1860s-1870s” could be found “The Grosvenor Gallery”, “Whistler and Godwin in the 1860s-1870s”, “Imagined Japan”, “Grecian Ideals”, etc.).

This arrangement was a particularly smart one. Visitors could easily observe the contribution of each item to a specific theme/thread and, at the same time, situate it in the broader, Aesthetic universe. Indeed, when placed alongside other manufactured Aesthetic items, Christopher Dresser’s almost Cubist-looking teapot with ebony handle (c. 1879) shines with brilliance, and the importance of the V&A kimono (1860-90) in the

“Aesthetic Dress, Jewellery and Accessories” section only becomes truly apparent after viewing William Eden Nesfield’s screen (1867) and James Jacques-Joseph Tissot’s *Young Women Looking at Japanese Articles* (1869) in the earlier “Imagined Japan” section. Of course, visitors could also be drawn in with this arrangement, especially those unfamiliar with, or indifferent to, the Aesthetic Movement. In this respect, the arrangement of themes/threads at the beginning of the exhibition was cleverly done, though perhaps slightly formulaic in that the themes/threads unfolded like a reliably raunchy episode of *The Tudors*. After viewing the opening items, visitors saw, on the left wall, an endless row of “portraits” of various women, ranging from the infamous (Dante Gabriel Rossetti’s 1859 *Bocca Baciata*) to the charming (George Frederic Watts’ 1864 *Choosing*). Turning 180 degrees, they soon found themselves being offered a peep into Rossetti’s reconstructed Tudor House bedroom. Fortunately, the organizers had enough taste not to put a life-size Fanny inside and opted instead for a rated G display of dishes that was inspired by the display depicted in Henry Treffry Dunn’s 1882 watercolour of Rossetti’s bedroom.

An exhibition with many themes/threads and many items certainly has its advantages. One could, for instance, become better acquainted with less publicized – though no less important – pieces. In *The Cult of Beauty*, visitors found, alongside James McNeill Whistler’s *Symphony in White No. 1: The White Girl* (1862), a piece like Simeon Solomon’s *Love at the Waters of Oblivion* (1891). But there are also disadvantages, with the largest pitfall being that visitors could be overwhelmed by the sheer amount in front of them. The exhibition becomes less of an attempt at showcasing carefully selected pieces than an attempt at being the exhibition that saves the world. Unfortunately, *The Cult of Beauty* at the V&A did fall into this trap. In particular, Whistler was overrepresented. Granted, the artist was one of the key figures of the Aesthetic Movement – indeed, perhaps the most important figure; but after seeing his symphonies, nocturnes, arrangements, and etchings, one begins to wonder if there is a section on his shoes and trousers. Annoyingly, the one nocturne that should have been in the exhibition was noticeably absent: the infamous *Nocturne in Black and Gold: The Falling Rocket* (1875). It was with this painting that John Ruskin accused Whistler in 1877 of “flinging a pot of paint in the public’s face”, an accusation that prompted the latter to sue Ruskin for libel. Whistler won, but was awarded only a farthing in damages. Perhaps the organizers did not want to tarnish Whistler’s image or the charms of the exhibition by including the work; however, in doing so, visitors were deprived of knowing about the critics of the Aesthetic Movement, who were, of course, just as important as the artists who brought it to life.

By amassing nearly every Aesthetic item under the sun, the exhibition also encountered the problem of finding a suitable place for some of these items. There were works which could have been better displayed in another exhibition under different circumstances. Such misfortune befell George Francis Miles’ *Pause in the Match* (1883) and George Frederic Watts’ *Blanche, Lady Lindsay, Playing the Violin* (1876-77), which were placed between the “Grecian Ideals” section in the first sectioned room, and before Whistler’s etchings in the second sectioned room. Although the two works could be called Aesthetic, they are weak examples when compared with other works in the exhibition. Their tenuous foothold on the crag of Aestheticism was, unfortunately, further highlighted by a small, hastily-written plaque which accompanied them, a plaque which attempted to discuss synaesthesia and Pater’s notion of all art aspiring towards the condition of music – two very important concepts which influenced the creation of many Aesthetic works. Of course, Miles’ work and

Watts' work could hardly be considered good expressions of these two concepts; indeed, in the case of Lady Lindsay's portrait, visitors must have wondered what exactly is aspiring to music. Granted, there is a violin in the painting, but countless other paintings in the period – non-Aesthetic ones included – also feature musical instruments. What is necessary is an expression of *Anders-streben*, or an art passing into the condition of another art, which Pater mentions in "The School of Giorgione" (1877). For this synaesthetic and musical arts theme/thread, one would, no doubt, have been better off selecting Rossetti's *Veronica Veronese* (1872) and Edward Burne-Jones' *The Golden Stairs* (1880), which were found elsewhere in the exhibition.

However, these problems have a chance to be corrected. There will be two other exhibitions on the Aesthetic Movement by the same curators – first at the Musée d'Orsay in Paris (September 13, 2011 to January 15, 2012) and then at the De Young Museum in San Francisco (February 18, 2012 to June 17, 2012). Judging from the title of the upcoming Paris show – *Beauty, Morals and Voluptuousness in the England of Oscar Wilde* – it seems that a more streamlined and critical approach has been planned. Moreover, the words "Morals" and "Voluptuousness" suggest a possible battle between the two (with one entering the ring with a chastity belt, and the other jumping in with nothing on, presumably). But we will have to wait and see. For the time being, we can reflect upon the version that was staged at the V&A just a few months ago. Despite its imperfections, *The Cult of Beauty* was a success. It was a sincere attempt at educating the general public about an important nineteenth-century artistic movement, and celebrating what would, sadly, become the last phase of innocence in the history of art.

About the reviewer: Dr Karen Yuen is a SSHRC Postdoctoral Fellow in the Department of English at the University of Victoria, Canada. She is currently writing a book entitled "Musical Pre-Raphaelitism", which examines various intersections between the Victorian musical world and the Pre-Raphaelite world.

WORKS IN PROGRESS

These recently completed works have Ruskin related content.

Magee, Karen. "Dante Gabriel Rossetti: The iconography of 'The Annunciation' of 1855". MA Thesis, California State University, Dominguez Hills, 2011.

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

Medler, Crystal Leah. "Certainty in the Uncertainty of Venice: John Ruskin and the Daguerreotype Photographic Process". MSc in Historic Preservation, University of Pennsylvania, 2011.

Stiles, Mark. "Reading Ruskin: Architecture and social reform in Australia, 1889–1908". PhD Thesis, University of New South Wales, 2010.

Rosenberg, Nancy Faye. "Establishing a Dracula film genre: Key texts, antecedents, and offspring by England". Ph.D. Thesis, The University of Texas at Arlington, 2009

Kraft, Keya Catherine. "Gothic mansions and Victorian churches: Literary discourses on nineteenth century architecture". Ph.D. Thesis, Washington University in St. Louis, 2009.

Murray, Cortney L. "The materiality of the photographically-illustrated book: A case study of Dr. John A. Knowles Renshaw's extra-illustrated edition of 'The Seven Lamps of Architecture: Illustrated' by John Ruskin (1880)". M.A. Thesis, Carleton University (Canada), 2009.

Lubowski, Alicia Eve. "The picture of nature: Alexander von Humboldt and the tropical American landscape". Ph.D. Thesis, New York University, 2009.

Alyce R. "The presence, roles and functions of the grotesque in Toni Morrison's novels by Baker". Ph.D. Thesis, Indiana University of Pennsylvania, 2009.

Coit, Emily Jean. "The trial of abundance: Consumption and morality in the Anglo-American novel, 1871—1907". Ph.D. Thesis, Yale University, 2009.

Rye, Ashley Gail. "'The truth of the life of Christ': Spiritualism, naturalism and religious devotion in James Tissot's 'The life of our Saviour Jesus Christ'". M.A. Thesis, University of Delaware, 2009.

CREATIVE SCHOLARSHIP

Mark Stiles, Ruskin and Drawing, Gallery East Clovelly Sydney Australia June 2011



This exhibition presents some of the work I have done over the past five years. I had been taught to draw many years ago as an architecture student but let it lapse, and I started drawing again partly to renew old pleasures. I was also writing a thesis at the time on John Ruskin, the nineteenth century English art critic and social reformer, and this was another and very important prompt to begin drawing again.

Ruskin believed drawing was central to any good scheme of general education, and his books about it, especially *The Elements of Drawing* (1857), were written primarily for ordinary people, and only secondarily for professional artists. As always with Ruskin, there is a larger moral purpose at work; drawing from Nature is about learning to understand masses of men as well as groups of leaves. How this is so is brilliantly argued in the second lecture of *The Elements of Drawing*, where Ruskin insists upon both good government and individual liberty, principles he sees at work in Nature under other names.

The heart of Ruskin's advice in drawing from Nature values closeness of observation more than facility of hand: attending to the visual facts of a leaf or a tree, particularizing it as much as you can, and considering how its appearance is affected by shadow. I have followed these two points above many others Ruskin recommends, such as never drawing anything that is polished, or avoiding all very neat things, or countryside divided by hedges, so it is truer to say that my work is inspired by Ruskin rather than being a faithful demonstration of his principles. Nevertheless Ruskin is behind every drawing, even the more abstract ones; paradoxically Ruskin cherished abstraction over literal accuracy, as representing the "essential elements of the thing to be represented ... so that wherever we please we shall always have obtained more than we leave behind".² Drawing the leaves and twigs I found in my local park over and over again confirmed the truth of this for me many times.

There is a third point Ruskin makes about drawing from Nature, the Law of Mystery, where he says that "nothing is ever seen perfectly, but only by fragments, and under various conditions of obscurity". This humbling reminder is true of human affairs too:

Incomprehensibility [is] a perpetual lesson, in every serrated point and shining vein which escape or deceives our sight among the forest leaves, how little we may hope to discern clearly, or judge justly,

² Ruskin, *The Stones of Venice* (1851), vol I, chap XXI, sec 10

the rents and veins of the human heart; how much of all that is round us, in men's actions or spirits, which we at first think we understand, a closer and more loving watchfulness would show to be full of mystery, never to be either fathomed or withdrawn.³

Here as elsewhere Ruskin, one of the true geniuses of the nineteenth century, speaks to us still. The red seal on the drawings represents the Mandarin characters for "Today", Ruskin's motto.



³ Ruskin, *The Elements of Drawing* (1857), lecture II, sec 138



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/>.