The Eighth Lamp: Ruskin Studies Today

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Edited by

Anuradha Chatterjee and Laurence Roussillon-Constanty

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EDITORIAL

"I adore simple pleasures. They are the last refuge of the complex". The much-quoted Oscar Wilde phrase (from *The Picture of Dorian Gray*), which featured in good place in the "Cult of Beauty" exhibition in its gorgeous Paris version at the Musée d'Orsay says it all. In times of heightened social tension, increased work pressure and growing concern over the future, it is well to count our blessings and see Ruskin's ideas getting further explored in many different quarters: in England, the Ruskin Library, which celebrated the centenary of the completion of the thirty-ninth and final volume of the Library Edition of Ruskin's Works set the tone by announcing three exhibitions on very diverse aspects of Ruskin's aesthetics (Ruskin and the Sacred, Ruskin and Photography and Ruskin and Textile). Meanwhile, it seemed that the impact of his ideas could be heard to resonate in many parts of the world through a large number of international publications that investigate incredibly diverse facets of his achievement.

Current research on Ruskin appears in papers in 2012 conferences (NVSA, NAVSA, BAVS, Fabulation, and Gothic Revival Conference). Vital Beauty by Joke Brouwer, Arjen Mulder and Lars Spuybroek argues that "vital beauty, as defined by John Ruskin more than 150 years ago, is a beauty of sympathies and affinities with life forms. Yet vital beauty must be reinvented, since life forms today can be technological as well as natural" (http://www.v2.nl/publishing/vital-beauty). Forthcoming books like Keith Hanley and Brian Maidment's edited collection by Ashgate – *Persistent Ruskin: Studies in Influence, Assimilation, and Effect* – explores the wide-ranging implications of Ruskin's engagement with his contemporaries and followers. Recently published books like Stephen Kite's Building *Ruskin's Italy: Watching Architecture* "present the complex story of Ruskin's visual thinking in architecture as a narrative of deepening interpretation and representation, focusing on the humbler monuments of Italy".

In this issue, Garrett Peck's 'The Nature of Gothic(s): The Urban Aesthetics of Ruskin and Engels' explores John Ruskin's The Stones of Venice and Friedrich Engels's The Condition of the Working Class in Britain and it argues that these "two texts can be read as early examples of social geography and the attempt to address the shortcomings of the statistical mode of social analysis favoured by the blue book tradition in mid-Victorian Britain". The issue also includes reviews of books which touch upon various aspects of Ruskin as well as the Victorian age – Sara Atwood's *Ruskin's Educational Ideals* reviewed by Stuart Eagles; William McKeown's *The Role of Venetian Renaissance Painting in John Ruskin's Utopian Theories: A Sociopolitical History of Art* reviewed by Stephen Kite; Stuart Eagles's *Ruskin and Tolstoy: The Ruskin Lecture 2010* reviewed by Francis O'Gorman; Andrea Kaston Tange's *Architectural Identities: Domesticity, Literature, and the Victorian Middle Classes* by Anuradha Chatterjee.

In a Ruskinian manner, this issue could therefore be titled: of many things, or how to look things afresh, with ever growing enthusiasm and unfailing gratitude to all those academics and friends who have taken the time to help us design this journal in a true collaborative spirit with a single hope: that a greater number of people will find it as always useful, stimulating and enjoyable – simply pleasure.

Dr Anuradha Chatterjee (Editor)
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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 edits the newsletter of the Guild of St George, *The Companion*, and is Secretary of The Ruskin Society. He sits on the Advisory Board of the *Ruskin Review and Bulletin*. In 2011 his doctoral thesis was published in the Oxford Historical Monographs series as *After Ruskin: The Social and Political Legacies of a Victorian Prophet, 1870-1920*. He lectures frequently and has written many scholarly papers. He is currently working on Ruskin's reception in Russia (and other European countries), and his study, *Ruskin and Tolstoy* (The Ruskin Lecture 2010) has been published.

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

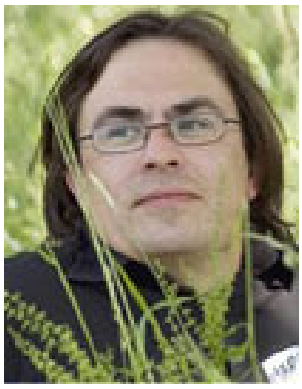
Bénédicte Coste is Professeur des Universités, Université de Bourgogne, Dijont. She has taught English at the University of Montpellier and translation at City University (London). She has translated some 20 essays by Walter Pater (including essays on Greek art and mythology, Houdiard, 2010), and Ruskin's *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. Sara Atwood is a member of the Advisory Board of the Ruskin Review and Bulletin



Mark Frost

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

Leverhulme-funded Electronic Edition of John Ruskin's *Modern Painters I* at the Ruskin Programme, Lancaster University.

STATEMENT OF PURPOSE

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

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

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

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

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

ASSOCIATIONS

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

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

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

Brantwood
John Ruskin's home 1872 - 1900

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

The Guild of St George

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

OTHER RELATED ASSOCIATIONS

British Association of Victorian Studies (BAVS)

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

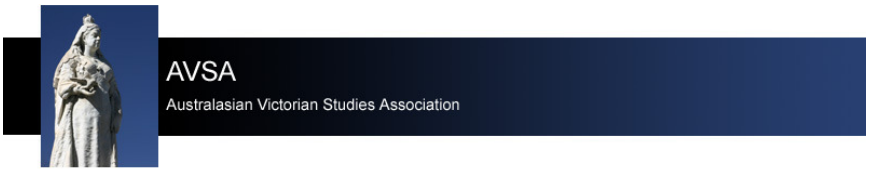
North American Victorian Studies Association (NAVSA)

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

NCSA NINETEENTH CENTURY STUDIES ASSOCIATION

Nineteenth Century Studies Association

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



Australasian Victorian Studies Association

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

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

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

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

Pugin Foundation

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

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

Pugin Society

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

The William Morris Society in the United States

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

The William Morris Society UK

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

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

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

CONFERENCES

PAST CONFERENCES AND SEMINARS

Vital Beauty

V2_, Institute for the Unstable Media, 16 May 2012

The symposium focuses on the question of how the age-old notion of beauty can regain an importance appropriate to the 21st century. As hard as modernism tried to erase it from art and life, our need for beauty has not been annihilated. Vital beauty, as defined by John Ruskin more than 150 years ago, is a beauty of sympathies and affinities with life forms. Today, however, such forms are as technological as they are natural. In an age of permanent crisis, the most urgent question is how beauty can become part of our lives (and politics) again.

Program

09:45 Introduction by Lars Spuybroek (Moderator)
Speakers:
10:30 Thierry Bardini
11:30 Wendy Steiner
13:30 Arjen Mulder
14:30 Timothy Ingold
15:30 Philip Beesley
17:15 end

'Nobler Imaginings and Mightier Struggles': Octavia Hill and the Remaking of British Society

Sutton House, London, 27-28 September 2012

Topics might include (but are not limited to):

- Housing reform: slum clearance and the model dwelling movement
- Mapping the slums
- 'Professional beggars' and the Charity Organisation Society
- 'Lady visitors': women in the slums and women's voluntary work more widely
- Social work and the professionalization of relationships with the poor
- Conservative feminisms: anti-suffrage and maternal philanthropy
- Working-class leisure and the right to open spaces
- The Kyrle Society and culture for the poor
- The National Trust and the preservation/conservation movement
- *Hill's intellectual and social circle (including John Ruskin, Samuel and Henrietta Barnett, and F.D. Maurice)*
- 'Teaching en-masse': Octavia Hill and Victorian women writers
- The Army Cadet force: its history and influence

BAVS 2012 conference: Victorian Value: Ethics, Economics, Aesthetics

University of Sheffield

Thursday 30 August – Saturday 01 September 2012

> I suppose the persons interested in establishing a school of Art for workmen may in the main be divided into two classes, namely, first, those who chiefly desire to make the men happier, wiser and better; and secondly, those who desire them to produce better and more valuable work (John Ruskin).

The 2012 conference of the British Association for Victorian Studies will be held in Sheffield, the thriving heart of the Victorian Steel Industry. In 1875, on the outskirts of the city, John Ruskin established the Museum of St George, a collection of art objects and natural artefacts displayed for the aesthetic education of the city's workers. Inspired by Ruskin, the theme of this year's conference aims to explore the relationships between different kinds of value in the Victorian period, to return to the period's central debates about how to measure, establish and uphold value in the emergent modernity of Victorian Britain, and to think about the representation and legacy of those values both in and beyond the field of Victorian Studies. Papers may address, but are not limited to, to following topics: The representation and circulation of different kinds of currency Aesthetes in the marketplace Critical/cultural evaluation, from Ruskin and Arnold to Leavis and beyond The ethical turn in Victorian Studies Political economy and the art of government The transmission of value at home and abroad Value rewritten, from Woolf to Waters Domestic economy and the aesthetics of the home Ethical dilemmas, aesthetic solutions Value on display: collection and exhibition New economies, from Cobden to Carpenter Commodity culture and the value of 'things' Sincere characters: the ethics of self and text Work ethics: Madox-Brown, Marx and Morris Please send the title of your paper and an abstract of around 250 words to bavs2012@gmail.com by 31st March 2012.

Source: http://www.victorianvalue2012.blogspot.com and http://www.shef.ac.uk/english/bavs.

Victorian Vocabularies

11-14 April 2012

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.

Source: 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.

Source: 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-ChairEast Carolina Universityduffym@ecu.edu

Conference Website: http://www.english.uwosh.edu/roth/ncsa/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 fabulated 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

'Moving Towards Science in the Long Nineteenth Century':

Postgraduate Symposium
12 September 2012,
The Literary and Philosophical Society,
Newcastle upon Tyne

The theme of the symposium reflects two parallel 'moves' towards science. First, it references the rise of the 'natural sciences', the scientific method, and the professional scientist across the long nineteenth century. Second, it recognises moves in contemporary arts and humanities scholarship towards a more nuanced disciplinary relationship with the sciences and the possibility of 'one culture'. Adopting an exploratory methodology, the day will allow postgraduate delegates to think widely about how literary culture of the period approached, adapted, and rejected emergent scientific, technological, and medical discourses and methods. More broadly, we will consider how and why literature and science might move together in the contemporary academy.
Source: http://navsa.blogspot.com.au/

Victorian Persistence: Text, Image, Theory

'Seeking Asylum: Shifting Paradigms of Psychiatric Knowledge from Victorian Novels to Patrick McGrath
05 June 2012 UFR d'Etudes Anglophones Charles V
Hosted by Ana Anastasescu (Université Paris Diderot)'

Respondent Jocelyn Dupont (Maître de conférences en littérature et cinéma anglophones, Université de Perpignan): “Turning the Screw of Psychiatry in Patrick McGrath’s contemporary New Gothic”

‘The persistence of eccentricity: Miss Havisham’s performance of hysteria – its afterlife’
02 May 2012 UFR d’Etudes Anglophones Charles V
Hosted by Clémence Folléa, (Université Paris Diderot)
Respondents: Georges Letissier (Professeur à l’Université de Nantes): “Miss Havisham : entre syndrome de répétition et iconolâtrie nostalgique”; Renaud Lejosne-Guigon (Université de Poitiers): “L’Hystérie chez Rimbaud”

‘Boys’ Adventure Stories: Persistence of the British Male Identity?’
04th April at the UFR d’Etudes Anglophones Charles V (salle C330, 17h30-19h30):
Hosted by Valentine Prévot, (Université Paris Diderot)
Respondents: Mark Fitzpatrick (Université Paris 3): “Gender, Genre, and the Genesis of the Adventure Novel”; Edouard Marsoin (Université Paris Diderot): ”The Hermaphrodite, by Julia Ward Howe : Persistence of masculine and feminine archetypes in Victorian America”

Victorian Clichés and Orthodoxies, The Northeast Victorian Studies Association NVSA
Columbia University in the City of New York
April 13-15, 2012
Themes covered:

- Eminent Victorianist Clichés (Matthew Arnold and the Failure of Poetry; Self-Help; Orthodoxy and the Business of Victorian Character; Hardy and Procreation)
- The Keynote panel featuring Nicholas Dames, Yopie Prins, and James A. Secord
- Theorizing Cliché and Orthodoxy (The ‘Sanitary Idea’ in the 1850s; Heresy; Photographic Clichés.)
- Victorian Cultural Clichés (Sir John Franklin & Cannibalism; Florence Nightingale Iconography; Wealth, Life, & Ruskin)
- Social and Ethical Orthodoxies (Social Problems; The Sketch Writer and the Parish Visitor; Victorian Moralism)
- Clichés in Language and Literature (The Egoist; Housman; Victorian Philology)
- Orthodoxy (Carlyle on the Quran; Margaret Gatty’s Parables from Nature; Victorian Prosody & Theories of Mind)

Source: http://www.nvsa.org/NVSA%20Home%20Page%202012.htm

FORTHCOMING CONFERENCES AND SEMINARS

Victorian Networks, NAVSA, 27-30 September, 2012
The North American Victorian Studies Association Conference for 2012, in Madison, Wisconsin, September 27-30, invites papers on the theme of networks.
Conference threads might include:

- Networks of artists, critics, consumers, scholars
- Networks of print (books, chapbooks, newspapers, magazines, letters, pamphlets), including relations among publishers, printers, editors, writers, readers
- Commodity culture networks and the circulation of things and bodies
- Networks of discourse (such as science, religion, nature, politics)
- The science of networks, then and now
- Textual networks (characters, plot, language, intertextuality)
- Networks of influence, production, reception
- Networks of display or exhibition
- Fashioning networks among otherwise unconnected authors and historical figures
- Transnational and other migrations: geographic, cultural, ideological, rhetorical
- Borders and "borders" — theorizing cultural connection, separation, entanglement
- Diasporic networks: cosmopolitanism, wandering, exile
- Clandestine networks such as spies, secret agents, and detection
- Networking technologies (transportation systems, postal or other communication systems like telephone, telegraph, cable)
- Network arts
- Social networks including leisure clubs and professional societies
- Family and kinship networks
- Victorian cities: streets, arcades, parks, or other networks of urban space
- Imperial networks
- Network forms: gossip, blackmail, suspense, serials, series, periodicals, epistolary or other genres
- Psychic and supernatural networks: seances, spiritualism, mediums
- Digital networks: twenty-first century reading practices, or Victorian culture and Facebook, Twitterature, Wikipedia
- Networked periodization: romantic/victorian/modernist
- Networks of resistance: feminist, ecological, queer
- Networks of iteration and translation (between image, text, adaptation)

Source: http://english.wisc.edu/navsa/?page_id=19

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

The long nineteenth century set the world on the move. Travel became increasingly important for business and pleasure, for war and peace. At the same time, new forms of moving people arose: the balloon, ships, undergrounds, funiculars, the railroads. Each carried riders to great distances, different locales, and novel pursuits. But motion wasn't purely spatial; new movements arose as well, sweeping the inhabitants of the period into fresh vistas of thought and endeavor. We seek papers and panels that capture the sense of movement at work and at play during the long nineteenth century (1789-1914). Papers may address the

intersections of movement/s, focus on technologies of motion in isolation, or reveal the desires—for gain, glory, greed—that set the world on its feet.

Some suggested topics:

- Gold Rushes (Mineral Manias and Speculative Destinations)
- Literature of the Sea
- Maps and Cartography
- The Science of Exploration (Darwin's Voyages)
- Narratives of Time Travel, Travel into Space (Jules Verne, Arthur Conan Doyle)
- The West as Destination and Concept
- Celebrity Performance Tours
- Movement of Goods and Ideas
- Migration and Relocation
- Expeditions
- Concepts of Motion and Stasis
- New Forms of Creative Motion and Locomotion (Moving Pictures, Photography, Dance, Music)

We also welcome other interpretations of the conference theme.
Source: http://navsa.blogspot.com.au/

Special Session on Pre-Cinema & Silent Film
"Loco/Motion" 34th Annual Conference of the Nineteenth Century Studies Association
Fresno, California, March 7-9, 2013

As part of the 2013 NCSA conference
Arnold Anthony Schmidt is seeking papers or presentations for one or more panels about pre-cinema and early film technology, as well as on silent film creators (producers, actors, directors) and images (representations of class, culture, gender, or race) produced anywhere before 1914. Film – i.e. "moving pictures" -- fits neatly into the conference theme of Locomotion, which I interpret very broadly.
Source: http://navsa.blogspot.com.au/

Midwest Victorian Studies Association (MVSA) 2013 Conference
Victorian Belief/Victorian Doubt
April 12-14, Cleveland, Ohio

For our 2013 conference we invite presentations, panels, and entertainments from scholars of art, music, history, history of science, and literature on topics related to Victorian belief and doubt. These could include religions, superstitions, and convictions of all sorts, and their obverse: skepticisms, denials, and uncertainties. With its single, shared session format, MVSA offers a unique opportunity to present work to

an undivided audience. Participants are also invited to submit essays for an edited volume of articles based on conference proceedings.

Sample topics might include, but are not limited, to the following:

- Religious controversies; conversion and de-conversion
- Musical or artistic expressions of faith, belief and doubt
- "The invisible hand," political economy, and "faith in the market"
- Ethics and morality
- Death and the afterlife
- Missions and missionaries
- Secular faiths: agnosticism, Positivism, the "religion of Socialism"
- Science as a system of belief; skepticism; the "unknowable"
- Folk beliefs: medicine, superstitions, witchcraft, magic
- Eclectic faiths: Judaism, Hinduism, Islam, Buddhism, etc.
- Social class and religion

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

Victorian Persistence: Text, Image, Theory

Université Paris Diderot

Sara Thornton, Professor of English studies, LARCA research centre. Wednesdays at 5pm, at the Université Paris Diderot (UFR d'Etudes Anglophones Charles V, 10 rue Charles V, 75004 Paris, métro Bastille, Sully Morland or Saint-Paul).

Source: http://victorianpersistence.wordpress.com/2012/07/04/victorian-persistence-persistence-inof-victorian-literature-and-culture-a-one-day-postgraduate-conference-universite-paris-diderot/

3rd October 2012: Sonia Ouaras (Université Sorbonne Nouvelle), 'The Mind in Distress: Investigation into the Uncanny in Victorian Fiction'. François Vergne (Université Sorbonne Nouvelle) will be her respondent

14th November 2012: Céline Prest (Université Sorbonne Nouvelle), 'Circulation, Saturation and Implosion: the Dynamics of Paper in Dickens's Novels'

5th December 2012: Sarah Gould (Université Paris Diderot), 'The Texture of Victorian Painting'

16th January 2013: Shannon Delorme (Oxford University / Université Paris Diderot), 'Natural history in 19th-century Britain: the influence of the Anglican community on popularising evolutionary ideas in Victorian Britain'

27th February 2013: Mathieu Duplay (Université Paris Diderot) and Jagna Oltarzewska (Université Paris-Sorbonne), 'From Emerson to Eminem'

20th March 2013: Marie Laniel (Maître de Conférence, Université d'Amiens – Picardie-Jules-Verne), 'Virginia Woolf's Victorians'. Catherine Bernard (Professeur de littérature britannique et d'histoire de l'art, Université Paris Diderot) will be her respondent.

17th April 2013: Marie Ruiz (Université Paris Diderot), Overpopulation in Victorian England: '"Surplus Women": Emigration as the nineteenth-century solution to female overpopulation', Marie Terrier (Université Sorbonne Nouvelle), 'Annie Besant and nineteenth-century Neomalthusianism: "family limitation" or "birth-restricting checks" as remedy to overpopulation and poverty'

15th May 2013: Marina Poisson (Université Sorbonne Nouvelle), 'Diana of the Crossways by George Meredith: Persisting Figures, Persistent Visions'

12th June 2013: Helena Gurfinkel (Assistant Professor from Illinois), 'The Ethics of the Signifier: Wilde with Lacan'

Image, Identity and Institutions: The Male Artist in Nineteenth-Century Britain
University of Reading Association of Art Historians Annual Conference,
University of Reading, 11-13 April 2013

The figure of the male artist in the nineteenth-century was a locus for various concerns surrounding the construction of masculinity: the issue of labour and production; the role of the patron and marketplace; professional rivalry and support; and the gendering of aesthetics to name a few. Herbert Sussman, in Victorian Masculinities: Manhood and Masculine Poetics in Early Victorian Literature and Art (1995), has explored the significance of the artist in relation to nineteenth-century formations of 'masculine poetics', defined in relation to normative bourgeois masculinities. This session seeks to explicitly link representations of male artists – visual, literary, fictional, (auto)biographical – to nineteenth-century constructions of masculinity, as well as to nineteenth-century art practices and institutions. From the nineteenth century through to the present day there exist various tropes for interpreting or figuring the male artist – Romantic, Bohemian, genius, celebrity and so on – as well as more marginal tropes, for example those articulated by Walter Pater. We invite participants to consider the usefulness of these, and other, models in papers exploring the figure of the male artist in the nineteenth century in relation to discursive formations of masculinity.

Source: http://victorianpersistence.wordpress.com/2012/06/17/cfp-image-identity-and-institutions-the-male-artist-in-nineteenth-century-britain-11-13-april-2013-university-of-reading/

The Local and the Global, VENICE, Italy, 3 June – 6 June 2013
North American Victorian Studies Association, British Association for Victorian Studies, Australasian Victorian Studies Association
For the first time, the three major conferences on the Victorian period, NAVSA, BAVS, and AVSA, will join forces for a conference in Venice Italy. **The conference theme is the local and the global.**
Proposals could address such topics as:

- Cosmopolitanism
- Nationalism/Internationalism/Globalization
- Global Circulation

- Geopolitical Commodities
- Glocal Cities
- Imagined Communities and Imaginary Places
- Travelling, Tourism, Guide Books and Travel Writing
- Trains and Speed, Spatialization and Temporality
- Trade, Markets, and Dissemination
- Empire and Rebellion
- British Reception of Italian Music and Visual Arts
- Art Collecting, Museums, Libraries, and Galleries
- Dialect Literature
- Victorian Roots
- Victorians and the “Risorgimento”
- Religious Difference
- The Perception of Otherness
- The Country and the City
- The Local Artifact and Digital Networking
- Opera
- Water

Proposals will be due October 4, 2012. Source http://glocalvictorians.wordpress.com/

1874 Northeast Victorian Studies Association

Boston University: April 5-7, 2013

The conference will feature a keynote panel including Isobel Armstrong, Robert J. Richards, and Herbert Tucker, and a walking tour of Victorian Boston led by Martha Vicinus.

Other texts and events from 1874 worth considering include John Ruskin’s Fors Clavigera: Letters to the Workmen and Labourers of Great Britain, Vol. 4.

For a full CFP please see http://navsa.blogspot.com.au/2012/07/cfp-nvsa-2013-1874-10152012-45-72013.html

CURRENT RESEARCH

LIST OF PAPERS, RUSKIN SEMINAR SERIES, Michaelmas Term 2011 - 13th October –15th December

13 October: Introduction to the exhibition Ruskin's Flora by Prof. David Ingram
20 October: Andrew Tate (Lancaster University) Is Anything Sacred? Art and Ideas of the Holy, from Ruskin to Rushdie
27 October: Marion McClintock (Lancaster University)
03 November Roger Ebbatson (Lancaster University) The Springs of Wandel: Ruskin/Proust/Benjamin
10 November: Andrew Tate (Lancaster University) 'Of the Theoretic Faculty' from Modern Painters II
12 November: Study Day Ruskin's Flora: John Ruskin and the Art of Botanical Painting

LIST OF PAPERS, RUSKIN SEMINAR SERIES, Lent Term 2012 (19th January – 22nd March)

19 January: Alan Davis (Lancaster University) 'Autobiographies of the heart': Drawings by Artists of Ruskin's Circle
26 January: Kate Newey (University of Birmingham) Ritual and Entertainment
16 February: Nathan Uglow (Leeds Trinity University College) Ruskin and Victorian Spirituality.
08 March Brian Ingram (Lancaster University) Epi-strauss-ium: D.F.Strauss, Ruskin and Biblical Criticism
15 March Matthew Bradley (Liverpool University) Apocalyptic Literature at the 'fin de siècle'
22 March Ruskin Lecture Clive Wilmer (Guild of St George & University of Cambridge) Ruskin and the King James Bible

LIST OF PAPERS, RUSKIN SEMINAR SERIES, Summer Term 2012 (26th April – 17th May)

03 May Robert Hewison (Ruskin Foundation & Lancaster University), ''You are doing some of the work that I ought to do': Octavia Hill and Ruskinian Values
10 May Gavin Hopps (University of St Andrews), 'Shades of Being: Byron, Ruskin and the Trespassing of Ontology'
17 May Introduction to the exhibition The Library Edition of the Works of John Ruskin: A Centenary Celebration. Ruskin Library

LIST OF PAPERS FROM FORTHCOMING AND PAST CONFERENCES

Maryland Colloquium in the History of Technology, Science, and Environment 2012-2013

Sept. 13, 2012 Jesse Oak Taylor (Dept. of English), 'Storm Clouds on the Horizon: John Ruskin, Conceptual Emergence, and Anthropogenic Climate Change'.

NVSA 2012

Joseph Lavery (University of Pennsylvania), "Wealth and Life Revisited: the Biopolitics of the Tokyo Ruskin Library"

NAVSA 2012

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

BAVS 2012

Matthew Bradley (University of Liverpool) "Revelation, Revaluation: Decadence and Ruskin's 'Fatal Book'"

Rachel Dickinson (MMU), '"Simplicity and Gorgeousness Mingled": John Ruskin's Sartorial Ethics'

Ann Gagne (Seneca), 'An Ethics of Queens' Gardens: The Pedagogical Value of the Performative and Tactile in Ruskin'

Jeanette Samyn (Indiana), 'Parasitic Economies: John Ruskin and the Value of Insect Labour'

Marcus Waithe (Cambridge), 'The Aura of Copies: Ruskin's St George Museum and the Preservation of Venice'

First Ruskin Panel Chaired by Marcus Waithe (Cambridge)

Peter Garratt (Northumbria), '"Forms of Filth and Modes of Ruin": Ruskin and the Value of Waste'

Martin Dubois (Newcastle), 'Ruskin's Private Languages'

Cristina Pascu-Tulbure (Liverpool), 'Lessons of the Dust: Ruskinian Ethics, Economics and Aesthetics as Natural Value Revealed'

Second Ruskin Panel Chaired by Carolyn Burdett (Birkbeck)

Simon Dentith (Reading), 'Ruskin on use-value'

Lucy Hartley (Michigan), 'Is the love of art altogether a selfish principle at heart?'

David Sorensen (Saint Joseph's), 'Art, Value and Valour: Carlyle, Ruskin and the Leavisite "Great Tradition"'

Papers From Fabulation: Myth, Nature, Heritage The 29th Annual Conference of SAHANZ, University of Tasmania, Launceston, Tasmania, 5-8 July 2012

Deborah van der Plaat (University of Queensland), 'Contrasts (agency and difference) in 19th century writings on architecture and design: Pugin, Ruskin and Wilde'

Alexandra Ja Yeun Lee (Affiliation Unknown), 'Ethics, Earthquakes, and The Seven Lamps of Architecture'

Papers from the Gothic Revival Conference, 2012

Stephen Kite (Reader at the Welsh School of Architecture, Cardiff University), Shaping the Darks: Ruskin's 'energetic shadow'

Alex Lawrey (film-maker and independent scholar), The (in)dignity of labour: craft, Contrasts and conflict in Pugin's Gothic Revival

Matthew M Reeve (Associate Professor of Art History at Queen's University and a Fellow of the Society of

Antiquaries), The Gothic Revival and the Erasure of History, or, How Gothick became Gothic

Paul Walker (Professor of Architecture at the University of Melbourne), Gothic principles and colonial style: Robert Chisholm and ‘Indian’ architecture

EVENTS

PAST EVENTS

DUTCH ELECTRONIC ART FESTIVAL

16 May 2012
Symposium DEAF2012: Vital Beauty, an international symposium and publication as part of the Dutch Electronic Art Festival 2012
Presented by V2
http://www.v2.nl/events/vital-beauty-symposium/view

ARCHITECTURAL ASSOCIATION, LONDON

29 November 2011
Lars Spuybroek on *The Sympathy of Things* at the Architectural Association, London, 2011
Lars Spuybroek will be talking about The Sympathy of Things, his recently published book on John Ruskin. He will discuss why Ruskin's notion of the Gothic is a much better candidate for digital architecture than Deleuze's Baroque Fold. Lars will advocate the return to Ruskin's 'vital' beauty, while steering away from the Scrutonian call for harmony and 'typical' beauty. The lecture will be followed by a discussion with architecture critic Charles Jencks.
Source: http://www.aaschool.ac.uk//VIDEO/lecture.php?ID=1635

UNIVERSITY OF INNSBRUCK

13 June 2012
Lars Spuybroek on *The Sympathy of Things*
The Politics of Digital Architecture: Complexity, Responsibility, and the Production of Space
http://www.youtube.com/watch?feature=player_embedded&v=CfAgl4dhuFs

PUGIN SOCIETY

Pugin Bi-Centenary
1 March 2012
The Pugin Foundation marked this highly significant milestone with a Pugin Bi-centenary Festival from 1 to 9 March. It was centred on Tasmania where the largest, most coherent and most complete heritage of his buildings and objects in Australia is to be found.
Source: http://www.puginfoundation.org/bicentenary/

SCUOLA DI SAN ROCCO

12 May 2012

Prof. Salvatore Settis will give a public lecture on the ethical implications of conservation, and Franco Marucci and Francis O' Gorman will present and discuss the proceedings.

BRANTWOOD

14-16 September 2012

Living Ruskin

With Richard Lemmey

What would happen if we adopted Ruskin's ideas in our lives today? Experience the landscape and natural world that affected Ruskin so strongly at Brantwood and explore those aspects of life that absorbed him so much – wealth, value, social justice, ethics and spirituality. Making use of the landscape, craft and observation, we will explore Ruskin's ideas from a current perspective and examine how we might adjust our lives as individuals and as members of organizations.

Fri 4.30pm – Sun 2.00pm

£312 per person (residential course)

01 - 05 October 2012

Poetry in Architecture

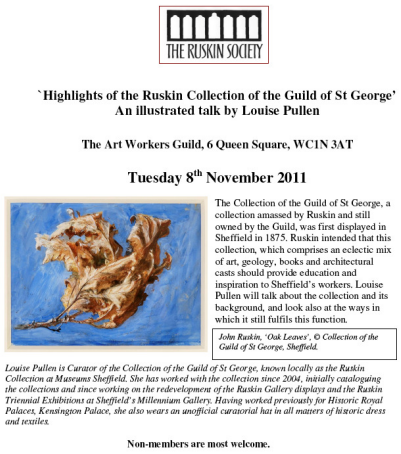
With Professor Hendrik Louw

Ruskin's first book on architecture sets an appropriate, open-ended framework for exploring his ideas on the subject, past and present. The course will involve seminars and debates and include visits to both historic and modern buildings in the Lakes of exceptional quality in terms of design and craftsmanship.

Mon 4.30pm – Fri 2pm

£490 per person (residential course)

THE RUSKIN SOCIETY



THE RUSKIN SOCIETY

`Highlights of the Ruskin Collection of the Guild of St George'
An illustrated talk by Louise Pullen

The Art Workers Guild, 6 Queen Square, WC1N 3AT

Tuesday 8th November 2011

The Collection of the Guild of St George, a collection amassed by Ruskin and still owned by the Guild, was first displayed in Sheffield in 1875. Ruskin intended that this collection, which comprises an eclectic mix of art, geology, books and architectural casts should provide education and inspiration to Sheffield's workers. Louise Pullen will talk about the collection and its background, and look also at the ways in which it still fulfils this function.

John Ruskin, 'Oak Leaves', © Collection of the Guild of St George, Sheffield.

Louise Pullen is Curator of the Collection of the Guild of St George, known locally as the Ruskin Collection at Museums Sheffield. She has worked with the collection since 2004, initially cataloguing the collections and since working on the redevelopment of the Ruskin Gallery displays and the Ruskin Triennial Exhibitions at Sheffield's Millennium Gallery. Having worked previously for Historic Royal Palaces, Kensington Palace, she also wears an unofficial curatorial hat in all matters of historic dress and textiles.

Non-members are most welcome.

08 November 2011

Louise Pullen, Curator of The Ruskin Collection, Museums Sheffield

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

Louise Pullen is Curator of the Collection of the Guild of St George, known locally as the Ruskin Collection at Museums Sheffield. She has worked with the collection since 2004, initially cataloguing the collections and since working on the redevelopment of the Ruskin Gallery displays and the Ruskin Triennial Exhibitions at Sheffield's Millennium Gallery. Having worked previously for Historic Royal Palaces, Kensington Palace, she also wears an unofficial curatorial hat in all matters of historic dress and textiles.

08 February 2012

Birthday Meeting: Illustrated talk and dinner

Speaker: The Revd Canon Dr David Peacock, Chairman of the Friends of Ruskin's Brantwood

Ruskin and the May Queen

David Peacock is a former Principal of Whitelands College and Pro-Rector of the University of Surrey Roehampton. He will look at the genesis of Ruskin's interest in the May Queen and at how his idea of a May Queen festival has been played out annually at Whitelands College from 1881 to the present day.

23 May 2012
Annual General Meeting followed by an Illustrated talk and dinner
Speaker: Dr Cynthia Gamble, Vice-Chairman of The Ruskin Society
Ruskin's eye in Burgundy: seeing art, architecture, landscape and other things...
Where: The Athenaeum, 107 Pall Mall, London SW1Y 5ER
Time: AGM 6.45pm Talk: 7.00pm

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

THE RUSKIN LIBRARY AND RESEARCH CENTRE, LANCASTER UNIVERSITY

03 November 2011
The Springs of Wandel: Ruskin/Proust/Benjamin
Roger Ebbatson

12 November 2011
Ruskin's Flora: Ruskin's Botanical Drawings
Study day (In association with the Lancaster Environment Centre), LEC III Training Rooms 1 & 2

24 November 2011
Jacqueline Whiteside (Lancaster University)
Ruskin and the Sacred
Reading Group, FASS building meeting rooms 2/3

01 December 2011
Michael Wheeler
John's gospel, The Mikimoto Memorial Ruskin Lecture 2011 Date:
Venue: Management School Lecture Theatre 1
Video: http://www.lancs.ac.uk/fass/ruskin/Mikimoto/mikimoto2011.htm

08 December 2011
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

OTHER

16 April 2012
Book Launch
L'Oeil de Ruskin: l'exemple de la Bourgogne. Cynthia Gamble
Cynthia Gamble's latest book, which she co-authored with curator Matthieu Pinette, entitled, *L'œil de Ruskin. L'exemple de la Bourgogne,* was launched in Paris on April, 16th.
The book faithfully retraces Ruskin's travels to the picturesque Burgundy area and features a good selection from Ruskin's texts on the region. For a full review of the book in English, see the review published in the current issue of the Companion: http://www.guildofstgeorge.org.uk/journal-publications

THE COURTAULD INSTITUTE OF ART, LONDON

22 October 2011
At Cross Purposes?
When Art History Meets Design History

GUILD OF ST GEORGE

Annual General Meeting
17 November 2012
The AGM will be followed by the Guild's Annual Lecture

FORTHCOMING EVENTS

Ruskin's Geology
28-30 July, 2013
Trip Leaders: Alan Bowden and David Oldroyd
At the 2013 INHIGEO Conference held during the 24th International Congress of History of Science, Technology and Medicine
Manchester, England
http://iugs.org/uploads/Inhigeo%202013%20Second%20circular.pdf

THE RUSKIN SOCIETY

Late Summer/ Early Autumn 2012
An event will be organised in connection with the new film Effie, written by Emma Thompson and starring Dakota Fanning as Effie, Greg Wise as Ruskin and Emma Thompson as Lady Eastlake.

15 November 2012
Illustrated talk and refreshments
The art of the fireside: Ruskin and illustration
Speaker: David Wootton, writer and researcher for Chris Beetles Gallery

Ruskin's exposure to illustrated books and magazines was among his first significant experiences of the visual arts. As a result, he explored the power of the popular printed image in many of his writings. But more than that, he wrote a fairy tale that was illustrated by Richard Doyle, illustrated some of his own publications, and developed friendships with such well-known practitioners as Kate Greenaway. This talk will attempt to examine some aspects of his interest in illustration in order to suggest its importance to his evolving taste and thinking, and his influence on the developing art of illustration.

For two decades, David Wootton has worked as writer and researcher for Chris Beetles Gallery, arguably the world's leading dealer in original illustrations and cartoons, as well as in a wider range of British art. In that capacity, he has produced books and many exhibition catalogues, including the series, The Illustrators, the 1996 edition of which was devoted to Ruskin. Among his ongoing projects is a monograph of Albert Goodwin, who may be considered the quintessential 'Ruskinian' landscape painter, in his synthesis of Turner and the Pre-Raphaelites.

THE RUSKIN LIBRARY AND RESEARCH CENTRE, LANCASTER UNIVERSITY

17 November
Dr. Tristram Hunt,
The Mikimoto Memorial Ruskin Lecture 2012,
'Ruskin, Engels and the City'

Announcement: Stones of Venice Research Grants available

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

through the Ruskin Foundation from donations by *Sovereign Films* in connection with their forthcoming film '*Effie*' about Ruskin's marriage.

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

EXHIBITIONS

PAST EXHIBITIONS

BRANTWOOD

25 August 2010 – 06 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

12 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

16 January - 5 April 2012
"Beautiful effects": Ruskin's Daguerreotypes of Switzerland

The Whitehouse Collection held by the Ruskin Foundation at the Ruskin Library contains 125 Daguerreotypes – one-off plates using the first popular process of permanent photography. The third display in a series of four, this focuses on the Swiss scenes. John Ruskin travelled to the French and Swiss Alps more often than any other place in Europe, from a childhood visit in 1833, when he was just fourteen, to a few days on the return from his last continental trip in 1888.

His favourite places were Chamonix, where he found perfect mountain scenery, and the towns of Lucerne on its lake, hilly Fribourg, and Rheinfelden with its bridge over the river Rhine. An early devotee of the Daguerreotype, Ruskin had acquired his own camera by 1849 and made some 40 Swiss subjects before 1858, of which 23 are now in the Ruskin Library. These are being shown alongside drawings, watercolours, letters and diaries complementing each subject – sometimes exactly, as in the watercolour of the Mer de Glace at Chamonix and drawings of Fribourg.
Source: http://www.lancs.ac.uk/depts/ruskinlib/Pages/beautiful.html

23 April - 21 September 2012
The Library Edition of the Works of John Ruskin: A Centenary Celebration

The thirty-ninth and final volume of the Library Edition of the Works of John Ruskin, one of the greatest works in the history of editing, was published in May 1912. This display marks the centenary of its completion, only nine years after the first volume appeared. The editor was Sir Edward Tyas Cook, one of this country's great but unsung men of letters, who made his mark in journalism as editor of the Pall Mall Gazette, the Westminster Gazette, and the Daily News from 1895 to 1901. His assistant in the edition of Ruskin – still regarded as definitive – was Alexander Wedderburn, a former pupil of Ruskin's at Oxford.

The Ruskin Library houses the largest collection in the world of material relating to Ruskin, and the display will include books, photographs and archives, alongside many of the drawings and watercolours used as illustrations in the Library Edition, such as Ruskin's Rosslyn Chapel, Walls of Lucerne and Brezon, looking towards Geneva.
Source: http://www.lancs.ac.uk/depts/ruskinlib/Pages/centenary.html

15 October-14 December 2012
Ruskin and the Sacred
http://www.lancs.ac.uk/users/ruskinlib/Pages/sacred.html

VICTORIAN AND ALBERT MUSEUM, LONDON

07 October 2011 - 07 April 2012
Venetian Visions: the art of Canaletto, Tiepolo, Carlevarijs and their contemporaries 1700 – 1800

02 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 2011 (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

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

CURRENT AND FORTHCOMING EXHIBITIONS

BIRMINGHAM MUSEUM & ART GALLERY, UK

8 September- 13 January 2013
Love and Death: Victorian Paintings from Tate

MILLENNIUM GALLERY, SHEFFIELD, UK

15 December 2012- 23 June 2013
Force of Nature; Picturing Ruskin's Landscape
http://www.guildofstgeorge.org.uk/news/7/58/New-exhibition-coming-soon/

BRANTWOOD

Severn Studio
8 September – 14 October 2012
The John Ruskin Prize 2012: A New Look at Nature
Work by sixteen short-listed artists
A selection of outstanding work from a new art award, The John Ruskin Prize 2012, in collaboration with the Guild of St George and the Campaign for Drawing. The overall winner of the award will be announced at the opening of the exhibition on 7th September.

The Blue Gallery
14th September 2012 - 14th April 2013

The Materials of Mountains
Angela and David Unsworth
John Ruskin was an early devotee of photography. Using modern versions of those traditional film cameras A.F. & D.J Unsworth retain the craftsmanship ideals of the Victorian pioneers. In this exhibition their photography brings fragments of the Lake District mountain landscape vividly to life; rich in emotional response and personal interpretation whilst retaining a direct link with Ruskin's "truth to nature" ideal.

THE RUSKIN LIBRARY

14 January – 28 March 2013
A noble invention: Ruskin's Daguerrotypes of Venice and Verona
http://www.lancs.ac.uk/users/ruskinlib/Pages/noble.html

May- July 2013
Teaching Silkworms to spin
Ruskin and Textile

TATE BRITAIN, LONDON, UK

12 September 2012- 13 January 2013
Pre-Raphaelites: Victorian Avant-Garde

THE COURTAULD GALLERY, LONDON

11 October 2012 – 13 January 2013
Peter Lely: A Lyrical Vision

LADY LEVER ART GALLERY

01 June 2012- 4 November 2012
A Pre-Raphaelite Journey: Eleanor Fortescue-Brickdale

CARNEGIE MUSEUM OF ART, PITTSBURGH, USA

4 August 2012 - 9 December, 2012
Whistler and Rebellion in the Art World

MUSÉE D'ORSAY, PARIS

25 September 2012 – 20 January 2013
L'impressionisme et la mode
LES GALERIES NATIONALES DU GRAND PALAIS, PARIS

26 September 2012 - 14 January 2013
Bohèmes

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"

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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See Ruskin and Turner

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RUSKIN REVIEW TABLE OF CONTENTS

The Ruskin Review and Bulletin Vol. 8, No. 1 Spring 2012

A CLOSER LOOK AT SOME PUBLICATIONS

Kite, Stephen. 2012. *Building Ruskin's Italy: Watching Architecture*. Burlington: Ashgate. ISBN: 978-1-4094-3796-3

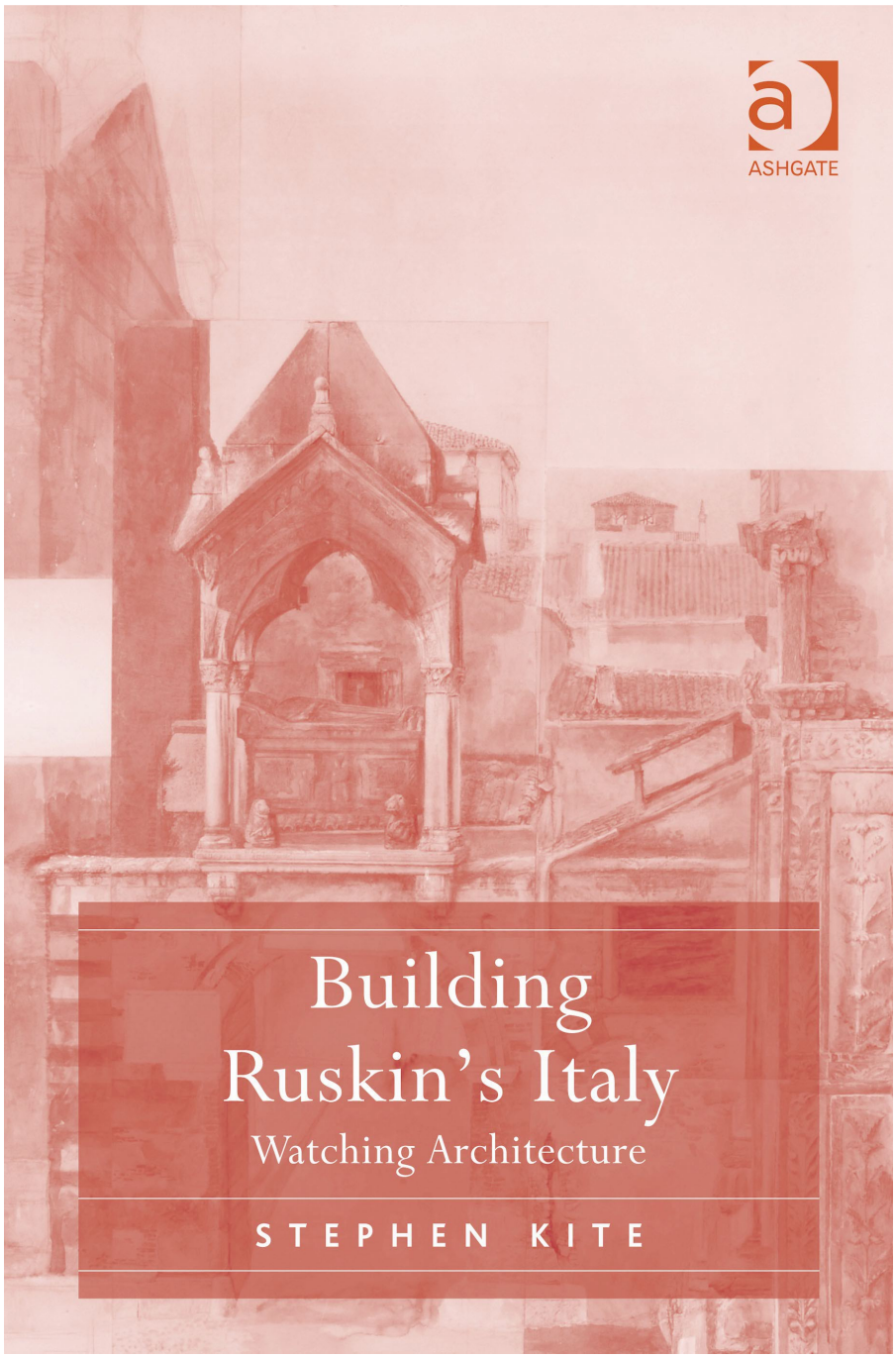


Image Credit Ashgate

Based on extensive fieldwork, and research into John Ruskin's still little-interpreted archival material, notebooks and drawings (in the Ruskin Library, Lancaster University, UK and elsewhere), Stephen Kite offers an unprecedented account of the evolution of Ruskin's architectural thinking and observation in the context of Italy where his watching of building achieved its greatest intensity. Kite presents the complex story

of Ruskin's visual thinking in architecture as a narrative of deepening interpretation and representation, focusing on the humbler monuments of Italy. He shows how Ruskin's early picturesque naturalism was transformed by the realisation that to understand the built realities confronting him in Italy demanded a closer engagement with the substance of the stones themselves; reflecting Ruskin's sense of his task as a near-archaeological gleaning and gathering of remains 'hidden in many a grass grown court, and silent pathway, and lightless canal'
(Source: http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=11510&edition_id=14904).

Table of Contents

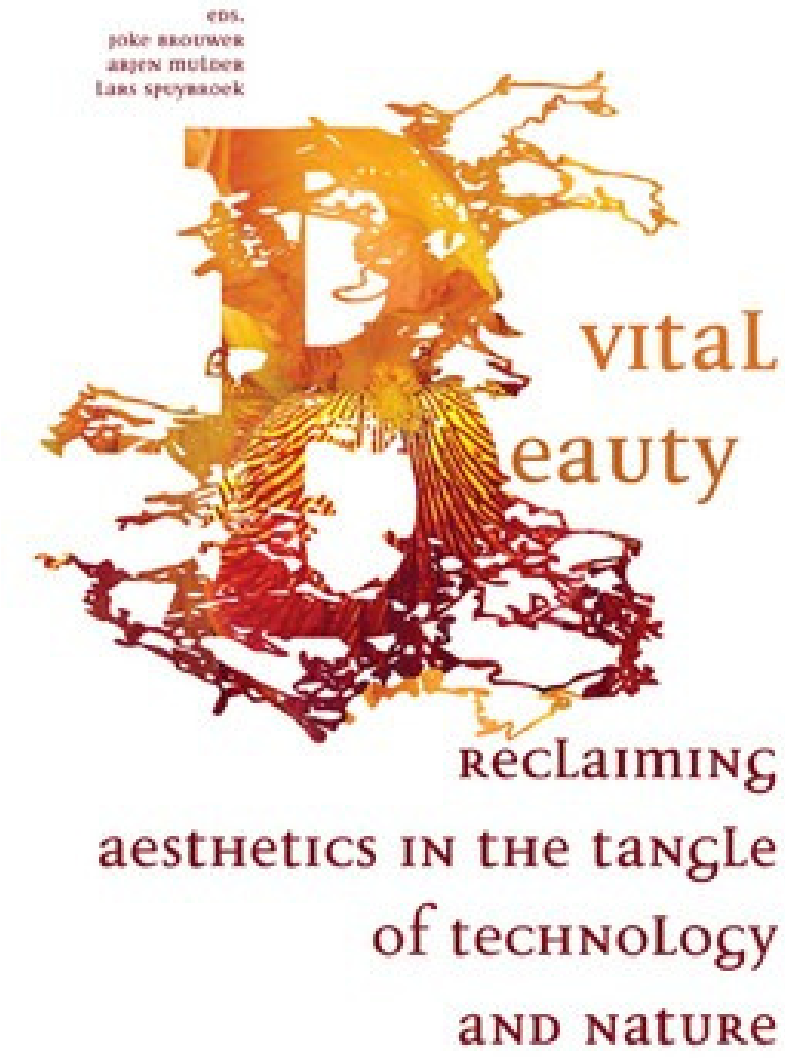
Keith Hanley and Brian Maidment, eds. 2012. *Persistent Ruskin: Studies in Influence, Assimilation and Effect.* Burlington: Ashgate. ISBN: 978-1-4094-0076-9.

Examining the wide-ranging implications of Ruskin's engagement with his contemporaries and followers, this collection is organized around three related themes: Ruskin's intellectual legacy and the extent to which its address to working men and women and children was realised in practice; Ruskin's followers and their sites of influence, especially those related to the formation of collections, museums, archives and galleries representing values and ideas associated with Ruskin; and the extent to which Ruskin's work constructed a world-wide network of followers, movements and social gestures that acknowledge his authority and influence. As the introduction shows, Ruskin's continuing digital presence is striking and makes a case for Ruskin's persistent presence. The collection begins with essays on Ruskin's intellectual presence in nineteenth-century thought, with some emphasis on his interest in the education of women. This section is followed by one on Ruskin's followers from the mid-nineteenth century into twentieth-century modernism that looks at a broad range of cultural activities that sought to further, repudiate, or exemplify Ruskin's work and teaching. Working-class education, the Ruskinian periodical, plays, and science fiction are all considered along with the Bloomsbury Group's engagement with Ruskin's thought and writing. Essays on Ruskin abroad-in America, Australia, and India round out the collection.

Source: http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=9415&edition_id=9705

Joke Brouwer, Arjen Mulder and Lars Spuybroek, eds. *Vital Beauty: Reclaiming Aesthetics in the Tangle of Technology and Nature*. Rotterdam: V2_ Institute for the Unstable Media.

Image Credit : V2_ Institute for the Unstable Media



How can the age-old notion of beauty regain an importance appropriate to the 21st century? Our need for beauty has not diminished, as hard as modernism tried to erase it from art and life and supplant it with the sublime. It was a sublime that increasingly associated itself with negation and deconstruction. In contrast, vital beauty, as defined by John Ruskin more than 150 years ago, is a beauty of sympathies and affinities with life forms. Yet vital beauty must be reinvented, since life forms today can be technological as well as natural. The concept of vital beauty raises the question of how we should design our environments, our objects and our lives, and of how we might one day invent a politics of beauty (Source: http://www.v2.nl/publishing/vital-beauty/view. Also see http://www.v2.nl/files/2012/publishing/introduction-vital-beauty).

REVIEWS

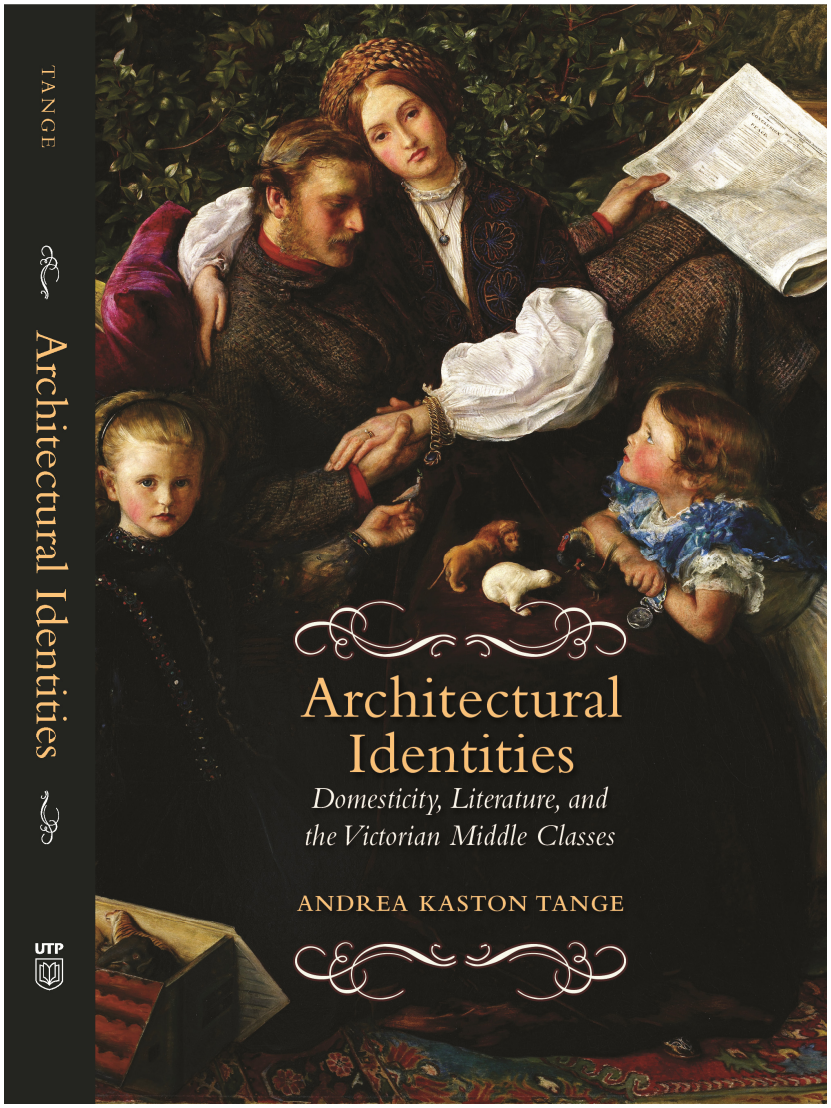


Image Credit: UTP Publishing

Andrea Kaston Tange, *Architectural Identities: Domesticity, Literature and the Victorian Middle Classes*. Toronto: University of Toronto Press Publishing, 2010.
Reviewer: Dr Anuradha Chatterjee, University of New South Wales

Architectural Identities: Domesticity, Literature, and the Victorian Middle Classes by Andrea Kaston Tange addresses the well known subject of Victorian domestic architecture, an area of scholarship that has begun to receive recent attention, especially in publications emerging out of the Modern Interiors Research Centre, Kingston University. Acknowledging the scholarship on the Victorian home such as Rosner's *Modernism and the Architecture of Private Life*, Shamir's *Inexpressible Privacy*, Adams's *Architecture in the Family Way* and Flanders's *Inside the Victorian Home*, Tange articulates the gap as dwelling in the "tensions between domestic ideals and the practical limitations contained within real walls" such that the British Victorian domestic space can be shown to be "largely built upon paradox" (14). Tange argues that "for the Victorians home was not just an idea; it was an idea that was explicitly rooted in a material object – a house that was

properly laid out, carefully decorated, meticulously managed, thoroughly cleaned, and thoughtfully displayed" (5-6). *Architectural Identities* positions itself within the fields of literary scholarship, geographical theories and architectural studies. Relying on a variety of textual materials such as architectural manuals, housekeeping guides, novels, autobiographical writings, and children's books and their inter-textual resonances as evidence for lived experiences and anticipated behaviour within these spaces, Tange progresses the following key arguments.

First, discourse on domesticity is materially invested, such that the construction of identities (gender roles and class distinctions) are concrete acts, materialized through the architecture and the interior decoration of the homes. Second, the label of the middle-class associated with the Victorian home was a fluid and unfixable term, because of competing parameters like wealth, source of income, literacy, education, birth and breeding, good taste, enfranchisement and political power, and hence a source of anxiety. It was precisely to diminish this ambiguity that the Victorians delved into its articulation as an ideological (domesticity) and physical form (Victorian home). Third, the middle-class home was not an expression or the symbol of a preordained identity. It was the very site where these identities were fabricated, performed, and sustained. Fourth and the most important argument of the book is that Victorian domesticity was a collection of a set of fantasies and ideals, which in reality were either impractical or impossible to uphold or manage. Specifically, there were physical and financial limits to which these ambitions could be realised. Class and gender positions and spatial boundaries could not always be neatly maintained. Furthermore, these homes needed to be public spaces committed to demonstrating their privacy. The book pursues these arguments within its five chapters, in which the first chapter explored the notion of character in middle class homes, second, third, fourth and fifth chapters explore discrete habitable as well as liminal spaces in the home, with the final chapter acting as the bookend to demonstrate the key feminine role played in the management of the home building process, normally considered a male provenance.

In Chapter One, "Domestic Boundaries: The Character of Middle-Class Architecture", Tange examines the parallel but coexistent discourses on homes, which consisted of floors plans and books for house building written for a male audience and conduct and housekeeping manuals aimed at a female reader. The chapter reveals that gender difference is used as marker of "class coherence", materialized as separate spheres, and the 'character' of the middle class home. On one hand, conduct manuals encouraged women to cultivate womanly qualities such as "obligation, responsibility and duty" (33), through the careful practice of policing movement of vulnerable bodies. On the other hand, the architectural treatises prompted men to construct themselves as "respectable middle class men", through the articulation of taste and style, gained through the intellectual pursuit and knowledge of classical art and history underpinning the aesthetics of home design (38). Whilst the notion of the character remains elusive, it is also normalized without analysis" (40). These discourses create an unusual fold in gender relations as they publicize women's duties at home whilst inviting male absorption into the affairs of the private realm.

Chapters Two till Five explore the various spaces within the Victorian home, such as the drawing room, dining room, nursery, and connecting spaces like the stairs and the corridors. These spaces are examined

through various fictional settings in domestic spaces in Victorian novels. Chapter Two, “Redesigning Femininity: Expanding the Limits of the Drawing-Room”, interrogates and challenges the power and cultural agency of the drawing room as a public sphere, demonstrative not only of the woman’s literacy and knowledge but also her managerial skills deployed in managing domestic labour. Tange provides Margaret Oliphant’s *Miss Marjoribanks* and Lucilla as the fictional instance of a woman who attempts to negotiate the opportunities afforded by the drawing room whilst coming to terms with the limitations placed by the notion of the proper place. Lucilla’s character also demonstrates the desire to redefine rather than dissolve the boundaries of the drawing room by assuming an active rather than a passive/decorative role (66). Inquiring the overly feminized image of the middle class home, “Earthquakes in London: Passages through One Middle-Class Home” in Chapter Two considers the negotiations of masculine and feminine territories and boundaries. Reading the correspondences surrounding the extensive renovations carried out by Thomas and Jane Carlyle to their Chelsea Home to provide a sound proof study for Thomas Carlyle, which incessantly disrupted Jane’s occupation of the drawing room, Tange alludes to the difficulties of situating masculinity within the domestic space, issues that are developed in more detail in Chapter Three.

Chapter Three, “Accommodating Masculinity: Staging Manhood in the Dining Room”, suggests that manliness had to be staged and (re) constructed in the realm of domesticity. By reading three related but distinct sources – Elizabeth Gaskell’s *Wives and Daughters*, Linley Sambourne House in London, and architectural texts by Robert Kerr – the chapter argues that the middle class manliness defined by/as the ‘family man’ was not only hard to uphold against the feminized qualities of the domestic sphere but it also required the negotiation of two coexistent identities. Tange notes that “in his public, working capacity a man would be expected to be autonomous, while in private he was defined relationally, as a husband and father”. (137). While normative place for the man within the middle class home would have been the study or the office, distinct from the labours of domestic life (wives authority over servants, children and the drawing room), locating men in these ‘private’ spaces would not accomplish the objectives of display of manliness (137, 138). Hence, the dining room, the site of a ‘well cooked dinner’, staged the respectable professionalized family man, while highlighting his role of being a good provider (140). Made possible through dependence on the wives’ work, the display was of course complemented by décor (manly style), hygiene (polished plates), and conversation topics that revolved around the professional work to which women were expected to make little contribution.

Connecting to the larger claim of the book about fluidity of middle class identities (contained and policed only nominally through spatial conventions of the drawing and the dining room), Chapter Four, “Boundaries in Flux: The Liminal Spaces of Middle-Class Femininity”, concentrates on the liminal or the interstitial spaces in the middle class home, such as the stair and the corridor. Tange reveals that the language of nineteenth century architectural texts revealed anxieties about undesired crossings between occupants of different classes. Spatially, this was managed through highly structured systems of occupancy, which entailed horizontal segregation of activities into closed off rooms serviced by corridors (also called Thoroughfares), and their vertical segregation serviced by staircases. The corridors and stairs, considered by Kerr as the “Skeleton of its Plan” connects as well as disconnects the home’s occupants to “systematize interactions that

keep members of the household in their proper places" (184). It was not only the occupants but also noise and smell associated with domestic labour that needed to be curtailed. This was achieved by distinct staircases for household members and servants, and Kerr's principles of "directness and shortness of route" which minimized wandering and meandering, and the "readiness of intercommunication between the Thoroughfares themselves where desirable, and the reverse where not so" that established strategic connections to ensure the servicing of these rooms (185).

The liminal spaces were interesting because they were not identifiable with persons of specific class or gender, and hence in Victorian novels, these spaces were potent, often figuring 'liminal' women. The most obvious liminal women in Victorian culture were the governess and the madwoman. They exceeded what Tange terms as a "highly structured system of identification" in Victorian culture, as they exhibited unstable gender and class identification. In Charlotte Brontë's *Jane Eyre*, Jane Eyre (the governess) shifts between her status as a servant and a member of the household whereas Bertha Mason Rochester (the madwoman) defies expectations of feminine comportment due to her passion and rage. Both raised as middle class women, and now either finding solace in or confined to liminal spaces such as the corridors or the attic, these women reveal the conditional and complex nature of middle class femininity (195-196). The discussion of liminal women is complemented by a consideration of sensation heroine, Magdalene in Wilkie Collins's *No Name,* who performs multiple identities (a lady's companion, a modest niece, a devoted wife, an efficient parlour maid) to access and occupy homes of relatives who have embezzled their family fortune. Tange notes that the quest for the occupation of domestic space is intimately connected with her pursuit of lost identity as a middle class woman (204). Tange explains while "none of these women single-handedly succeeds in restoring herself to her cultural defined rightful place, all of their efforts imply a systemic need to re-evaluate the places of middle class women" (219-220).

The discussion of peripheral or liminal spaces with the middle class home is continued into Chapter Five, "Fictions of Family Life: Building Class Position in the Nursery", located the nursery as 'another' liminal space. Tange argues that the Victorian familial relations that were outwardly based on the parent child relationship were paradoxically "predicated on distances as well as connections" (225). The "physical proximity between middle class adults and children was ideally the exception rather than the norm", which served to create a hierarchy of respect and self-discipline in children (225). As liminal identities, children were confined to the nursery, which curtailed the noise, messiness, and disruptive behaviour – experiences that were largely at odds with the pacific gentility of the middle class home (228). The design of houses as well as architectural texts revealed that the location of the nursery was not only physically remote (at the top of the house) but also conceptually peripheral (location of the nursery was either an afterthought or considered cursorily). Children's literature as well as autobiographical writing portrayed the nursery as a space of "freedom and restriction, creating an ideal training ground", where children made mistakes to learn important middle class values of self-control, responsibility, and propriety (234-235), and more gendered values such as sympathy, forgiveness, and masculine authority for a girl child.

The ideals of middle class domesticity were at best idealizations, which were not "unquestioningly internalized" (261). Tange explores this in "Coda: Remodelling the Architecture of Identity", which surveys the letters by Elizabeth Gaskell to interrogate the relationship between a female writer and the architecture of her domestic space. Working on her novels from the drawing room table, while secretly longing for a library (a masculine entitlement), Gaskell expertly managed her role as a wife, mother, homemaker, and writer, whilst also providing advice on minor repairs around the home. Extending this role to acquiring a new place of residence, Gaskell purchased a new home solely out of her earnings from her writings that involved inspecting potential houses, listings, taking to valuers, organizing financing and so on, whilst writing the final chapters of *Wives and Daughters*, all of which remained a secret from her husband. "Coda" challenges the constructed myths of proper place and male-female gender role stereotypes, while revealing the capacity of domestic spaces to accommodate and nurture many identities within its fabric

Architectural Identities achieves two things. One is that it successfully integrates whilst also maintaining a distance from and questioning the validity and totality of various forms of cultural representations of Victorian domestic life, which in itself is a worthy task. Quite skilfully, as the book builds up evidence on Victorian domestic life as an idealization, it also subtly and successively dismantles it. For instance, "Boundaries in Flux" challenges the neatness of gendered organization epitomized by the drawing and the dining room by highlighting inhabitations of liminal spaces. "Fictions of Family Life" challenges the family centred identity of the middle class by foregrounding the seclusion of children into nurseries, also liminal spaces that were 'invisible' and 'unreachable'. And finally, "Coda" confronts the material presented in "Domestic Boundaries", which reveals the cultural desire for fabricating gendered audiences for the home design discourse, based on stereotypical binaries of home-builder (male) and the home-maker (female). To this end, the book follows a purposeful and self-conscious methodology, and as historiographical project it is mindful of setting up authoritative claims and narratives.

Furthermore, *Architectural Identities* potently foregrounds the friction, frustration, and difficulties in inhabiting middle class domestic interiors, given their largely unyielding quality. Notwithstanding the redundancy of the notion of proper place, these experiences are no doubt exacerbated in contemporary lives, where gender roles are shared, reversed, and convoluted, and identities made more liminal than ever. The move away from detached living towards high density multi residential units in cities is replacing older models of domesticity with collaborative and transient modes of occupation, bypassing questions of class and gender identities, and forging an as yet nascent identity of the urban dweller. Whether open or contained, domestic spaces (I suspect) inherit the architectural taxonomies of the Victorian age. Thomas Markus and Deborah Cameron insightfully argue that "hidden behind the commonplace labels for buildings, and for spaces within buildings, is a history of debates about social relations and values", and examining these labels reveal the things, people and ideas that are 'allowed' (through naturalization) to occur in a particular space.[1] Hence, it is worth examining the extent to which these labels have been inherited, transformed, or discarded by contemporary design practice. Does contemporary domestic architecture challenge middle class values, and

1 Thomas A Markus and Deborah Cameron, 'Classification', in *The Words Between the Spaces: Buildings and Language*, Routledge: London and New York, 2002.

does it ascribe/inscribe new orthodoxies and conventions, and whether the house is such a space which is overly reliant on these fixities as opposed to other building types – question that architectural historians, theorists, and practitioners ought to engage with more fully but one that is fully enabled through scholarship such as this.

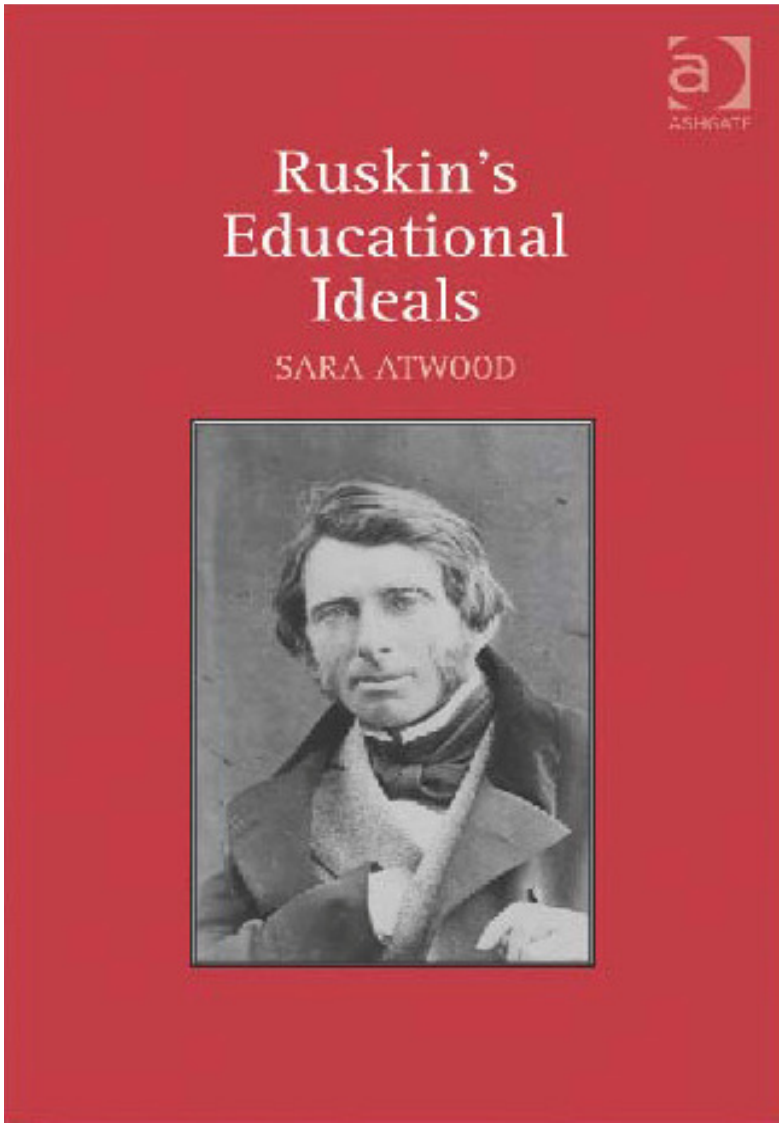


Image credit : Ashgate

Sara Atwood. *Ruskin's Educational Ideals* (Ashgate, 2011).

Reviewer: Stuart Eagles, author of *After Ruskin* (OUP, 2011) and a member of *The Eighth Lamp* Editorial Board.

Sara Atwood's *Ruskin's Educational Ideals* is a thorough, persuasive and elegant exploration of Ruskin's educational theory and practice. Tolstoy once said of Ruskin, '*there's* a man who knew his Bible' and in Dr. Atwood we have a guide who knows her Ruskin, presenting complex issues with ease, and grounding them in a thorough knowledge of Ruskin's biography and a close reading of a wide range of Ruskin's writings. In particular, but by no means exclusively, she focuses on evidence from Ruskin's correspondence, some of it written for publication (*Time and Tide*, *Fors Clavigera*), some published posthumously (letters to female art pupils, letters written to the girls at Winnington). This is combined with an account and assessment of Ruskin's various educational experiments, and is finished (in the sense in which works of art are 'finished') by a summary of Ruskin's legacy that makes mention of today's Ruskin-related and Ruskin-inspired activity.

Dr. Atwood is particularly sensitive to the sources of Ruskin's educational thinking. She finds, paradoxically (as ever with Ruskin) that his originality, in the nineteenth-century context as well as ours, is owing to the rootedness of his ideas in the past. Ruskin was forever 'reach[ing] backward in search of the truth' (10). Specifically, he borrowed liberally from the granaries of classical thought. Of all the Greek philosophers, Plato emerges as Ruskin's master. Plato's influence on Ruskin is shown to have shaped his conviction that all education is first, and necessarily, moral. Only the noble can conduct *whole* lives characterised by human fellowship and sympathy, and as this was Ruskin's desired end in social reform, it must be the first motive of education.

Ruskin's 'Law of Help' provides the golden thread tying every strand together, and acts in this study both as cooperative principle and leitmotif (see the discussions around pp. 67-85 for example), giving shape and consistency to a compelling thesis. Dr. Atwood recovers Platonic notions of the 'soul' and establishes its centrality in Ruskin's project. Ultimately, Ruskin aimed to transform 'society through the education of the soul' (31), an ambition so powerful that it behoves us to pause to appreciate its implications. The book is literary and historical, and simultaneously reads as a gentle but persistent plea for us to think deeply about Ruskin's message, and as an enjoinder to consider 'what we may learn, today' (5). It is not, then, merely *about* Ruskin; it is Ruskinian.

The book's method is both considered and appealing. Abstract ideas are summarised and illustrated by a well-balanced range of examples of their application. Thus we are taken through Ruskin's art teaching by correspondence with Louisa, Marchioness of Waterford, Anna Blunden and Ellen Heaton, in chapter three, to demonstrate the consistency of Ruskin's underlying message, and the particularity of its transmission to three very different women. This correspondence was adapted 'to a wider audience' (47), but nevertheless retained its personal tone, in *The Elements of Drawing*. It was then given different practical expressions at the Working Men's College in London and the aristocratic University of Oxford, where 'visual as well as verbal' (58) strategies were employed in lectures that were always and innovatively illustrated.

The fourth chapter 'chart[s] the development of Ruskin's educational philosophy' (85) by reference to his published works. Beginning with an appendix to *Stones of Venice 3*, 'Modern Education', we are expertly guided through 'Logical Education' in *Modern Painters 4*, 'Of Kings' Treasuries', 'Of Queens' Gardens', Ruskin's experiences at Winnington Hall, *The Ethics of the Dust* and *Time and Tide*, subtly pausing to signpost recurring arguments and themes, and to reflect and recapitulate what has been learned. It feels like the modern-day, textual equivalent of a visit to Henry Swan at Walkley.

Chapter five is an exemplary and close reading of *Fors Clavigera*, that immense, allusive and complex text. This forbidding monument to Ruskin's genius as a writer, which we are warned not to read selectively, is deftly navigated, partly by way of Marmontel, Gotthelf and Scott, Carpaccio and Plato, who provide widely dispersed and recurring points of reference in a series of letters that was constantly 'doing the very thing it describes' – 'distill[ing] Ruskin's teaching' (119). The first half of the final chapter examines how *Fors* was applied in the activities of the Guild of St George and allied projects, encompassing Ruskin's production of

school books and the establishment of his museum in Sheffield for working men.

Dr. Atwood uncovers layers of meaning and association to cast fresh light on shadowy subjects so that, as Ruskin would have it, we can see more clearly. Emerging strongly from the study is a sense of the respect in which Ruskin held women, a consistent attitude that was never a mere pose in prose, as it were, but was constantly reiterated in personal, real and tangible ways, in his roles as correspondent, teacher, patron and friend. Crucially, that respect was reciprocated.

After reading *Ruskin's Educational Ideals* we can confidently feel that we know and understand Ruskin's educational theory and his various experiments. Whatever the circumstances, whether he was addressing women artists and connoisseurs or working men, aristocratic undergraduates, little girls or women training to be teachers, he wanted everyone to open their eyes, to see the truth, and through personal exploration to develop their innate skills and abilities. Education for Ruskin should be 'hands-on' – 'learn[ing] through doing' (33) ('to*do*' was, for Ruskin, the most powerful infinitive – cited 116). It should be personal, free from competitive exams, suited to the environment in which an individual lives (schools by the sea should have a different focus from those in the city or the countryside) and sensitive to the work one is either engaged in already or will take up in adulthood.

Dr. Atwood is not shy to confront the fact that Ruskin did not believe that education should lead to what we now call social mobility, because Ruskin rejected as a cruel falsehood the incredible promise than everyone can rise to the top – all becoming 'Emperor of Russia' as Ruskin put it (cited 143). A world of kings and no workers could not operate, any more than a hive of queens with no drones. The only sensible reality is that each and every one of us must take our place. What Ruskin challenged was the orthodox insistence that this reality necessarily implied, let alone explicitly demanded, the exploitation of the many by the few. Society should be defined organically, held together by mutual inter-dependence, defined by cooperative sympathy and underwritten by full self-development.

Refreshingly, but with necessary caution, Ruskin's autobiography, *Praeterita,* is read for what it does tell us, rather than dismissed for what it does not. Consequently, we also carry away with us an appreciation of Ruskin's grounding in personal experience, the extent to which the child, brought up an Evangelical Christian, was and was not father to the man for whom conduct was far more important than creed (considered in the early chapters). We are also struck by how far he was influenced by reading the classics, the extent to which the visionary's measure of life was founded on his early appreciation of the beauties of nature, and the crucial significance of the interaction between philosophic theory and practical manifestation, as he occupied roles as a teacher operating in a range of different contexts.

This last point underlines the fact that, as Dr. Atwood repeatedly reminds us, Ruskin urged 'the necessity of action' (27). He 'enacted' (31) his ideas. His own St. George's schools never materialised, but he did write texts for schoolchildren, and produced volumes for the *Bibliotheca Pastorum* or 'Shepherd's Library'. Furthermore, as the final chapter makes clear, he inspired others not merely to think about what he wrote,

but to practise it, being directly involved at Winnington and Whitelands on the one hand, and on the other helping to inspire Ruskin School-Home at Heacham, and Bembridge School on the Isle of Wight.

Dr. Atwood asserts that Ruskin is ‘a teacher first and foremost’ (2) who ‘above all else, is still teaching’ (4), offering ‘new and fruitful perspectives’ that are ‘strongly suggestive’ (175) for us ‘to-day’ (‘To-Day’ being Ruskin’s early personal motto). That Ruskin can reach us in the twenty-first century, mediating ‘an older, deeper wisdom’ (175) as he does so, is thanks, in part, to the sort of thoroughly useful work represented by this volume (and ‘useful work’ in Ruskin’s own terms, I mean).

Any book review worth reading must strive as far as possible to be objective, but it will always necessarily be a personal response. For my own part, it is flattering to know that *Ruskin’s Educational Ideals*, which so successfully makes the case for Ruskin’s continuing relevance, was published in the same month as my own contribution to the study of Ruskin’s influence. Dr. Atwood dedicates her book to that most worthy Ruskin scholar, Alan Davis, known to everyone involved in the pioneering work of the Ruskin Research Centre and Library at Lancaster University for his unbounded personal generosity and support. The book could not have a more deserving dedicatee, and my own work could not ask to be in better company.

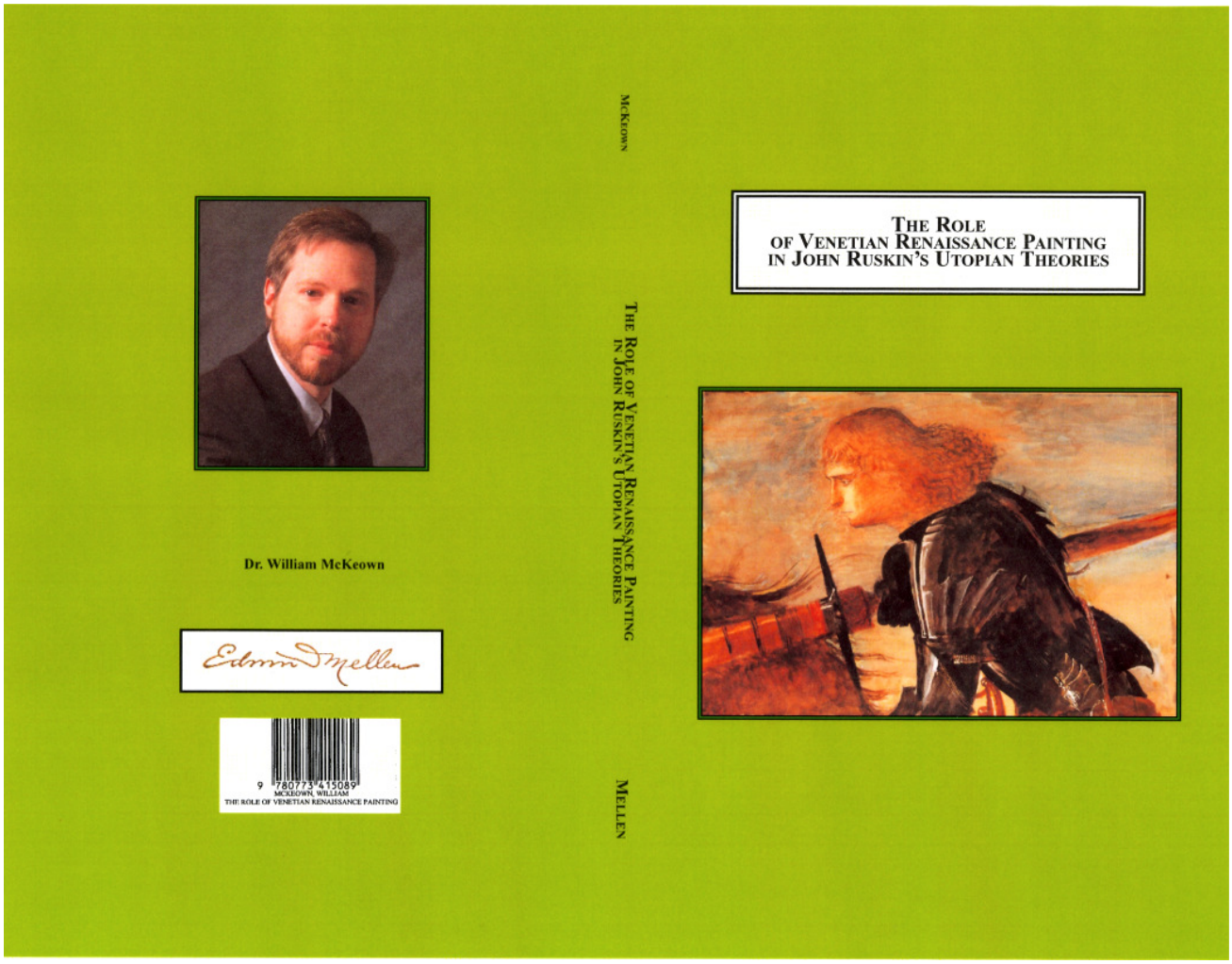


Image Credit: The Edwin Mellen Press

William McKeown, *The Role of Venetian Renaissance Painting in John Ruskin's Utopian Theories: A Sociopolitical History of Art*. Lewison, Queenston, Lampeter: The Edwin Mellen Press, 2011.
Reviewer: Dr Stephen Kite, Reader, Welsh School of Architecture, Cardiff University, Wales, UK

In recent years visitors to Venice have found every turn in the Grand Canal disfigured by those mega-billboards for jeans, perfume, or watches that are apparently crucial to fund the unending restoration projects; a progress which of late reached a risible climax with the garish *Coca-Cola* hoarding swathing the Noah angle of the Doge's Palace, and the view of the Bridge of Sighs. In Letters 77 and 78 of *Fors Clavigera (*Venice, Easter Sunday and 9 May 1877) Ruskin attacked the—much smaller—bill-sticking on the same building as evidence of a reversal of moral priorities. As William McKeown points out in this meticulous book, for Ruskin in 'such acts of vandalism, modern culture, in the forms of capitalism and republicanism, demonstrates its disrespect for the laws of justice that are still expressed by Venice's medieval sculptures, if one knows how to read them'. Justice is a strong theme in McKeown's socio-political interpretations, for Ruskin is seduced by Paolo Veronese's Solomon at the moment when his ideas of political economy are about to crystallise in *Unto this Last.*

On the face of it, it is one of the odder facts of art history that it would be the apparently upright evangelical Ruskin who would prove to be such a salient figure in introducing that most sensual of the Italian arts—Venetian Renaissance painting in all its colour, pageantry, and affinities towards, or with, the Baroque—to the English-speaking public. McKeown's subtle readings of Ruskin's utopias embeds his interest in Venetian painting in a wider turn, detectable from his 1845 Italian tour, from landscape and architecture to the human figure, to figurative art, and to a deepening sympathy with the human condition and increasingly the forms of political economy which define so markedly the circumstances of that condition. For, in the worst extreme of the Picturesque landscape sensibility—which Ruskin never dropped entirely, but came to examine much more critically—figures reduced to poverty were merely staffage to poetise the prospect of crumbling abbey, city or countryside.

That first Italian tour, without his parents, of 1845—crucial in so many ways to Ruskin's critical evolution—served, as McKeown relates, to introduce Ruskin to Jacopo Tintoretto's work where he was staggered by the monumental canvases of the Scuola Grande di San Rocco. On the other hand, it saw a major shift in his criticism from painting to architecture as he sought to reclaim a Venice disappearing under such *ammeglioramenti* ('improvements') of modernity as gas-lamps, drastic 'restoration' (like the Ca' d'Oro he despairingly sketched in the face of the 'improvers' hammers) and, most dramatic of all, the nearly completed rail-causeway. *Modern Painters*—the reason for the research journey in the first place—was placed on hold after Volume 2 for that long seven year architectural 'interlude' that produced *The Seven Lamps* and *Stones of Venice.* At the same time architecture—cause of such a tearing division in his energies—reinforced a preference for the Primitive (influenced in painting by his reading of Alexis François Rio) that made him a pioneer in enjoying and interpreting the 'barbarous' energies of Byzantine-Romanesque building, and the veined incrustations of St. Mark's. So, learning to love the sensuality of St Mark's, was in in some ways preparatory to the reception of Titian's flesh, and Veronese's drapery.

Chapter One of *The Role of Venetian Painting* reprises much of the above context, and the critical reception of Venetian painting in British culture, and also examines Ruskin's idea of the feminine—an important theme which is developed strongly in the course of this work. But it will come as no surprise to those familiar with the many Emmaus moments that punctuate the pages of *Praeterita* and *Fors Clavigera* that this study can only really get going with the 1858 Turin 'Unconversion' and Ruskin's study of Veronese's *Solomon and the Queen of Sheba.* Described here in Chapter Two on 'Solomonic Imagery' is Ruskin's contrast of the 'Gorgeousness of life' of this work (enhanced by the band in the piazza outside), with the dry and narrow convictions of the sermonising pastor of a Waldensian chapel he had heard on the Sunday morning.

As with many of Ruskin's experiences they arise out of a practice of intense staying before the subject; for out-of-reach works he would demand ladders be brought, or even require specially erected scaffolding. At Turin, he was 'working from [Veronese's] beautiful maid of honour'; in the time he dedicates to absorb such a vast work, its structure of—otherwise hated—Palladian architecture, the ambience of its context, and perhaps other off-stage actors (here the heard musicians), the optical enquiry levitates into epiphany. Of

course the book notes these drawing practices of highly selected details, such as this 'beautiful maid', and occasionally illustrates Ruskin's studies and those he commissioned from assistants like John W. Bunney, but it might have been interesting to learn, and to see more, of how the published criticism arises from the inter-relation between these rare double gifts with which Ruskin was endowed, those of superlative draughtsmanship *and* intensely evocative analysis—perhaps that needs a further book? Here, at any rate, it is the careful interpretation, and cross-referencing of the published *writing* that dominates, together with McKeown's detailed readings of the actual artworks, over any evaluation of Ruskin's related drawing and notational methods. Expanding on the theme of Solomonic imagery McKeown well stresses the Turin moment as a political awakening, as much as a religious 'unconversion'. He links the Turin picture to Ruskin's earlier reverence for the figure of Solomon, derived from Bible reading; to sculpture such as *The Judgement of Solomon* from the northwest corner of the Doge's Palace; and to the Venice described in *Stones*. The shift to social and economic criticism becomes strikingly evident in the essays published two years later in Cornhill Magazine – the basis of *Unto this Last*.

Entering the Doges Palace and St Mark's itself, the third chapter extends the discussion of Kingship, and moral leadership, with the many images of the Doges portrayed within these monuments. Pre-eminent is Doge Andrea Dandolo (1195-1205), 'a man early great among the great of Venice; and early lost', as Ruskin states in *Stones.* In a synaesthetic image—for McKeown anticipating that of the Turin 'unconversion'—the march-notes of a military band in the piazza 'mingle with the sounding in our ears of the sentence of judgement', as Ruskin meditates on the tomb of this Doge in the Baptistery. But, as McKeown also describes, 'the lesson in *The Stones of Venice*, however, is exactly contrary to the Turin experience; rather than acting as an auditory enhancement of beautiful worldly colours, the music in the Piazza San Marco represents the vulgar and secular taste of the modern world, which has renounced the elevated sanctity and nobility of Dandolo's medieval Venice'. Dandolo's tomb and its setting is the subject of moving passages in *Stones*, but apart from some notes in the 'Venetian Index', for example, Ruskin has rather less to say on the mostly post-1574 canvases in the Palace itself; so while these paintings are well contextualised within the important broader themes of the book, as a consequence the discussion seems more speculative in relation to Ruskin own views on these works. Here, it should also be noted, that the text is very well supported by numerous illustrations, many more in colour than might be expected in this academic octavo format. Having said that, some unfortunate error in formatting seems, in a number of plates, to have turned Bellini, or Carpaccio into Mannerists, stretching the proportions of the figures; consequently Bellini's *Procession in Piazza San Marco* (about a double-square in the original, has been compressed to a square and a half), and Carpaccio's *Dream of St. Ursula* has changed from its original near square, to an elongated portrait format.

Well, there is no lack of Ruskin accounts of Carpaccio who fittingly dominates the later chapters of the volume. There is a shift to the commoner citizens and their guilds and confraternities, and McKeown makes a close reading of his *St. George and the Dragon* in the Scuola di San Giorgio degli Schiavoni against Ruskin's texts in *St. Mark's Rest*, and *Fors Clavigera* . Socio-politically Carpaccio's St. George is a model for the men of Ruskin's own St. George's Guild as an ideal citizen fighting the dragon of Mammon-worship; while Carpaccio's St. Ursula—the well-known surrogate for Rose La Touche—is the epitome of the feminine.

In the strangely magnificent panoplies of the St. Ursula cycle, such as the *Return of the Ambassadors*, Ruskin finds the revelation of an ideal England.

Perhaps one way of characterising the larger journey on which McKeown takes us, through these Venetian Renaissance canvases, is the growing sympathy of Ruskin—this only-child—with the aspects of *people*, as well as the aspects of *things*, as he establishes the male and feminine ideals that will build his utopia under the raised sword of justice. McKeown is a confident cicerone, and makes the journey one to enjoy.

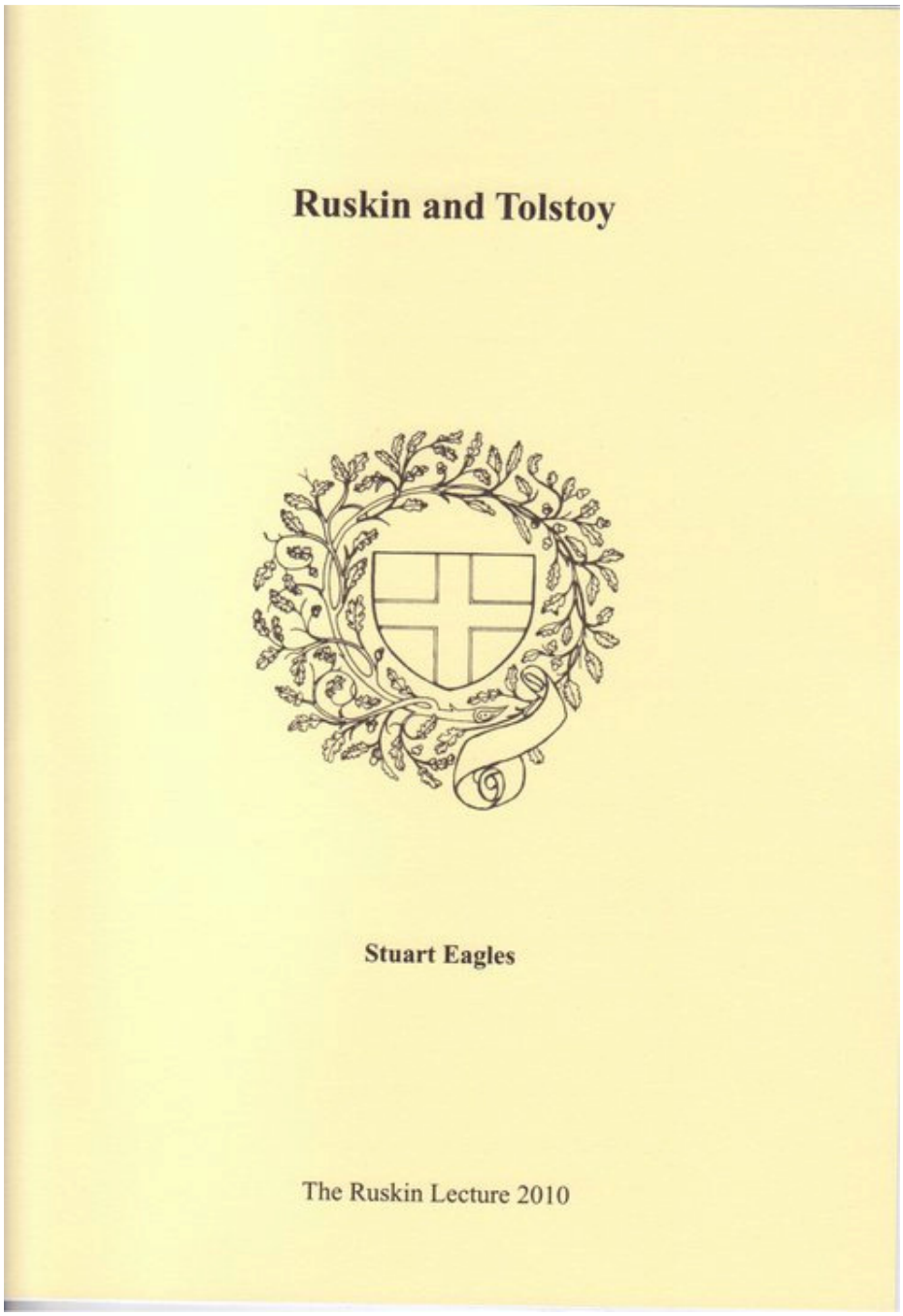


Image Credit: Guild of St George

Stuart Eagles, *Ruskin and Tolstoy*: The Ruskin Lecture 2010, (Bembridge: Guild of St George, 2010).
Reviewer: Francis O'Gorman, University of Leeds

The re-establishment of the Ruskin Lecture (originally founded in 1978) as part of the Annual General Meeting of the Guild of St George has been a pleasing feature of recent years in Ruskin events in the United Kingdom. The Guild meetings are often held in Sheffield, but recently other locations have been explored and in 2010 the AGM was held in the Bar Convent, York. The Convent is still a functioning religious community, with charming public rooms for hire. As it happens, the AGM, on 20 November 2010, was altogether a stimulating and important event. Among its many encouraging features were the addition of new

Guild members; some outstanding talks by new members about their work (including on furniture design, on pension reform, and on recent work on the Brantwood Estate in sustainable land management); and a generally good-humoured and constructive discussion about the ongoing plans for the Guild in General. The day had already been going well. But it was made even better by the outstanding Ruskin Lecture delivered by Dr Stuart Eagles, the text of which was, as is customary, already available in elegant published form on the day. Dr Eagles is planning to issue a second edition of the lecture presently, but the first edition is already a major contribution to Ruskin scholarship on an important but hardly discussed topic.

The reason it is hardly discussed is, perhaps, not too difficult to see. Not every Ruskin scholar has a good knowledge of Russian. Stuart Eagles, however, has learned the language for the purpose and is now a fluent speaker and reader. The author of the impressive study of Ruskin's reception in the United Kingdom, *After Ruskin: The Social and Political Legacies of a Victorian Prophet, 1870-1920* (2011), Eagle's work on Ruskin's reception in Russia is planned as a monograph in due course, but to date he has published a number of significant articles. *Ruskin and Tolstoy* could be valuably read in conjunction with his essay, '"For Fear of Bears": Ruskin in Russia (A BiblioHistorical Sketch)' in the Ruskin Special Edition (guest editor Sara Atwood) of *Nineteenth Century Prose*, 38 (2011): 157-94. The most rewarding element of the 2010 Ruskin Lecture is a study of what might be called the agents of influence. It is not so much a detailed account of how Eagles sees Ruskin and Tolstoy's thought in relation to each other, but an examination of Tolstoy's ideas of Ruskin, and the roles of two late nineteenth-century readers in particular in making an association between the author of *War and Peace* and the author of *Modern Painters*.

On the relations between Ruskin and Tolstoy, Eagles notes the absence of much critical writing on what they thought or knew of each other, or many discussions of proximities and differences between their thought. In real life, they never met, though Tolstoy visited England in 1860-1. He was examining educational methods in relation to his not un-Guild-like project to establish a school for the children of his serfs on his estate. But Tolstoy certainly read Ruskin, in English, and thought hard about him (even if he began his first reading by noting in his journal: 'Read Ruskin. Nothing special'). His indirect influence on the circulation of Ruskin among radicals in Russia, however, is significant. The first of the two 'agents' whom Eagles examines is Lev Pavlovich Nikiforov (1848-1917), whom Eagles aptly describes as Ruskin's 'principal translator and keenest champion in the Russian empire'. He received the energetic support of his influential friend, one Lev Nikolaevich Tolstoy, and made available in inexpensive paperback editions a range of Ruskin's work, with an emphasis, though not an exclusive one, on social, economic, and political writing. The translations Nikiforov helped issue included *Sesame and Lilies*, *Unto this Last, Lectures on Art, The Crown of Wild Olive, A Joy For Ever,* and *The Eagle's Nest*.

Eagles' lecture is sharply historicized, judicious, and richly informed. As with his *After Ruskin*, the author is interested in the documented activity, the traceable evidence, of *how* ideas about Ruskin (or ideas believed to be Ruskin's) circulated in late nineteenth and early twentieth-century culture. He studies the human agents by which 'influence' might be said to be channelled, as well as giving an account of what kinds of ideas were disseminated. As with *After Ruskin*, too, there is a good deal of evidence about how far some of

the ideas believed to be Ruskin's were, actually, from Ruskin himself. Tolstoy's followers' attitude to political hierarchy could hardly have been Ruskin's, for instance. Incidentally, an article in *History Today* in 2003 gave an interesting account of British and Russian radical thought from the 1850s to the Russian Revolution, tracing the (small-scale) significance of the republican W.J. Linton, from whom, of course, Ruskin bought Brantwood (see http://www.historytoday.com/john-slatter/our-friends-east-russian-revolutionaries-and-british-radicals-1852-1917). John Coleman Kenworthy (1863-1948), born and raised in Everton, Liverpool, became as a young man an enthusiastic reader of Emerson as well as Ruskin: a Companion of the Guild, he was also heavily influenced by the ideas of Count Tolstoy, establishing what he thought a Tolstoyan colony near Maldon in Essex, which he explicitly related to Ruskin's plans for the Guild. Tolstoy had Kenworthy's *The Anatomy of Misery* (1893) translated into Russian, providing it with an admiring preface. The study argued for the life-giving role of mutual dependence in an organically-conceived community. Bringing together Tolstoy's celebration of the natural virtue of Russian peasant life with Ruskin's later enthusiasm for the ordinary man and woman, the labourer and the hillside workers he knew at Coniston, Kenworthy's 'ideal community' was an example of the hybrid influence of his two major authorities (though in practice, Kenworthy's projects were short-lived). Such individuals, and many others who played a role in the circulation of Tolstoy's ideas among Ruskin readers and Ruskin's ideas among Tolstoy's readers, are made visible in Eagles' lecture. It is among the most original and thought-provoking empirical studies of Ruskin I have read, and, with *After Ruskin*, helps to establish Eagles as the leading authority on Ruskin's reception. Ruskin in Russia will, I confidently predict, make a book of considerable significance. Поздравляю!

WORKS IN PROGRESS

These recently completed works have Ruskin related content.

Edwards, L. Clifton. “Creation's beauty as revelation : toward a creational theology of natural beauty”. University of St Andrews, 2011.

Faulkner, Ashley Moore. “The Adoration of the Child: Liturgy and Eugenics in British Literature, 1870—1914”, University of Virginia, 2012.

Huang, Chun. “Beauty for the present : Mill, Arnold, Ruskin and aesthetic education”. Durham University, 2012.

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

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

Johnson, Jeffrey and Kirstin, Elizabeth. “Rooted in all its story, more is meant than meets the ear : a study of the relational and revelational nature of George MacDonald's mythopoeic art”. University of St Andrews, 2011.

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

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

ARTICLE

The Nature of Gothic(s): The Urban Aesthetics of Ruskin and Engels

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The Water Lily

"O star on the breast of the river!
O marvel of bloom and grace!
Did you fall right down from heaven,
Out of the sweetest place?
You are white as the thoughts of an angel,
Your heart is steeped in the sun;
Did you grow in the Golden City,
My pure and radiant one?"

"Nay, nay, I fell not out of heaven;
None gave me my saintly white;
It slowly grew from the darkness,
Down in the dreary night.
From the ooze of the silent river,
I win my glory and grace,
White souls fall not, O my poet,
They rise to the sweetest place."

Mary Frances Butts (125)

Despite their position in widely divergent critical traditions, John Ruskin's *The Stones of Venice* (1851-3) and Friedrich Engels' *The Condition of the Working Class in England* (1845)[2] share significant formal homologies. The two texts were written against the backdrop of the Hungry Forties, a moment of acute social crisis brought on by crop failures, massive demographic shifts to industrial cities, and deplorable labour conditions. Ruskin and Engels were both social organicists who lamented the numbing and exploitative effects of industrialism. Although Engels primarily focused on labour, while Ruskin was a proto-demand theorist, their two texts are both materialist analyses intended to articulate new theories of value, radically opposed to the utilitarianism of Bentham and Mill. As early works of social geography, *The Stones of Venice* and *The Condition of the Working Class in England* analyze social space and read the architectural object as a socio-historic semiotic sign. The spectre of historical relativism and the concomitant

[2] Engels' text was not translated to English until 1887. This is a possible factor in why these texts have not traditionally been read alongside one another.

destabilization of cultural value are key factors in both texts' production. In his essay, "Three Kinds of Historicism," Alan Colquhoun argues that "there were two ways in which historicism attempted to avoid the implications of relativism; by setting up one period as a paradigm and by what [Friedrich Meinecke] called a 'flight into the future'" (205). Therefore, I would like to insist that although there are significant differences in the outer form of *The Stones of Venice* and *Condition of the Working Class*, at a basic level they are both responding to the same anxiety. This paper insists that these two works can be read productively as twin heirs to the romantic dilemma of historical relativism and as similar attempts to ameliorate the suffering of the present through past and future-oriented social visions.

This analysis will investigate how in the works of Ruskin and Engels the practice of aesthetic judgment, traditionally focused on valorizing great works of art, slowly came to be applied to urban spaces as part of an attempt to critique modern economic organization. While Engels' focus, unsurprisingly, highlighted the primacy of production, recent critical work has privileged Ruskin as an early voice in consumption-oriented criticism.[3] Significant and intractable differences are undoubtedly apparent in Ruskin and Engels' respective projects, especially with regard to the role of labour, but this should not diminish the value in evaluating how, in many respects, they run parallel to one another. In particular, two versions of the Gothic animate these texts. For Ruskin, Gothic architecture acts as the paradigmatic instance of social and artistic value. In it, he locates the imperfectability of labour and the variation of form expressive of social health.[4] Conversely, for Engels, *The Condition of the Working Class* utilizes literary tropes common to Gothic horror as part of an attempt to foment working-class consciousness and initiate social transformation through the aestheticization of disgust.[5] These two versions of the Gothic are essential elements in both writers' social analyses, and both feed into the later development of English socialism.

Both Ruskin and Engels subscribe to an organic model of society, albeit one with some obvious discrepancies. As Gerald Bruns describes, organicist conceptions of society are deeply indebted to the romantics and their historically informed worldview. This diachronic perspective relies almost exclusively on "explanatory metaphors of 'growth' and 'decay'" (905). Ruskin's lifelong fascination with Wordsworth indelibly marked his prose with a similarly elegiac strain, and almost all his writing is coloured by the conviction that social health was wasting away.[6] From his perspective, the organic unity and social cohesion of the past were being eroded by modern sentiments informed by the "bastard science" (*Unto* 110) of political economy. In his seminal chapter "The Nature of Gothic" Ruskin writes, "It is not, truly speaking, the labour that is divided; but the men: - Divided into mere segments of men – broken into small fragments and crumbs of life; so that all the little pieces of intelligence that is left in a man is not enough to make a pin, or a nail, but exhausts itself in making the point of a pin or a nail" (165). In similar fashion, Engels also targets the disintegration of social life as the cause of social decay: "The dissolution of mankind into monads, of which

[3] David Craig's *John Ruskin and the Ethics of Consumption* is an excellent example of this new turn in Ruskinian scholarship.
[4] Ruskin contrasted the imperfectability of human labour with the perfection of machine manufacture.
[5] My discussion of Engels' usage of Gothic tropes is deeply indebted to Grace Kehler's excellent article, "Gothic Pedagogy and the Victorian Reform Treatises."
[6] Dinah Birch's essay, "Elegiac Voices" has a nicely developed treatment of the shared usage of elegy in both Wordsworth and Ruskin.

each one has a separate principle and a separate purpose, the world of atoms, is [in England] carried out to its utmost extreme" (37). The diagnosis of this problem converges for Ruskin and Engels on a single point: unchecked individuation had resulted in the collapse of common purpose, and the abandonment of shared responsibility for collective well-being.

In opposition to the tendency toward naked self-interest, both writers stress the value of an enhanced sense of collectivity. Engels, as one would expect, is especially keen to supplant a national sense of identity with a universal category of belonging: "I found you to be more than mere *English*men, members of a single, isolated nation, I found you to be *Men*, members of the great and universal family of Mankind" (10). There is, however, an analogous universalism in much of Ruskin's thought.[7] As J.A. Hobson argues, "Ruskin insists that the organic unity of man as a conscious, rational being, with a capacity for regarding his life as a whole and forming a plan for conduct, imposes a corresponding unity upon the science which is to treat of human conduct" (75). In other words, for Ruskin, the premise of utilitarian value theory was doomed from the outset, riven by its tendency to modularize various forms of knowledge, action, and value. As Andrew Leng observes, the commitment to organicism underwrote many of Ruskin's assumptions, including his "dedication to amateur naturalism, and to a polymathy which assumed all knowledge was interconnected, because it was a manifestation of an intelligent – and therefore comprehensible design" (71). For Ruskin, Victorian society required a "model of economic activity which was humane, which understood the motivating role of the affections, which saw economics within the whole web of social activity, and which treated human beings in communities rather than as individuals seeking their own financial self-advancement" (O'Gorman 12). The belief that the process of industrialism – and the philosophical framework of utilitarianism behind it – was having a deleterious effect on social cohesion was the primary motivating factor in the creation of not only *The Stones of Venice*, but also *The Condition of the Working Class in England*.

While Ruskin and Engels' texts share important qualities, there are, naturally, significant differences that must also be addressed. The first is the question of subject matter. There can be little doubt of Engels' focus in *Condition of the Working Class*; from the outset, he mobilizes a documentary assertiveness bolstered by the inclusion of a host of statistics and facts relating to employment, health, and habitation in English cities. Engels' methodology is devoted to the construction of an accurate representation of the industrial centers of England. He never wavers from this goal and, consequently, there is little room for mistaking his intentions. Ruskin, on the other hand, employs a much different tactic in the treatment of his subject. Nominally, his book is focused on the history and architecture of Venice – and there can be no denying his fundamental commitment to this goal – however, the motivating impulse for its creation is the situation he decries at home. Put in other words, whereas Engels is keen to represent the *is* (the gritty reality of lived experience in blighted urban centers), Ruskin represents the *ought* (the exemplary instance of medieval Venice).[8]

[7] Ruskin's work does, however, remain deeply indebted to notions of "Englishness."
[8] Willie Henderson details Ruskin's countering of Mill's empirically "true" with his imaginative "ought" in his book *John Ruskin's Political Economy* (135).

In the Ruskinian aesthetic project, Venice acts as the displaced historical ideal for the degraded English present. Ruskin presents his readers a "vision of a world in which honour and authority have been reunited" (Spear 6). In *The Stones of Venice*, medieval Venice is figured as a moment of social cohesion whose organic perfection facilitated the materialization of architectural beauty. It is towards this ideal that Ruskin relentlessly urges English social and artistic development. As Judith Stoddart suggests, Ruskin's mode of analysis is best viewed as a form of "allegorical historicism" (64), a mode of inquiry that is both "progressive argument *and* nostalgic narrative" (*italics added* 100). This is precisely the point Dinah Birch makes when she writes that Ruskin's critical identity is "defined by patterns of opposition" and that, for him, "inventiveness is rooted in memory" ("Elegiac" 332). While Engels narrativizes the past in order to ground his analysis of the present, in Ruskin this methodological process is all-consuming. His Wordsworthian perspective proposes cultural memory as the necessary "creative and regenerative force" (Birch "Elegiac" 343) for formulating an adequate response to the perceived social crisis in England. *The Stones of Venice* marks the point at which Ruskin decisively marries his historically informed aesthetic theories to contemporary social ills, albeit in a displaced manner. For this reason, it has long been regarded by critics as the crucial pivot point in Ruskin's critical trajectory, the transitional moment where he moves decisively away from 'pure' aesthetic theory and toward a more engaged and forthright critique of political economy.[9]

The difference of subject matter and approach in Ruskin and Engels is ineluctably tied to their historical orientation. I would like to insist that *The Stones of Venice* and *Condition of the Working Class* are symptomatic of the two primary means of addressing the spectre of historical relativism. As Calquhoun suggests, one sets up a historical period as a moment of plenitude (Ruskin's Venice), while the other has a futurist orientation (Engels' emergent class consciousness). If we avoid the temptation to read the external differences of these texts as signs of critical divergence, and instead see them as mirror images of one another, a new picture emerges; one that reveals the two primary means of attempting to deal with the question of relativized value. As Bruns accurately assesses, Ruskin's privileging of the Gothic was part of his attempt to overcome the issue of historical relativism. By formulating the Gothic period as a "moment of plenitude" (912), Ruskin stabilizes the flux of history and assigns a normative value to a historical period that can then act as a model for social regeneration. This invests the architectural object – the semiotic code Ruskin reads – with the "typological coherence" (Bruns 913) necessary to address the apparent solidity of liberal economic theory. By looking backwards, Ruskin attempts to act as a social cartographer for the present, offering his schematic map of Venice as a blueprint on which a renewed and revitalized English society can be constructed.

In contrast to Ruskin's "moment of plenitude," Engels offers an image of an emerging class consciousness that will achieve social revolution. Therefore, although *Condition of the Working Class* is marked by a fierce sense of urgency, and by its concern for the present, its overriding goal is precisely the "flight into the future" described by Meinecke. Its rhetorical function is to hasten the arrival of the revolution. Engels' prose is

[9] Some critics, including J.A. Hobson and Edith Morley, have persuasively argued that, in fact, even earlier works such as *Modern Painters* are fixated with articulating theories of social value meant to compensate for the social decay that occupied so much of Ruskin's attention.

notable for its faith in the inevitability of future social change: “It is too late for a peaceful solution. The classes are divided more and more sharply, the spirit of resistance penetrates the workers, the bitterness intensifies, the guerrilla skirmishes become concentrated in more important battles, and soon a slight impulse will suffice to set the avalanche in motion” (302). His future-oriented vision promises to address the question of relativized social value, and historicizes the squalor and suffering of the present as a painful but necessary transitional phase in social evolution. By assigning a stable, normative value to an emergent society, Engels side-steps the relativism of the past and present. In addition, by having a full look at the worst, Engels is supported by the belief that he is bearing witness to the birth pangs of a just and equitable society. Whereas Ruskin idealizes the beauty of the past in order to chart a course for the present, Engels mobilizes disgust to enlist support for his vision of the future.

If the differences outlined above testify to the antithetical approaches taken in *Stones of Venice* and *Condition of the Working Class*, there are other more consonant aspects in the two texts. To begin with, both Ruskin and Engels utilize a mode of aesthetic criticism that takes the material organization of society as its focus. Although Engels had been associated with the Young Hegelians and was, therefore, initially at least, marked by the German idealist tradition, *Condition* is most notable for its unrelenting materialism. W.O. Henderson argues that *Condition* “was of vital importance in Marx’s intellectual development” (73), providing Marx with the methodological approach that would define his *oeuvre*. Engels reads social spaces as signs of historical discourse and the organization of material life becomes the basis for his condemnation of the bourgeoisie. When Engels observes that “the working-people’s quarters are sharply separated from the sections of the city reserved for the middle class” (57), this observation acts as a material – and therefore indisputable – sign of the social marginalization he decries. This passage highlights how the material organization of social spaces ineluctably structures much of his ideological critique. By locating the origin of his aesthetic judgment in the lived existence of the British worker, Engels aims at “present[ing] the English with a fine bill of indictment” (Henderson *Marx* 18).

The ultimate groundlessness of aesthetic judgment presents both Ruskin and Engels with a quandary: how best to respond to the persuasive statistical formulations of economic theory?[10] They both chose to respond in kind, and their respective texts are marked by an awareness of the need to exude a positivist air of confidence.[11] Crucially, Engels seeks to go beyond the mere compilation of data, spurning reductive attempts that merely quantify social life: “Have they ever done as much as to compile from those rotting Blue Books a single readable book from which everybody might easily get some information on the condition of the great majority of ‘free-born Britains’?” (10). A social organicist, Engels viscerally rejects the notion that a true approximation of lived existence can be derived from the collection of abstract data. Like *The Stones of Venice*, *Condition of the Working Class* proceeds from the assumption that imaginative work is required to bring this abstruse “science of life” into accordance with actual human existence. Therefore, in addition to the

[10] In his Third Critique, Kant writes, “The judgment of taste is...one whose determining ground cannot be other than subjective” (89).

[11] Throughout *Stones of Venice*, Ruskin makes every effort to put forward an epistemologically rigorous front. This is a vital aspect in the construction of what Caroline Levine has called his “laboring aesthetic” (75).

materialist focus of the two works, an unavoidable dependence on narrative form becomes a constitutive element in their composition. Both writers' point of inception is the material referent, but it is the superimposition of a figurative layer of representation that distinguishes their work from the nascent social sciences. This movement brings both of their works within proximity of the novel, a critical point that will be elaborated further on.

The materialist focus of Ruskin and Engels' criticism is predicated on the idea of revelation. Ruskin's aversion to aesthetic forms of concealment is shared by Engels, who writes, "I have never seen so systematic a shutting out of the working class from the thoroughfares, so tender a concealment of everything which might affront the eye" (59).[12] In revealing the material 'reality' of Venice and the English industrial centers, Ruskin and Engels pair their aesthetic judgment with an implicit demand for agreement with their views. The implicitness of this demand was first articulated by Immanuel Kant in his *Critique of the Power of Judgment*, where he writes, "If one then calls the object beautiful, one believes oneself to have a universal voice, and lays claim to the consent of everyone" (101). Engels' aesthetic judgment is built around the assumption that an appreciation of the full spectrum of depravity will, by necessity, involve a willingness to support substantive social change. Despite this aesthetic inversion, both *The Stones of Venice* and *The Condition of the Working Class* are built around a core aesthetic judgment that operates as a *sine qua non* for their broader visions of social reform. These respective judgments both assume that material reality must be revealed to the uninitiated as part of the process of conversion to a new mode of sight.

In trying to construct a shared sense of vision with their readers, Ruskin and Engels both enlist the use of images as part of their textual practice. The images in the text are meant to stabilize interpretive possibilities as well as to offer a mimetically secure ground for analysis. In *The Stones of Venice*, after an extended section explicating wall cornice construction in tandem with images, Ruskin insists, "The reader is now master of all that he need know about the construction of the general wall cornice" (60). Ruskin's rhetoric adopts the stance of inculcation; it aims to convince the reader that he, too, can possess the infallible power of sight, the necessary ground for secure aesthetic and moral judgment.[13] Ruskin's text builds from the foundation up; it offers a series of *a fortiori* aesthetic judgments that eventually reach a crescendo in the call for aesthetic – and eventually moral – reform.[14] Ruskin's call for intensified vision is aimed at redressing what he perceives as the tendency to *mis*-perceive our material surroundings. This is not the work of idle fancy, and as Caroline Levine asserts, "It is Ruskin, of all the Victorian theorists, who is most insistent that seeing and representing the world demands serious and significant work" (75). For Ruskin, there is a natural corollary to this improved aesthetic vision: an increased appreciation for the beautiful inevitably involves a desire to ensure the adequate social conditions for its emergence. In Ruskinian aesthetics the beautiful *is* the moral. To apprehend this is to discover why he displaces his concern for England with an idealized depiction

[12] Eileen Cleere's article, "Dirty Pictures: John Ruskin, 'Modern Painters,' and the Victorian Sanitation of Fine Art," has an extended treatment of Ruskin's antipathy for artistic modes of concealment.
[13] Echoing this sentiment, Carsten Ruhl argues that Ruskin's work goes "beyond the mere defining of architectural principles, and aims at a set of social ethics" (462).
[14] For Ruskin, aesthetics and morality are always already interconnected. This neo-Aristotelian ideal implies that the ugliness of London is testament to the desperate need to reimagine its aesthetic, and thus moral, potential.

of Venice, for to focus on disgust would be to meditate on the immoral, something that can only lead to further social and intellectual stultification.

Against Ruskin's paradigmatic instance of Gothic beauty stands Engels' depiction of Gothic horror. Engels also relies heavily on images in the key chapter of his text, "The Great Towns", where he writes, "To confirm my statement I have drawn a small section of the plan of Manchester. This drawing will suffice to characterize the irrational manner in which the entire district was built" (60). Engels also uses diagrams to substantiate his textual analysis of city spaces. The irrationality of urban design is, for him, symptomatic of the core paradox at the heart of liberal political economy. The practice of unchecked rationalism results in a mode of life completely antithetical to human health and contentment. *Hyper*-rationalism had come to produce *ir*-rationalism. In presenting his maps of the working-class cores of the industrial cities, Engels argues for an analogous mode of sight to that of Ruskin. Outward form is again indicative of inner value (or lack thereof). The buildings' inner and outer appearances are directly analogous to the physical and moral suffering of the workers: "Enough! The whole side of the Irk is built this way, a planless, knotted chaos of houses, more or less on the verge of uninhabitableness, whose unclean interiors fully correspond with their filthy external surroundings" (63). Engels once again offers the inversion of the Ruskinian model. Instead of a connection between the beautiful and the moral, an unwavering line is drawn between the ugly and the immoral. This connection plays an unacknowledged role in the aesthetic judgment running through his text. It is precisely the ugliness of British cities that secures Engels' judgment that they lack a moralistic core. *The Stones of Venice* and *Condition of the Working Class* can be aligned in productive ways if we see the balanced and harmonious images of Ruskin and the chaotic maps of Engels, not as separate entities, but as a bifurcated response aroused by a similar sentiment.

It is a shared concept of vision, however, that marks the deepest affinity between Ruskin and Engels. In his 1872 text *The Political Economy of Art*, Ruskin famously made the case for the preeminent status of vision:

> You know we have hitherto been in the habit of conveying all our historical knowledge, such as it is, by the ear only, never by the eye; all our notions of things being ostensibly derived from verbal description, not from sight. Now, I have no doubt that, as we grow gradually wiser – and we are doing so every day – we shall discover at last that the eye is a nobler organ than the ear; and that through the eye we must, in reality, obtain, or put into form, nearly all the useful information we have about this world (82).

Vision, or more accurately, *active* vision, was an abiding fixation with Ruskin throughout his life. As Caroline Levine writes, "Conventional ways of seeing dangerously cloud and corrupt our vision, and thus Ruskin exhorts us to work assiduously to counteract their influence" (78). But how was one to develop this requisite form of vision? And to what should one's gaze be directed? For Ruskin, the answers to these questions are interrelated. First, visual acumen could be developed by training one's sight on natural forms. In nature one

could find all the variation of beauty God had seen fit to bestow upon the world.[15] As the critical apparatus of sight was slowly developed, Ruskin believed it should then be trained upon those forms of art most in accordance with natural beauty and human imperfection (true perfection in creation belonging to God alone).[16]

Although he began his aesthetic practice with a passion for painting, Ruskin soon developed an interest in buildings, identifying Venice as the apotheosis of architectural beauty. As Frederic Harrison argued in 1902, "Architecture is by far the most social and national of all the arts; and, more than any other art, is affected by the *moral tone* dominant in the society that employs it" (66 *italics added*). This was doubly true for Ruskin. He earnestly and unhesitatingly threw himself at the task of narrativizing the socio-historic code the Venetian buildings provided. In an insightful explication of Ruskin's methodology, Gerald Bruns describes how, for Ruskin, buildings were "events as well as structures," "acts as well as objects," "things done as well as things made," and that they were informed by "the living intelligences that created them" (912). This last point is most crucial, for the buildings were not seen as mere works of art but as "signs for discourse" (Bruns 914) capable of testifying to the health of the society that created them.

Ruskin's aesthetic vision was informed by the belief that artwork was primarily a mediating influence between two individuals.[17] For this reason, he viewed art as one of the few phenomena capable of alleviating the social atomism he so strenuously resisted. Learning to "read" beautiful architecture was an act of communion with the "living intelligences" that had produced these works during fleeting moments of cultural vibrancy:

> go forth and gaze upon the old cathedral front, where you have smiled so often at the fantastic ignorance of the old sculptors: examine once more those ugly goblins, and formless monsters, and stern statues, anatomiless and rigid; but do not mock them, for they are signs of the life and liberty of every workman who struck the stone; a freedom of thought, and rank in scale of being, such as no laws, no charters, no charities can secure; but which it must be the first aim of all Europe at this day to reclaim for her children ("Gothic" 163).

Once a renewed power of vision had been developed, Ruskin encouraged his readers to develop a mode of criticism "on the same principles as that of a book" ("Gothic" 230), with the very best buildings inspiring like Milton or Dante. Ruskin offers his readers a new hermeneutic model; one intended to valorize architectural signs written in the "moment of plenitude" Bruns describes. He believed this would allow his audience to apprehend the aesthetic impoverishment of the present and read it as a sign of social decay.[18] All of his

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[15] Influenced by his preference for Natural Theology, the natural form is the alpha and omega of Ruskinian aesthetics.

[16] The drive towards perfection in form was something that Ruskin connected with the process of industrialization. He strenuously insisted throughout his life that the desire for perfection was corrosive of human health and happiness.

[17] This is in contradistinction to critics who identify the art object *itself* as the telos of aesthetic practice.

[18] When considering the difficulty of this task it must always be kept in mind that Ruskin was positioning himself against the watchword of the nineteenth-century: progress.

effort was directed with this object in mind; however, as Dana Arnold writes, "If we accept architecture as a cultural artefact then we must also see its histories as a text open to a variety of readings" (7). Ruskin had opened up a new line of hermeneutic inquiry, but, instead of a model of organic stability, it became yet another field of discourse with competing interpretive models. In his attempt to establish the normative instance of the Gothic as an impregnable fortress of cultural value, Ruskin seemed ironically unaware of a new form of relativism stalking his project.

Like *The Stones of Venice*, *Condition of the Working Class* broods over the nature of sight. Engels seems to have implicitly grasped Judith Stoddart's insight that "not only is the aesthetic always already ideological: ideology is always already aesthetic" (64). In his representation of the industrial centers of England, Engels oscillates between the ideological and the aesthetic. Grace Kehler, in her comparison of Engels and Edwin Chadwick, argues that the two social reformers not only learned to read this new urban world, but "awakened to it, their senses bewildered and assaulted by the city slums which realized a gothic nightmare of destroyed boundaries" (440).[19] Far more difficult than mapping the ordered grace of Venice, this unruly bedlam "intrudes upon the plenitude and legibility of the natural world...[and] undermines the confidence of our gaze" (Mallett 50). In order to compensate for this anarchic social scene, Engels adds an ideological component to his representation that "disciplines" his narrative and lends it both cohesion and persuasion. The economic critique of *The Condition of the Working Class* is the axiological and constitutive element required to make sense of the disordered public spaces.

It is Engels' understanding of vision, however, that drives his economic critique and provides him with his methodological approach. As Aruna Krishnamurthy writes, "concreteness and objectivity are already foreshadowed by a structured perception that is interested in locating class-conflict, thus undercutting the freedom of the roving eye and unthematized gaze" (434). As a result of this issue, Engels pre-emptively addresses this tension when he writes,

> I have lived long enough amidst you to know something about your circumstances; I have devoted to their knowledge my most serious attention, I have studied the various official and non-official documents as far as I was able to get hold of them – I have not been satisfied with this, I wanted more than a mere *abstract* knowledge of my subject, I wanted to see you in your homes, to observe you in your everyday life, to chat with you on your condition and your grievances, to witness your struggles against the social and political power of your oppressors (9).

A few pages later Engels echoes the same movement between "personal intercourse" and "authentic sources" as a means to "supplement" (12) his observations. In *Condition of the Working Class*, "The traveller-cum observer assumes the illusion of transparency as a vehicle of ideas, whose movement between topoi has a static function of transporting and relocating ideas that somehow remain insulated from the

[19] Chadwick's 1843 *Sanitary Report* on the working class is a crucial intermediary text for both Ruskin and Engels. With its publication, he initiated a complex line of cultural discourse that would both harden class divisions *and* mitigate some of the most festering health issues that had heretofore been ignored by the middle class.

habitus of the carrier" (Krishnamurthy 441). I would extend Krishnamurthy's insight to account for the work of Ruskin as well. As cultural outsiders, Ruskin and Engels insist upon the *labour* of their effort, on the strenuousness with which they carry out their projects, as means of overcoming the perceived shortcomings of aesthetic judgment. Both prescribe a form of *active vision* as the way in which to achieve secure aesthetic judgment.

As both cities and architectural forms are incorporated into a larger aesthetic project, the privileged gaze of the "traveller-cum observer" manifests itself as a form of materially grounded judgment capable of reading the "signs of discourse" in an uncorrupted way. Thus, for both Ruskin and Engels, their claim of demystification obscures the way their own ideological presuppositions powerfully shape their texts and determine what evidence is included and excluded. As Dana Arnold writes, "The coherence or linearity is a selective process that requires the exclusion of material and the imposition of a unity on a disparate set of historical events or circumstances" (2). In short, supporting the subjective aesthetic gaze with a mode of active vision is part of the attempt to achieve something like a stable base for social and moral judgment

Ruskin's security in his own aesthetic judgment was in large part determined by the labour he expended. This confidence informed his use of allegorical historicism in *The Stones of Venice* and explains how he felt he could read architecture as "the index of a whole culture" (Levine 77). As Hewison observes, "Venice was the model that would show just that interconnection between aesthetic and social questions that would make art a moral activity" (134). Throughout *The Stones of Venice*, the morality of Venetian art is implicitly juxtaposed with the immorality of contemporary English art and society. Indeed, Ruskin rarely directs a kind word at London and "most of his references to particular buildings were condemnatory. All his lessons on ugliness, bad taste, false art, were enforced by appeals to these things in the streets of London" (Whitehouse 137). In rewriting the history of Venice as an object lesson for English society, Ruskin hoped to introduce his audience to both the promise and spectre of the city's history. He reads in its stones the political intrigues and selfish machinations that resulted in the city's tragic fall. Contemporary Venetians are so utterly degraded that they have lost the ability to read their own history. In a striking passage focusing on St. Mark's, Ruskin laments the torpor and moral lassitude of present-day Venice:

> And in the recesses of the porches, all day long, knots of men of the lowest classes, unemployed and listless, lie basking in the sun like lizards; and unregarded children, - every heavy glance of their young eyes full of desperation and stony depravity, and their throats hoarse with cursing, - gamble, and fight, and snarl, and sleep, hour after hour, clashing their bruised centesimi upon the marble ledges of the church porch. And the images of Christ and His angels look down upon it continually (150).[20]

[20] Instead of an aesthetic appreciation of the city's faded glory, Venice's youth have lost the power of sight, their "eyes full of desperation and stony depravity." This is the antithesis of the active vision Ruskin prescribes for his readers.

This passage is absolutely essential, for it illustrates the fact that art - even noble, virtuous art – does not necessarily act as a 'saving power' for society. Only by inculcating a diachronic worldview sensitive to the lessons of history would English society be able to avoid a similar fate. It would go too far to suggest that Ruskin viewed art epiphenomenally (as pre-Frankfurt School Marxist theory mistakenly did); however, he did view art and social health as engaged in a dynamic process of exchange. Ruskin's somewhat conservative view of the transformative potential of art meant that his own work required a political praxis. Bridging the gulf between idealism and reality necessitated joining the fray and marrying his aesthetic to a more pointed social critique. Ruskin's increasing political engagement after the publication of *Stones of Venice* is stressed by Gillian Naylor who notes that, shortly after it was published, he "agreed to teach at the Working Men's College, which had been founded [in 1854] by the Christian Socialist, F.D. Maurice" (29).

As Ruskin aged, the elegiac quality of his early writing slowly transformed into a more politically engaged (and occasionally venomous) form of criticism. By the time he penned *Fors Clavigera*, a series of letters to the working class of Britain composed in the 1870s, Ruskin's writing had taken a decidedly acidic turn:

> The Science of Political Economy *is* a Lie, - wholly and to the very root (as hitherto taught). It is also the Damnedest, - that is to say, the most utterly and to the lowest pit condemned of God and his Angels – that the Devil, or the Betrayer of Men, has yet invented...To this 'science' and to this alone (the professed and organised pursuit of Money) is owing *All* the evil of modern days...It is *the* Death incarnate of Modernism, and the so-called science of its pursuit is the most cretinous, speechless, paralysing plague that has yet touched the brains of mankind (qtd. in Hewison 150)

This shift in rhetoric is directly owing to Ruskin's mounting frustrations over the direction of English society, and its increasingly utilitarian character. What is notable in the movement from elegy to fury, however, is a closing of the gap that previously existed between *The Stones of Venice* and *Condition of the Working Class*. Ruskin's initial aversion to this brand of polemic certainly owed something to his educational refinement and sense of gentlemanly comportment. It was not until he had witnessed his original rhetorical approach fail to inspire concrete action that he would adopt a similar tone to Engels. As Gary Wihl writes, "the entrapment of the Victorian public in a nonreflective mode of judgment is one of Ruskin's consistent complaints" (13). It was also one that would only increasingly frustrate him over time. Ruskin had wrought a beautiful critique of mid-century English society and it had been misread as a "Victorian social climber's textbook to art and architecture" (Breton "WorkPerfect" 48), rather than as a forceful call to action.[21] In another of the ironies that would frustrate Ruskin throughout his long life, a passive mode of vision – in this case, the failure of close reading – resulted in his own text being misconstrued.

[21] Ruskin's commitment to producing a beautiful work undoubtedly blunted the force of his social and aesthetic criticism. In matters of pressing social need, the polemic was frequently the preferred rhetorical form in mid-century England.

If Ruskin misperceived the tenor of his age, Engels most certainly did not. In order to compose *The Condition of the Working Class*, Engels lived in England from November 1842 to August 1844.[22] While in England, Engels spent considerable time communicating with various working-class leaders, Chartists, trade unionists, and Socialists. The decision to work at his father's factory in England was an easy one for Engels, who had become convinced that Manchester would become the center of a working class revolt.[23] The text Engels produced was in many respects unique, offering "one of the first sustained critiques of the built environment" and one that was able to discern "a relationship among political intentions, social realities, and building" (Ghirardo 64). This tripartite focus was part of his "setting architectural instability beside the body's agonized deteriorations" (Kehler 445) and also what made *Condition of the Working Class* such a powerful text. Engels attempts to collapse the distinction between human suffering and the material organization of urban space. His movement between body and building, from exterior form to inner quality is consistent throughout: "The houses are occupied from cellar to garret, filthy within and without, and their appearance is such that no human being could possibly wish to live in them" (40). In describing the architecture of urban Manchester as nothing more than a "collection of cattle-sheds for human beings" (63) he highlights how the alienation of labour has resulted in a dehumanized zone of exclusion in urban spaces.

The closest parallel to Engels' mode of documentary realism is Chadwick's massively influential sanitary report, published in 1843. One can only extrapolate the degree to which Engels' text may have affected English reading audiences had it been translated nearer to the time of its original publication. The success of mid-century industrial novels including *Sybil*, *Mary Barton*, *Hard Times*, and *Felix Holt*, along with the text's popular reception in Germany, suggests that *Condition of the Working Class* may have found favourable hearing, even more so that it received in 1887 when it was finally released in English as part of the general flow of Marxian thought into British socialist circles.[24]

Engels' work is best viewed as part of a general thrust towards a literary mode of documentary realism occurring near mid-century. Unlike Ruskin's more esoteric historical approach, Engels' channelled elements of novelistic and documentary form directly into the production of his text. Phillip Mallet describes how satirical city narratives had slowly given way to more journalistic approaches, "marked by an increasing sense of the need to address the specifics of time and place" (40). He writes, "The city is...presented as a systemic problem, to be treated in the spirit of science rather than satire" (40-1). The tendency for a systemically grounded analysis is certainly part of *Condition of the Working Class*, although, as previously mentioned, it is its figurative layer that distinguishes the text. Ira Katznelson's insightful book *Marxism and the City* is a useful point of departure for any sustained analysis of Engels' seminal text. Katznelson argues that, despite the text's flawed nature and its biased ideological commitments, "it brilliantly captures the main lines of spatial development not only for the early industrial cities, but for the century to come" (150). In this respect, Engels' text was far more of a foundational document than Ruskin's. It helped pave the way for new modes of urban critique and its impact, particularly on the Marxian tradition, cannot be overstated. Although

[22] W.O. Henderson's biography of Engels has an extensive description of this period of Engels' life. (20-23)
[23] Miles and Savage. (58)
[24] Miles and Savage's *The Remaking of the British Working Class, 1840-1940* deals with the text's translation difficulties at some length.

Engels' portrait of Manchester is "something of a cartoon" (Katznelson 144), by mobilizing the recognizably Gothic tropes of physical suffering and abject misery that had become an important element in many industrial novels, it is far more a creature of its age than *Stones of Venice*.

Condition of the Working Class relies heavily on descriptive passages borrowed from novelistic discourse: "The race that lives in these ruinous cottages, behind broken windows, mended with oilskin, sprung doors, and rotten door-posts, or in dark, wet cellars, in measureless filth and stench, in this atmosphere penned in as if with a purpose, this race must have really reached the lowest stage of humanity" (72-3). As this passage shows, Engels' aesthetic vision is of a kind with many of the industrial novels penned at this time. By stubbornly insisting on his text's quality of documentary realism, Engels utilizes novelistic form to present the brutal reality of the urban poor. He does so, however, without the ameliorative impact of narrative closure. The absolute refusal to provide any form of *dénouement* forecloses the possibility of readerly satisfaction and orients his audience toward the as-yet-unfinished work of social revolution. Justice remains firmly connected to the heaving mass of people outside the windows of the salons, not within the pages of the text.[25]

The delayed arrived of *Condition of the Working Class* in English did not blunt the force of its basic critique. By 1887 many of the most pressing problems Engels' text excoriates had been dealt with by legislation improving the lot of British workers; however, it still acted as an important model for a new form of urban aesthetic criticism. By borrowing equally from novelistic techniques and the 'hard' methodology of the social sciences Engels produced "an archaeology of space, conducted under the aegis of dialectical thought [that revealed] the blueprint of history as it moved to its putative telos of a socialistic society" (Krishnamurthy 429). Thus, although the *Condition of the Working Class* was not read in English at the time of its initial publication, its future-oriented stance and universal inclusiveness assured it would continue to draw readers in other locations whose situations mirrored the ones Engels described.

As Jeffrey Spear writes, "Like historical writing, programs for the transformation of society are implicitly stories – plots in the literary, if not the political sense" (5). Both Ruskin and Engels offered their readers stories, tales intended to encourage more organic forms of social development and to discourage support for utilitarian theories of value. In one of Ruskin's most interesting essays, "Fiction – Fair and Foul," he rejects many of the urban-centered novels currently in vogue.[26] He abhors the focus of their work (urban squalor) as well as their mode of representation (the accumulation of facts). Ruskin argues that representation of moral decrepitude for the purpose of aesthetic pleasure can lead to internalization of these values: "the thoroughly trained Londoner can enjoy no other excitement than that to which he has been accustomed, but asks for *that* in continually more ardent or more virulent concentration; and the ultimate power of fiction to entertain him is by varying to his fancy the modes, and defining for his dullness the horrors, of Death" (945).

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[25] The critique of the realist novel's ability to forestall meaningful social action through the production and consumption of sympathy is expertly handled by John Plotz in his article "Nowhere and Everywhere: The End of Portability in William Morris's Romances."

[26] This article is of interest as it was one of the rare moments where Ruskin extended his aesthetic critique to encompass the literary form.

For Ruskin, the satisfaction and beauty of nature had been tragically supplanted by a pernicious and insatiable hunger for the ever-more morbid sensations provided by novelists.[27] Ruskin links the accumulation of novelistic detail with utilitarian theories of value, and rejects the assertion that "the value of a representation is directly proportional to the amount of detail it includes about observable social reality" (Gallagher 115). Ruskin describes these industrial novels and Gothic horrors as "literature 'of the prison house,' because the thwarted habits of body and mind, which are the punishment of reckless crowding in cities, become, in the issue of that punishment, frightful subjects of exclusive interests to themselves" ("Fair" 948). It would seem, at first blush, that Ruskin would have unproblematically extended this critique to *The Condition of the Working Class*. The reality, however, is slightly more complicated.

Intriguingly, in "Fiction – Fair and Foul" Ruskin unexpectedly reserves praise for a specific depiction of urban squalor. He argues that *Oliver Twist* is unlike the rest of Dickens' work, for in it the author offers "an earnest and uncaricatured record of states of criminal life, written with didactic purpose, full of the gravest instruction, nor destitute of pathetic studies of noble passion" (948). Ruskin continues, arguing that due to the text's "definiteness of historical intention and forewarning anxiety," it "may be accepted as *photographic evidence*" (948 *italics added*). It is tempting to situate Engels' text within the confines of Ruskin's definition; however, to do so would be to ignore the most enduring and intractable difference of all: their depiction of labour.

Ruskin's deep-seated fear of social anarchy meant that he was never prepared to subscribe to the wholesale incorporation of the working class into the political system. The radical egalitarianism that was the impulse behind *The Condition of the Working Class* is wholly absent in *The Stones of Venice*. In its place, Ruskin offers an idealized depiction of the Gothic labourer, for whom the creative expression of his limited imagination in communal projects such as the construction of cathedrals is adequate fulfillment. Ruskin's organic conception of society seamlessly incorporates a discourse of natural difference. As many critics have pointed out, "The Gothic worker must be understood as a distortion or reduction of history useful to Ruskin in arguing for a state of naïve resistance to instruction, regularization, and cost-efficiency" (Maynard 117). This "arbitrary treatment of history" (Kruft 333) in large part explains why contemporary critics have been so quick to condemn Ruskin's depiction of labour. Rob Breton argues that Ruskin sees Gothic architecture as "the one style that is supposed to have the true mimetic properties of an innate working-class disposition, balance[ing] freedoms with an almost transcendental desire for submission", and that through the Gothic we can see Ruskin's "inherent and intuitive understanding that political subordination yields contentment" ("Happiness" 215).

In "The Nature of Gothic" Ruskin writes, "To yield reverence to another, to hold ourselves and our lives at his disposal, is not slavery; often, it is the noblest state in which a man can live is this world" (164). Ruskin

[27] In "Fiction – Fair and Foul," Ruskin contrasts the appearance of Croxsted Lane, a location near where he was raised and to which he had ascribed an idyllic quality, with its degraded and befouled suburban appearance. The homogeneity of the new suburban environment was, in Ruskin's mind, what occasioned the hunger for the variation of sensation provided for by "morbid" fiction. Dinah Birch's "A Life in Writing: Ruskin and the Uses of Suburbia" has a useful treatment of Ruskin's complex and evolving relationship with suburban English life.

awkwardly tries to distinguish between two kinds of reverence, one that is "irrational" and "selfish", and another that is "noble", "reasonable and loving" (164). Breton discusses in detail the limitations of Ruskin's conception of labour as ideal in itself. In short, he argues that the representation of work as ideal presents a fundamental conceptual problem: "perfect Work can only take place in the realm of freedom, as if outside of an economic context – but work is the very foundation of the economic context: it is unlike contemplation in that by doing work, one does anything but remove oneself from the real world" (45). By insufficiently theorizing the plight of labour, Ruskin doomed his critique to the perception that he was out of touch and, more troublingly, elitist.[28] This is certainly true to some degree, but it also misses the manner in which Ruskin seriously devoted his own time and income to alleviating the condition of the poor, ultimately divesting himself of most of his wealth in philanthropic gestures. As J.H. Whitehouse insists, "The best tribute Ruskin could offer to the sincerity of his own teaching was in the fact that he was ready to expend all his resources in the practical realization of the plans he urged in his books" (145).

Clearly with respect to labour there is an unbridgeable divide separating Ruskin and the Marxist tradition; however, in key areas there are also some enduring affinities. The first of these is the understanding that "the essential relationship was between man and nature, and that the medium of this relationship was work: not simply the economic tasks forced upon man by necessity, but the constant activity by which man transforms his environment at the same time he is shaped by it" (Hewison 137). In addition, as Breton highlights, "Marx's theory of alienation...rests on the same empirical observation that Ruskin made: as Marx put it, 'the more refined his product, the more crude and misshapen the worker" ("WorkPerfect" 47). Although these similarities do not allow *The Stones of Venice* and the *The Condition of the Working Class* to be read as offering the same prescriptions for the mid-century crisis of labour, they do testify to the fact that Ruskin and Engels' texts share more in common than their position in widely divergent critical traditions would suggest. It must also be said that, for William Morris at least, there was enough consonance between the Ruskinian and Marxian projects for him to have spent the majority of his life seeking ways to reconcile these two formative influences.

Although it is beyond the scope of this paper to meaningfully evaluate the success of Morris' project, a few brief comments must suffice to illustrate how in Morris the differing strands of Ruskin and Engels blended into the development of the unique form of English socialism. The Marxian focus on production-centered economic analysis does not require comment here, although Ruskin's attention to consumption-oriented criticism does. In *John Ruskin and the Ethics of Consumption*, David Craig draws attention to Ruskin's prescience. While Marx and Engels largely disregarded the role of consumption, for Ruskin it was an essential barometer of social health: "It is Ruskin who charges his audiences of consumers to look beyond the surface measures of market pricing and social status in order to 'read' the value and meaning of the goods they buy" (6). In his "attempts to articulate the obligations that consumers incur to other people and

[28] Andrew Leng writes of how Ruskin's initial dismissiveness of political economy "returned to haunt him" and describes how "commentators savaged his heresy as a culpably ill-informed, and therefore ill-advised defection from art criticism" (80).

the world" (4), Ruskin anticipated a main current of recent economic theorization: the importance of consumption patterns for the sustenance of economic systems and for the establishment of social value.

It was William Morris' life work to attempt bridging the divide between labour and demand theories of value, or the Marxian and Ruskinian perspectives. As Ruth Livesey writes, it was Morris' who attempted to "overcome the boundary between aesthetics [Ruskin] and politics [Engels], leisure and labour" and who "interweav[ed] political cause into the texture of everyday objects and elevating those objects (books, songs, cups, plates, beds) to the status of craft goods" (602).[29] In this sense, we can see Morris as having been profoundly motivated by the social critique of Marxism, which highlighted the role of production, as well as taking cues from Ruskin, to whom beauty was a moral quality. Morris' Kelmscott Press, which he got off the ground in the 1890s, is the most tangible example of his attempt to synthesize these two perspectives. Although the Kelmscott press has been consistently misread as a misguided and thoroughly bourgeois undertaking, Elizabeth Miller's "William Morris, Print Culture, and the Politics of Aestheticism" offers an intriguing reconsideration of the intention behind Morris' gesture. Miller writes, "Kelmscott can be viewed as a Utopia based on the premise that the process of production is as politically significant as the product" (491). In other words, by denying primacy to either the role of production *or* consumption, Morris hoped to create an ideal workspace that valued equally the manner in which a product was produced *and* the aesthetic value of the object constructed. Miller builds her argument around Fredric Jameson's historical conception of Utopia. She quotes Jameson, who believes that the creation of Utopian space involves "the momentary formation of a kind of eddy or self-contained backwater within...seemingly irresistible forward momentum" (480). Most crucially, for Morris' attempt to bring together his Ruskinian heritage and the revolutionary impulse of socialist thought, Utopian projects are *outside of history*. They are neither forward, nor backward-looking. They exist beyond the traditionally binaristic historical formulation of past and future, and act as a "pocket of stasis," or as a "kind of enclave within which Utopian fantasy can operate" (Jameson qtd. in Miller 480). The success or failure of Morris' gesture is, for my purposes here, besides the point; instead, I would merely like to call attention to the way in which his work was the most significant attempt to bring the aesthetic project of Ruskin into consonance with the political outline Engels first articulated in *The Condition of the Working Class*. The development of English socialism has long been seen as somewhat idiosyncratic. Nowhere is this clearer than in William Morris' difficult attempt to affect a convergence between Ruskinian aesthetic theories of consumption and Marxist critiques of labour.

Henri Lefebvre once asked, "How many maps, in the physical and geographical sense, might be needed to deal exhaustively with a given space, to code and decode all its meanings and contents?" (85). The answer is, of course, an infinite number, there being no way to fully exhaust the number of potential interpretive models that might be applied to any given space. Ruskin and Engels' attempts to map the social reality of mid-century England are instructive for what they reveal about aesthetic judgment's slow movement from art criticism to social theorization. As I have suggested throughout, a perspective that situates Ruskin and

[29] More broadly speaking, the entire Arts and Crafts Movement inspired by Morris can be seen in this light. Gillian Naylor's *The Arts and Crafts Movement: A Study of Its Sources, Ideals, and Influence on Design Theory* is an excellent source for information on these connections.

Engels' texts, not as belonging to widely divergent critical traditions, but as mirror-images of historicism's attempt to deal with the issue of historical relativism can highlight how interrelated these attempts really were. Ruskin and Engels' projects tackle the social crisis of the Hungry Forties from manifestly different perspectives, but the tendencies and tensions already apparent in these two texts end up as foundational elements in the chimera that is English socialism.

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Stoddart, Judith. *Ruskin's Culture Wars: Fors Clavigera and the Crisis of Victorian Liberalism*. Charlottesville: UP of Virginia, 1998.

Wettlaufer, Alexandra K. "The Sublime Rivalry of Word and Image: Turner and Ruskin Revisited." *Victorian Literature and Culture*. 28.1 (2000): 149-169.

Whitehouse, J.H. Ed. "Ruskin and London." *Ruskin the Prophet*. New York: E.P. Dutton, 1920. 135-146

Wihl, Gary. *Ruskin and the Rhetoric of Infallibility*. New Haven: Yale UP, 1985.

NOTES FOR CONTRIBUTORS

Please send your text as a word document to theeighthlamp@gmail.com for consideration. Articles will be double blind refereed. Book reviews and creative writing pieces are not refereed. However, they are subjected to an editorial process to check for suitability of scope, style, and content.

Authors have the responsibility for acquiring copyright clearance of images used in articles. They also must ensure that the article submitted to *The Eighth Lamp* have not been submitted for consideration elsewhere.

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

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

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

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

Online sources that are analogous to print sources (such as articles published in online journals, magazines, or newspapers) should be cited similarly to their print counterparts but with the addition of a URL. Some publishers or disciplines may also require an access date. For online or other electronic sources that do not have a direct print counterpart (such as an institutional Web site or a Weblog), give as much information as

you can in addition to the URL. The following examples include some of the most common types of electronic sources.

BOOK

One author

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

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

T: (Doniger 1999, 65)

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

Two authors

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

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

T: (Cowlishaw and Dunbar 2000, 104–7)

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

Four or more authors

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

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

T: (Laumann et al. 1994, 262)

R: Laumann, Edward O., John H. Gagnon, Robert T. Michael, and Stuart Michaels. 1994. *The social organization of sexuality: Sexual practices in the United States.* Chicago: University of Chicago Press.

Editor, translator, or compiler instead of author

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

Editor, translator, or compiler in addition to author

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

Chapter or other part of a book

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

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

N: 8. Quintus Tullius Cicero. "Handbook on Canvassing for the Consulship," in *Rome: Late Republic and Principate,* ed. Walter Emil

Kaegi Jr. and Peter White, vol. 2 of *University of Chicago Readings in Western Civilization,* ed. John Boyer and Julius Kirshner (Chicago: University of Chicago Press, 1986), 35.

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

T: (Cicero 1986, 35)

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

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

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

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

T: (Rieger 1982, xx–xxi)

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

Book published electronically

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

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

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

T: (Kurland and Lerner 1987)

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

JOURNAL ARTICLE

Article in a print journal

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

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

T: (Smith 1998, 639)

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

Article in an online journal

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

N: 33. Mark A. Hlatky et al., "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial," *Journal of the American Medical Association* 287, no. 5 (2002), http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo.

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

T: (Hlatky et al. 2002)

R: Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp, and Mary A. Whooley. 2002. Quality-of-life and depressive symptoms in postmenopausal women after receiving hormone therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS)

trial. *Journal of the American Medical Association* 287, no. 5 (February 6), http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo (accessed January 7, 2004).

POPULAR MAGAZINE ARTICLE

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

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

T: (Martin 2002, 84)

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

NEWSPAPER ARTICLE

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

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

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

T: (Niederkorn 2002)

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

BOOK REVIEW

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

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

T: (Gorman 2002, 16)

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

THESIS OR DISSERTATION

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

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

T: (Amundin 1991, 22–29, 35)

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

PAPER PRESENTED AT A MEETING OR CONFERENCE

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

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

T: (Doyle 2002)

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

WEB SITE

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

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

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

T: (Evanston Public Library Board of Trustees)

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

WEBLOG ENTRY OR COMMENT

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

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

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

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

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

E-MAIL MESSAGE

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

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

ITEM IN ONLINE DATABASE

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

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

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

T: (Pliny the Elder, Perseus Digital Library)

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