



***The Eighth Lamp: Ruskin Studies Today***

***No 5 2011***

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Edited by

Anuradha Chatterjee and Laurence Roussillon-Constanty

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## **Table of Contents**

Editorial ...1
Editorial Board Members ...4
Statement of Purpose ...9
Abstracts...10
Associations... 15
Conferences... 16
Current Research... 21
Events... 24
Exhibitions... 31
Published and forthcoming works... 37
Reviews... 48
Works in Progress... 60
Article... 61
Notes for Contributors... 71

## EDITORIAL

The year 2011 opens with two key productive and optimistic changes in the leadership structure(s) of *The Eighth Lamp*. First is in Editorship. Between 2009 and 2010, we were very fortunate to have the participation of Dr Carmen Casaliggi (Deputy Editor) University of Wales Institute, Cardiff. While Dr Casaliggi stepped down from the shared leadership of the position of Editorship due to conflicting professional time commitments. The mantle of Co-Editor has now been taken up by Dr Laurence Roussillon-Constanty (PhD in English Literature, Stendhal University; and Lecturer in English, Paul Sabatier University, Toulouse, France). Dr Roussillon-Constanty is a French Senior Lecturer whose field of expertise is Victorian literature, and Word and Image studies. Her personal goal is to bring Ruskin's ideas to a French audience through translation work and a French Ruskin Society (more about this in the next issue). Together with Dr Anuradha Chatterjee's commitment to Ruskin, Victorian cultural studies, gender, visual arts, architecture, and design, the collaboration promise to be a fitting combination of sensibilities that aims to reach out to scholars, students, teachers, artists, novelists, and others, connecting with, utilizing, and uncovering teachings of Ruskin.

The second change in *The Eighth Lamp* is the establishment of the Editorial Board. Dr Casaliggi renewed her commitment to the journal by accepting membership to the Editorial Board. She is joined by other well-known international scholars in Ruskin studies and nineteenth century cultural contexts - Iolanda Ramos, Rachel Dickinson, Cynthia Gamble, Emma Sdegno, Helena Gurfinkel, Stuart Eagles, and Bénédicte Coste. That we can manage to assemble a virtual community of Ruskin that is committed to providing intellectual direction and support to our endeavour is truly remarkable!

At the close of 2010, the question that can be asked is 'Is Ruskin becoming cool?' Perhaps not quite, yet. However, there are unmistakable signs that point to an international revival of interest in his thought, and to a kind of 'virtual resurrection'. Just consider the following points: Ruskin is on Facebook and counts over 1500 'friends'. In December 2010, in London, the students who demonstrated against the politicians' decision to triple tuition fees were seen holding a giant book-shaped sign saying "Unto this Last" for support (here is the link if you'd like to check it out for yourself: <http://www.guardian.co.uk/education/gallery/2010/dec/09/student-protests-photos-london#/?picture=369571536&index=3>). Finally, in the *Financial Times*, Ruskin was again in the limelight as he was quoted by economists analysing the Recession process. Within our smaller academic world, Ruskin is the source of endless scholarly investigations and findings. This is evidenced from the contents of this issue.

In this issue, we have had the opportunity to have Dr Marcus Waithe (Magdalene College, Cambridge) review Robert Hewison's much-awaited *Ruskin on Venice* by Yale University Press. Dr Waithe describes Professor Hewison's book as "a magnificent achievement. A life's learning finds convincing form across its stylish, readable, and challenging pages." This issue also features Dr Chatterjee's review of Professor Lauren S. Weingarden's *Louis H. Sullivan and a 19<sup>th</sup>-Century Poetics of Naturalized Architecture* published by Ashgate, which acknowledges the "in-depth, insightful, and contemporary scholarship" that provides the "scholarly platform through which Ruskin's absence and irrelevance to twentieth century architecture can be

reconsidered and revised.” This issue of *The Eighth Lamp* also features a paper titled ‘Economics Still a Bastard Science’ by Professor Geraint Johnes (Professor of Economics and Dean of Graduate Studies Lancaster University). As it explores the “linkages between Ruskin’s ideas and those currently in the ascendancy in the literature of economics,” it is a timely and fitting submission in the current economic climate. These contributions show that Ruskin’s writings have historical currency as well contemporary relevance.

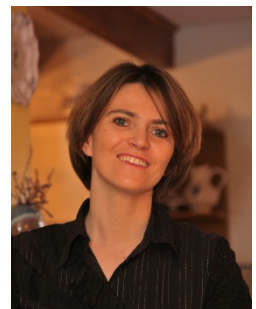
We have been in discussion about a special issue on Ruskin and his international reception – current and historical. The global reach of Ruskin’s writings became apparent from the range of international contributors to the Ruskin and 19<sup>th</sup> century Travel conference in 2008 held in Venice. However, notwithstanding the special issue, the next issues are sure to feature interesting book reviews and papers. We would be looking at Diane Waggoner’s *Pre-Raphaelite Lens: British Photography and Painting, 1848-1875*; Andrea Kaston Tange’s *Architectural Identities: Domesticity, Literature and the Victorian Middle Classes* (Reviewer: Dr Chatterjee); *Literate Eye* by Rachel Teukolsky (Reviewer: Dr Roussillon-Constanty), Rachel Dickinson’s *John Ruskin’s correspondence with Joan Severn: sense and nonsense letters* (Reviewer: Dr Zoe Bennett), *Of Truth of Water and Ruskin’s Pond* (Reviewer: Dr Casaliggi), and many more in the pipeline, in addition to papers on Ruskin and Art, and Ruskin and Feminism! More than ever, these demonstrate the continuing vitality and vigour in Ruskin studies.

It is also encouraging to see that we are not only receiving paper submissions from established academics but also from young scholars and Graduate students. One of clear avenues for the development is that we would encourage authors to develop their conference and symposium papers into shorter papers and submit them to *The Eighth Lamp*. This would have mutual benefits as we would get the opportunity of presenting new scholarship and authors would have a forum where their emerging scholarship is tested, acknowledged, and publicized, mediated via the process of peer reviewing. We also strongly encourage artists, novelists, and all practitioners in the creative industries (who work with teachings of Ruskin), to submit their works as digital copies for publication, as *The Eighth Lamp* is keen to recognize the multiple media and working practices as the ‘Ruskinian’ ways of engaging with the teachings of Ruskin.

We do apologize for a longer than usual Editorial, and with a quick thanks to Ruskin scholars, academic publishers, conference organizers, Ruskin Society, Ruskin Programme, Ruskin Library, Brantwood, and Ruskin Today and other nineteenth century societies, we ask our readers to enjoy this issue. We cannot claim to be bringing you a comprehensive picture of the persisting world of Ruskin, but surely it is an exciting fragment.



Dr Anuradha Chatterjee (Editor)  
Academic, Architecture Programme,  
Faculty of the Built Environment,  
University of New South Wales, Australia  
AND



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

## EDITORIAL BOARD MEMBERS



Cynthia Gamble

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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

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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

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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

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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

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'Stuart Eagles wrote an MA dissertation at Lancaster University on Ruskin and Dickens, and completed a doctoral thesis on Ruskin's social and political legacy at the University of Oxford. He frequently contributes to the *Ruskin Review and Bulletin*, and he is a Companion of the Guild of St George. His book, *After Ruskin*, will be published by Oxford University Press in March 2011. He is currently researching Ruskin's reception in Russia



Anita Grants

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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

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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

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Bénédicte Coste teaches English at the University of Montpellier and translation at City University (London). She has translated some 20 essays by Walter Pater (including essays on Greek art and mythology, Houdiard, 2010), and Ruskin's *The Seven Lamps of Architecture* (forthcoming 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

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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

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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

## STATEMENT OF PURPOSE

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

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

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

## ABSTRACTS

Dr Anuradha Chatterjee, Architecture Programme, University of New South Wales, Australia  
John Ruskin, Visceral Dress, and the Rejection of 'Renaissance' Architecture  
Art Association of Australia and New Zealand Conference, Adelaide, Australia, 2010

This paper considers John Ruskin and his views on science and medicine as it intersected with art and architecture. It examines Ruskin's rejection of Renaissance architecture, demonstrating his negative view of the Renaissance age, which according to him gave rise to the scientific mindset and the desire to expose the invisible world. The exposure of truth was epitomized by the anatomical sciences and its influence was amplified by Renaissance representations of the human body, which showed the interior of the body (muscle, bones, and tendons) pushing itself to the surface (skin). Ruskin was horrified by this. He believed that the exposure of depths was a form of sexual desire, and that science was fundamentally immoral. Ruskin saw a connection between the scientific image of the body and the design of dresses during and after the Renaissance age. While he knew little about the actual Renaissance costume, his criticism was directed towards the Baroque dress and drapery depicted in sculptures and paintings. He argued that the scientific vision of the body had led to immodesty in dressing, as the seamless and even folded surfaces of the dress were converted into skin-like surfaces with protruding forms, echoing the texture and form of the Renaissance body. As Ruskin viewed architecture as the analogy of the dressed human figure, his rejection of the rusticated surface of Renaissance buildings and the sculptured facades of Venetian Baroque buildings was underpinned by this view. The paper advances an original argument about Ruskin's unusual and subtle argument about connections between art, science, and medicine on one hand, and the intersection of these debates with architecture on the other.

Professor Philip Harrison, Royal Lancaster Infirmary and Lancaster University, UK

The Body: it's Economy of Construction, according to John Ruskin

Economy: An international conference to be held at the Welsh School of Architecture in Cardiff, Wales, UK, 2011 (Forthcoming)

As a communicating vessel, the architectural body displays form and content through a language of construction. Like any body, Gothic expresses its own particular language through growth: good or bad; in control or not. In a capital sense, the covering matter for this paper is the Gothic skin: the surface of Gothic buildings and, sometimes, that of people, as seen through Ruskin's eyes and, also, from a medical or dermatological point of view. Anatomically, Ruskin is at the heart of this presentation - as too is the human body - and the subject matter, the covering, is its skin. The broad claim is that the Gothic skin covers a wide range of aesthetics, the underside of which, as much as the topside, was investigated by Ruskin: the bad as well as the good, the diseased as much as the healthy side of buildings. As a membrane encoded with a sense of well-being, Gothic skin is exposed as a fashion or ornamental statement in bodily economy: moulded by integrity and growth.

Economically, through the skin, Gothic reveals well-being: in growth terms, a language of health or disease. Synthetically, such expression of skin order or disorder is a covering veil for the foundations of the underlying body. Gothic growth surfaces as the outside manifestations of architectural foundations. When those foundations are secure, economically, beauty or order tends to prevail: as harmonious unity, instead of architectural discord. On the other hand, Gothic goes underground when disorder becomes the order of the night or day: particularly when excessive or decadent. As a corporeal experience, economy of construction is opened up - as a kind of book - as it was also cut up by Ruskin: an anatomy lesson, covering the body of building discourse. More specifically, this approach dissects, medically, his architectural descriptions of rough, or smooth, skin.

Laws of form govern the Gothic state and surround its growth: skin, the medium, and control its sphere. Economy of construction - as it relates to the human body or buildings - helps defines their form and whether this stands up well, or not, to critical analysis: in an aesthetic or wellness sense. Largely a phenomenological approach, not always easy to digest, Ruskin's potent architectural writings covered bodily judgement: the aesthetics or poetics of buildings. In an Aristotelian sense, this clinical standpoint shows itself as a metaphorical language, diagnosed through the skin. In summary, as a sort of medical or post-mortem report, this paper covers the embodiment of health and disease states: in terms of the language of well-being, the economy of skin growth on people and their buildings.

Stephen Kite, Welsh School of Architecture, Cardiff University, UK

The Bricks of Venice: Material and craft in John Ruskin's political economy

Economy: An international conference to be held at the Welsh School of Architecture in Cardiff, Wales, UK, 2011 (Forthcoming)

The larger question addressed by this paper is: What is the place of material and craft in John Ruskin's view of architecture and political economy? In basic narratives Ruskin's work is that of an art and architecture writer up to the completion of *The Stones of Venice* (1851-3) and *Modern Painters*, at the mid-point of his life, in 1860. With the publication of *Unto this Last*, also in 1860, he becomes a fierce social critic, attacking the 'science' of Political Economy, and humanising the notion of value in his dictum: 'There is no Wealth but Life'. But this is too simple: Ruskin's works make a vibrant inter-textual whole, and much socio-economic thinking is adumbrated in *Stones of Venice*, as in the emphasis in 'The Nature of Gothic' chapter on the dignity and quality of work in architecture.

Here I choose to examine the 'bricks', not the 'stones' of Venice, using empirical and documentary field and archive work into the notebooks and drawings from which *Stones of Venice* was constructed. It may be the incusted city of stone, but Venice used 'brick for its substance of wall', and if Ruskin saw any hope of realising the New Jerusalem in Great Britain—as when he harangued the mill-owners of Bradford on 'Modern Manufacture and Design' in 1859—he knew it would as likely be built in brick as marble.

Ruskin's aesthetic and social ideas are not abstractions, they materialise out of a deep grasp of the stuff of architecture; watched closely, architecture indexes the economic and political structures of its making. My researches into Ruskin have been driven by the belief that we come closest to the kernel of his thought with readings that are similarly near. So, here a single arch will serve as a point of entry and disclosure to Ruskin's exegesis on the 'real use of brick', to his ideas of economy, of the character of slavery and free labour, and to the inter-textual echoes between earlier tests like *Stones*, the mid-period of *Unto this Last*, and the later fragmentary ejaculations of *Fors Clavigera*—his letters to 'the workmen and labourers of Great Britain'.

Thomas Ford, Australian Postdoctoral Fellow, Australian National University and Adjunct Academic, School of English, Communications and Performance Studies, Monash University, Australia

Atmosphere as Medium

Changing the Climate: Utopia, Dystopia and Catastrophe: The Fourth Utopias Conference, Monash University, Melbourne, Australia, 31 August 2010

Although the phrase has not yet appeared in print, *the cultural history of climate change* is increasingly being recognised as a vital site of interdisciplinary interest. The reinterpretation of British Romanticism is essential to this emerging field, because atmosphere itself was constructed and functioned as a medium of communication in this period, linking culture and climate in new ways. In *Modern Painters* 3, John Ruskin defines Romanticism as the moment when the atmospheric mediation of perception and communication become central to art and literature. This corresponds, Ruskin claims, to a new awareness that visual and literary art use different media. Only once atmosphere is understood as a medium, that is, do other media (text and image) become visible as media themselves. Via a reading of Ruskin and Romanticism, my paper rethinks the material history of media with reference to today's sense of ecological crisis and to Mark Hansen's recent definition of 'medium' as 'an environment for life.'



Thomas Ford, Australian Postdoctoral Fellow, Australian National University and Adjunct Academic, School of English, Communications and Performance Studies, Monash University, Australia

Atmosphere as Medium

The Climate of Romantic Culture'

Literature and Science: Australasian Association for Literature Annual Conference, UNSW, July 2010.

Not until the beginning of the nineteenth century was the word "atmosphere" first used to denote the element or material of thought (*OED* s.v. "atmosphere"). This same period witnessed a dramatic increase in the prominence and frequency of the word "climate" being used similarly, to refer to a set of prevailing conditions that shape ideas while remaining largely unremarked. Today, such uses of "atmosphere" and "climate" are metaphoric. While we may speak of a "changed political climate," for instance, thoughts and opinions are generally held to be cultural, while atmosphere and climate are seen as natural processes. But in Romantic-period Britain, these new uses of "climate" and "atmosphere" were not metaphoric, but quite literal. Opinions and ideas were understood to be made of air; perceptions to be aerially mediated. In turn, words and thoughts were seen to colour and inflect the air that bore them, thereby materially altering the climate. In this sense, atmosphere came to be understood as a mass medium of communication, positioning climate as an overarching framework for modern culture.

This paper identifies the early nineteenth century in Britain as a formative moment in the cultural history of climate change, when the modern sciences of atmosphere first came into being and when atmosphere and weather became newly central to art and literature. Climate was a central mechanism for representing and understanding how these disparate scientific and artistic activities belonged to a common cultural field. Because atmosphere was positioned as a medium of culture in this way, cultural changes could then be seen to lead to climatic changes. Drawing on Romantic aesthetic and scientific practices from Wordsworth to Ruskin and Priestley to Davy, the paper establishes historical links between science and literature, climate and culture, that can help re-engage the humanities with climate change debates today.

## ASSOCIATIONS

### The Ruskin Foundation

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



The Ruskin Society, originally established by John Howard Whitehouse at a meeting held at the Royal Society of Arts in 1932, was re-founded in London in 1997 by a group of Ruskin scholars and devotees. It aims to encourage a wider understanding of John Ruskin (1819-1900) and his contemporaries. It organises at least four events a year, which seek to explain to the public the nature of Ruskin's theories and to place these in a modern context. Enquiries can be sent to Dr Cynthia Gamble, 49 Hallam Street, London W1W 6JP (Source: <http://www.midworks.info/ruskinsoc/>).

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



John Ruskin's home 1872 - 1900

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

## CONFERENCES

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### PAST CONFERENCES AND SEMINARS

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Useful & Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites

7–9 October 2010

Location: University of Delaware (Newark, DE) and at the Delaware Art Museum and the Winterthur Museum & Country Estate (Wilmington, DE)

Theme: All events will focus on the multitude of transatlantic exchanges that involved Morris, the Pre-Raphaelites, and the Arts and Crafts and Aesthetic movements of the late nineteenth century (Source: <http://www.udel.edu/conferences/uandb/index.html>).

'The Laws of Life': Ruskin and Cultural Value: An international conference Ruskin Library and Research Centre conference event, with the University of Liverpool.

17 - 18 June 2010

Location: Day one will take place at the University of Liverpool; Day two will take place at Lancaster University.

Organizer: Ruskin Research Centre, Contact: Lauren Proctor at [l.s.proctor@lancaster.ac.uk](mailto:l.s.proctor@lancaster.ac.uk)

Theme: 2010 marks the 150th anniversary of the serial publication of John Ruskin's *Unto this Last*, and of the appearance of the fifth and final volume of *Modern Painters*. Together, these works represent an uncompromising engagement with concepts of cultural value, in the context of the principles of political economy and social responsibility. Their influence on nineteenth-century thought, and on our own thinking, has been profound. A broad reassessment of Ruskin's work will lie at the heart of this commemorative event, but papers are also welcomed on broader issues and themes relating to cultural value in Ruskin's lifetime and beyond.

For this collaborative conference, the Universities of Liverpool and Lancaster seek papers on themes such as —

Ruskin and culture

The Victorians and cultural value

The institutions of culture

The uses of culture

Social economy and the nineteenth century

Political economy and religion

The morality of wealth

Life and art

Society and the individual

The influence of Ruskin's theories

The enduring legacy of Ruskinian thought

Source (<http://www.lancs.ac.uk/fass/ruskin/documents/RuskinConfJun2010.pdf>)

## Displaying Word and Image

04 – 06 June 2010

Location: University of Ulster, Belfast

Theme: This conference will bring together word and image, as well as literary scholarship, art history and theory, art practice, curatorial practice, museology, and visual culture, in order to address the interrelationship between word & image and display. The questions addressed will include: How does the art exhibition function as mediator of literature? Which approaches to Word and Image are specific to curators or museum practitioners? How do Word and Image studies theorize, inform or imply display? We also wish to investigate the use of text/writing in and surrounding exhibitions, and the semiotics of museums' visual identities. How do competencies interact in the tri-disciplinary field between (1) art/art history/theory, (2) museum studies/curatorial practice and (3) literary studies? How are competencies acquired, and how do policies and funding structures enable work in this field? (Source: <http://adbe.ulster.ac.uk/dwi>).

Founded in July 1987, *the International Association of Word and Image Studies / Association Internationale pour l'Etude des Rapports entre Texte et Image (IAWIS/AIERTI)* “seeks to foster the study of Word and Image relations in a general cultural context and especially in the arts in the broadest sense.” To that end, the Association organizes triannual conferences and encourages scholars to exchange ideas on text and image relations. The topic of the Belfast conference, “Displaying Word and Image” promised to bring together a wide range of scholars studying the interaction between text and image within the context of museum space and it certainly. Ruskin scholars also got a chance to engage interesting discussions on Ruskin’s relations to art in a session called “revisiting the Canon: famous artworks in the hands and eyes of the writers and artists in the nineteenth century (co-chaired by Laurence Roussillon-Constanty and Stephen Wildman).

La traduction /la transmissibilité et la communication transculturelle dans les sciences sociales": deux journées d'études à la FMSH et à l'EHESS (Translation/transmissibility and transcultural communication in the humanities)

10 – 11 May 2010

Location Paris, France

Theme: This two-day conference aims to address the problematic of translation as it is applied specifically to the study, teaching, research and dissemination of intellectual information within the various disciplines of the Humanities. In fact, it is time to re-examine political, cultural and social constructions in the context of, and as they are related to, translation and translation theory within the Social Sciences (Source: <http://traductiontransmissibilite.blogspot.com/2010/02/cfp-conference-on-translation-in-social.html>).

John Ruskin and the Modern World: Art and Economics 1860-2010

06 February 2010

Symposium

Location: The Art Workers Guild, 6 Queen Square, Bloomsbury, London WC1N 3AT

Crossing the line: Affinities before and after 1900

A two-day interdisciplinary postgraduate conference

28-28 January 2010

Location: University of Liverpool

Theme: Crossing the Line is a student-led postgraduate conference that will explore and interrogate the multifarious affinities between Victorian and Modernist cultures. It focuses on the cross-currents of attraction and repulsion at the turn of the century. This event asks whether affinities exist innately in the body as psychological and emotional connections, and investigates those affinities which are cultural constructions. It questions whether affinities are permanent or can be eroded by the passage of time. It featured papers on Witches; Symbolist and Surrealist Art; The Imperialist City; Mythologies and Public Sculpture; Modernism vs Dickens; 1920s Pulps and Science Fiction; Victorian Aestheticism and Homosexuality; Pastoral Legacies; Drama; Eugenics; Theoretical Afterlives; Illustration and Modern Art; Representations of Domesticity, and affinities between the works of Elizabeth Gaskell and E. M. Forster; Olive Custance and H. D.; Whitman and Baudelaire, and Derek Walcott and John Clare, among others (Source: <http://www.crossing-the-line.org.uk/>).

'Tipping Points: Pivotal Moments in Victorian Culture'

April 17-19 2009

Location: Indiana University East, Richmond, IN

'John Ruskin's posterity: Ruskinian legacy through literature and art writings'

04-05 June 2009

Location: University of Lille III- Salle des colloques

'Past versus Present'

13-15 July 2009

10th Annual Conference British Association for Victorian Studies (BAVS) and 7th Annual Conference North American Victorian Studies Association (NAVSA) Churchill College, Cambridge

'British Aestheticisms: Sources, Genres, Definitions, Evolutions'

02-03 October 2009

Location: Université Paul Valéry, Montpellier

'Tennyson and Their Readers: A Bicentenary Celebration, 1809 – 2009'

17 October 2009

Location: Anglia Ruskin University, Cambridge, UK

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#### FORTHCOMING CONFERENCES AND SEMINARS

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

August 22-26 2011

Location: Université du Québec à Montréal

Theme: Centred on the Imaginary, whether this concept is understood as an interface between the subjective position and the world, as a register of thought or as the universe of images and signs, texts and objects of thought, this conference will explore the relationship between text and image in a transformative context that finds us more and more decisively crossing from a book-centred to a screen-centred culture. In this context, the imaginary affirms itself as a way of interpreting the world; it is clearly inscribed at the heart of our relationships with art, literature and culture. The conference will enable us to explore this theme through theoretical inquiries that seek to define and conceptualize this notion, as well as through the practices of analysis and interpretation of texts and images, in both historical and contemporary perspectives, at the intersection of visual and textual culture studies, through interdisciplinary and intermedial approaches (Source: <http://aierti-iawis-2011.uqam.ca>).

Economy An international conference to be held at the Welsh School of Architecture in Cardiff, Wales, UK  
6-8 July 2011

Location: Welsh School of Architecture, Cardiff University

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

'Wildering Phantasies' An inter-disciplinary conference devoted to the Pre-Raphaelites

7-10 July, 2011

Location: University of Dundee

Theme: This interdisciplinary conference will bring together researchers from a range of backgrounds to explore the work of the Pre-Raphaelite Brotherhood and assess their legacy across several media. The conference will be held in association with the Scottish Word and Image Group, and therefore papers related to the interface between word and image in the work of the PRB's are particularly welcome. The confirmed plenary speaker is Prof. Leonee Ormond (King's College, London). There will be a dedicated panel for post-graduate students. The conference will also include an exhibition of Pre-Raphaelite paintings, with sketches taken from Dundee University's own holdings and the surrounding area. In addition, there will be an opportunity to see D.G. Rossetti's *Dante's Dream*, the finest Pre-Raphaelite painting in Scotland, works by Millais and Joseph Paton at the newly renovated McManus Gallery as well as other Pre-Raphaelite gems, including the recently restored St. Salvador's church, designed by George Fredrick Bodley. (Source: <http://www.dundee.ac.uk/english/news/2010/callforpaperswilderingphantasies/>)

Closing date: 15 January, 2011

Romanticism and the Tyrannies of Distance Conference

10-12 February 2011

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

Location: University of Sydney

#### NAVSA 2011

Date: November 3-6, 2011

Theme: Performance and Play

Conference threads might include: Music, musicians, singers, music halls; Opera, light opera, dance, melodrama; The theater world: players, playwrights, producers, directors, stagecraft; Early cinema, magic lantern shows, optical toys; Audiences, publics, receptions, reviews; Performances of the self, gender, race, nationality; Posture, pose, gesture, manner, style; Timing, training, discipline, skill, perfectionism; Imitation, impersonation, masquerade, theatricality; Ceremonies, rituals, routines; Art-making in public, studio tours, readings; Performance at home, in private; female accomplishments; Tourist productions, ethnographic shows; Leisure, recreation, sport, games, holidays; Entertainment, fairs, pageantry, parades; Sexual play, eroticism, dalliance, hedonism; Gambling, gaming, horse-racing, card games; Bodies in motion: fighting, fencing, hunting, exercising; Jokes, jests, wordplay, comedy, playfulness, fun; Forms of play, linguistic play, nonsense, verse play; Children's play, toys, games (Source: <http://vanderbilt.edu/navsa/>).

Call for papers close: 01 March 2011

#### British Association for Victorian Studies Conference

01–03 September 2011, University of Birmingham

Theme: Composition and Decomposition: This theme reflects Birmingham's own nineteenth-century history as the 'workshop the world.' Birmingham is a city intimately connected with industry and manufacture. However, one of its main exports in the nineteenth century was pens. Our conference thus draws on the double meaning of composition as both artistic practice and broader industrial process. At a time when the country as a whole, and this city in particular, is reflecting upon the legacy of industrial decline, this conference also invites speakers to think about its inverse, decomposition. [http://www.bavsuk.org/documents/2011\\_bavs\\_cfp.docx](http://www.bavsuk.org/documents/2011_bavs_cfp.docx)

Call for papers close: 31 March 2011

## CURRENT RESEARCH

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### LIST OF PAPERS, RUSKIN SEMINAR SERIES, MICHAELMAS TERM 2010 (14 October – 16th December)

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14 October: David Walker Barker, Introduction to the exhibition David Walker Barker: Objects of Curious Virtue

28 October: Serena Trowbridge (Birmingham City University & University of Southampton)

11 November: Andrew King (Lancaster University), Scott, Ruskin and the Economy of Collecting

18th November: The Mikimoto Ruskin Memorial Lecture, Robert Hewison (Honorary Professor, Lancaster University; Professor in Cultural Policy and Leadership Studies, City University London), 'No Wealth But Life': Ruskin and Cultural Value

02 December: Marcus Waithe (Magdalene College, Cambridge) Ruskin at Walkley: Reconstructing the St George's Museum

09 December: Rachel Dickinson (Manchester Metropolitan University), Ruskin and the Fabric of Experiment

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### LIST OF PAPERS, RUSKIN SEMINAR SERIES, LENT TERM 2011 (20 January – 24 March 2011)

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20 January: Simon Marsden (Lancaster University), "At any rate to see": Natural Theology and Ruskin

10 February: Martin Seddon (Lancaster University), Utinam Potuissem: Ruskin in a digital age

17 February 2011: Emma Sdegno (Università Ca' Foscari Venezia) Looking at the Alps with Ruskin.

03 March 2011: Francis O'Gorman (University of Leeds) Editing Ruskin's 'Praeterita'.

10 March 2011: Stephen Wildman (Lancaster University) Coming of Age: Ruskin's Drawings and Watercolours from the Grand Tour of 1840-41.

17 March 2011: Mark Frost (University of Portsmouth) Politics of Class and Politics of Caste: New Perspectives on Ruskin and Gandhi.

24 March 2011: Stuart Eagles (Author of After Ruskin) Ruskin and Tolstoy: Sex, Violence, and Philosophy in Late Imperial Russia.

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### Papers from 'Wildering Phantasies' An inter-disciplinary conference devoted to the Pre-Raphaelites

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Stephen Wildman (Professor of History of Art & Director, Ruskin Library), 'Orders of release: the enduring visual appeal of John Ruskin.'

Joanna Soden (Collections Curator at the Royal Scottish Academy), "'...this kind of Art...they call Pre-Raphaelite": the responses of some Scottish artists to the paintings of the Pre-Raphaelite Brotherhood.' Dr. Soden's paper will discuss, amongst other things, Ruskin's promotion of the PRB in 1853.



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Papers From BAVS 2010 and NAVSA Conference 2010

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Forms and Formation British Association for Victorian Studies Conference, University of Glasgow,  
September 2-4<sup>th</sup>, 2010

Cristina Pascu-Tulbure (University of Liverpool), 'Pyramids and Leaves: Building Ruskin's Brand of Formalism.'

Jennifer Conary (DePaul University), 'Reforming the Formless: Ruskin, Arnold, and the Rejection of Liberal Reform.'

Victorian Scale and Perspective, NAVSA Conference in Montreal 2010

Ann Marie Carmela Gagné (U of Western Ontario) Crystal Science as Performative Ethical Architecture: Ruskin's The Ethics of the Dust.

Caroline Reitz (John Jay College of Criminal Justice) Of Queens' Tangled Gardens.

Peter Garratt (Northumbria U) 'Blotches, Burrs and Pimples': Ruskin, Reading and the Anxiety of Proximity.

Jennifer Conary (DePaul U) Remodeling the World: Arnold, Ruskin, and the Quixotic Perspective on Social Change.

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Papers from displaying word and image

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Marjorie Cheung (University of Sheffield), 'Displaying Private Art Works: Ruskin's Art of Description in Modern Painters.'

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

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Papers from Romanticism and the Tyrannies of Distance Conference

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

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Papers from Useful & Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites

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David Lowden, (Lawyer, Stroock & Stroock & Lavan LLP and book collector), 'Gustav Stickley's Debt to England: The Influences of Ruskin, Morris, Ashbee, Voysey and Baillie Scott'

Lisa Banu (Assistant Professor of Design History, Purdue University), 'Design Only By Heaven: Ernest Batchelder's Invocation of Ruskin and Emerson in his Design in Theory and Practice (1927)'

Leslie M. Freudenheim (Adjunct Scholar, Swedenborgian House of Studies, Pacific School of Religion, Berkeley, CA), 'The Impact of William Morris, John Ruskin, Oscar Wilde and the Pre-Raphaelites on the Architecture, Furniture and Art of the San Francisco Bay Region, 1878-1910'

Nancy E. Green (Gale and Ira Drukier Curator of Prints, Drawings, and Photographs, Herbert F. Johnson Museum of Art, Cornell University), 'Ruskin, Morris, and the Utopian Dream of Ralph Whitehead'

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Papers from Economy Conference

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Philip Harrison, (Royal Lancaster Infirmary, UK), 'The Body: its Economy of Construction, according to John Ruskin'.

Stephen Kite, (Welsh School of Architecture, Cardiff University, Wales, UK), 'The Bricks of Venice: material and craft in John Ruskin's political economy'.

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Papers from Crossing the line: Affinities before and after 1900

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Cristina Pascu-Tulbure (University of Liverpool), 'Ruskin's Proserpina: Flowers, Sex, Beauty, Science, Language and Mythology'.

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Mark Frost (Centre for European and International Studies Research, University of Portsmouth, UK)

'My Dear Graham': The Lost Companion and John Ruskin's Guild Idea (Anthem Press, 2012)

Supported by Small Research Grant from the British Academy

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This monograph will offer a timely re-evaluation of the formation of John Ruskin's notions of Guild culture, and their implementation in his Guild of St. George. Inspired by the discovery of important new materials in the field, this study will provide the first comprehensive critical account of the Guild, and will situate it in relation to natural history, aesthetics, architecture, and religion. Drawing in part on recently-discovered archive material, and in part on existing research, this work will look afresh at the genesis of Ruskin's ideas, and at their translation into practical action. Previously unpublished correspondence reveals the extent to which Ruskin's understandable failure to translate well-meaning idealism into effective social action had serious consequences for those members (or Companions) who worked St. George's land, and in particular for three Companions whose astonishing stories have until now been occluded. By revealing the previously unrecognised material impacts of Ruskin's conflicted notions of Guild culture, and of the failure of its Bewdley estate, these new materials demand and facilitate a re-evaluation of the manner in which these ideas were generated, for in order to understand Ruskin's Guild idea, one must trace their roots in his earlier work. In particular, the unsatisfactory experience at Bewdley draws attention to key issues of structure, hierarchy, and obedience. The monograph will argue that the flawed structure of the Guild was a reflection of universal, long-standing tensions within Ruskin's epistemology, evident in terms of an unresolved struggle between organicism and hierarchy; and, secondly, that these tensions were played out not in the realm of ideas, but in the lived experiences of working Companions whose stories have yet to be told.

## EVENTS

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### PAST EVENTS

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#### THE SOCIETY FOR THEATRE RESEARCH

John Ruskin & the British Pantomime

A talk by Jeffrey Richards

19 February 2009

John Ruskin, the great Victorian art critic and social critic, is perhaps the last person you would associate with the theatre. However, he was both an inveterate theatregoer and a devotee of the Christmas pantomime. Professor Richards, a leading historian of popular culture will assess pantomime's appeal to Ruskin and his stout defence of the traditional pantomime as it underwent major changes (Source: <http://www.str.org.uk/events/lectures/archive/lecture0902.shtml>).

At the Art Workers Guild, London

#### AT RUSKIN PROGRAMME, LANCASTER UNIVERSITY

'John Ruskin and a Venetian episode in the life of the National Gallery'

Cynthia Gamble (Honorary Visiting Fellow)

23 April 2009, 4.00pm-6.00pm

Ruskin Seminar Series

Cynthia Gamble is one of the leading authorities on Ruskin and Proust. She is a Visiting Fellow of the Ruskin Library and Research Centre at Lancaster University and Vice-Chairman of the Ruskin Society.

'John Ruskin, Henry James and the Shropshire Lads': A journey through Shropshire's "beautiful little places

Cynthia Gamble

25 April 2009, 6.00 pm

This lecture coincided with an exhibition at Lancaster University on Victorian Artists in Photographs: Selection from The Rob Dickins Collection, from the Watts Gallery)

'My three-cornerdest of Chaplains'. John Ruskin and the Revd John Pincher Faunthorpe, Principal of Whiteland College'

David Peacock

30 April 2009, 4.00pm – 6.00pm

Ruskin Seminar Series

'John Ruskin, the Olympian Painters and the amateur stage'

Jeffrey Richards (*University of Lancaster*)

07 May 2009, 4.00pm-6.00pm

Ruskin Seminar Series

"It cannot be better done:" John Ruskin and Albrecht Dürer

Inaugural lecture by Professor Stephen Wildman, Director, Ruskin Library and Research Centre

14 May 2009

'John Ruskin: defender of the Lakes and the brains behind the National Trust'

Lecture by Prof Michael Wheeler

16 October 2009

'Desperate Romantics'

A lecture by Dr Cynthia Gamble

24 October 2009

An exploration of the personalities and social networks that led to a flowering of Pre-Raphaelite art at Easthampstead.

John Ruskin and the Modern World: Art and Economics 1860-2010 in collaboration with the Guild of St George

A Symposium

6 February 2010

Theme: Can there be an ethical economics?

Location: The Art Workers Guild, London

Sang-Oh Lim (Lancaster University and Sangji University, Korea)

John Ruskin as Cultural Economist

Ruskin Research Seminar Series

6 May 2010

4.00 pm-6.00 pm

Brian Hodgson (Lancaster University)

The Holy Fortress: Pre-Gothic Churches in England

Ruskin Research Seminar Series

13 May 2010

4.00 pm-6.00 pm

## **AT BRANTWOOD**

Exhibition talk

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

02 February 2011

Ruskin Readings

Excerpts of original Ruskin read by Pat Crellin

First Tuesday of the month from April to October 2010, inclusive

'Ruskin's 1841 Italian Drawings'

Talk by Professor Stephen Wildman, Professor of the History of Art, Director, Ruskin Library and Research Centre, Lancaster University

09 October 2010

Ruskin Lace Demonstrations

April - October 2010

Ruskin Rocks: a 21st Century Lithophone, A Performance

Installation of 21st Century lithophone revealing the geology of Cumbria, unveiled & performed by Dame Evelyn Glennie

18 August 2010

'The Pre-Raphaelites and Italy'

Talk by Colin Harrison, Assistant Keeper, Department of Western Art, Ashmolean Museum, Oxford

09 October 2010

The Making of English Landscape Painting

Study day with Heather Birchall

03 July 2010

Introductory tour and talk of 'Gilpin to Turner: Chaos in Paradise' exhibition with Howard Hull, Brantwood Director and exhibition curator

26 July, 02 August, and 09 August 2010

## **THE RUSKIN SOCIETY**

25 November 2010

'News from Nowhere: Ruskin, Morris and Utopia'

Talk by Tony Pinkney

Art Workers Guild

25 March 2010

'Ruskin in the Periodical Press'

Talk by Professor Brian Maidment

The Atheneum

08 February 2010

'Black wind and white fire: Ruskin in Sicily'

Illustrated Talk by Professor Stephen Wildman  
The Atheneum, 107 Pall Mall, London SW1Y 5ER

10 November 2009

'Writing the past: recreating some stones of Venice'

Talk by Dr Anne Rooney

6 to 8pm Talk and drinks at the Art Workers Guild

Saturday 18 July 2009

Visit to the Church of St John the Evangelist,

Shirley, Croydon CR0 5EF

### **AT THE NATIONAL GALLERY, LONDON**

'John Ruskin and a Venetian episode in the life of the National Gallery'

A talk by Dr Cynthia Gamble

10 February 2009

In 1852 John Ruskin attempted to persuade the National Gallery to acquire two Tintoretto's which he considered at risk of neglect in the Venetian churches of San Cassiano and Santa Maria della Salute. His efforts proved fruitless. The episode marked the start of a cooling in Ruskin's friendship with Charles Lock Eastlake, an ex-officio Trustee in 1852 and later Director of the National Gallery from 1855. Cynthia Gamble will examine the background to Ruskin's attempts to 'rescue' the Tintoretto's as well as charting the subsequent developments in his friendship with Eastlake. (Source: <http://midwarks.info/ruskinsoc/natgal10feb.doc>).

Wilkins Board Room

### **THE PAUL MELLON CENTRE FOR STUDIES IN BRITISH ART**

Celebration of The Worlds of John Ruskin, by Kevin Jackson, published by Pallas Athene and the Ruskin Foundation & Ruskin on Venice: 'The Paradise of Cities', by Robert Hewison, published by Yale University Press

26 January 2010

### **BATH LITERATURE FESTIVAL**

'Ruskin on Venice: The Worlds of John Ruskin'

Talk by Kevin Jackson

05 March 2010

### **DURHAM UNIVERSITY**

'Lamp of Memory: Ruskin and Venice'

Talk by Professor Dinah Birch Public lecture

University of Durham

08 February 2010

'Ruskin on Venice: "The Paradise of Cities"', Robert Hewison Yale University Press

Book launch in association with Starwood Hotels

Hotel Danieli, Venice

30 January 2010

## **THE PRE-RAPHAELITE SOCIETY**

'John Ruskin's Shropshire Lad - Osborne Gordon - and the Pre-Raphaelite Movement on Saturday'

Talk by Cynthia Gamble

22 May 2010

Cynthia Gamble, visiting Fellow of The Ruskin Library and Research Centre, will trace the trajectory of Osborne Gordon, from schoolboy at Bridgnorth School to lifelong friend of John Ruskin. Gordon became rector of a country church situated at Easthampstead, Berkshire, and in overseeing its renovation, began an association with artists and craftsmen, including Burne-Jones and William Morris. (Source: <http://www.pre-raphaelitesociety.org/news.htm>).

## **ASHMOLEAN MUSEUM**

The Pre-Raphaelites and Italy

15 September 2010 - 05 December 2010

Italy, its landscape, literature, art, and history, was a central reference point for the movement known as Pre-Raphaelitism in the 1850s and 1860s. The exhibition will explore the Pre-Raphaelites' interest in Italian literature and landscape for the first time. Of the original members of the Brotherhood, Dante Gabriel Rossetti was the son of an Italian refugee and spoke fluent Italian, but never visited Italy. Nevertheless, he found one of his principal sources of inspiration in the writings of Dante Alighieri, and made a magnificent series of watercolours and oils illustrating key episodes in the Divine Comedy. Later, Burne-Jones and other artists made illustrations of Italian writers. Other members of the Brotherhood, notably William Holman Hunt, followed explicitly John Ruskin's injunction to study nature closely. Ruskin's influence was felt by a group of artists who represented not only the Italian landscape, but also architecture and paintings, with extraordinary fidelity. The exhibition will include cartoons and preparatory drawings for this project, which have never been exhibited before in England.

(Source: <http://www.ashmolean.org/exhibitions/future/?timing=future&id=48&exhibitionYear=2010>).

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 FORTHCOMING EVENTS
 

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**AT BRANTWOOD**

"John (George) Hobbs - Adventurer": From Ruskin's valet to pioneer Australian settler.

A talk by Paul Dawson sponsored by the Friends of Brantwood

30th April 2011

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

Exhibition & talks

Wordsworth Trust, Dove Cottage

01 July 2010 – 18 June 2011

Ruskin in Europe: re-living the Ruskin Journey'

Talk

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

18 June 2011

'Tolstoy and Ruskin'

A talk by Stuart Eagles

02 November 2011

**MUSÉE D'ORSAY**

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

March 08-29, 2011

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

**THE RUSKIN SOCIETY**

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

Illustrated talk and buffet

Colin Harrison, Assistant Keeper, Department of Western Art, Ashmolean Museum, University of Oxford

Tuesday 12 April 2011

At The Athenaeum



Ruskin, Wilde and the Doctrine of Work

A joint event with the Oscar Wilde Society and Friends of North Hinksey Lunch and talk on Ruskin's Road to Hinksey project

Professor Bernard Richards, Emeritus Reader, Brasenose College, Oxford

Saturday 24 September 2011

Highlights of the Ruskin Collection of the Guild of St George

Talk and drinks

Louise Pullen, Curator of The Ruskin Collection, Museums Sheffield

Tuesday 08 November 2011

At the Art Workers Guild

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PAST EXHIBITIONS

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**AT BRANTWOOD**

Sculptures in Stone: Ruskin and the Gothic Architecture of Northern France

Part I (4 March – 5 July 2009)

Part II (30 September – 13 November 2009).

Drawn from the Whitehouse Collection held at the Ruskin Library

The Interpretative Eye

Alexander Hamilton

09 July – 27 September 2009

Mother Lode: the Quarries of Cumbria and Carrara

Exhibition by Julian Cooper

Till 07 March 2010

A Terrible Beauty: Edward Wilson

24 May in Antarctica 1902 - 1912

Exhibition of watercolours by Scott's scientific officer and expedition artist, Edward Wilson

12 Mar – 24 May 2010 in association with the Royal Geographical Society

From Gilpin to Turner: Chaos in Paradise

04 Jun – 22 Aug 2010

Exhibition of watercolours from the Whitworth Art Gallery

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

25 Aug 2010 – 02 Jan 2011

Exhibition of watercolours & drawings

**AT TOUCHSTONES GALLERY, ROCHDALE**

How to See Exhibition

Featured the work of pupils from Deeplish School, Alice Ingham School, and Broadfield School

31st May – 13th July 2008

**THE RUSKIN LIBRARY**

Ruskin's Venice

9 January – 21 March 2010

After experiencing a taste of Italy in 1833, John Ruskin's first visit to Venice came two years later. Further visits in 1841 and 1845 (the first without his parents) convinced him that it was 'a Paradise of cities.' Initially seduced by its romantic beauty, he then chose to undertake a far deeper study of its art and architecture than anyone had previously attempted. This display is drawn entirely from the riches of the Whitehouse Collection, which contains by far the largest amount of preparatory material for Ruskin's 3-volume book *The Stones of Venice* (1851-53), as well as many other individual drawings, watercolours and photographs. It will coincide with the publication of a new book by Robert Hewison, *Ruskin on Venice*, Yale University Press, 2010. Source: <http://www.lancs.ac.uk/users/ruskinlib/Pages/venice2010.html>).

#### Precious Records: Ruskin's Daguerreotypes of Tuscany

27 March - 27 June 2010

Ruskin was an early enthusiast for the photographic process launched by Louis Daguerre in 1839, and acquired or had made over 250 Daguerreotypes (all one-off images), of which 125 are held in the Ruskin Library, the largest collection of its kind available for public view. They were conserved in 2003-05 with the aid of a Heritage Lottery Fund grant. Nearly all are of landscape or architecture, many of northern Italy, including Venice. 'I have brought away some precious records from Florence,' he told his father in 1845; 'It is certainly the most marvellous invention of the century.' The great Gothic buildings of Tuscany – Florence, Pisa, Pistoia and Lucca – feature in this display, complemented by drawings and watercolours by Ruskin of the same subjects and related archive material. (Source: <http://www.lancs.ac.uk/users/ruskinlib/Pages/currex.html>)

#### Mountain Glory

Ruskin's 'Modern Painters' and the Swiss Alps

11 July – 26 September 2010

#### David Walker Barker: Objects of Curious Virtue

9 October – 19 December 2010

### **AT FITZWILLIAM MUSEUM**

Until 17 March 2009

Fitzwilliam Museum, Cambridge, Mellon Gallery (Gallery 13)

### **RUSKIN GALLERY, SHEFFIELD**

Exhibition of the Collection and the Work of John Ruskin

Permanent

Can Art Save Us?

Sheffield Museums and Galleries & The Guild of St George.

Millennium Gallery, Sheffield

Until 31 January 2010

## **WHITWORTH ART GALLERY MANCHESTER**

Unstable States: John Ruskin and the Truth of Water

21 August - 23 January 2011

## **BRITISH PAVILION, 12TH INTERNATIONAL ARCHITECTURE EXHIBITION, VENICE 2010**

Venice, Giardini della Biennale

29 August – 21 November 2010

The Pavilion is ironically reframed Villa Frankenstein, making direct reference to the ideas of the British Victorian social critic and historian of Venetian architecture John Ruskin. It has been conceived by muf as a stage for an exchange of ideas between Venice and the UK (Source: <http://www.dezeen.com/2010/08/27/villa-frankenstein-by-muf-architectureart/>).

The invited collaborators were:

Lorenzo Bonometto, President of the Società Veneziana di Scienze Naturali

Lottie Child, Artist

Jane da Mosto, Environmental scientist, advisor to Venice in Peril

Professor Robert Hewison, Cultural historian, author of *Ruskin on Venice: "The Paradise of Cities"*

ReBiennale, Venice based international collective

Wolfgang Scheppe, artist-philosopher

Dr Tom Spencer, Director of the Cambridge Coastal Research Unit and Senior Lecturer in Geography, Cambridge University

Professor Stephen Wildman, Director of The Ruskin Library and Research Centre, Lancaster University

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**CURRENT AND UPCOMING EXHIBITIONS**

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**BIRMINGHAM GALLERY**

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

29 January 2011 - 15th May 2011

Theme: This major exhibition is the largest survey of Pre-Raphaelite drawings and watercolours ever staged. It displays works from Birmingham Museum & Art Gallery's world-class collections alongside key loans from public and private lenders, including important drawings by D.G. Rossetti, William Holman Hunt and Edward Burne-Jones that have never previously been exhibited. The Poetry of Drawing includes works by all the leading figures of the movement, including the original Brotherhood, their mentor John Ruskin, Elizabeth Siddal, and the 'second generation' of Pre-Raphaelites including Edward Burne-Jones, Frederick Sandys and Simeon Solomon. It also displays work by later artists influenced by the Pre-Raphaelites, such as Aubrey Beardsley. There will be a rare chance to compare textiles, stained glass and ceramics by designers such as William Morris, William de Morgan and Florence Camm with their original working drawings, and the opportunity to see watercolours and drawings never exhibited before, including examples by Rossetti, Arthur Hughes and Burne-Jones (Source: <http://www.bmag.org.uk/events?id=1038>).

**AT BRANTWOOD**

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

25 Aug 2010 – 02 Jan 2011

Exhibition of watercolours & drawings

Venice: Water and Stone

Sarah Quill

14 March – 15 May 2011

**MUSEUM OF FINE ARTS, SAINT PETERSBURG**

Romantics to Moderns: A Survey of British Watercolors and Drawings from the Collection of BNY Mellon

January 22 – May 01 2011

This outstanding exhibition features 70 watercolors and drawings by 48 British artists dating from the late 18th to the early 20th centuries. Drawn from the prestigious BNY Mellon Collection, *Romantics to Moderns* represents a veritable survey of British art. One of the 19th century art's most important figures—and the defender of Turner—the critic John Ruskin is represented by two watercolors, including an exuberant view of Venice. (Source: <http://www.fine-arts.org/exhibitions.html>).

## **THE RUSKIN LIBRARY**

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

17 January – 22 April 2011

This exhibition is the second in a series of four, which will display all the Ruskin Library Daguerreotypes, now carefully conserved with the aid of a grant from the Heritage Lottery Fund. The subjects of Tuscany were shown in 2010; those of Switzerland will be exhibited in January – April 2013, and of Venice and Verona at the same time in 2014.

Drawings by Frederic, Lord Leighton, from Leighton House, London

09 May – late August 2011

Loans from the collection of Leighton House, of drawings recently conserved with assistance from the Heritage Lottery Fund. Frederic Leighton (1830-1896), President of the Royal Academy and a friend of Ruskin, was the only Victorian artist to be raised to the peerage (Source: <http://www.lancs.ac.uk/depts/ruskinlib/Pages/futex.html>).

Ruskin's Flora

October – December 2011

An exhibition of Ruskin's botanical drawings and books

## **WHITWORTH ART GALLERY MANCHESTER**

11 Sep 2011

Rays, Ripples and Reflections: Ruskin and Water

## **MUSÉE D'ORSAY**

October 31, 2010 – January 30, 2011

Une ballade d'amour et de mort: photographie préraphaélite en Grande Bretagne, 1848-1875

Joint exhibition first shown at the National Gallery of Art, Washington /The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875

Organized by the National Gallery of Art, Washington, in association with the Musée d'Orsay, Paris

Theme: In the first survey of British art photography focusing on the 1850s and 1860s, some 100 photographs and 20 paintings and watercolors chronicle the roles photography and Pre-Raphaelite art played in changing concepts of vision and truth in representation. Photography's ability to quickly translate the material world into an image challenged painters to find alternate versions of realism. Photographers, in turn, looked to Pre-Raphaelite subject matter and visual strategies in order to legitimize photography's status as a fine art. As the exhibition will show, Lewis Carroll, Julia Margaret Cameron, Roger Fenton, Henry Peach Robinson, Oscar Gustave Rejlander, and many lesser known photographers had much in common with such painters as John Everett Millais, William Holman Hunt, Dante Gabriel Rossetti, and John William Inchbold, as all wrestled with the question of how to observe and represent the natural world and the human face and

figure. This rich dialogue between photography and painting is examined in the exhibition's thematic sections on landscape, portraiture, literary and historical narratives, and modern-life subjects. (Source: <http://www.nga.gov/exhibitions/preraphaeliteinfo.shtm>)

PUBLISHED AND FORTHCOMING WORKS

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JOURNALS

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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](mailto:johannasmith@uta.edu). For further details, please visit [www.routledgeabes.com](http://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](http://www.tandf.co.uk/journals/ncc).

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RUSKIN REVIEW TABLE OF CONTENTS

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**The Ruskin Review and Bulletin Vol. 6, no 1 (Spring 2010)**

Articles

Jonathan Glancey, Of skeletons and Souls

Andrew Hill, Wise Leaders, Just Rewards: Ruskin's Policy on Pay

Christopher May, Re-reading *Unto this Last* Today

Clive Wilmer, Ruskin, Morris and Medievalism (1996 Mikimoto Lecture)

Alan Davis, *Chateau de Blois* and the Law of Help

Reviews

Robert Hewison. Review of *An appreciation of the Electronic Edition of Ruskin's Venetian Notebooks 1849-1850*, by Ian Bliss, Roger Garside, Ray Haslam, consultant Sarah Quill (eds).

Rosella Zorzi. Review of *Ruskin on Venice: 'The Paradise of Cities'*, by Robert Hewison.

Stuart Eagles, Review of *The Dawn of Green: Manchester, Thirlmere, and Modern Environmentalism* by Harriet Ritvo.

Stuart Eagles, Review of *Further Facets of Ruskin: Some Bibliographical Studies*, by James S. Dearden.

J. A. Hilton, Review of *The Vikings and Victorian Lakeland: The Norse Medievalism of W. G. Collingwood and his Contemporaries*, by Matthew Townend.

Bernard Richards, Review of *Tate Britain exhibition, Turner and the Masters*, 23 September 2009 to 31 January 2010.

**The Ruskin Review and Bulletin Vol. 6, no 1 (Autumn 2010)**

Articles

J. A. Hilton, Ruskinian Catholicism

Darren Bevin, Ruskin and Heightened Interest in the Alps in the 1850s

Jennifer Harris, The Legend of John Ruskin in Nineteenth-Century Upper Canada

Zoe Bennett, 'A fact full of power, or a dream full of meaning'? John Ruskin and the Bible

Van Akin Burd, Young John Ruskin, his Tutor in Mathematics, John Rowbotham and the Geometric Impossible

Gillian Mawby, Ruskin and 'Fin de Siècle' Sweden

Reviews

Brian Ingram. Review of *History Man: The Life of R. G. Collingwood*, by Fred Inglis.

Richard Foulkes. Review of *John Ruskin and the Victorian Theatre*, by Jeffrey Richards and Katherine Newey.

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A CLOSER LOOK AT SOME PUBLICATIONS

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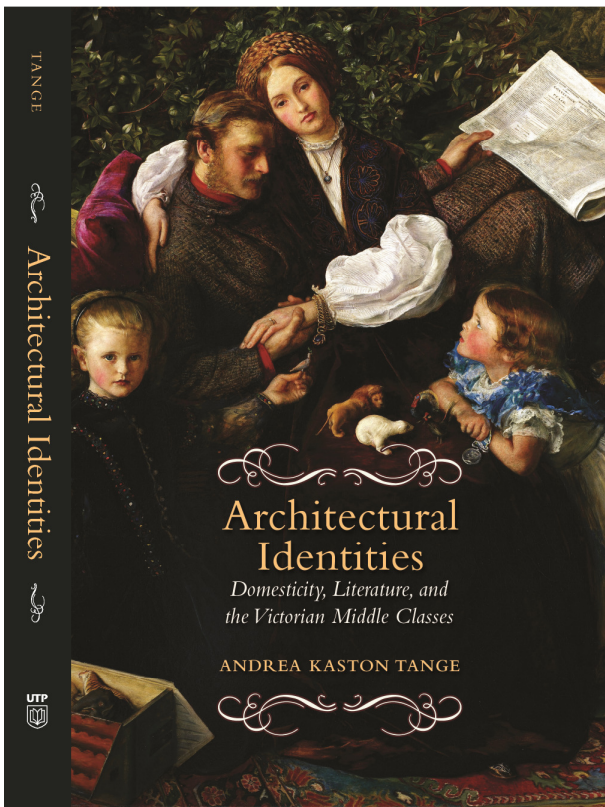


Image Credit: UTP Publishing

Tange, Andrea Kaston. *Architectural Identities: Domesticity, Literature and the Victorian Middle Classes*. Toronto: University of Toronto Press Publishing, 2010. Summary provided by Assistant Professor Tange.

## Introduction

### The Architecture of Identity

The introduction situates Victorian domesticity within the context of architecture and geography studies, providing an overview of the project theoretically and in terms of texts and approaches. It articulates the gap left by previous studies of Victorian domestic life and explains the premises and organizational structure of the book. Most significantly, it provides the parameters of what might be considered “middle class” in the period and explains the very wide range of representations of domestic spaces that might constitute reasonable models for a middle-class home.

## Chapter One

### Domestic Boundaries: The Character of Middle-Class Architecture

This chapter examines in detail the Victorian primary texts that provide advice for building and maintaining a successful middle-class home. These include floor-plans and books about building houses that were typically aimed at a male audience, as well as conduct manuals and housekeeping guides generally written for a female audience. It argues that reading the two against one another deepens

understanding of the complexity of Victorian domesticity by showing how architecture was constructed in an effort to support and control norms of middle-class behavior. Taken together, these texts also demonstrate the interdependence of gender ideals and class position in constructing middle-class domesticity. Examples of floor-plans from popular texts illustrate this chapter; floor plans, furniture, and other diagrams illustrate subsequent chapters as is useful throughout the project.

## Chapter Two

### Redesigning Femininity: Expanding the Limits of the Drawing-Room

This chapter and the three that follow are organized each to examine one space within the Victorian home in the process of exploring the identities of different ones of the home's occupants. Readings of novels within an architectural context provide a reconsideration of Victorian domesticity in terms of the relationship between control of space and cultural authority.

Initially considering the ways in which the drawing-room is established as a place of feminine primacy at the heart of the home, this chapter focuses on Margaret Oliphant's *Miss Marjoribanks* to explore the difficulties of "finding a sphere" for a woman who is intelligent, energetic, and unsatisfied by a wholly domestic position. The eponymous character, Lucilla, is able to expand her sphere of influence by initially containing her actions within a socially-approved feminine place: her drawing-room (the setting of the bulk of the novel). Having had tremendous social success within her drawing-room, she uses the fact that she has proven her middle-class propriety to expand the cultural limits of femininity for herself. Ultimately, however, the novel is critical of the fact that despite her ability to expand her place, Lucilla is still too severely limited by gendered assumptions about women's proper place.

### Earthquakes in London: Passages through One Middle-Class Home

Considering the marriage of Thomas and Jane Carlyle in an architectural context, this "Passageway" connects the chapters on the drawing-room and the dining room through an exploration of the spatial negotiations of one couple. The drawing-room's feminine imperatives and the dining room's masculine prerogatives come under scrutiny here, as both Jane and Thomas struggled to articulate clear places for themselves within their household.

## Chapter Three

### Accommodating Masculinity: Staging Manhood in the Dining Room

This chapter examines the difficulties of situating masculinity within domesticity, first by briefly overviewing the contradictory notions of manliness that made up the Victorian concept. It demonstrates how the middle-class dining-room was designed to create a place for manliness within a home that was generally gendered feminine. At the same time, the dining-room enacts the contradictory ideals of manliness by giving men a place to display their manhood while simultaneously requiring them to rely on their wives' work to create that proper display. This chapter offers a reading of Elizabeth Gaskell's *Wives and Daughters* in terms of the use

of dining as a litmus test of “failed” or “successful” manhood. The final section of the chapter draws on documents from the Linley Sambourne House in London to provide an example of how one successful and prominent middle-class man dealt with these issues.

## Chapter Four

### Boundaries in Flux: The Liminal Spaces of Middle-Class Femininity

This chapter builds on the notion already suggested that the boundaries of middle-class identity were less fixed than fluctuating. Examining attempts to position the ideal middle-class woman against those who were supposed to define her opposite, the architectural focus of this chapter is liminal spaces within the home—such as stairs and corridors—that are not identified with a particular person’s privilege or identity. While the previous chapters argue that class position is central to the gender constructions that the drawing and dining room spaces help build, this chapter considers the fact that class identities can be as unstable as gender constructions. I examine Charlotte Brontë’s *Jane Eyre* briefly, in order to make clear how Victorian culture understood the position of “liminal” women within a highly structured system of identification. *Jane Eyre* introduces the most obvious liminal women in Victorian culture: the governess and the madwoman. These liminal women, like the liminal spaces with which they are often associated, are caught between identity positions. Just as the passageways in Victorian homes are threatening for the links they create between supposedly differentiated figures (such as women and their servants), liminal women such as *Jane Eyre* and *Bertha Mason Rochester* threaten the culture’s notion of stable middle-class feminine identity. The bulk of this chapter, however, focuses on *Magdalen Vanstone*, the protagonist of *Wilkie Collins’s No Name*, whose position as a sensation fiction heroine enables a much stronger critique of middle-class feminine ideals than novels like *Jane Eyre* enable. Examining *Magdalen’s* complex liminal status, I argue that an ability to capitalize on the multiple identity categories that correspond to liminal spaces might in fact provide women a more radical model of how to create satisfying places for themselves.

## Chapter Five

### Fictions of Family Life: Building Class Position in the Nursery

The physical space of the nursery in the middle-class home worked in significant ways to shape Victorian children to become “respectable” members of the middle-class community, conceived as it was to provide the venue for teaching children to grow up into the ideological positions their parents held. Yet the nursery as a physical space was far removed from the rest of the house, emphasizing the fact that the children contained within it were part of the middle-class household (still under the same roof) but were not yet sanctioned to appear throughout the house as fully-integrated members of the middle class. They arrived in dining room and drawing-room—the public rooms in which the middle-class family’s identity was most prominently on display—only by invitation and at prescribed times of day. This fact makes clear that the nursery was not simply a training ground for middle-class children; it was also a place in which the noise, dirt, petty arguments, and other undesirable elements of childhood might easily be sequestered until the children themselves learned to control these aspects of their persons. The first half of this chapter relies largely on children’s literature to examine how the nursery functioned as a policing space for the middle-class as a

whole by enabling families to divert attention from the child's character as developing—and thus to sidestep the corollary implication of the constructed nature of its parents' identities as well. The second half of this chapter examines how autobiography as a genre enabled the representation of childhood—and class position—as constructed, even while supporting notions of middle-class privilege.

## Coda

### Remodeling the Architecture of Identity

This Coda places these expressions of and challenges to Victorian domestic ideals in the context of a case study of home creation. Discussing the application of notions of “feminine” versus “masculine” roles in creating an ideal home, I read letters written by Elizabeth Gaskell during the time period when she was actively acquiring a new house for her family. These letters suggest that ideals of Victorian domesticity were not always easy or desirable to uphold. While women were expected, for example, to do the managing within the home, leaving work outside the home to the province of men, such a division of labor was not practical in situation where the husband's profession took him away from home for long stretches of time—as did Mr. Gaskell's work as a clergyman. Moreover, the assertion expressed by architectural treatises and housekeeping guides that men locate, inspect and purchase houses, which women then decorate and manage in order to make them into homes, is belied by the fact that Elizabeth Gaskell undertook the entire project herself as a surprise for her husband. Thus this Coda shows that although characters in fiction might wrestle at length with how to accommodate gender- and class-based ideals, in actual experience members of the middle-class might be more likely to remodel those ideals in order to find practical solutions to their housing problems. The conclusion of the Coda offers some assessment of the implications of such material home-making experiences for (re)defining middle-class identities.

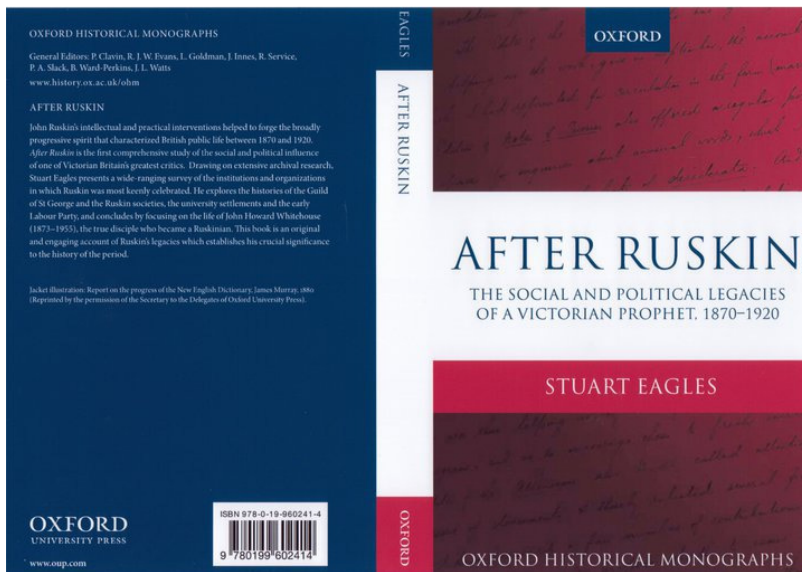


Image Credit: Oxford University Press

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

*After Ruskin* is the first book to explore the social and political influence of the leading Victorian art and social critic, John Ruskin (1819-1900). It explains how he inspired a range of individuals to reform Britain's social and political culture in the period between 1870 and 1920. These individuals operated in a number of key institutions and organisations: Ruskin's Guild of St. George, societies formed in Ruskin's name, the university settlements, and in Parliament, particularly in the Labour Party. Stuart Eagles helps to explain how these institutions developed, who guided them, and their motivation, as much as it explains the nature and extent of Ruskin's legacies. An original analysis based on extensive archival research, this is the first comprehensive survey of the intellectual influence of one of Victorian Britain's greatest critics (Source: <http://www.oup.com/us/catalog/general/subject/HistoryWorld/British/19thC/?view=usa&ci=9780199602414#Description>).



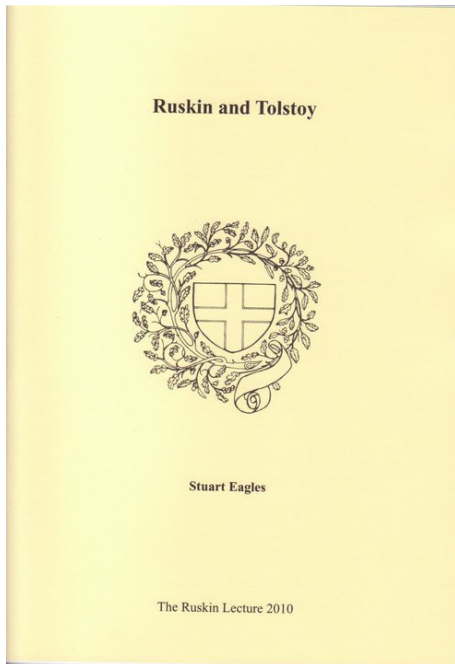


Image Credit: Guild of St George

Eagles, Stuart. *Ruskin and Tolstoy* (10,000 word extended version of the Ruskin Lecture). Guild of St George: York, 2010.

In this expanded text of the Ruskin Lecture 2010, Stuart Eagles explores the influence of Ruskin on Lev Nikolaevich Tolstoy. He explains how far Tolstoy was responsible for disseminating Ruskin's work and ideas in late imperial Russia, focusing on the contribution of the Populist, Lev Pavlovich Nikiforov. Identifying Russian translations and studies of Ruskin, and relating Ruskin's reception to broader historical change in Russia, Eagles concludes by considering the combined significance of Ruskin and Tolstoy to British utopianists, in particular to John Coleman Kenworthy's Purleigh Colony

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FORTHCOMING

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Green Letters: Studies in Ecocriticism 14: Victorian Ecology

Green Letters: Studies in Ecocriticism, the journal of ASLE-UK (the Association for the Study of Literature and the Environment), explores interdisciplinary interfaces between humans and the natural and built environment. Submissions are invited for our spring 2011 edition which will focus on ecological themes in Victorian Literature and Culture.

Submissions may focus on any literary or cultural figures, or genres, either in or related to the Victorian period or the nineteenth-century. Examples might include, but need not be limited to the following themes: Victorian literature and science, post-Romanticism, cultural criticism (e.g. Ruskin, Carlyle, Morris), Victorian gothic, the realist novel, evolutionary theory and/or the new physics, key scientific figures (Darwin, Wallace etc), the industrial or urban landscape, Victorian poetry, literature and 'early green politics'. Articles that relate to nineteenth-century literature within other cultures, especially European cultures, will also be considered. While we do not specify any particular themes, articles should have a broad ecocritical flavour,

be informed by ecocritical theory, and seek to establish, where appropriate, connections or divergences with contemporary ecological thinking.

Green Letters is a peer-reviewed journal. Manuscript length should be between 4000 and 6000 words. Eventual submissions should be made via email with a MS Word attachment of the document. If you would like to contribute to this issue, please send an abstract (approximately 500 words) to the editor [j.parham@worc.ac.uk](mailto:j.parham@worc.ac.uk) by the end of June. The deadline for submissions will be Monday 1 November 2010.

## REVIEWS

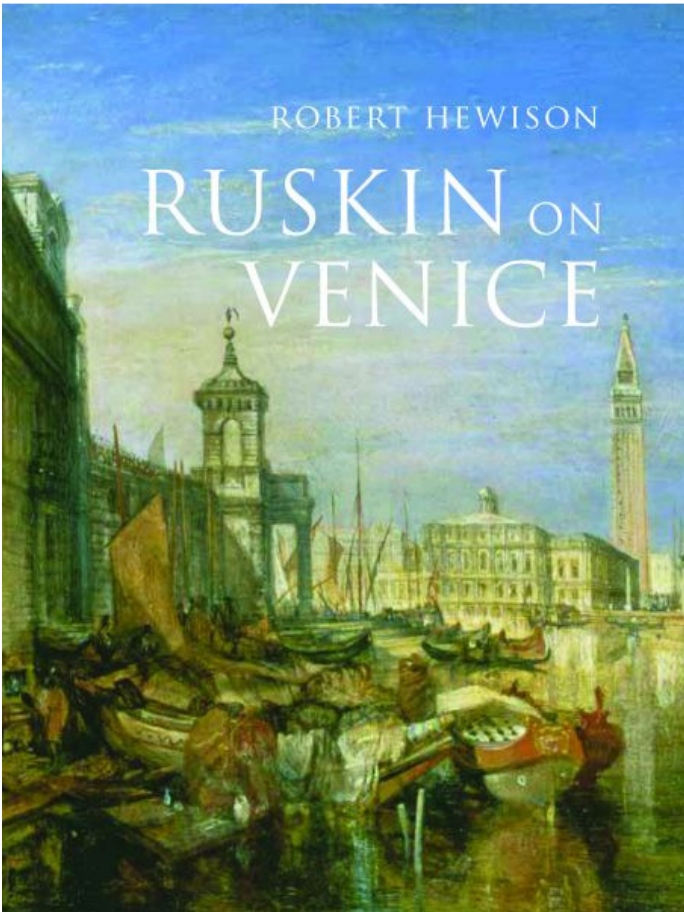


Image Credit: Yale University Press

Robert Hewison, *Ruskin on Venice*. London and New Haven: Yale University Press, 2009. ISBN 978-0-300-12178-0

Reviewer: Marcus Waithe, Fellow in English and University Lecturer, Magdalene College, Cambridge

Ruskin presented Venice as a 'vain temptation' in *Praeterita* (XXXV. 296), one that distracted him from worthier subjects in Rouen, Pisa and Geneva. The allure of the city is framed more positively in the Acknowledgements to this volume. Dating his professional engagement with Ruskin back to an invitation to speak at a conference in 1969, Robert Hewison reports having found 'a direction in life' (i). More than a bid to establish credentials at the threshold, this anecdote discloses a family relationship between *Ruskin on Venice* and the first wave of attempts to rehabilitate Ruskin after the critical nadir of the 1950s. The book is the product of a life thinking, speaking, and writing, about Ruskin, informed by depths of knowledge that few younger commentators could hope to muster. These advantages are coloured by mindfulness of the 'long years of neglect' (i) that made the study of Ruskin so seductive and potentially dangerous to those of Hewison's generation: dangerous because Ruskin's paternalism and personal life made the task of public justification difficult, and because Ruskin's vast and demanding legacy threatened to engulf anyone making the commitment required to understand him. An allusion to having avoided 'an orthodox academic career' (xi) recalls the singular character of Ruskin studies in its revived form: though benefiting from a change in the public mood, and from new disciplinary openness at the universities, the field remained a product of personal commitment. *Ruskin on Venice* represents a notable flowering and culmination of this late twentieth-century

tradition. It is a fitting crown to Hewison's own critical achievement, marked among other things by *John Ruskin: The Argument of the Eye* (1976), *New Approaches to Ruskin* (as editor) (1981), *The Heritage Industry* (1987) and *Ruskin and Oxford* (1996).

It pays to be wary when an author claims natural affinity between the form of their work and its subject matter. 'Like *The Stones of Venice*', we are told, this book 'is in three parts' (1). While these parts are attuned to the tragic momentum of Ruskin's own rise and fall, the inexorable logic of his movement from Venice's 'Foundations', to its 'Sea Stories', to its 'Fall', is held in check by a healthy emphasis on contingency. The title of the first part, 'The Approach to Venice', is inspired by Turner's painting of the same name (his *Approach to Venice* (1844)). The haze of Turner's painting, which Ruskin described as 'the most perfectly beautiful piece of colour' (III. 250), suggests the oddness in arranging passage to a city whose substance has dissolved into an aesthetic category, and whose form seems the product of an 'enchanter's wand' (Byron, *Childe Harold*, IV. I). There is then the novelty of approaching an urban centre by boat. The necessity of beholding it first from afar, in an isolated condition, emerges as one source of the city's character. Enduring impressions are generated by the traveller's watery movement from disappointment to rapture, from distant survey to unfolding spectacle. The feeling of wonder is informed by the apparent impossibility of the place. Hewison alludes to this sentiment on quoting Ruskin's recollection that while the reality of Venice was 'asserted by people whom we could not but believe', it required a leap of faith in accepting it 'to be really over there, on the horizon, in the sea!' (57).

In meticulous and revealing detail, Hewison tells the story of Ruskin's relationship with 'the Sea city' (IX. 59), his 'sea-dog of towns' (XXIV. 264). He wants to know what cultural and biographical influences made Ruskin approach the city, and what, in a less premeditated sense, brought him there. We begin with the endearing detail that Ruskin "'cried all night" the first time he left Venice' (29). Ruskin's first intellectualized response is identified in the claim that Turner was the only person to have captured the city's spirit in paint. Such thoughts depended on a Romantic vision of Venice that privileged its status as a fairy realm susceptible to imaginative refashioning. In one diary entry, we are told of a Venetian sunset whose effect is to illuminate 'the woods of the botanic gardens', 'not as if it were light *on* them, but in them' (61). Venice's exceptionalism, its radiant rather than reflective nature, is traced to the legacy not only of Turner, but also of Samuel Rogers and John James Ruskin's poetic hero, Byron. Hewison's critical business at this stage is to explain the gradual displacement of this 'approach'. The first challenge to its dominance comes with exposure to the historical contrasts favoured by the hero of Ruskin's early manhood, Thomas Carlyle. Dissatisfaction develops in line with the new perspectives afforded by independent travel. In 1845, this meant going to Venice without his parents. It also meant a newly troubled relationship with Turner, the venerated master who was proving 'resistant as ever to having his works explained' (87). Ruskin had begun inspecting the city's architectural fabric at close quarters. No longer content with the passivity of wonder, he begins searching for explanations. As Hewison deftly explains, 'The past is no longer a Byronic romantic dream, but a book – a history book – where the past is not an escape, but a warning that is eternally present.' (85). This change is theorized as denoting Ruskin's shift from being a 'synchronic' thinker to becoming a 'diachronic' one (118). While the term 'synchronic' may not do justice to Romantic views of the past – nostalgia flattens out history, but also depends on a notion of time that exists outside of the present – such terminology carries

the advantage of marking a revolution in thinking, indicating not just a change of inclination, but more fundamentally one of method.

In 'Part 2. The Stones of Venice', Hewison accounts for the ways in which the 'synchronic' model continued to haunt and trouble Ruskin's developing historicism. Once Ruskin has admitted history, he must confront the politics of what he is doing. As a student still wedded to Evangelical precepts, he had difficulty understanding his attraction to a Counter-Reformation artist such as Tintoretto (103). In these early years, it is his critical method that wards off doctrinal contamination. Hewison lays appropriate emphasis on Ruskin's early schooling in 'a science of observation' (50), indicating the ways in which its reliance on careful examination was amenable to Protestant concern with the written word. *Reading* becomes the primary method of approaching phenomena, whether the object happens to be a rock, a bible, or a building. This leads us to Ruskin's famous comparison of Venice's Ducal Palace to 'the pages of a book' (220). Such ideas are most obviously manifest in Ruskin's attitude to collecting evidence. Hewison takes us through the elaborate system of notebooks in which Ruskin recorded his findings. Telling us whether a notebook was bought in England or in Venice discloses a fascinating pattern of knowledge foreseen and information hurriedly snatched. While buildings become an ever-present testament to the wisdom of forefathers, Ruskin's determination to inspect them physically generates a form of public spectacle. Daguerreotypes and ladders emerge as an eccentric kind of reading apparatus. The power of Hewison's account lies in his demonstration of how these methods affected the form of *The Stones of Venice* (1851-3). Across its pages, Turner's distant views give way to a concern with minutiae. Whether through diagrammatic comparison of Venice's many 'Cornices and Abaci' (166), or through 'the passion of a geologist hunting rock samples', Ruskin's examples are 'arranged in a purely visual classification', fixed as Hewison suggestively puts it, 'to the preparatory drawings for the engraved plates like butterflies on a board' (167). We are told how crucial changes in the chapter sequence were scribbled down in the back of a carriage (187), a sign that even the structure of the book is traceable to the processes of 'field work'. Two resonant consequences spring from Ruskin's fragmentary method. The first shapes the object of study, such that 'The Catholic space of the image becomes the Protestant space of the word' (220). Ruskin's dubious thesis, that medieval Venice was Protestant without knowing it, owes much to this consoling reconciliation. The second portends rupture and guilt. Ruskin's new approach to Venice was beginning to alienate his father. John James's Romantic sensibilities demanded 'full pictures – not fragments' (204).

Hewison indicates a source for Ruskin's growing unease in the confusion between enduring loyalties and changed methods. In unconscious revolt against paternal pressure, the son begins to lose his feeling for landscape. Other changes are augured by his horrified discovery of erotic drawings among Turner's papers. Hewison tentatively indicates that this experience eventually helped Ruskin to recover the possibility that art might legitimately yield space to the physical. A rebellious decision to sketch on a Sunday leads to the violent turning-point of Ruskin's 'unconversion' (269), its source attributed to the scenes of sectarian self-satisfaction that Ruskin witnessed on visiting Turin's Waldensian Evangelical Church. In this displaced setting, the meaning of his own past dawns on him, and he sees the absurdity in trying to make Italian architecture fit the cultural perspective of his chapel-going childhood. Hewison sets these changes in the

context of Ruskin's disturbed reading of sexual undercurrents in Veronese's *Solomon and the Queen of Sheba* (c. 1582) during the same visit.

Several revealing tendencies emerge from this latter phase of Ruskin's personal development. Hewison observes a shift from writing long books to publishing collections of essays, lectures, and letters. The change is notable for encouraging formal innovation, a point illustrated by Hewison's comparison of *Fors Clavigera* to 'the modern blog' (283). The parallel may obscure more than it illuminates, the conditions of audience and access being so different; but it remains helpful to be reminded of Ruskin's role in developing the Pauline 'open letter' into a characteristically modern form. A more continuous tendency emerges from Ruskin's manner of 'discovering' artists ignored by others, and passed over by himself. His most famous passage of enraptured revision occurs at the hands of Tintoretto's works in the Scuola Grande di san Rocco; Hewison provides complementary accounts of Ruskin 'discovering' Carpaccio and then Cimabue. One wishes to understand the cause of these sudden shifts. They must relate in some way to the other conversions and 'unconversions' of Ruskin's life. Hewison devotes most of his time to the question of ignorance. He includes a fascinating account of Burne-Jones gradually steering the reluctant Ruskin towards an appreciation of Carpaccio. This process culminates in the receipt of a letter on 13 May 1869 in which a chastened Ruskin breathlessly acknowledges the grievous omission: it turns out that 'There's nothing here like Carpaccio!' (297). Hewison proffers the startling observation that 'Ruskin had not been the Scuola [di San Giorgio degli Schiavoni] before' (297), though admittedly this seems based on the limited evidence of Ruskin's reference to 'your St George of the Schiavoni'. Similar blind spots are suggested by the information that Ruskin was reluctant to spend long periods reading in the state archives, and would rely on the help of his longstanding correspondent, Rawdon Brown, to uncover what he needed. This reluctance invites further consideration. It seems at odds with the Protestant comfort with the word that Hewison stresses in other contexts. Perhaps the appeal of buildings was conditioned by their not being books, after all? Hewison proceeds to document, in sensitive detail, the unsettling influence of Ruskin's doomed love for Rose La Touche. Her stubborn Evangelicalism provides further instance of the way in which personal commitments could end up retarding hard-won intellectual and spiritual development.

The book's most impressive chapter concerns Ruskin's involvement in halting attempts to 'restore' the ornamented surface of St Mark's Basilica. Hewison contrasts the campaign of the Society for the Protection of Ancient Buildings with Ruskin's own dual strategy. This involved exploiting the local agency of Count Alvise Piero Zorzi to intervene in Venetian debates, while pursuing a parallel bid to preserve the city by commissioning accurate copies of facades and art works. William Morris's efforts are made to seem ill-informed and counterproductive in comparison, not least because they offended Venetian pride. This is a challenging emphasis, and it evidently rests on diligent perusal of documents in the SPAB's archive. Particularly effective is Hewison's method of cross-referencing the timing of foreign interventions against the programme of restorations. It would be useful to understand why Ruskin ever thought artistic records of the city could perform the work of 'preservation', and indeed how such fragments were to be pieced together in Sheffield. Apart from indicating a depressed acceptance of impotence in the face of events, the answer may lie in a preference for concentrating efforts where he could exercise control. Copies were resistant to the depredations of time and human folly in a way that buildings could not be. Zorzi's campaign was eventually

successful in calling off the restorers. While Ruskinian principles won out, Hewison wryly observes how efforts to make good the damage have left us with a curious structural hesitation: ‘The south side of St Mark’s that is seen today’, he suggests, is ‘a restoration of a restoration’ (384).

The book ends with an exploration of Venice’s status as ‘The Paradise of Cities’. This brings us to the final stage of Ruskin’s development, in which the historicism of his early ‘Protestantism’ encounters the mythic catholicity of his maturity. An allegorical method of reading developed during childhood provides the bridge into this new sensibility. Hewison stresses the corresponding force of the Edenic model in Ruskin’s late thought. There is symbolic consistency, as well as madness, in his increasing reduction of affairs to a struggle between the building of paradise and the perpetual threat of the serpent, the enemy of mankind whom he imagines fighting on that terrible night of 22 February 1878. Hewison closes the book by arguing against the common claim that *The Stones of Venice* is really a displaced autobiography, infused with frustration generated by an unconsummated marriage. Acknowledging the ‘seductive’ qualities of this thesis, Hewison dislikes its tendency to ‘diminish Ruskin’s achievement’ (414). He counters with the suggestion that ‘*The Stones of Venice* turns out to be not Ruskin’s autobiography but a biography of the city’ (415). This parting claim is backed by the cumulative weight of the whole book, which prefers to demonstrate the interest in what Ruskin does say without recourse to messages between the lines.

It is worth registering some tonal and structural difficulties. When mentioning an author by name, Hewison indicates professional status by means of a prefatory formulation, such as ‘the Ruskin scholar Paul Tucker’ (89), or ‘the critic Dinah Birch’ (272). This may be the result of editorial guidance, and is perhaps a gesture in the direction of accessibility; but it is odd to imagine that a reader cannot type an unfamiliar name into a search engine. Equally, it is faint-hearted to imagine that Hewison’s wonderfully clear and hospitable prose would not otherwise calm the nerves of those who do not know the critical terrain. The tactic backfires when we come to consider on what grounds Tucker is primarily a ‘scholar’ while Birch is ‘a critic’ (and not a Ruskin critic?). It is correspondingly strange to saddle another literary critic, Tony Tanner, with the unendearing tag, ‘the cultural critic’ (65). Less negligible is the sense at points that a work announced as ‘Ruskin on Venice’ is covering the ground ordinarily reserved to a biography. Read over a series of long sittings, one understands why apparently extraneous biographical material claims so much space. Hewison sees the shifts in Ruskin’s view of the city as functions of a wider cultural and emotional landscape. One never resents being taken through Ruskin’s life in this way, and certainly not with the authority that Hewison commands; but it is tempting to think that Venice could have been kept more central at the reasonable cost of abbreviating the connecting narrative. A related attitude is discernible in the treatment of critical material. An awful lot of quotation makes its way in. This is understandable where it reflects dutiful acknowledgement of other people’s ideas, but not when it marginalizes the author’s own voice.

Considered as a whole, such quibbles pose no threat to *Ruskin on Venice*. The book is a magnificent achievement. A life’s learning finds convincing form across its stylish, readable, and challenging pages. Hewison is most successful in identifying the links between changes in Ruskin’s intellectual position and his personal life, and in finding a source for his dilemmas in the recurrence of ideas deliberately left behind. The frequently human form of this recurrence, in John James Ruskin’s Romanticism, or Rose La Touche’s

Evangelicalism, is the most persuasive endorsement of the book's biographical method. In the great struggle between the word of Protestantism and the visual allure of Catholicism, Ruskin develops nuanced forms of compromise. These subtleties are brought out by Hewison more clearly than ever before. 'Unconverted' from Evangelicalism, Ruskin nevertheless retains a religious vision; attracted to the catholicity of myth, he stops short of Catholicism. Even at the height of his mania for myth, he continues to depend on dissenting habits of symbolic reading. In its penetrating detail, and controlled sweep, *Ruskin on Venice* makes these positions comprehensible without ever making them seem inevitable.



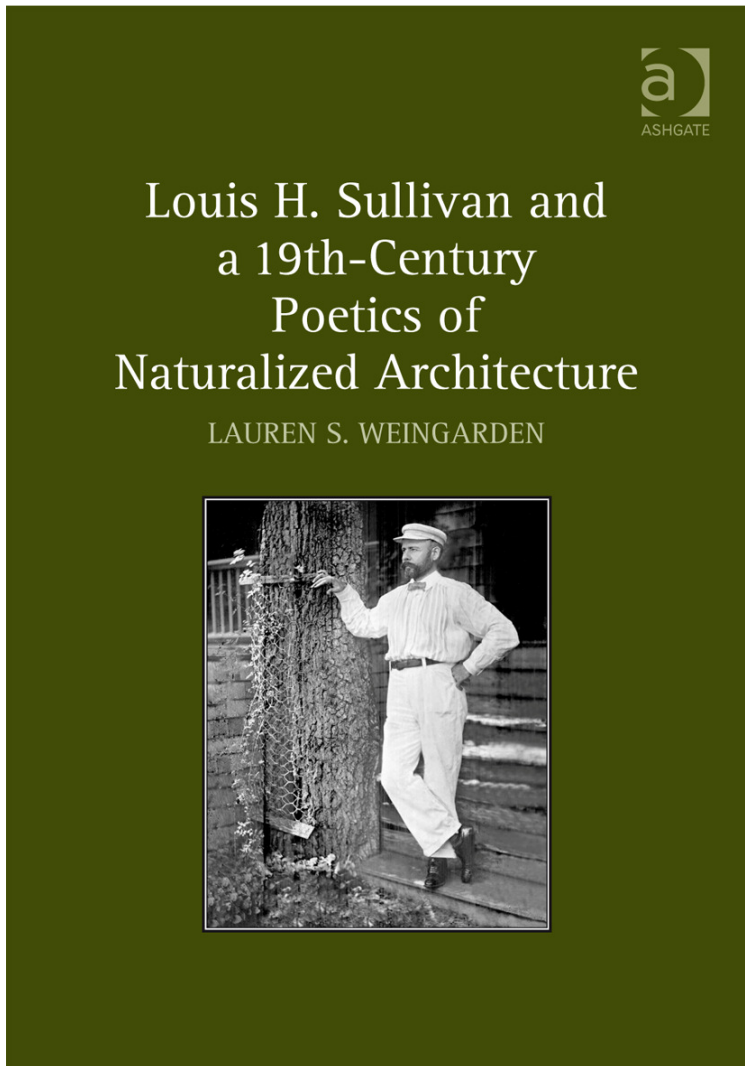


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Lauren S. Weingarden, *Louis H. Sullivan and a 19<sup>th</sup>-Century Poetics of Naturalized Architecture*, Ashgate, 2009.

Reviewer: Dr Anuradha Chatterjee, Architect, Academic, and Historian, University of New South Wales, Australia

In *Louis H. Sullivan and a 19th Century Poetics of Naturalised Architecture*, Lauren S. Weingarden argues that Sullivan's legacy has been misdiagnosed or misinterpreted by the critical discourse, which has portrayed him as a pragmatic minded and functionally oriented architect/thinker, overshadowing his aesthetic philosophy, specifically the beliefs that architecture had metaphysical implications and that ornament was underpinned by landscape references. Historians like Hugh Morrison and Sigfried Giedion are identified as having used utilitarian lenses to put forward a reductive view of Sullivan, misreading his idea of organic expression as a mechanical and rationalist perspective, which upholds the transparent, and direct expression of the inner workings of an organism as outer form (3). Quite contrary to these readings, Sullivan was trying to achieve poetic architecture. As he was a part of the picturesque tradition inherited from John Ruskin, he was interested in architecture as poetry, and poetry as a practice that enabled a connection with nature. However, unlike Ruskin, Sullivan moved away from the revival language of Gothic architecture

towards the development of a new style of architecture that sought to evoke the "material and spiritual conditions of nature" (4).

The book is organized into three correlated parts. The first part consists of Chapters 1 to 3, which introduce Sullivan as the heir to the "Anglo American linguistic, literary, aesthetic, and architectural theories of organic expression" (7). These chapters outline the contributions made by Ruskin and Ralph Waldo Emerson and other American thinkers who broadened the reach of Emersonian and Ruskinian thinking, in so far as they appealed to and influenced Sullivan. The second part consists of Chapters 4 to 6. It traces the permeation of Ruskinian ideas into Sullivan's thinking and the Chicago School discourse, especially as they were interested in negotiating new building technologies and considering the idea of architecture as fine art. This part of the book identifies non-rationalist strategies that were being advanced by Sullivan and other like-minded architects. However, above all, it demonstrates Sullivan's individuality and departure from the Chicago School by revealing the permeation of his poetic practice into this architectural theory and design. The third and final part of the book consists of Chapters 7 to 10. These chapters cross-reference Sullivan's writings and designs, and in essence, they put forward the central argument of the book which is that Sullivan progressed an "organic mode of ornament and reductivist mode of structural expression" in order to suppress the "tectonic reality and propagate a transcendent, cosmic reality" (7). *Louis H. Sullivan and a 19th Century Poetics of Naturalised Architecture* recontextualizes Sullivan within nineteenth century Romantic frameworks of subjective inspiration and rescues him from an easy absorption into twentieth century ideology of "mechanical determinism" (8).

At a closer look, Chapter 1, "The Romantic Context and Emerson's Poetic Project for an American Art", demonstrates that Emerson was part of the nineteenth century Romantic tradition - a tradition that upheld poetry as the privileged form of artistic expression and inspiration. Emerson's writings advanced a nationalistic ideal, underpinned by a poetic outlook informed by the return to a primordial or primitivist language. This strategy was activated as a resistance to the materialist values of industrialization and to foster connections between man-made things and the cosmic whole. The architect, who was also a poet, converted architecture (a utilitarian thing) into poetic expression, thereby elevating it to the level of a fine art. The architect worked to reveal the spiritual truths or the inner essence of nature. Weingarden argues that while Emerson provided the conceptual or linguistic framework for Sullivan's theories of organic expression, Ruskin's writings provided the visual vocabulary.

Chapter 2, "John Ruskin: The Picturesque Discourse and the Language of Architectural Naturalism", argues that not unlike Emerson, Ruskin wanted to raise architecture to the status of a fine art. Through an incisive reading of the *Seven Lamps of Architecture*, "The Nature of Gothic," and "The Material of Ornament", Weingarden reveals Ruskin's theory of architectural naturalism, which she defines as an architectural response to the traditional of the picturesque and the ruin as captured in landscape paintings. Ruskin's theory of naturalism translated qualities of the picturesque landscape such as "colour, tone, chiaroscuro, linear abstraction and delineation of botanical forms" into desirable architectural features qualities (47). Colour was translated into polychromy of natural materials; tone and chiaroscuro into stratified masonry courses, and the use of shadows to divide the wall surface; botanical forms into carved ornament;

weathering of the ruins into material aging; sublime quality of the ruins into simple, flattened, massive and visible building masses; and organic growth and vitality into inconsistency, imperfection, and asymmetry in architectural finish.

Chapter 3, "Gothic Naturalism and the Ruskinian Critical Tradition in America", tracks Ruskin's early reception in America through writings in literary and art journals in the 1850s, which blossomed after Charles Eliot Norton's 1859 review of the Oxford Museum of Natural History. While this prompted attempts at American Gothic, the key building was PB Wight's National Academy of Design (1863-1865) which received a "Ruskinian endorsement" from Norton, as his praises for the National Academy echoed Ruskin's commendation for the Oxford Museum. Furthermore, this building was praised by the Association for the Advancement of Truth in Art, a Ruskinian organization founded by Wight, for its emphasis on hand carving; representation of native foliage; and vivid surface polychromy, which utilized as well as represented the local geology.

Chapter 4, "The Auditorium Building: A Ruskinian Reading", interprets Sullivan's design strategies via the monograph, connecting it the building to the Oxford Museum and National Academy of arts. It outlines the three basic tenets of Sullivan's thinking, which was the "suppression of structural realism (but not functional realism); the sanction of naturalized ornament (or conventionalized ornament); and the promotion of civic building as a collaborative, democratic art akin to cathedral-building" (100). These aspects of Ruskinian thought were evidenced from the fact that deliberate effort was put into masking the engineering systems and structural iron with sheaths of marbelite and curtains of plaster. Furthermore, the building celebrated an extensive ornamental scheme that consisted of a vitalized arrangement of acanthus like foliage. In addition, the manner in which manufacturers, artisans, engineers, and entrepreneurs were employed and engaged to deliver the construction, painting, lighting, ventilation and plumbing works for the Auditorium building was not unlike the collaborative work carried out by the Gothic cathedral builders.

An original argument is pursued by Weingarden in Chapter 5, "Ruskin's Reception in the Chicago School", which is that Ruskin had a deep impact on the younger generation of Chicago architects, who were instrumental in the formation of the Chicago School. The uptake of Ruskinian thought was aided by historical forces such as the Great Fire, which led to the collaborative rebuilding of Chicago; the popularity of craft based decorative arts; and the introduction of independent contracting of artisans. Training in decorative arts as well as critical debate was activated in the Art Guild, School of Arts Institute in Chicago, and Chicago Architectural Sketch Club, and along with publications in *The Inland Architect and News Record*, the theoretical discourse of the Chicago school was consolidated. The key Ruskinian tenet for the Chicago School was the celebration of architectural artifice and suppression of structural realism, which was resolved by Wight as the fitting derivation of ordering proportions of the wall from the vertical and horizontal lines of the piers and the windows, which could be then decorated independently. Sullivan participated directly and indirectly in the Chicago School's reworking of Ruskinian philosophies.

In Chapter 6, "Sullivan's Emergence as a Landscape Poet-Architect", Weingarden examines Sullivan's writings from 1885 to 1889 to show that he contributed to but subtly departed from the Chicago School of

thought. Sullivan responded to and utilized Ruskin's views on love of nature; crudeness of an emerging national style; and union between nature and architecture through the vital labour of the craftsman (219). While he depended on Ruskin's architectural naturalism, Sullivan was also inspired by Emerson's suggestions of "naturalized appropriation of technology" (220). In order to achieve this, he modelled himself on Walt Whitman, a poet who was able to negotiate material and cosmic worlds. This informed Sullivan's plea for combining spirituality and materiality, or the subjective and the objective in architecture. While a straightforward negotiation was not possible without resorting to the subjugation of one by the other, Sullivan adopted the poet's linguistic practice as the model for architectural design. He considered architectural elements as word symbols, which could be composed to express the vitality of nature, thereby bypassing the Chicago School's rationalist approach of considering decoration as a legible image of the constructional system.

The key argument advanced by Weingarten in Chapter 7, "Naturalized Technology: Sullivan's Theory of Skyscraper Design", is that Sullivan adapted Whitman's poetic techniques to develop his attitude to architectural expression. The technological premise of the skyscraper was reduced to geometric principles of horizontal and vertical supports and spans. Ornament was regarded as the equal but opposite mode of representation. Following Whitman's suggestions that organic ornament emerges through the coherence between the rhyme and the expressive content of the poem, Sullivan sought unity or sympathy between the ornamental scheme and the structural aspects of the skyscraper, based on the expressive ideology of verticality. In the Wainwright Building (1890-1892), this was achieved by the repetition of structural and non-structural elements, use of unbroken lines, and narrow spacing of piers in concert with upward progression of relief panels and the use of higher relief in ascending order. This was executed in a manner such that the structural and ornamental are indistinguishable, and the individual parts of tectonic and ornamental composition are subsumed by the larger rectangular mass of the building, thereby suggesting the poetic unity between part and the whole. While the dialectic between structure and ornament, suggested the poetic rhythms of nature, the ornamental imagery was a more direct evocation of landscape poetry. These ideas were expressed strongly in the Guaranty Building (1894-1896).

The development of Sullivan's ornamental strategies is discussed in Chapter 8, "*Ut Pictura Architectura*: Sullivan's Pictorial Techniques for Representing Nature in Architecture". As colour was central to the interpretation and representation of nature in painting and poetry, polychromy was central to Sullivan's repertoire. Weingarten reveals that Sullivan's awareness to the theories of colour included an exposure to treatises by Owen Jones, Ogden Rood, and ME Chevreul; descriptions of Venetian polychromy by Ruskin; the practice of polychromy in Frank Furness's office; and exposure to French nineteenth century landscape paintings. The study of light in pragmatic as well as Romantic treatises were integrated to develop a system of chromatic decoration in the Stock Exchange Trading Room (1893-1894) such it evoked illumination characteristic of landscape vistas. These ideas were developed further in the Transportation Building (1891-1893), which featured exterior polychromy that evoked the intensity and luminosity of summer sun. In terms of relief ornament, Sullivan customarily juxtaposed "organic-botanical realism" with "inorganic-geometric abstraction", to demonstrate the evolution from simple to complex geometric forms as the dynamic essence of nature (307).

Sullivan's theories on poetic architecture were manifested in the Transportation Building. In Chapter 9, "The Transportation Building: Sullivan's Manifesto of Poeticized Architecture", Weingarden points out that in the poem "Passage to India" Whitman depicted a series of journeys that surveyed human accomplishment through time. Operating under the assumption that "eastern religions originated in and sustained the purest and the most direct cognition of divine truths", Whitman traced the technological present of America back to ancient mythologies and religions represented by India, thereby reconciling the material with the spiritual (329). Weingarden argues that Sullivan's Transportation Building was a "conceptual and pictorial" analogue of the poem (328). Sullivan applied oriental architectural motifs applied in this building, but he also endowed them with new meaning so that they would evoke landscape effects. While the pier and rib system evoked qualities of Gothic cathedrals, the use of colour evoked images of cosmic world and ancient wisdom. The use of repetitive and dynamic use of colour patterns in the Transportation Building to synthesize motifs from the past and the present was not unlike the use of rhythms and repetition used by Whitman to connect dissimilar images in his poems.

Sullivan's poetic manifesto was overlooked by modernist critics. Chapter 10, "Epilogue: The Problem of Sullivan's Poetic Legacy", establishes that in the late nineteenth century the emerging aesthetic of skyscraper design emphasized steel cage construction and the tripartite division of the facade. Using these rationalist frameworks, critics hailed the Chicago School as the advocates of this approach, with Sullivan in the lead. Montgomery Schuyler claimed that, in the Wainwright Building and the Guaranty Building, ornament was used as filler to accentuate structure and decorate areas where structural enrichment occurred. Not unlike Schuyler, Barr Ferre praised the classical order like tripartite divisions in Sullivan's skyscraper as the basis of good design, in addition to verticality as an artistic motif, and the use of ornamentation to hide the defects and imperfections in the skyscraper, thereby setting up a perfunctory framework for the reception of Sullivan's theories. Prompted by these frameworks, contemporary reviewers provided rationalist reviews of Sullivan's Schelsinger & Mayer Store (Carson Pirie Scott Store, 1894-1904), despite his efforts to endow the building with an experiential, visual, and textural richness corresponding to the effects of the natural landscape. Weingarden argues that Sullivan's status as a pragmatic and functionalist thinker was verified by Morrison's *Louis Sullivan: Prophet of Modern Architecture* (1935), prompting Giedion's account of Sullivan's place Chicago School in *Space, Time and Architecture: The Growth of New Tradition* (1941) - views that were preceded by and legitimized through the 1932 exhibition "The International Style: Architecture Since 1922".

*Louis H. Sullivan and a 19th Century Poetics of Naturalised Architecture* argues that Sullivan advanced a new theory of poetic architecture and ahistorical style. By using language as a mode of conceptualizing architectural representation (as opposed to the exclusive dependence on visual symbols), Sullivan enabled the reconciliation of nature and technology, a nationalist and an ethical agenda, in a manner that was non-rationalist. The use of language was the key as it allowed for the development of an architectural position that exceeded the extant possibilities.

Weingarden presents to us an exemplar of in-depth, insightful, and contemporary scholarship. The strength of the book is in its tight structure, evidence-based disclosures, and meaningful cross-referencing of Sullivan's architectural and philosophical thought to Ruskin, Emerson, and key poets, architects, and thinkers. However, most importantly, the book is a much-needed re-evaluation of modernist architectural thought, especially as so much of existing historical scholarship is dogmatic and one-dimensional. The book is in the spirit of current revelatory research in architectural history as it acknowledges, reveals, and interprets the metaphysical, moral, and ethical perspectives embedded in modern thought in architecture. It demonstrates the complexity of modern thought and its connectedness to themes that precede it, such as the picturesque and the sublime, Romantic thought, and spiritualism and anti-materialism, as opposed to readings that privilege functionalism and utilitarianism.

The only troubling aspect of the book is that at times it is a difficult read. This is for two reasons. First, the arguments are not always developed and disclosed in the order in which the expectations are raised. While there are number of instances throughout the book, it is sufficient to cite Weingarden's claim that the Transportation Building was the analogue of "symbolic imagery, poetic syntax, and rhythmic structure" of Whitman's poem. While Chapter 8 substantiates this claim, a systematic treatment of these three poetic themes is missing, leaving the reader somewhat disoriented and dissatisfied. As the book is an exciting, complex, and slow journey through a diverse intellectual terrain, a reiterative method of writing would have assisted. Second, while the cross referencing of Sullivan to Ruskin, Emerson, Whitman and other members of the 'family tree' is relevant and effective, it is not always judicious, as it obstructs the flow of the argument just at the moment of its disclosure and emergence. Moreover, and this is a minor point, the methodological tactic could have been made more visible to demonstrate the development and articulation of the argument, rather than leaving it as a section in the Introduction.

Notwithstanding the minor difficulties in the book, *Louis H Sullivan and a 19th Century Poetics of Naturalised Architecture* makes a substantial contribution to the interdisciplinary fields of architecture and interior architecture and decoration. It addresses the dialectic between production and representation; and specifically the correlation between fine arts and new technology. The book also contributes to nineteenth century studies. It is relevant to the issues of materialism and spiritualism as contradictory but coexistent conditions inherent to nineteenth century technology and philosophical thought. Ruskin scholars will find this book exciting. It connects Ruskinian edicts on representational ethics and strategies to the application of new and innovative technologies, thereby providing the scholarly platform through which Ruskin's absence and irrelevance to twentieth century architecture can be reconsidered and revised. The book will also be of interest to architectural theorists and designers. It provides a point of reference for contextualizing the term 'poetic' in architecture. While the term suggests alludes to elements of the landscape such as light, air, water, and natural materials as presented through architectural design qualities, it could be taken to mean anything that evokes a condition beyond tectonic realism, and it remains largely decontextualized, ahistoricized, and undefined. This book could prompt careful questioning of the premise that architecture is a linguistic practice akin to poetry. *Louis H Sullivan and a 19th Century Poetics of Naturalised Architecture* opens up numerous and delightful avenues for future scholarship beyond itself, which is what good scholarship ought to achieve.

## WORKS IN PROGRESS

These recently completed works have Ruskin related content.

Art for art's sake: Decadence and the "Nocturne in Black and Gold", by Michael A King. M.A. Lehigh University, 2010.

Camera's lens and mind's eye: James McNeill Whistler and the science of art. Sarah Elizabeth Kelly. Ph.D. Columbia University, 2010.

Correspondances, transposition, traduction: La poetique symboliste de la suggestion dans A la recherche du temps perdu. Anamaria Banu. Ph.D. Rutgers The State University of New Jersey - New Brunswick, 2010.

Exacting encounters: Objectivity and literality in early Victorian realism. Benjamin Joseph Bishop. Ph.D. University of California, Irvine, 2010.

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## ARTICLE

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### Introduction

The 150<sup>th</sup> anniversary of the publication of *Unto This Last* provides an opportune time for an assessment of the contributions made by Ruskin (1860) in the field of political economy. Indeed there has been a recent revival of interest in this aspect of Ruskin's work, evidenced by a recent review by May (2010) and a book length treatment by Henderson (2000). In this note, I focus specifically on aspects of Ruskin's work that have been developed in the recent economics literature.

It is fair to say that Ruskin did not regard with a great deal of favour the work of other writers in the area of political economy:

The science of exchange relates to the advantage of one of the exchanging persons only, it is founded on the ignorance or incapacity of the opposite person. Where these vanish, it also vanishes. It is therefore a science founded on nescience, and an art founded on artlessness. But all other sciences and arts, except this, have for their object the doing away with their opposite nescience and artlessness... It is, therefore, peculiarly and alone the science of darkness; probably a bastard science -- not by any means a divina scientia, but one begotten of another father.<sup>1</sup>

Many economists – both at the time he was writing and since - have taken issue with Ruskin's approach.<sup>2</sup> The theoretical approach that he inherited relied crucially on a theory of value which assigns to assets an intrinsic worth. While not eschewing this approach, Ruskin was critical of some of its implications; in particular, trade could only occur when traders misperceived the value of an asset, and the exploitation of this misperception was seen by Ruskin to be unethical. His proposed fix was to moderate such behaviour by (possibly self-) imposition of ethical codes (some of which find resonance in today's regulatory practices).<sup>3</sup> Modern economics has, however, turned away from the theory of value, replacing it with models based on marginal utility, so that different people can quite rationally place different values on the same asset. In consequence, Ruskin has been relegated to a minor figure in economics. Yet there are certain aspects of his work - particularly on the interface between ethics and rationality - that find echoes in work that has recently started to enter the mainstream literature.<sup>4</sup>

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<sup>1</sup> All quotes from Ruskin in this paper are taken from *Unto This Last* (Ruskin, 1860).

<sup>2</sup> The current legal case against Goldman Sachs serves as a reminder that trade does sometimes involve dishonesty where there is asymmetric information. Equally, however, it reminds us that this is neither culturally nor legally acceptable, nor is it the norm.

<sup>3</sup> Ruskin arguably saw more clearly than his contemporaries that there was a problem with the theory of value. The problem is that it implies irrational behaviour in that people only trade if they make mistakes. In such a context, each party to a trade should be sufficiently suspicious of the the gap in the individual-specific perceptions of value to resist ever making the trade. Yet we know that trades and markets exist. The fix that Ruskin proposed, however, is based on an ethical code that resists the fundamentals of human nature that define our interpretation of rationality. There is thus an inconsistency between his objection to the theory of value and his proposed solution to the problem that he perceived.

<sup>4</sup> This is not to imply that Ruskin has had any great influence on economists – he has not. But it does suggest that some of his writing in this field contained genuine insight.



In an already influential book, Akerlof and Shiller (2009) have written about the role played by confidence, fairness, unethical behaviour, money illusion, and stories in the operation of an economic system. These are all things that were for many years downplayed by economists working in the neoclassical tradition, yet they have come to the fore in more recent writing and are key to understanding the nature of crises such as the 2008 credit crunch. Several – in particular confidence, fairness and (un)ethical behaviour – represent key components of Ruskin's writing. As such, it is appropriate for us to consider how Ruskin's ideas fit with the new generation of work in these areas.

The structure of the paper is as follows. In the next three sections, we consider the themes of confidence, fairness and ethics. We next examine the tension between models grounded in economic rationality and the behavioural models that focus on the way in which economic agents act in practice. To place all of this in context, we then illustrate the ideas by reference to recent economic events. The paper ends by drawing together the various threads of our argument in a short conclusion.

### **Confidence**

So long as people are confident that asset prices will rise, demand for assets will be buoyant. As demand outstrips supply, the price will continue to rise. The confidence that people have, in effect, becomes a self-fulfilling prophecy. If there is a change in fundamentals that brings about a change in price, then, to the extent that that change in price stimulates confidence, confidence acts as a magnifier, generating a change in prices that (over the short term) is greater than would be justified by the fundamentals alone. Akerlof and Shiller (2009) have referred to this as the 'confidence multiplier'. It is an important concept because it explains a great deal of the volatility in asset markets.

While economists have long been aware of the importance of confidence, and in particular of its tendency to become contagious thus leading to herding behaviour (King, 1995), it is not something that sits easily alongside the mainstream view. That view is that the forces of demand and supply will bring about an equilibrium price for an asset that is grounded in the fundamentals – the ability of an asset to provide future returns due to the production of real output. While most economists acknowledge that speculative bubbles can exist, many have felt uncomfortable in departing too far from the theory of efficient markets (Fama, 1970). Recent events have made the departure inevitable.

Shiller (2000) has drawn attention to the 'irrational exuberance' that appears to characterise many markets – exuberance that draws the price of assets such as equities and real estate far from the equilibrium that would be justified by the fundamentals. He focuses on the amplification mechanisms that magnify these distortions. At centre stage is the role played by confidence.

Demand is not only affected by the fundamentals – it is affected also by confidence, since the demand for an asset depends in part on the price, which that asset might be expected to sell for in the future. Speculators demand assets not for any notion of their intrinsic worth, but rather for the potential gain that they can make when they sell the assets at a later date and a higher price.

While Ruskin recognises that price is determined by demand and supply, he sees also that assets may be overvalued by some market participants and undervalued by others. Indeed, trade *appears* to be beneficial to both parties precisely because of this asymmetry of perceptions. Ruskin does not specifically refer to confidence, but his view of the potential that misperceptions of the fundamentals can have for herding behaviour that magnifies asset price cycles is clear:

I believe that many of our merchants are seriously under the impression that it is possible for everybody, somehow, to make a profit in this manner. Whereas, by the unfortunate constitution of the world we live in, the laws both of matter and motion have quite rigorously forbidden universal acquisition of this kind. Profit, or material gain, is attainable only by construction or by discovery; not by exchange. Whenever material gain follows exchange, for every plus there is a precisely equal minus.

In view of the role played by inaccurate perceptions, Ruskin likens the economic forces that operate in the marketplace to the way in which the physical force of gravity acts upon water. The comparison is not altogether flattering:

by leaving it to its own lawless flow, they may make it, what it has been too often, the last and deadliest of national plagues: water of Marah -- the water which feeds the roots of all evil.

## **Fairness**

Economists have long been concerned with issues of efficiency and equity. Questions of efficiency determine the size of the nation's cake, while questions of equity determine how that cake is shared out. On occasion it is possible to benefit everyone by increasing the size of the cake, and so increasing the size of everybody's portion. In such circumstances, the goals of efficiency and equity are congruent. Technological development can often result in such gains. However, it is not always the case that efficiency and equity go hand in hand; the gains from technological advance may be unevenly distributed across people from different income groups.

Economists have tended to focus on efficiency, which is relatively easy to conceptualise, at the expense of equity. Equity, which is all to do with fairness, is a rather slippery concept. A utilitarian and a Rawlsian would have very different views about what represents a fair distribution of income. Solutions that are fair *ex ante* often appear unfair *ex post*. While we might acknowledge that fairness matters, we have difficulty in saying what fairness is, and so we have difficulty in incorporating it within our models.

Ruskin has much to say about the notion of fairness. In particular,

no human actions ever were intended by the maker of men to be guided by balances of expediency, but by balances of justice. He has therefore rendered all endeavours to determine expediency futile for evermore. No man ever knew, or can know, what will be the ultimate result to himself, or to others, of any given line of conduct. But every man may know, and most of us do know, what is a just and unjust act.

In recent years, however, the literature has started to pay greater attention to issues of fairness. The efficiency wage model of Shapiro and Stiglitz (1984) develops the idea that employers have an incentive to pay workers more than the going wage, because by doing so they ensure that the workers care about keeping their jobs, and this prevents shirking. As a by-product of paying more than the market clearing wage, there emerges an excess supply of labour. Involuntary unemployment emerges, and this in itself serves as a worker discipline device. A related model (Akerlof, 1984; Fehr *et al.*, 1999) emphasises more explicitly the role played by fairness in an efficiency wage model. This is a model of gift exchange, where the worker perceives the employer as treating him fairly (or giving a gift) and then reciprocates by treating the employer fairly (by working hard).

Ruskin provides a precursor to this notion of an efficiency wage in *The Roots of Honour*:

The largest quantity of work will not be done by this curious engine for pay, or under pressure, or by help of any kind of fuel which may be supplied by the caldron. It will be done only when the motive force, that is to say, the will or spirit of the creature, is brought to its greatest strength by its own proper fuel: namely, by the affections.

This emphasis on the affections would, until recently, have appeared idiosyncratic to most economists. But recent developments in the field of behavioural economics have emphasised the importance of such considerations. This work involves incorporating insights from psychology into the domain of economic analysis. In many instances, when we look at how people actually behave, we find that it differs from the way rational actors ought to behave if they were rational. This is something that we will discuss in more detail later; but first, we pick up on the 'ought' of the last sentence. We consider the ethical foundation of our economics.

## **Ethics**

Akerlof and Shiller (2009) note that prosperity has often led to a toleration of lax ethical standards and that this deterioration has itself often led to crisis. Ethics is an area that has received relatively little attention in the mainstream economics literature. If Akerlof and Shiller are right, then this is a major oversight.

Ruskin's work on political economy puts ethics in centre stage. He begins by noting that the foundation of laissez-faire economics implicitly assumes subscription to a set of moral principles. The 'invisible hand' of Adam Smith, which ensures that individuals acting in their own self interest will, as a by-product, bring about the best possible outcome for society as a whole is an idea that has been used to motivate the espousal of capitalism. Yet this assumes that people, while being selfish, behave well – they do not steal, cheat, lie, exploit monopolistic opportunities – presumably because there is an understood ethical code of conduct (perhaps a system of jurisprudence) that precludes such behaviour.

"robbing the poor because he is poor," is especially the mercantile form of theft, consisting in talking advantage of a man's necessities in order to obtain his labour or property at a reduced price.

Here Ruskin is condemning an abuse of market power. Where poverty leads someone to sell his assets and there is an absence of competition between potential buyers, monopsonistic exploitation leads to the price being less than it might otherwise be. Likewise where a consumer has a peculiar need, and a seller is in a strong market position – enjoying monopoly power, such that the price cannot be competed down – exploitation becomes possible.

Elsewhere, Ruskin says of a merchant that:

two main points he has in his providing function to maintain: first, his engagements (faithfulness to engagements being the real root of all possibilities, in commerce); and, secondly, the perfectness and purity of the thing provided; so that, rather than fail in any engagement, or consent to any deterioration, adulteration, or unjust and exorbitant price of that which he provides, he is bound to meet fearlessly any form of distress, poverty, or labour, which may, through maintenance of these points, come upon him.

There is thus an obligation on merchants to be honourable in their dealings. This aspect of ethics is not absent from mainstream economics. Regulation exists to ensure fair trading, and models that appeal to reputation suggest that firms will, to a degree at least, regulate their own behaviour (Kreps and Wilson, 1982).

But Ruskin goes further. He suggests that the aim of a merchant should be determined on an ethical basis. The aim should not be to maximise profits (as mainstream economists suppose), but rather to provide a service, for which remuneration naturally follows.

the merchant's function (or manufacturer's, for in the broad sense in which it is here used the word must be understood to include both) is to provide for the nation. It is no more his function to get profit for himself out of that provision than it is a clergyman's function to get his stipend. This stipend is a due and necessary adjunct, but not the object of his life, if he be a true clergyman, any more than his fee (or honorarium) is the object of life to a true physician.

This stands in direct contrast to the approach taken by mainstream economists. It suggests that a merchant does what he does in order to provide a service; he is remunerated for that service, to be sure, but that remuneration is not the motivation. Now it would be perfectly possible to use the economist's toolkit to analyse behaviour if this were indeed the merchant's objective. The conclusions would be similar in many respects to those reached by Schumacher (1973) in his essay on Buddhist economics, but they would be very different from those reached by the mainstream. The critical contribution that Ruskin makes, particularly in setting himself against other economists of the day such as Mill (1844), is to demonstrate that *no* study of economics can be free of ethical considerations.

In the area of ethics it can be difficult to disentangle what Ruskin thinks *is* the case and what he thinks *ought to be* the case. He is certainly critical of the implicit ethos of self-interest that underpins the received literature in economics, and equally clearly espouses an ethical code that is aimed at promoting the greater good.

the idea that directions can be given for the gaining of wealth, irrespectively of the consideration of its moral sources, or that any general and technical law of purchase and gain can be set down for

national practice, is perhaps the most insolently futile of all that ever beguiled men through their vices.

The extent to which a code of ethics that promotes the greater good is deemed by Ruskin to lead to a better description of economic behaviour as it is (rather than as it ought to be) is not clear. But neither is it the case that rationality based on an assumption that people pursue self-interest is unambiguous. In dynamic models, where an agent's behaviour in one period affects the way he is treated by others in a later period, the agent may well behave in a manner that appears to go against his (short term) self-interest. Indeed, this observation motivates many of our models in industrial organisation. Likewise, where affections (to use Ruskin's terminology) are important, the meaning of self-interest becomes fuzzy. If an agent cares about another agent's welfare, does treating the latter well not represent a form of self-interest? The economics of altruism (related to what is often misleadingly termed 'market failure' due to externalities) is a subject that has been analysed in depth by Collard (1978). This discussion touches on the key question of positive versus normative economics, an issue that we address in the next section.

### **Rationality and Behaviour, Positive and Normative Economics**

We referred earlier to the burgeoning interest in behavioural economics, and how an understanding of psychology is now affecting the development of economic models. In 1988 the Nobel prize in economics was awarded to Maurice Allais. The contribution for which he is best known has been named the Allais (1953) paradox. This shows that a person can be presented with two formally identical gambles, but opt for different choices across these two gambles – in a way that is systematic across people. In other words, people respond in an irrational but predictable way to a problem, depending on the way in which the problem is framed. The discovery of this paradox is important because it represents a challenge to the expected utility theory upon which much work, especially in the area of finance, is grounded.

Since Allais received the Nobel prize, interest in deviations from rational behaviour has increased. The psychologist Daniel Kahneman received the Nobel prize for economics in 2002. Much of his work, along with that of Amos Tversky, Richard Thaler and others, concerns asymmetries in the way in which people respond to gains and losses. Tversky and Kahneman (1992) developed cumulative prospect theory, which stresses the way in which people feel more pain when they lose something than they feel pleasure when they acquire it. This implies that, in order to understand utility, we must start from a reference point – a point with which outcomes can be compared in order to understand whether they represent gains or losses. Differences in the reference point across individuals, or across time, lead to different individuals (or the same individual at different times) reacting differently to a change in their circumstances – even if the individuals are otherwise identical. An aversion to loss can explain a number of empirically observed, yet (in conventional models) hard to explain phenomena, such as resistance to nominal wage cuts during times of high unemployment.

Behavioural economics has also provided insight into the question of fairness. Experiments show that, in simple games based on the allocation of a fixed sum across players, these players fail to behave selfishly in the way that models based on (narrowly defined) rationality would predict. One such example is the ultimatum game, where one individual proposes to another an sharing rule to be applied to a fixed sum of

money that has to be allocated between them; the second individual can either accept the proposed share or reject it, rejection implying that neither player will receive anything at all. Rationality suggests that the first player should offer the second only a tiny slice of the pie. In practice, a much more generous share is typically offered. This reflects a basic preference for fairness that transcends the kind of rationality that is assumed in traditional models.

Recent work has suggested that considerations of fairness have an impact on wage setting (Bewley, 1999). In particular, the concept of involuntary unemployment, often seen as something of a puzzle to economists, may be explained if wage cuts are not implemented during slumps because they are deemed to be unfair. Ruskin understood this well:

The natural and right system respecting all labour is, that it should be paid at a fixed rate, but the good workman employed, and the bad workman unemployed.

Hence, rather than workers being paid their marginal revenue product, there should be a wage for the job, and workers whose productivity does not justify their employment at that wage should not be employed. The wage, in this instance, is determined by fairness. The concept of a wage for a job has appeared more recently in the literature, for example in the work of Manning (1994).

Studying how individuals behave – as opposed to how they *ought* to behave according to a narrow definition of what is rational – clearly takes economic analysis in a direction that is radically different from the tradition of neoclassical analysis. This has implications for the way in which we understand positive and normative economics. The conventional definitions of these terms suggest that positive economics describes what actually happens, while normative economics explains what, in some sense, ought to happen. The ‘ought’ here is grounded in a set of values concerning efficiency and equity. Normative economics teaches us about things like redistribution from the rich to the poor and economic policies to restrict emissions of pollutants. However, it is grounded also in an assumption that people are rational.

In addition to positive economics (which tells it like it is) and normative economics (which tells it like it ought to be if people accept a set of rules about efficiency and equity and if they are rational), we need an alternative economics – an economics that tells it like it ought to be if people accept a set of rules about efficiency and equity but are *not* rational (yet nonetheless behave predictably). This is the economics that should guide policy.

### **The Credit Crunch**

The credit crunch of 2008, and the associated beforemath<sup>5</sup> and aftermath, has occupied the minds of many economist in the recent past. An understanding of speculative bubbles and crashes does not rest easily alongside a belief in efficient markets (Fama, 1970) in which the prices of assets (such as equities and housing) are determined by fundamentals. While, in the long run, fundamentals clearly matter – they are

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<sup>5</sup> A term coined by Davis (1987).

what brings the market back to reality after a periods of hallucination – in the short run fluctuations may arise from behaviours that sit less comfortably within models based purely on rationality.

We have already seen that Ruskin takes issue with the notion that trade leads to gain. On one interpretation of this, Ruskin is clearly wrong. The modern understanding is that voluntary exchange exists precisely because both parties genuinely gain through trade. Ruskin's mistake arises out of his acceptance of a theory of value that can be traced back through the work of Marx (1847), Ricardo (1821) and Smith (1776). According to this theory, labour has a value that is independent of that which it produces; hence if a seller charges too high a price for his output the buyer will decline to trade and will produce the output himself.<sup>6</sup> Modern economics has abandoned the idea that anything has intrinsic value in favour of the idea that marginal utility will determine the price that an individual is prepared to pay for a product (or the marginal revenue product will determine the wage that a firm is willing to pay for a unit of labour). Different individuals have different valuations of what is being traded, so all parties can genuinely gain.

But on a different reading of Ruskin's text, there is more than a grain of truth in his observations. The buying and selling of assets is voluntarily undertaken by the traders on both sides. But if one person buys an asset in the belief that its price will subsequently rise (relative to that of alternatives), another must be selling that asset in the contrary belief. The price of an asset will be bid up so long as demand outstrips supply – and as the price increases so supply will rise to meet the demand. As the price rises, so it becomes possible for past buyers to sell at a profit; and so people who sold in the past will appreciate that they have foregone possible gains by doing so.

The notion that 'it is possible for everybody, somehow, to make a profit' is one of the 'stories' (to use Akerlof and Shiller's terminology) that governed many people's actions in the run-up to the credit crunch. The belief that house prices would continue to rise led to the creation of financial products that enabled those on low incomes to purchase their own homes; they could pay off the loan using the future appreciation of the property's price. The debt represented by these sub-prime mortgages was bundled into derivatives and sold on to financial institutions on the basis that continued appreciation in property prices would render the assets free of risk. The story, of course, turned out to be false and the house of cards came tumbling down. Ruskin's words remind us that bubbles are just that.

## **Conclusion**

Ruskin did not pull his punches in his writings on political economy. He was critical of other writers of his time, yet he fell into many of the same pitfalls; on an ungenerous interpretation (one which takes human nature as a given) his work might be regarded as internally inconsistent. In consequence he has remained a peripheral figure in the economic literature. Yet at the heart of his work lie lessons that economists are now

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<sup>6</sup> Ruskin does provide an important caveat: 'Such being the abstract theory of just remunerative payment, its application is practically modified by the fact that the order for labour, given in payment, is general, while labour received is special.'

starting to take seriously. These relate to the weight that should be attached in constructing our economic models to confidence and fairness, the balance between rationality and behaviour, and – embracing all of these considerations – the role played by ethics.

The charge that economics is a bastard science comes from the view that our models function only when some economic agents are nescient, that exploitation of such nescience is unethical, and that other sciences do not assume this nescience. The new behavioural economics explores the foundations of this assumption, and the findings of this new work suggest that some of what we thought we knew has to be reevaluated. The father of this new work is clear; rather than assuming that all agents behave rationally, economics now takes what we know about human nature and rationality - and what we know about the limits to rationality – from a sound body of empirical work in psychology.

That work has led to the development of a new literature on happiness (Easterlin, 1974, 2001; Oswald, 1997; Di Tella *et al.*, 2001). While this work is still in its infancy, the early findings suggest that, while people care about the position that they occupy in the income distribution, the growth in overall income levels over long periods of time have done little to improve happiness. Economists may indeed be moving a little in Ruskin's direction:

'There is no wealth but life. Life, including all its powers of love, of joy, and of admiration. That country is the richest which nourishes the greatest number of noble and happy human beings; that man is richest who, having perfected the functions of his own life to the utmost, has also the widest helpful influence, both personal, and by means of his possessions, over the lives of others.'

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## NOTES FOR CONTRIBUTORS

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## BOOK

### *One author*

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

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

T: (Doniger 1999, 65)

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

### *Two authors*

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

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

T: (Cowlshaw and Dunbar 2000, 104–7)

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

### *Four or more authors*

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

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

T: (Laumann et al. 1994, 262)

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

### *Editor, translator, or compiler instead of author*

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

B: Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

T: (Lattimore 1951, 91–92)

R: Lattimore, Richmond, trans. 1951. *The Iliad of Homer*. Chicago: University of Chicago Press.

*Editor, translator, or compiler in addition to author*

N: 16. Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995), 22.

B: Bonnefoy, Yves. *New and Selected Poems*. Edited by John Naughton and Anthony Rudolf. Chicago: University of Chicago Press, 1995.

T: (Bonnefoy 1995, 22)

R: Bonnefoy, Yves. 1995. *New and selected poems*. Ed. John Naughton and Anthony Rudolf. Chicago: University of Chicago Press.

*Chapter or other part of a book*

N: 5. Andrew Wiese, “‘The House I Live In’: Race, Class, and African American Suburban Dreams in the Postwar United States,” in *The New Suburban History*, ed. Kevin M. Kruse and Thomas J. Sugrue (Chicago: University of Chicago Press, 2006), 101–2.

B: Wiese, Andrew. “‘The House I Live In’: Race, Class, and African American Suburban Dreams in the Postwar United States.” In *The New Suburban History*, edited by Kevin M. Kruse and Thomas J. Sugrue, 99–119. Chicago: University of Chicago Press, 2006.

T: (Wiese 2006, 101–2)

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

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

N: 8. Quintus Tullius Cicero. “Handbook on Canvassing for the Consulship,” in *Rome: Late Republic and Principate*, ed. Walter Emil Kaegi Jr. and Peter White, vol. 2 of *University of Chicago Readings in*

*Western Civilization*, ed. John Boyer and Julius Kirshner (Chicago: University of Chicago Press, 1986), 35.

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

T: (Cicero 1986, 35)

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

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

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

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

T: (Rieger 1982, xx–xxi)

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

*Book published electronically*

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

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

B: Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution*. Chicago: University of Chicago Press, 1987.

<http://press-pubs.uchicago.edu/founders/>. Also available in print form and as a CD-ROM.

T: (Kurland and Lerner 1987)

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

## JOURNAL ARTICLE

### *Article in a print journal*

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

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

T: (Smith 1998, 639)

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

### *Article in an online journal*

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

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

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

T: (Hlatky et al. 2002)

R: Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp, and Mary A. Whooley. 2002. Quality-of-life and depressive symptoms in postmenopausal women after receiving hormone therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) trial. *Journal of the American Medical Association* 287, no. 5 (February 6), <http://jama.ama->

assn.org/issues/v287n5/rfull/joc10108.html#aainfo (accessed January 7, 2004).

#### POPULAR MAGAZINE ARTICLE

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

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

T: (Martin 2002, 84)

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

#### NEWSPAPER ARTICLE

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

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

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

T: (Niederkorn 2002)

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

#### BOOK REVIEW

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

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

T: (Gorman 2002, 16)

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

#### THESIS OR DISSERTATION

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

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

T: (Amundin 1991, 22–29, 35)

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

#### PAPER PRESENTED AT A MEETING OR CONFERENCE

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

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

T: (Doyle 2002)

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

#### WEB SITE

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

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

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

T: (Evanston Public Library Board of Trustees)

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

#### WEBLOG ENTRY OR COMMENT



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

N: 8. Peter Pearson, comment on “The New American Dilemma: Illegal Immigration,” The Becker-Posner Blog, comment posted March 6, 2006, [http://www.becker-posner-blog.com/archives/2006/03/the\\_new\\_america.html#c080052](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/>.