



The Eighth Lamp: Ruskin Studies Today

No 4 2010

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Edited by

Anuradha Chatterjee and Carmen Casaliggi

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EDITORIAL

After a brief interlude, the editorial team of *The Eighth Lamp: Ruskin Studies Today* announces the publication of Volume 3 Issue 1 (also known as the Spring Issue). We regret that due to extenuating professional commitments of the members of the editorial team, we were unable to publish the autumn 2009 issue (Volume 2 Issue 2). As we pick up where we left off, we have decided to change the numbering system of the journal to skip the volume number and consecutively number of the issues of the journal. We hope that this will bring about a bit more flexibility in terms of timing and the content in this journal. We will advise authors and the Ruskin and nineteenth century studies community of how to refer to the previous volumes and issues.

The coverage of the journal has increased over the last two years. We are currently featured in Ruskin Society (<http://www.midworks.info/ruskinsoc/links.htm>); Historians of British Art (<http://www.historiansofbritishart.org/Calls.asp?Year=88>); Taylor & Francis's Nineteenth-Century Contexts (<http://www.tandf.co.uk/journals/journal.asp?issn=0890-5495&linktype=9>); The Pugin Society (<http://www.pugin-society.1to1.org/LL-other.html>); Architectural Humanities Research Association (http://www.ahra-architecture.org/newsletter/july-august_2009/); NAVSA Newsletter, News from Nowhere (http://www.cla.purdue.edu/english/navsa/newsletters/2009Summer/other_orgs.html); Wikipedia (http://en.wikipedia.org/wiki/John_Ruskin); Ruskin Programme, Lancaster University (<http://www.lancs.ac.uk/fass/ruskin/research/publications.htm>).

In this issue, we have had the opportunity to have Tracy C Davis (President, American Society for Theatre Research and Barber Professor of Performing Arts, Northwestern University), an eminent Victorian theatre scholar, review Anselm Heinrich, Kate Newey and Jeffrey Richards's *Ruskin, the Theatre and Victorian Visual Culture* (Palgrave). The collection of essays emerges out of a three year research project (headed by Katherine Newey and Jeffrey Richards) funded by AHRC and supported by the Ruskin Programme, Lancaster University. Davis appropriately claims that the collection "rethinks Ruskin as relevant to the later Victorian stage, not as a public advocate or reflective theorist but as an experiential link between practices of fine art and theatrical spectatorship." This issue also features a review of Yvonne Markowitz and Elyse Zorn Karlin, *Imperishable Beauty: Art Nouveau Jewelry* (Lund Humphries, 2008). Dr. Petra Dierkes-Thrun (Stanford University) undertakes a competent and learned review of this publication claiming it as a "mouth-watering introduction that poignantly illustrates the sheer spectacle and beauty of art nouveau jewellery." The key publications between 2009 and 2010 were Lauren S. Weingarden's *Louis H. Sullivan and a 19th-century Poetics of Naturalized Architecture* (Ashgate, 2009) and Robert Hewison's *Ruskin on Venice* (Yale University Press, 2010) and we hope to feature reviews of these books in the forthcoming issues of *The Eighth Lamp*.

In this issue, we feature a refereed paper by our deputy editor Dr Carmen Casaliggi titled "A Study of 'Water Beauty'." Casaliggi undertakes a complete reading of water both within and outside Modern Painters V; and second, to illuminate the ways in which the fundamental questions raised by Ruskin in the fifth volume of his magnum opus - mainly the importance he ascribes to the art of water - finds new and significant responses

in a very short text entitled 'of Water Beauty'. This issue features a poem "Coniston Peace" by Jason Palmer, a Ruskin enthusiast. This issue also features architectural speculations by Alain Bruner, an architect working in Paris. Bruner's final year thesis at Victoria University of Wellington (NZIA National Student Design Award Finalist 2008) undertakes a contextual interpretation of Ruskin's seven lamps and proposes the design for Architecture House, which privileges inclusive design and the bodily condition of elderly users.

We would like to thank the community of Ruskin scholars who continue to support emerging yet serious scholarship by contributing their valuable time towards refereeing of papers and reviewing publications. We are deeply indebted to the Ruskin Society, Ruskin Programme, Ruskin Library, Brantwood, and Ruskin Today for allowing us to access archived information from their websites thereby enabling us to provide a fuller picture of the persisting world of Ruskin. We hope you enjoy this issue and we look forward to bringing you the next one.

Dr Anuradha Chatterjee (Editor)

Sessional Academic, University of New South Wales, Australia

and

Dr Carmen Casaliggi (Deputy Editor) Lecturer in English, School of Education, University of Wales Institute, Cardiff

STATEMENT OF PURPOSE

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

Laura Gilli, John Ruskin: Decadence and Untruth of Architecture

Ruskin, Venice and 19th Century Cultural Travel, Venice, 25th to 27th September, 2008, Ruskin Centre at Lancaster University and the Department of European and Postcolonial Studies of University of Ca' Foscari Venice

The connection between Decadence and Truth of art shows itself to be a main heuristic instrument to understand the thought of John Ruskin. The notion of Decadence is always present in his work, as an essential concept both in literature – about ‘grand style’ – and in his speech about visual arts, where there is the attempt to struggle against the mediocrity and the coarseness prevailing in the Victorian Age. The idea of Decadence shows its complexity especially in the pages dedicated to architecture, in *The Seven Lamps of Architecture*, *Modern Painters* and *The Stones of Venice*, where the analysis of Venetian art leads the author to attractive reflections: then, the lagoon city is fundamental to understand the Aesthetics of Ruskin. Architecture is a privileged field because it is a point of intersection between individual and collectivity, the human and the divine; it is the sphere where the address about the relation between conceiving and executing, memory and civilization develops and the importance of ornament emerges: these central issues of Ruskin’s Aesthetics blend in the link between Decadence and Truth.

The notion of Decadence and Truth is stratified: it is about the ontological statute of artistic work, the artist’s mission, the distinction between authentic and unauthentic art and the struggle against contemporary squalor. The ideal of Beauty is indissolubly connected with Truth: according to Ruskin, there isn’t beauty without truth. Consequently, the guide of artist is Truth, while the model of Truth is only in the Nature. Art is not independent, but it is subjected to the natural paradigm. In particular, the architect has to reproduce in his work those laws which regulate the Universe, as the architectural order is the reflection of the heavenly order: thus, Architecture results to be the union between the human and the divine, because it reflects the universal order created by God. Ruskin deals with the notion of ‘order’, which is near from the idea of *κόσμος*, as it is shown in Aristotele’s *De Caelo*, which indicates a harmonious and regulated totality. In the Renaissance, contrarily, Art is subjected to Science’s authority and believes that the essence of Universe is a mathematic thing: thus, the Renaissance art is decadent, as it does not acknowledge the true essence of Universe. Therefore, Ruskin thinks that Decadence is a removal from Truth. On the contrary, Gothic as he writes in *The Stones of Venice* can reflect the liveliness of reality. Artistic decadence is also decadence of customs and removal from Truth in every manner: contemporary world forgets Truth and Beauty, so it does not understand not only the essence of universe, but also most of all the essence of human beings. Contemporary decadence condemns humans to live a deprived and undignified existence. Instead, in the Gothic capitals in Venice Ruskin read the development of an art that reaches the essence of Being, mirror of a society that respects human being and his work.

In the speech of Gothic, there is the question of architectural decoration. Decoration represents the essence of Architecture as art: architecture is a mere construction without ornament. In addition, ornament, an

important theme in Ruskin's Aesthetics, is included in the relation between Truth-Decadence, too. The distinction between true and false decoration is linked with the relation art-illusion. According to Ruskin, art creates objects which are totally absence or impossible, and the pleasure connected is born by this consciousness. However, when art creates objects that want to deceive, then untruth appears, and that is decadence. In architecture, true decoration rejects every will of deceiving, while false decoration falls on untruth and it is decadent consequently. Thus, authentic ornament would be what is able to show the essence of universe and to embrace natural true. On the contrary, Decadence brings squalor and an empty levelling: contemporary art, according to Ruskin, is pleased with mediocrity and trite. Ruskin wants to struggle against every art that indulges to a wrong vision of reality, and he try to restore dignity to Art, main instrument of salvation of human being and society.

ASSOCIATIONS

The Ruskin Foundation

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



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

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



John Ruskin's home 1872 - 1900

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

CONFERENCES

PAST CONFERENCES AND SEMINARS

'Artistry and Industry: Representations of Creative Labour in Literature and the Visual Arts c. 1830-1900', An International Conference hosted by the Centre for Victorian Studies, School of Arts, Languages and Literatures, University of Exeter in collaboration with the Department of History of Art, University of Bristol, and supported by British Association for Victorian Studies

18-20 July 2008

Location: University of Exeter

'Persistent Ruskin – Aesthetics, Education, Social Theory, 1870-1914', University of Lancaster. The conference is being organized by The Ruskin Centre at Lancaster University, in association with Leeds Metropolitan University and the University of Salford as part of the John Ruskin, Cultural Travel and Popular Access project.

18th - 19th July 2008

Location: Ruskin Centre, Lancaster University

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

25th - 27th September 2008

Location: Venice International University (Island of San Servolo)

Lecturing the Victorians Symposium

31 October 2008

Location: Gonville & Caius College, Cambridge

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

North American Victorian Studies Association (NAVSA) Annual Meeting

14th-16th November 2008

Location: Yale University, New Haven, CT

'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

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

FORTHCOMING CONFERENCES AND SEMINARS

'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

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>)

CURRENT RESEARCH

LIST OF PAPERS, RUSKIN SEMINAR SERIES, MICHAELMAS TERM 2009 (08 October – 10th December)

- Chris May (Dept of Politics & International Relations, Lancaster University) 'John Ruskin's Political Economy: There is no wealth but life 08 October:
- 15 October: Andrew Tate and Stephen Wildman (Lancaster University) 'Unto This Last, I. The Roots of Honour'
- 22 October: Tony Pinkney (Dept of English and Creative Writing, Lancaster University) 'Pure Air, Pure Earth, Pure Water: Versions of Ecotopia in News from Nowhere'
- 29 October: Brian Ingram (Lancaster University) Unto This Last, II. The Veins of Wealth
- 04 November: The Mikimoto Ruskin Memorial Lecture, Barrie Bullen (University of Reading), Ruskin and Rossetti: A queer friendship
- 19 November: Andrew Tate (Lancaster University) Ruskin, Social Justice and the Psalms
- 03 December Peter Yeandle (Lancaster University) On Wealth, Illth and Love: using the stage to preach Ruskin's social gospel

LIST OF PAPERS, RUSKIN SEMINAR SERIES, LENT TERM 2010 14 January –18 March 2010)

- 14 January: Robert Hewison (Honorary Professor, Lancaster University; Professor in Cultural Policy and Leadership Studies, City University London) Of Ruskin's Gardens
- 28 January: Stephen Wildman (Lancaster University) Black wind and white fire: Ruskin in Sicily 1874
- 25 February: Serena Trowbridge (Birmingham City University) Christina Rossetti and Ruskinian Grottesque
- 11 March: Clive Wilmer (University of Cambridge) Ruskin and Darwin
- 18 March: John Hughes (University of Cambridge) Ruskin and the End of Work

LIST OF PAPERS FROM TENNYSON AND THEIR READERS: A BICENTENARY CELEBRATION, 1809 - 2009

'Ruskin and Darwin', Cliver Wilmer

LIST OF PAPERS FROM BAVS AND NAVSA CONFERENCE

'Petrified Light: The Ruskin-Whistler Controversy and the Question of Time Past', Linda Freedman (Cambridge)

INDEPENDENT RESEARCH

Dr. Stuart Eagles is currently engaged in research on 'Ruskin and Russia'. He will be giving the Guild of St. George lecture in York in November 2010 on 'Ruskin and Tolstoy' but his research focuses on the full range

of responses to Ruskin in Russia since c. 1890. He is working on a bibliography of Russian-language articles and books on Ruskin, and his research ranges over the following areas: the connections between Russian symbolists and Ruskin; Marxism and Ruskin; Russian workers and Ruskin; utopianists, Ruskin and Tolstoy. The research promises to throw light on a previously neglected area of Ruskin and Russian studies. He can be contacted at stuarteagles@hotmail.com.

EVENTS

PAST EVENTS

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

4 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)

ohn 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

Informal evening

08 May 2009

In association with Royal Geographical Society

NW region Committee members present a varied and inspirational range of cartography - from geology and politics to Arthur Ransome and Ruskin. From serious maps to childhood treasures. The evening also provides a unique opportunity to preview an art exhibition of John Dugger's Himalayan Notebooks, which opens the following day at Brantwood.

'Ruskin at Brantwood'

Talk by Freddie Harris

09 June, 28 July, 11 August, 08 September 2009

Gain an insight into Ruskin's life at Brantwood.

THE RUSKIN SOCIETY

Saturday 18 July 2009

Visit to the Church of St John the Evangelist,
Shirley, Croydon CR0 5EF

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

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

25 March 2010

'Ruskin in the Periodical Press'

Talk by Professor Brian Maidment

The Atheneum

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

FORTHCOMING EVENTS

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>).

THE RUSKIN SOCIETY

'News from Nowhere: Ruskin, Morris and Utopia'

Talk by Tony Pinkney

25 November 2010

Art Workers Guild

AT BRANTWOOD

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

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

Ruskin Lace Demonstrations

April - October 2010

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

'The Pre-Raphaelites and Italy'

Talk by Colin Harrison, Assistant Keeper, Department of Western Art, Ashmolean Museum, Oxford
09 October 2010

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

Exhibition & talks

Wordsworth Trust, Dove Cottage

01 July 2010 – 18 June 2011

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>).

EXHIBITIONS

PAST EXHIBITIONS

AT BRANTWOOD

Palaces and Castles

Nanette Madan

05 July – 31 August 2008

Nanette Madan is an emerging artist based in West Cumbria

Proserpina and the Language of Flowers: John Ruskin's Botanical Studies

05 March – 16 November 2008

Wall of Silence

Martin Greenland

22 November- 28 February 2009

Martin is an award winning contemporary artist.

Coniston's Viewing Stations

Colin Taylor

07 February-22 March 2009

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

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 and the Old Masters

10 January - 29 March 2009

Victorian Artists in Photographs: selections from the Rob Dickins Collection, the Watts Gallery

April 4 - June 28 2009

Summer Miscellany

4 July - 27 September 2009

A selection of works from the Collection, chosen by Ruskin Library staff

The Interpretative Eye and Glenfinlas Cyanotypes

Alexander Hamilton

3 October – 13 December 2009

The Brantwood cyanotypes will be shown along with the Glenfinlas work

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>).

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

CURRENT AND UPCOMING EXHIBITIONS

THE RUSKIN LIBRARY

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

AT BRANTWOOD

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

WHITWORTH ART GALLERY MANCHESTER

11 Sep 2011

Rays, Ripples and Reflections:

Ruskin and Water

PUBLISHED AND FORTHCOMING WORKS

JOURNALS

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

Routledge are proud to announce the launch of the Routledge Annotated Bibliography of English Studies (ABES), a unique reference tool for those working in the field of English Literary Studies. Routledge are currently inviting applications to contribute to the Nineteenth Century section. As a contributor to Routledge ABES you would be called upon to create annotations to some of the best new research in literary studies, helping to provide an indispensable guide for the rest of the literary studies community. Your work would be fully acknowledged, with contributors able to provide a short biography and a link back to their own website or profile.

If you are interested in becoming a contributor to Routledge ABES, then please contact the Nineteenth Century section editor: Dr Johanna M. Smith, Department of English, P.O. Box 19035, University of Texas, Arlington, TX 76019-0035, USA, Email: johannasmith@uta.edu. For further details, please visit www.routledgeabes.com

Nineteenth-Century Contexts: An Interdisciplinary Journal

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

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See <http://www.lancs.ac.uk/users/ruskinlib/Documents/2006-9.pdf>.

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- Deploying the artworks of Warhol, Raphael, Caravaggio, and Mapplethorpe and the writings of Ruskin, Shakespeare, Deleuze, and Foucault, Hickey takes on museum culture, arid academicism, sclerotic politics, and more - all in the service of making readers rethink the nature of art. (Source University of New South Wales Library).
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- This is the first anthology to address Design History as an established discipline, a field of study which is developing a contextualised understanding of the role of design and designed objects within social and cultural history. Extracts range from the 18th Century, when design and manufacture

separated, to the present day. Drawn from scholarly and polemical books, research articles, exhibition catalogues, and magazines, the extracts are placed in themed sections, with each section separately introduced and each concluded with an annotated guide to further reading. Covering both primary texts (such as the writings of designers and design reformers) and secondary texts (in the form of key works of design history), the reader provides an essential resource for understanding the history of design, the development of the discipline, and contemporary issues in design history and practice. Selected authors include John Ruskin (Source University of New South Wales Library).

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Zoe Bennett, 'By Fors, thus blotted with a double cross': Some Notes
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The Ruskin Review and Bulletin Vol. 5, No. 1

Debbie Challis: 'The duty of truth': the friendship and influence between John Ruskin and Charles Newton.

J.A. Hilton: An American response to Ruskin on Gibbon and Darwin.

Robin Holt: The credit crisis and some gothic relief.

A CLOSER LOOK AT SOME PUBLICATIONS

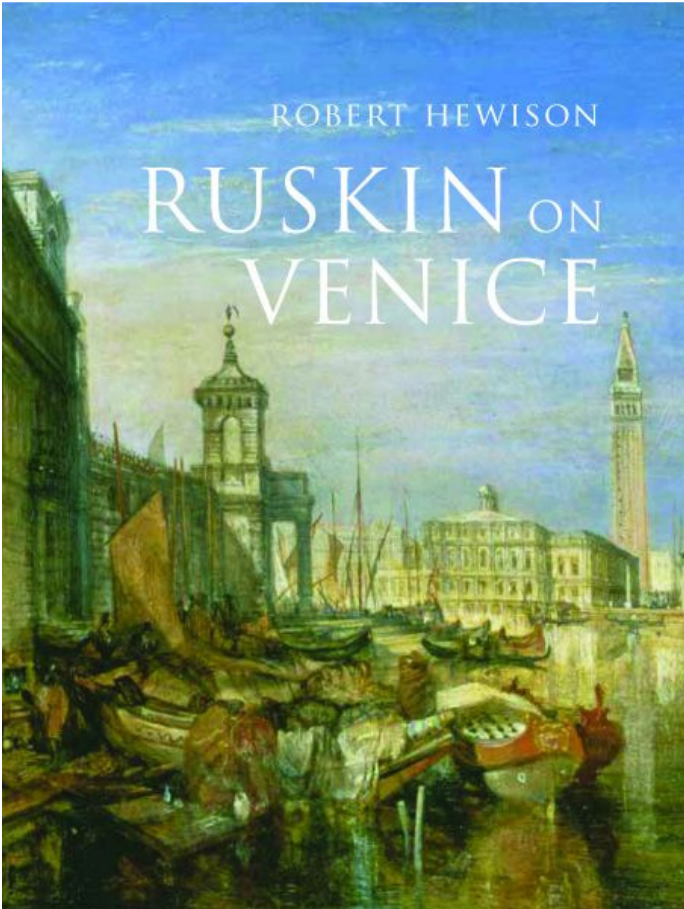


Image credit: Yale University Press

Robert Hewison. *Ruskin on Venice: "The Paradise of Cities"*. New Haven, Connecticut: Yale University Press, 2010 Jan 18, 2010, ISBN: 9780300121780; ISBN-10: 030012178.

Venice represented John Ruskin's ideal of civic society—"The Paradise of Cities," where culture, government, and faith existed in creative harmony. In this elegant and compelling book, Robert Hewison traces Ruskin's long and intricate relationship with the city. He shows how Ruskin shed his earlier Romantic vision of the city and developed a harder, clearer conception of neglected Gothic Venice through an intense study of the city's physical fabric that would change the international understanding of the city.

Drawing on the rich resources of Ruskin's drawings, architectural notebooks, and manuscripts (including previously unpublished daguerreotypes from Ruskin's own collection), Hewison offers fresh insights into both Ruskin and nineteenth-century Venice and reveals how Ruskin's work and his connection with the city from youth to old age have helped to shape the image of the Venice we know today. (Source: <http://yalepress.yale.edu/yupbooks/book.asp?isbn=9780300121780>)

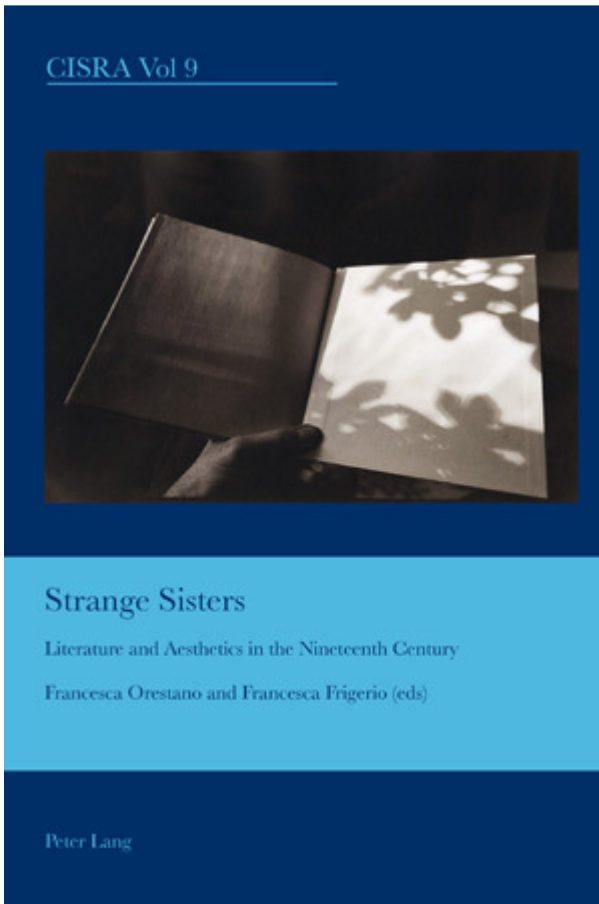


Image credit: Peter Lang

Orestano, Francesca and Francesca Frigerio (eds). *Strange Sisters: Literature and Aesthetics in the Nineteenth Century*. Peter Lang, 2009.

This collection of essays stems from the conference “Nineteenth-Century Literature and Aesthetics”, which was held at the University of Milan in 2006 and organised by the editors of this volume. The interface between word and image covered in these essays embraces the fields of literature, architecture, painting, photography, music and art criticism. The authors stress the role of aesthetics in a number of contexts ranging from the early 1830s to the “fin de siècle” and beyond, as far as the last influences of Victorian taste on the early years of the twentieth century.

During the nineteenth century the ancient interaction between literature and aesthetics was challenged and criticised by Martineau, Rossetti, Ruskin, Pater, Wilde, Beardsley, Cameron and Carroll, among others: their awareness of the complexity of visual perception problematised the existing categories of realism, artistic conventions, discourse of description, translation and representation.

The essays cover almost a century of debate between literature and aesthetics. They focus on the intersection of word and image by emphasising transgressions in art hierarchies, forms and languages, which restyle existing categories and project them into new aesthetic dimensions beyond the conventional idea of the sister arts.

Contents:

Francesca Orestano: Introduction – Luisa Calè: “Belinda” and Exhibition Culture: Fiction, Pictures and Imaginary Ekphrasis – Maria Luisa Roli: A Voyage by Balloon: Stifter’s “Condor” – Lucy Bending: ‘Fishing in a Strange Element’: Harriet Martineau and the Visible World – J.B. Bullen: Mid-Nineteenth-Century British Primitivism and the Continent of Europe – Paola Spinozzi: Journeying through Translation: Dante among the Victorians, Dante Gabriel Rossetti in Medieval Italy – Francesca Orestano: Across the Picturesque: Ruskin’s Argument with the Strange Sisters – Alberta Gnugnoli: Famous Men and Fair Ladies: Genius, Creativity and Beauty in the Portraits of Julia Margaret Cameron – Francesca Frigerio: Out of Focus: A Portrait of Charles Lutwidge Dodgson, a.k.a. Lewis Carroll – Graham Smith: Michelangelo’s “Duke of Urbino” in Literature, Travel-Writing and Photography of the Nineteenth Century – Marialuisa Bignami: Sir Joshua and the Historian: Portraits in George Eliot’s “Daniel Deronda” – Hilary Fraser: Through the Looking-Glass: Looking like a Woman in the Nineteenth Century – Elisa Bizzotto: Blurring the Confines of Art and Gender: Aubrey Beardsley’s “Legend of Venus and Tannhäuser”, ‘The Fragment of a Story’ – Linda Goddard: Gauguin’s Guidebooks: “Noa Noa” in the Context of Nineteenth-Century Travel-Writing – Alexandra Harris: The Antimacassar Restored: Victorian Taste in the Early Twentieth Century.

(Source: <http://www.peterlang.com/index.cfm?vLang=E&vID=11840>).

Ruskin, John. Selections. Edited by A. C. Benson. Cambridge, 2009.

This selection from the works of the writer and critic John Ruskin (1819–1900) is designed to illustrate the development of Ruskin’s personality and literary style. What emerges is an extraordinary record of Ruskin’s life and times, spanning most of the nineteenth century. Beginning with his reflections on his childhood, the volume proceeds chronologically, through his education and his European travels. It includes extracts from major essays on Venice, and observations on a range of contemporary writers, artists and architects, and it finishes with a moving passage on the sorrows of old age. The selections were made by the prominent Cambridge scholar A. C. Benson from the Library Edition of Ruskin’s works, and the volume was first published in 1927. Cambridge University Press is delighted to bring this classic edition back into print.

Contents:

Note; Introduction; 1. The style of Ruskin; 2. Childhood; 3. First writings; 4. His own writings; 5. First sight of the Alps; 6. Switzerland; 7. Ruskin at Oxford; 8. The Rhone; 9. The Jura; 10. The alps; 11. Calais church; 12. The approach to Venice; 13. Venice as painted by Canaletti, Proust, Stanfield and Turner; 14. Venice; 15. St. Mark’s Venice; 16. The interior of St. Mark’s Venice; 17. Working days in Italy; 18. Gothic architecture; 19. Tombs; 20. The artist’s work; 21. The great artist; 22. Greek art; 23. Fidelity in art; 24. Nature in childhood; 25. The sea; 26. Sea waves; 27. The colour of iron; 28. Pine-trees; 29. Water; 30. Grass; 31. The fly; 32. The fly and the dog - freedom and captivity; 33. The snake; 34. Birds; 35. The dove; 36. St George; 37. A sleeping beauty; 38. The bow of a boat; 39. Ships; 40. The fighting Téméraire; 41. The scapegoat; 42. Two windmills; 43. Steel-engraving; 44. Early reading; 45. Bible reading; Reading and writing; 45. Psalms; 46.

Hymns; 47. The homes of Scott; 48. Sir Walter Scott; 49. Xenophon's Economicus; 50. The birthplace of St Bernard; 51. The family of Veronese; 52. Albert Dürer; 53. Turner's youth; 54. Frederick Walker; 55. Three architects; 56. Restoration; 57. A gentleman; 58. The use and abuse of money; 59. Recreation; 60. The merchant's trade; 61. Conventionalism in art; 62. Vocation and education; 63. Poverty; 64. Art and religion; 65. The pathetic fallacy; 66. Mind and body; 67. Fear; 68. The imperfection of all good art; 69. A confession of failure; 70. The sorrow of age; Index.

(Source: <http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=9780521109260>).

FORTHCOMING

Stuart Eagles, *After Ruskin: the social and political legacies of a Victorian Prophet, 1870-1920*, Oxford University Press, expected late 2010

REVIEWS



Image credit: Palgrave

Heinrich, Anselm, Katherine Newey, and Jeffrey Richards, eds. *Ruskin, the Theatre and Victorian Visual Culture*. Houndsmills: Palgrave Macmillan, 2009.

Reviewer: Tracy C Davis, Northwestern University

Sharon Aronofsky Weltman's 2007 book *Performing the Victorian* portrays John Ruskin not as a crusty and outmoded Victorian with a taint of perversion but as a visionary. This establishes the case that however idiosyncratic Ruskin's regard was for mass market theatrical genres it bears an important relationship to his high-minded advocacy of educational reform and investigation of the natural world. *Ruskin, the Theatre and Victorian Visual Culture* takes up the crucial connection between Ruskin's catholic enjoyment of the stage and his insistence that art be both moral and useful, based on observation of life. This volume of a dozen essays arises from a three-year Arts and Humanities Research Board project (headed by Katherine Newey and Jeffrey Richards) that sought to draw Victorian theatre studies into a more comprehensive theory of culture by incorporating Ruskin's aesthetic and social theories. The book's first section, titled "Ruskin and the Theatre," substantiates the direct relevance of Ruskin's philosophical views to his views on the stage, while in the second section – "The Theatre and the Visual Arts in the Nineteenth Century," which contains

contributions only from art and theatre historians rather than Ruskin scholars – the connection is sometimes tenuous and, in one case, refuted. Despite the nominality (and perhaps dispensability) of these distinctions and some unevenness in quality, the book offers some intriguing polemics and worthy essays.

Newey's introduction demonstrates the applicability of Ruskin's practice of "reading" pictures to theatrical attendance: verbal and visual cues are united to create "sensation and emotional appeal" (5). Newey refutes both the teleology of triumphant realism and theatre historiography that recognizes the Victorian aesthetic's culmination only in the apotheosis of cinema, and instead characterizes popular theatre as part and parcel of both instruction and pleasure in a visually-oriented culture. This emphasis on visuality has guided Victorian theatre studies since the early-1980s, when work by Michael Booth and Martin Meisel definitively overturned the earlier biases for literary quality or elite patronage. Ruskin fits easily into the newer paradigm. His role as the granddaddy of Pre-Raphaelitism affiliates him with painters who narrate through arresting images of antique as well as contemporary scenes. The other great shift in theatre historiography accomplished by Booth and Meisel's generation (with due credit particularly to David Mayer) is the recognition of a wide array of genres beyond the orthodoxy of tragedy and comedy: melodrama, extravaganza, pyrodrama, hydrodrama, burlesque, farce, pantomime, and the many other hybrids that attracted Victorians in great numbers to a vibrantly populist theatre. This accords with Ruskin's taste as a theatergoer, for he appreciated not only the historicism of tragedy but also the antiquarianism of extravaganza, while allowing for expressions of contemporaneous British life – as in comedy – and its juxtaposition with faerie – as in pantomime – to round out his palate. These theatrical niches all have counterparts in fine art specialties, whether genre painting, satiric caricature, history painting, nautical, fantasy, or what have you. Ethically speaking, the righteousness of poetic justice, invariably dispensed in the popular theatre, may not have *improved* morals but it relentlessly advocated the imperative to *be* moral. This served Ruskin's purpose while leaving the commercial stage untainted by associations with industrial mass production, labour alienation, or any of the other realities Ruskin chose to ignore from his vantage as an entranced playgoer.

Thus, for Ruskin, the theatre enabled a vicarious experience of a better-ordered and gorgeously-decorated, infinitely diverse universe. A succinct primer connecting Ruskin's philosophy to his theatre-going practice is located in Rachel Dickinson's contribution to *Ruskin, the Theatre and Victorian Visual Culture*, "Ruskinian Moral Authority and Theatre's Ideal Woman." She takes as her text Ruskin's essay in *Fors* 39, which begins: "On a foggy forenoon, two or three days ago, I wanted to make my way quickly from Hengler's Circus to Drury Lane Theatre, without losing time which may be philosophically employed; and therefore afoot, for in a cab I never can think of anything but how the driver is to get past whatever is in front of him" (59-60). His "physical" and "pedagogical" destinations are identical: Drury Lane Theatre's pantomime *Jack in the Box*. His starting point – where he had seen *Cinderella* five times in the previous three weeks – forms the other locus of his reflective leisure. Each experiential terminus is better than the streets that lie between; they are more beautiful, vibrant, and innocent than the route that he strives to negotiate as efficiently and rationally as possible in order to travel from one haven to the other. But that is not to say either that what occupies the spaces that lie between the theatres, or the time it takes to make the journey is irrelevant to one's experience at the pantomimes. Ruskin's view that "the theatre is a whole experience" comprising not only the production

on stage but also “the architecture of the building, what products are being advertised, what products are for sale, how the interval is handled, and even the aesthetic appeal of the rest of the audience” (62) anticipates the semiotic methodologies that I associate with Marvin Carlson and Ric Knowles: sensible and wholistic approaches that recognize more than the make-believe of performance but the gestalt of what precedes, coincides, and multiply frames the performance per se. The juxtaposition of Westminster’s soot-stained buildings, tumultuous street life, and commercial hurly-burly with the feminized, childlike, and untainted realm of the pantomimes delineates two realities. The letters that Dickinson quotes from Ruskin to his cousin and ward Joan Severn on this subject are hardly recognizable as coming from the master prose stylist: lisping, pocked with pet names, phonetic baby-talk, and idiosyncratic patois. This is his language of delight when shared with a fellow initiate. The distance between Hengler’s and Drury Lane becomes the drear interval of waiting between the resumption of a more juvenile and wholesome world-logic, but one which bears upon how Ruskin wants his readers to think and behave.

Other essays take up Ruskin’s enthusiasm for Shakespeare, Moliere, and toga plays (the muscular Christianity of Wilson Barrett). Jeffrey Richards’ contribution on “John Ruskin, the Olympian Painters and the Amateur Stage” is especially instructive (following the lead of Edith Hall and Fiona Macintosh’s *Greek Tragedy and the British Theatre 1660-1914*). Richards contrasts Ruskin’s and the Pre-Raphaelites’ devotion to beauty in nature with the later school of aesthetic painters for whom beauty resided in art. Productions of ancient plays (such as the 1880 Balliol College *Agamemnon*, in Greek) and efforts such as *Tale of Troy* and *Story of Orestes* characterize a minor but high-minded fad for classics that were never broached by the professional stage. College productions drew upon Laurence Alma-Tadema, Frederic Leighton, Edward Burne-Jones, Edward Poynter, and G.F. Watts for scenic and costume expertise. They brought the next generation of actor-managers to the fore – Frank Benson, H.G. Irving, and Arthur Bouchier – suggesting that Ruskin’s “mission for the stage – education in the classics and demonstrations of great painting” (39) were achieved. In Ruskin’s view, Richards argues, this corrected fine artists’ lack of propriety by giving them a more worthy template to animate.

One of the most ingenious essays takes up the question of how pervasive Ruskin’s ideas had become among the public by postulating W.S. Gilbert’s operettas (especially *Patience*, *The Gondoliers*, *Pirates of Penzance*, and *Princess Ida*) as registers of public awareness of Ruskinian ideas. J.A. Hilton provides a refreshing exegesis on how satire and homage demonstrate the permeation of the aesthetic movement into iconic recognizability. Whereas several essays elucidate pairings of Ruskin *and* something else (the dramatic monologue, advocacy for a national theatre, Moliere, etc.) Hilton’s approach studies Ruskin at one (or more) remove by positing measures of influence in the cultural zeitgeist, attributable to him by specialists yet not tagged as such for the theatre-going public.

This collection rethinks Ruskin as relevant to the later Victorian stage, not as a public advocate or reflective theorist but as an experiential link between practices of fine art and theatrical spectatorship. David Mayer’s essay on supernumeraries provides an important caveat on the other contributors’ enthusiastic advocacy for Ruskin. As cheap labour to flesh out stage spectacles, supers’ bodies lent plasticity and sculptural depth. It

need not be thus, and indeed it never had been on the British stage until the touring Meininger company showed British producers what reactive, lively crowds added to dramatic tension, narrative complexity, and the illusion of dynamism within theatricalised conflicts. These effects were achieved by specific techniques for training and managing supernumeraries, and so the results could be replicated by others. This contributed to the professionalization of supernumeraries without mitigating their function as industrial cogs in spectacle-making entities such as the Lyceum Theatre under Henry Irving. Ruskin, a devoted admirer of Irving (as Shearer West demonstrates in her contribution), remained impervious to the reality of labouring workers, efficient as “extras” yet hardly functioning as creative artists with unique insight. Holding to his naïve belief in theatrical magic, Ruskin enjoyed the effects of theatrical machines and massed bodies while overlooking what it took to give him these pleasures. Rationalized labour management and a more technological theatre building deepened spectators’ experience of immersion in spectacles, even for Luddites such as Ruskin.

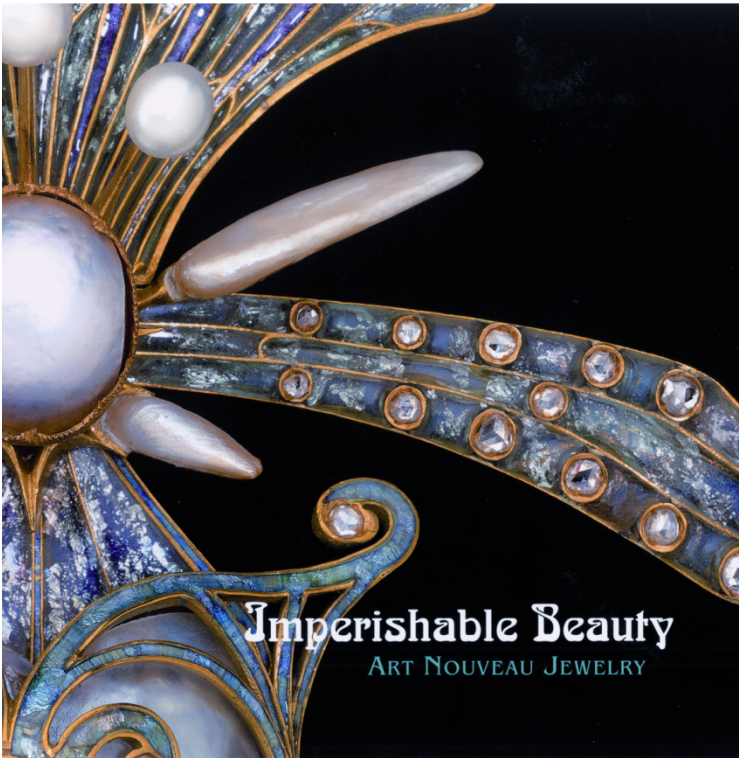


Image Credit: Lund Humphries

Markowitz, Yvonne J. and Elyse Zorn Karlin. *Imperishable Beauty: Art Nouveau Jewelry*. Aldershot, Hampshire: Lund Humphries, 2008.

Reviewer: Dr. Petra Dierkes-Thrun, Comparative Literature Department, Stanford University

Imperishable Beauty: Art Nouveau Jewelry makes me wish I could have seen the accompanying exhibition to this short but visually exquisite catalogue, held at the Museum of Fine Arts in Boston in 2008. The show presented 120 objects from a private American collection of spectacular art nouveau jewelry, assembled over nearly five decades by a pair of anonymous collectors. The book's title is taken from a phrase by Henry Clemens van de Velde, one of art nouveau's premier painters, designers, and architects: "a new, imperishable beauty" was van de Velde's phrase for the revolutionary art nouveau style in the 1890s. It captured perfectly the movement's wish to improve upon and immortalize forms first observed in nature, made forever beautiful by the skilful hands and imagination of human artisans and artists. Art nouveau jewellery became famous for its rebellion against the orthodox naturalism and mimetic impulse of reigning jewellery designs by heightening and distorting Nature in favour of the artificial and imaginative. Inventing new techniques and boldly combining materials in new ways, it offered spectacular imagery in pastel and bold colours that often combined scenes of wild and untamed nature with erotic presentations of the human form, especially the female form. In art nouveau jewellery, dazzling gems are combined with semi-precious or cheap materials such as glass and enamel, sporting flamboyant colours, sinuous curves, and meandering lines. It reinvigorated the decorative arts with its fantastic universe of the imagination, and successfully rebelled against the rigid naturalism and the "tyranny of the diamond" that dominated previous 19th-century jewellery design and craftsmanship (as could be observed in a recent San Francisco exhibition of

masterworks by the French master jewellery house Cartier, which displayed a dazzling array of jewellery centred on the diamond).

Although the number of individual pieces of jewellery presented in the catalogue is relatively small (72), and over half of these were made by art nouveau's unrivalled master jeweller René Lalique, they present a surprisingly comprehensive range of materials, techniques, and motifs. Virtually all of the major designers of this international movement (which started in France and Belgium and spread as far as Russia and the Americas), are represented, from René Lalique to Georges Fouquet, Philippe Wolfers (whose dragonfly pendant-brooch is one of the highlights of the catalogue), Victor Gérard, Emmanuel-Jules-Joseph Descomps, and Henri Vever. The book also highlights and explains the large variety of new materials and innovative techniques, virtuoso craftsmanship, and popular design motifs that made art nouveau jewellery such a success in the 1890s and beyond. In addition, there are 34 figure illustrations of comparative materials such as paintings by Burne-Jones, Odilon Rédon, and others, William Morris's fabrics and tapestries, Japanese woodblock prints, art nouveau posters, Louis Majorelle's furniture, Josef Hoffmann's and Emile Gallé's household objects, and architectural gems such as Hector Guimard's Paris metro station entrances, Victor Horta's staircases, and Henry van de Velde's foyers, often arranged side by side with the jewellery to give context and trace sources of influence. Gorgeously photographed and attractively presented with 132 colour illustrations, the book also contains two substantial essays, by experts Yvonne J. Markowitz (who curated the Museum of Fine Arts exhibition) and Elyse Zorn Karlin (a jewellery scholar) that usefully place art nouveau jewellery in its cultural and artistic contexts and explain its most important technical and thematic features.

The first of these essays, Markowitz's "Art Nouveau Jewelry: An Overview" lays out the most important sources of inspiration for this type of jewellery, from Pre-Raphaelitism to the Symbolist movement and the arts of Japan. Of particular interest to readers of *The Eighth Lamp* will be Markowitz's brief discussion of the inspiration provided by the philosophy of John Ruskin (as well as by William Morris), who championed and nurtured the new movement indirectly with his critique of the mechanical, industrialized, despiritualized nature of late Victorian society, which he saw as contributing to the decay of art and craftsmanship in general, and his defence of Pre-Raphaelitism, one of the major influences on art nouveau jewellery. As Markowitz points out, René Lalique, the French master jeweller and founding father of art nouveau jewellery, had been exposed to Ruskin's writings while studying in London in the late 1870s, and was influenced by the sensuous and organic lines he observed in William Morris's designs. Markowitz also highlights the interesting role of art dealers such as Siegfried Bing played in bringing Japanese art and culture to the attention of the art nouveau artists and designers, who picked up the flat planes, asymmetrical features, and nature topics found in Japanese woodcuts, fabrics and other objects; indeed, Bing often displayed art nouveau jewellery along with Japanese art and with another major influence, French Symbolist paintings—featuring mythical scenes, dreamy landscapes, and enigmatic hybrid creatures composed of animal and human features—in his Paris gallery, designed by Henry van de Velde.

Markowitz also gives a useful overview of the large range of features of German Jugendstil, Vienna Sezessionsstil, and international variations of the art nouveau style in Scotland, Spain, and the U.S., but I found her final section on materials and techniques the most compelling for a deeper understanding of the truly revolutionary place of art nouveau within the history of jewellery design. Lalique and his followers radically departed from previous jewellery-makers' priorities and focus on precious materials. Low-cost materials such as pastel-coloured enamel, glass, irregularly shaped (rather than perfectly round) pearls, semi-precious stones, and new favourite gems such as the opal, were boldly combined with more traditional, expensive gems and diamonds, resulting in visually compelling, highly fantastic and colourful creations reminiscent of a painter's palette. Markowitz writes, "From a technical point of view, Art Nouveau jewellery represents the most innovative and sophisticated jewellery ever created" (22). New enamelling and glass moulding techniques complemented the new availability of non-traditional jewellery materials such as horn and elephant ivory (especially plentiful in Belgium after the Belgian annexation of the Congo in 1885). Horn was particularly suited for use in the wings of dragonflies and moths, favourite motifs at the time, and the soft ivory could be carved into imaginative, low-relief landscape scenes, flower petals, human faces, and more. Lalique also innovated the use of powdered and enamelled glass that could be moulded into landscapes and finished with attractive matte or soft gloss. One lasting result of the art nouveau's jewellers' masterful innovations in materials and techniques was the general opening up of the best of jewellery design and craftsmanship to a larger, non-traditional range of materials and techniques, as exemplified by the studio jewellery movement of the 1940s and 50s.

The second essay, Karlin's "Symbols and Motifs in Art Nouveau Jewelry," then turns to the fascinating iconography of art nouveau jewellery, highlighting the omnipresence of the sensuous whiplash line, the fantastic reinterpretation of forms and motifs observed in nature (particularly delicate plants, leaves, and waterscapes around lily pond imagery), and art nouveau's obsession with the erotically charged female body. Karlin observes correctly that the latter thematic knot echoed the stereotypical cultural binary of the morally pure Angel in the House on the one hand (the angelic, delicate type of beauty championed by the Pre-Raphaelites and celebrated by poets such as Dante Gabriel Rossetti, Coventry Patmore, Tennyson and others), and the dangerous temptress and man-devouring femme fatale on the other, often taking Burne-Jones' dreamy, languorous females as an inspiration for the presentation of the nude female body. The dramatic symbolism of dragonflies, serpents, Sphinxes, beetles, peacocks or other mythical and symbolic animals symbolism combined with decoratively arranged female faces or the nude female body highlighted Woman's dangerous and fascinating allure, portraying her as part of a mythical, dreamy, sinister or ecstatic symbolic world populated by mythical creatures and reigned by sinister threats and alluring adventures. As Karlin points out in her essay, the stereotypical fin-de-siècle obsession with the binary of the femme fatale and femme fragile, the man-devouring vamp and the Angel in the House, Eve and Mary, was found in art nouveau jewelry as well as in the culture at large, and even powerful and successful women such as Sarah Bernhardt took advantage of these images to increase their own mystique for the adoring public.

The visual section of *Imperishable Beauty* is divided into three parts that make it easy to discern Karlin's lessons about major themes and motifs in art nouveau jewellery. "Flora" contains pieces that showcase the

jewellers' representation of colourful leaves, stems, branches, and flowers, using colored enamel, glass, horn, opals and other gems to form breathtakingly delicate, elaborate interpretations of natural forms, whose artificiality and heightened realism mimicked the well-known mantra of Aestheticism, Symbolism, and Decadence: that Art was superior to Nature. "Fauna" with its animal and insect imagery (swans, peacocks, moths, dragonflies, bats, and serpents abound) and "The Human Figure" with its focus on female beauty and eroticism (often shown in poses reminiscent of dance or sensuous swooning) illustrate the striking relationship between nature and the human body and between realism, fantasy and myth in art nouveau. *Imperishable Beauty* concludes with an appendix containing brief artist biographies (assembled by Susan Ward), an extensively documented list of notes on the illustrations (with basic information about the artist, materials used, or precise dimensions of a particular piece of jewellery, as well as the other), and a glossary of jewellery terms by Toni Strassler.

Past exhibitions and their accompanying catalogues about art nouveau as a movement and an international style have been more comprehensive and informative because of the breadth of their approach to the topic of art nouveau, and their sheer size. By comparison, the National Gallery of Art's *Art Nouveau, 1890-1914* exhibition in Washington, DC (2000-2001, previously at the Victoria and Albert Museum in London) was quite large and included a whole range of design objects that included not only spectacular jewellery but also furniture, architecture, and a broad spectrum of household items and other design objects that together formed a spectacular overview of the movement's aesthetic goals and main motifs in context and comparison across various areas of culture and design. In its specialization on art nouveau jewellery of one particular American collection, however, *Imperishable Beauty* does an exquisite job in presenting a mouth-watering introduction that poignantly illustrates the sheer spectacle and beauty of art nouveau jewellery.

WORKS IN PROGRESS

These recently completed works have Ruskin related content.

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

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

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

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

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

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

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

Hector Guimard, political movements, and the Paris Metro: Natural sympathies, governing harmony, and social change by Clendenin, Malcolm, Ph.D., University of Pennsylvania, 2008

ARTICLE

Ruskin's Aquatic passions in *Modern Painters V*: The Significance of 'Water Beauty'
(From Ruskin's *Diary*, 1856)

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Ruskin's concern with water is integral to the language of the greater part of his literary production and it is a passion which extends from his youth until his mature age. From his later writings, one can tell that he had been thinking about water for a long time, at least since 1830, the year of his first printed poem 'Lines on Skiddaw and Derwent Water', or even earlier. This is not to say that, over this period of time Ruskin had been thinking of water constantly; or rather that there are premeditated connections about his thoughts on water. He, in fact, approaches his subject from different perspectives: for example scientifically (*Deucalion* (1875-1883); *Fors Clavigera* (1871-1884)); and socially (*Unto this Last* (1862), *Lectures on Art* (1870), *Val D'Arno* (1873)); and religiously (*The Bible of Amiens* (1880-1885)); and artistically (*Academy Notes* (1857), *Giotto and his Works in Padua* (1853-1860), *Modern Painters V* (1860)). To his mind, the *art of water* was meant to draw together the poles of existence: the physical and metaphysical; morality and mythology; social issues and artistic inspiration. This expanding fascination took place in the 1850s, in the years leading up to *Modern Painters V* (1860).

It is in this decade in fact that Ruskin's studies on water intensified. In the fifth volume of his main work his concerns with the theme are mainly recollected in the section 'Of Cloud Beauty', where his aquatic meditations are seen in relation to his numerous studies of clouds.¹ The third chapter of the ninth part of *Modern Painters V* is entitled 'The Wings of the Lion', a particularly remarkable section on the topic of water, especially because it entails the relationship with Ruskin's previous and possibly main work on the subject - *The Stones of Venice* (1851-3). This chapter, however, is only concerned with a small section of *Modern Painters V*, 'Of Water Beauty', and seeks to present a coherent account of how the eclectic force of water which helped shape Ruskin's writing provides an excellent context which illustrates the importance he ascribed to it in relation to Turner's art. The aim of this chapter is thus first to complete the reading of water both within and outside *Modern Painters V*; and second, to illuminate the ways in which the fundamental questions raised by Ruskin in the fifth volume of his *magnum opus* – mainly the importance he ascribes to the *art of water* - finds new and significant responses in this very short text.

Ruskin intended *Modern Painters V* to contain an analysis of Beauty of Water, Beauty of Vegetation and Beauty of Sky. Beauty of Mountains had already been dealt with in the fourth volume of this work. For Ruskin, these discussions were only subdivisions of Ideas of Beauty. However, in the 'Preface' to volume five, he expressed his concern for his lack of expertise as a man of science. 'I cut away', he wrote to Dr.

¹ For Ruskin's fascination with clouds see Carmen Casaliggi, 'The wide significance of the Art of Clouds in Ruskin's *Modern Painters V*', *Rivista di Letterature Moderne e Comparate* LXII – I (Firenze: Pacini Editore, 2009): 37-52.

John Brown, "half of what I had written". The proposed section on sea Beauty was given up altogether...'.² However, it appears that Ruskin was much preoccupied by the subject. Some of his studies on water constitute separate chapters within his literary production, while some of the material which was meant to be included in a main section on Beauty of Water was incorporated in a short Appendix with the title 'Water Beauty'. Here Ruskin recorded, among other things, his encounters with 'Calm', 'Rough' and 'Running' water.

The Appendix to *Modern Painters V* (added in the Cook and Wedderburn edition) comprises four extra studies by Ruskin. The second part is entitled 'Additional passages from the MS. of "Modern Painters", vol. V', in which 'Water Beauty' is contained. Ruskin's literary executors suggest that the core of this writing is based on a series of Diary entries dated 1856. Yet, Ruskin's diaries, which are collected in twenty-nine volumes, are for the most part unpublished. Between 1956 and 1959 Joan Evans and John Howard Whitehouse published a selection of diaries in three volumes, covering the period 1835-1889 within Ruskin's life. This is an impressive and laudable work, but their treatment of the writer's memoirs is not definitive and it leaves many blind spots. In particular, the editors make no mention of this section on water. It should be stressed at the outset, however, that further evidence of the unpublished parts of the diaries needs to be established.³ When 'Water Beauty' was added to the fifth volume of *Modern Painters*, Ruskin's literary executors noted that no material for this section had been found either in the manuscript drafts on the volume or among the author's loose papers.

Although this particular section on water has not been quoted in *The Diaries of John Ruskin*, (with the exception of only one footnote), Evans and Whitehouse print part of the diary entries for that year, and give notes (and occasional cross-references) which have been a useful guide in compiling this account. Specifically, Joan Evans warns her readers in her preface to the 1856 diary entry: 'Diary entries between May and November of this year will be found in vol. xi of the manuscript: [...] the diary entries are mixed with notes on Swiss history and other subjects ...'.⁴ Cook and Wedderburn reproduce the Diary entries for 1856 in their Appendix to *Modern Painters V*; but their text does not entirely match with Evans and Whitehouse's work and this suggests that the editors of the Library Edition of *Works* are dealing with parts of the original unpublished text. References are thus given throughout, where appropriate, both to the edition of *The Diaries of John Ruskin* (1956-9) and to the Appendix of the Library Edition of Ruskin's *Works*, which reprint

² See *Works*, VII. lvii-lviii. As the editors of the Library Edition point out, the letter to John Brown is cited in the introduction to volume XVII. Some years later, looking back at *Modern Painters V*, Ruskin said that it was 'a mere sketch of invention, in analysis of the forms of cloud and wave': there were not enough scientific data, he said, to render the analysis complete. For further reference see also the letter cited in the Introduction to volume XVII of the Library Edition, and *Works*, XXII. 111-287 (*The Eagle's Nest* (1872)).

³ The unpublished diaries are currently in the collection of letters, manuscripts, books, drawings and other items at the University of Lancaster, Ruskin Library.

⁴ Cook and Wedderburn write: 'No material for this section has been found either in the MS drafts of the volume or among the author's loose MSS. But in his diary of 1856 there is the following conspectus of the subject, as he meant to treat it: - [...] (VII. 484).

parts of the text and refer to it.⁵ Together, these sources help clarify this area of Ruskin's undisclosed scholarship.⁶

The editors of the Library Edition report a significant entry on 'Rough Water', possibly the most interesting of the whole text of 'Water Beauty', which establishes a relationship with the quotation above. "'2nd Rough Water. - Sea. My Land's End bit" Turner's curves as opposed Vandevelde [*sic*]. Sea power never expressed before. Insist on sublime divinity. His wrecks.'⁷ This part reminds us of Ruskin's demonstration of Turner's understanding of natural forces in the first volume of *Modern Painters* (1843). At that time, the author's enthusiastic analysis focused upon the sublime representation of water by Turner (Turner's conception of the sublimity of the landscape was referring to the vastness of the natural phenomena; his views had already moved away from Burke's typical sense of physical horror); upon the intensity of gloom which depended from the enormous space and the absence of human character, upon the wreck in the foreground; the fiery in haste and the tortured vapour of the storm, upon the rage of the 'infinite sea' (III. 567) and upon the choice of the colours which intensified the climate of desolation.

Thirteen years later, Ruskin was still meditating on the same canvas. He was still reflecting on water; the gist of the argument is recalled and retained but now he enlarges the field of enquiry; he shifts his focus. He is not simply interested in 'Turner's singular veracity' in painting water and the sea,⁸ or in his ability to convey power to the sea but, as is often the case, he looks at 'the sublime divinity' of his favourite painter's canvases by comparing them with some contrasting versions on the same subject. Thus, according to Ruskin, Van de

⁵ Joan Evans in the Preface to *Diaries* explains the chief difficulties that the editors encountered in editing their work. She also confirms that many parts have been omitted and points out the troubles encountered with Ruskin's punctuation. Finally, she states that foreign names are given in their original form, and some of Ruskin's old but correct spellings are instead kept (namely, 'Chamouni'). Peculiar words are left unchanged but where they are irregular or misspelt they have been regularised. Square brackets have been used to fill empty spaces, missing words, etc. See *Diaries*, Preface to the first volume, I. v-viii.

⁶ Cook and Wedderburn's transcription of the text varies, particularly in terms of punctuation. Significant textual variants occur in the entry dated 26th of September; for 'church', as in Evans and Whitehouse, Cook and Wedderburn transcribe 'lunch'; for 'Admiralty Pier', capitalised in the Library Edition, the most recent edition of *Diaries* prints in lower case. Also, Cook and Wedderburn refer to the 26th of September, whereas this information is changed into the 28th of the same month in *Diaries*. This is the entry as per Cook and Wedderburn edition: 'Dover, September 26th. - Heavy storm all day: doing nothing but walk about beach before and after lunch. Ascertained Turner's singular veracity in the way the waves threw up the pieces of timber they had torn away from the Admiralty Pier - beams twelve feet long and two feet thick thrown continual vertical at the edge of the breakers, tossed up like straws, and pieces of wood flung about like hail. A piece three feet long and half a foot thick said to have been thrown right over the Lord Warden hotel'. See *Diaries*, II. 523-4. In Evans and Whitehouse the entry for September 26th reads as follows: 'Sept 26th, 1856. Friday. Dover. II, 778'. And also: '[September] 27th. Saturday. DOVER. II. 777. Heavy storm all day. Wrote some political economy, and letters to Lady Trevelyan and Miss Forman'. See *Diaries*, II. 552-3. The transcription of words and relative punctuation is indeed always a problem within Ruskin's published work. Evans and Whitehouse's *Diaries* open with the entry for 1856 on Saturday 17th of May, when Ruskin moved away from London to Dover; the maritime town which, in the same year, he would have discussed in relation to Turner's illustrations of the twelve English ports. This diary entry recalls Ruskin's dinner (at four o'clock) after which he started walking on the sands when he saw a wreck 'deep in the sand'. See *Diaries*, II. 514.

⁷ See *Works*, VII. 484. For Ruskin's analysis of Turner's *Land's End* see *Works*, III. 566.

⁸ Cook and Wedderburn tell us that the diary entry, which follows this, is dated September 26th as shown above. This refers to 'Turner's singular veracity in the way the waves threw up the pieces of timber they had torn away from the Admiralty Pier...' Ruskin is here thinking of the *Land's End* watercolour. See *Works*, VII. 484.

Velde's curves were useful means of comparison to highlight the latter's deficiencies in depicting waves. In *Modern Painters I*, in the section entitled 'Of Truth of Water', the author was stating his intolerance towards the Dutch painter. Thus, he asserted:

[his] waves appear to me fall, and plunge, and toss, and nod, and crash over, and not to curl up like shavings (III. 516).

As many pages of the first volume of *Modern Painters* report Ruskin's castigation of Van de Velde, it is not surprising that the author disregards those paintings by Turner which were close to this model.⁹ Ruskin disliked how water and waves were represented in the Dutch painter's pictures. In the same chapter of the first volume of his work, the writer, while commenting on one of Van de Velde's calm seas, stated resolutely, if not even angrily, that

there is not a line of ripple or swell in any part of his sea; it is absolutely windless. Nothing can prevent the sea, when in such a state as this, from receiving reflections, because it is too vast and too frequently agitated to admit of anything like dry dust or scum on its surface, and however foul and thick a Dutch sea may be in itself, no internal filth can ever take away the polish and reflective power of the surface (III. 523).¹⁰

Instead, Ruskin, favoured the works of the great painters (Turner and Stanfield), to which 'those of Vanderveelde [*sic*] may be opposed for instances of the impossible' (III. 660). More broadly, then, according to the author, there is inaccuracy of study of water effect among all painters. Generally, water appears in form of 'uninterpreted streams' or 'maligned sea', which compel the observer's vision (III. 497).¹¹ Furthermore, Ruskin's aquatic diary entries for 1856 are complemented by the publication in the same year of the third and fourth volumes of *Modern Painters* whose uncompleted sections on the subject of water were to be discussed in another venture of 1856, *The Harbours of England*, which as Cook and Wedderburn have observed, remains a 'singularly interesting essay on the painting of sea and ships' (VII. lviii), to which are appended Turner's twelve illustrations of the English ports. This perhaps stands out as the most thorough and precise attempt on the subject of water. Ruskin has thus implicitly made clear that his work will primarily be concerned with developing skills for a thorough understanding of the art of water, and has primed the reader to recognise the importance of his aquatic obsessions – for the lesson will now depend on a closer understanding and appreciation of Ruskin's achievements.

⁹ In *Modern Painters I* Ruskin recalls: 'I know that Turner once liked Vanderveelde [*sic*], and I can trace the evil influence of Vanderveelde on most of his early sea-painting, but Turner certainly could not have liked Vanderveelde without some legitimate cause' (III. 498).

¹⁰ Ruskin is here referring to Van de Velde's *A Calm*. He is very critical of the Dutch painter's seas. For further analyses see in particular *Works*, III. 512, 523 and 541. The picture Ruskin is referring to is, more precisely, *Calm Sea* by Willem Van de Velde The Younger.

¹¹ Ruskin's references to water continue, for example, in the 11th of September entry at Dijon. This reads: 'Note of Sea, and its effect... The good character of present pasha of Egypt, who was a sailor, as given in *Men of the time. II, 791*'. *Diaries*, II. 520.

There is no doubt, therefore, that throughout the 1850s and 1860s, for Ruskin water had always constituted a primary interest. It became the natural focus of his thinking. He had always spoken of this subject as inscrutable; yet, what is significant is his concern with the physicality of water, something which recalls his aesthetic thinking about the categories of beauty. He had already anticipated their importance in *Modern Painters I*, but he thoroughly developed the argument in the second volume of that work, where he advanced his idiosyncratic, eclectic, and often puzzling theocentric system of aesthetics through which he hoped to explain the nature of beauty and demonstrate its importance. Beauty, he wrote,

is either the record of conscience, written in things external, or it is the symbolizing of Divine attributes in matter, or it is the felicity of living things, or the perfect fulfilment of their duties and functions. In all cases it is something Divine; either the approving voice of God, the glorious symbol of Him, the evidence of His kind presence, or the obedience to His will by Him induced and supported' (IV. 210).

All beauty, then, to Ruskin relates to the nature of God, and Typical Beauty most directly partakes of the Holy.¹² A manuscript originally intended for the second volume of *Modern Painters* reveals that this conception of the beautiful came to Ruskin as he gazed wonderingly upon a storm in the Alps, in the valley of Chamonix (IV. 364-5). Therefore, the title of the Appendix becomes significant, for beauty is now intended as a subject in its own right, as well as a pretext for discussing water. All this paints a picture of the affection that the author always nurtured for this field of study.

As we have seen, in 'Water Beauty' Ruskin was meant to analyse water in three different phases: when calm, when rough (like the sea), or when running. Reflections and explications of these three aquatic characteristics dominate the text. The relationship between calm and rough water had, as we know from *Modern Painters I*, always interested him. This was also the case with 'running water': whether from the artist's perspective, attempting to stabilise what he wanted to draw (since water changed its shape continually, only Turner, Ruskin believed, had a good enough memory and expertise to sketch it); or whether from the point of view of the nineteenth-century scientist, wanting to understand its physical and chemical properties. These characteristics of water, however, were a different matter altogether, and one which haunted him throughout the 1860s and 1870s, when his limits as a man of science continued to compromise the fulfilment of his studies.

However, although it is stylistically complex to figure out what Ruskin wanted to say in form of short notes, 'Water Beauty' opens up new perspectives on his understanding of the aquatic theme. Specifically, water becomes a symbol. The symbolism of the language is a crucial point in *Modern Painters I* and *V*, in particular in the sections on 'Of Truth of Water' in the first volume and 'Of Cloud Beauty' in the fifth. Before resuming volumes four and five of *Modern Painters*, Ruskin, in the same years, set to work on the three volumes of *The Stones of Venice* (1851-3) where water, among other things, was also addressed in symbolic terms. Whilst reading 'Of Water Beauty', one certainly notices how the lack of structure makes the overall analytical

¹² In the second volume of *Modern Painters* Ruskin looks at the six aspects or modes of Typical Beauty: 1) infinity, or the type of divine incomprehensibility; 2) unity, or the type of divine comprehensiveness; 3) repose, or the type of divine permanence; 4) symmetry, or the type of divine justice; 5) purity, or the type of divine energy; and 6) moderation, or the type of government by law.

process pretty arduous. Indeed, without Cook and Wedderburn's invaluable notes and cross-references an analysis of the text would have been impossible. Take, for example, Ruskin's sentence: 'examine curves of Turner's bays: perhaps give Plate'.¹³ This short piece of information prompts one to think of the writer's intention to amplify his thoughts in a book, which represented the culmination of a life-time project, and *The Harbours of England* was an attempt to do so. The quality of surprise by which Ruskin's book springs the reader from a more straightforward fascination with the aquatic world, into a clear and correct taste for the intellectual, aesthetic, philosophical and scientific climate of the nineteenth century usefully anticipates those complex themes of tradition, progress, nationalism, and patriotism which find their iconography in the depictions of water, particularly those of his beloved Turner.

Thus, in 'Water Beauty' Ruskin also refers to Turner's works in relation to those of Cuyp, Claude, Salvator and Poussin.¹⁴ By discussing Turner's *Lago Maggiore*, for example, Ruskin praises the painter's faithfulness to the laws of reflection and his ability to portray the boat on the shore, but in particular he regards at the picture's colours in religious terms: they become 'the Beauty of its (the boat) mystified and blended colours' (VII. 484).¹⁵ Indeed, by comparison, one would appreciate the weaknesses found by Ruskin in the tonalities chosen by some other landscapist painters. In the first volume of *Modern Painters*, for example, and after that in the fourth, Ruskin expresses a castigation of the landscapes of Claude as well as those of Gaspar Poussin, and Salvator Rosa in that they were based 'on conventional principles, not representing what they saw, but what they thought would make a handsome picture' (III. 309). Ruskin wanted the artists to show the splendour of the natural world as it was, going beyond the conventions of historical landscape painting in order to surpass them, and giving life to the visual facts that they portrayed. Just as significantly, Ruskin was also rejecting Claude's 'potage universelle' [*sic*] (XXXVI. 34), a mixture of impressions and information amalgamated in confusion, in order to argue for a more careful and attentive approach to 'nature's lessons', whose teaching insists on the significance of every single portion of the landscape.¹⁶

Another main accusation which Ruskin directed at the classical painters concerned the colours of their works. Ruskin looked at the masters of the past as 'imperfect colourists'; indeed, by examining their works

¹³ See *Works*, VII. 484.

¹⁴ Thus he writes in his notes on 'Calm Water' while mentioning the masters' use of colours: 'Cuyp, brown only; Claude nothing; Salvator, nothing; Poussin especially'. See *Works*, VII. 484. For reference to the classical painters see Hewison, ed., *Ruskin, Turner and the Pre-Raphaelites*, p. 276. In addition to Claude and Poussin, in 'Water Beauty' Ruskin also refers to other masters of the classical tradition, e.g. Salvator Rosa and Cuyp. I have chosen to comment only on two of them as I feel their works are closer to the subject I am discussing. While commenting on Turner's *The Goddess of Discord Choosing the Apple of Contention in the Garden of the Hesperides* (1806), Ruskin would proclaim: 'Nearly all the faults of the picture are owing to Poussin; and all its virtues to the Alps' (XIII. 114).

¹⁵ Within a footnote to 'Water Beauty' Cook and Wedderburn state the impossibility of clearly identifying the drawing titled 'Lago Maggiore'. They also refer to 'Kingsley cows' as a drawing of cows by Turner in possession of Ruskin's friend, the Rev. W. Kingsley. See *Works*, VII. 484 n 1. From the Catalogue of the sketches and drawings by Turner exhibited in Marlborough House in 1857-8 there are at least two drawings referred to as 'Lago Maggiore'. See *Works*, XIII. 305, 567. For Turner's 'Cows' see also Turner's pencil sketches in the 'Cow' sketchbook of 1801 (TB LXII, Prints and Drawings Room at Tate Britain). A 'Study of a Group of Cows' is also in the Ashmolean Museum, Oxford.

¹⁶ The vocabulary of Ruskin's letter to Rev. W. L. Brown (1843) is rich in culinary references. Furthermore, by referring to Nature's lessons Ruskin writes: 'Nature always has some particular lesson, some particular character, to impress and exhibit - she never makes *olla podridas*'. See *Works*, XXXVI. 33-36.

we always get 'deceptive effect of sunshine' (VII. 411). According to Ruskin, this is not only because they exchanged colour for chiaroscuro but also because they were not aware of how the use of light and shade properly worked in a picture.¹⁷ Thus, in 1856 while offering his most extensive commentary on *Ulysses deriding Polyphemus - Homer's Odyssey* (1829) in *Notes on the Turner Collection of Oil-Pictures*, Ruskin observed that Turner in this painting had been able to surpass the classical tradition derived from Claude and Poussin, by transforming simple representations based on chiaroscuro into new ones based on colours. Additionally, the writer's acknowledgement of the artist's 'Truth of Colour' suggests a more profound purpose: colours were intended symbolically, they were meant to reveal the inner truth and the immanent destiny of the painter (and of his interpreter) as in the *Ulysses* painting.¹⁸

It was not just colour. After that, Ruskin's thoughts in 'Water Beauty' move to the depiction of water itself, or rather of its 'mystery' as his commentary on Turner's picture of 'Daphne' reveals (see Fig. 1).¹⁹ The myth of Apollo and Daphne, which Ruskin discusses in the thirteenth volume of *Works*, is fully related to water. What is certain is that Ruskin's account of the picture is characterised by allegories related to the aquatic theme. In 'Water Beauty' Ruskin adds the note: 'Mirage. Mystery of water, still less. Turner's lake in Daphne especially' (VII. 484). It is not only the 'quiet and clear lake' opposed to 'the gleaming and tender waterfalls' the subject of his enquiry; he immediately notices that the 'scene opens to the sea', and that the 'hills are under the influence of the torrents', and that the 'mountain scenery is full of rivers' (XIII. 149-150).

Ruskin is not telling his audience of the 'water beauty' in the painting, nor is he considering Turner's ability to paint the colours of the streams or the lake. However, his analysis suggests a deeper dimension in Turner's canvas; his reading transcends the mere physicality in favour of a symbolic approach. Indeed, the laurel-Daphne (so she was transformed by her father, the River Peneus, when she was running away from Apollo) appears to be deeply evocative of the 'mystery of water' and as Ruskin (and Turner with him), remind us, she establishes 'the union of the rivers (her father) and the earth (her mother), and the perpetual help and delight granted by the streams' (XIII. 150). This becomes the 'mirage' of a new conception of art, from which Ruskin's analysis of Turner emerges as a defence of a great symbolist painter. Knowingly, in *Modern Painters* Ruskin wants to demonstrate the superiority of Turner's work by enacting in prose the first, primal vision of an art whose significance had never been fully understood. 'Of Water Beauty', though an introspective piece of writing, offers somehow an escape into the Turnerian realm of ecstatic contemplation by thus leading to a wish for the profound and long-lasting influence of his cultural and artistic legacy.

¹⁷ Ruskin discussed 'Of Truth of Colour' in the first volume of *Modern Painters*. See *Works*, III. 277-301.

¹⁸ In the Preface to the third edition of *Modern Painters I* (1846) Ruskin proclaims the intent of his volume: 'Yet, the point and the bearing of the book, its determined depreciation of Claude, Salvator, Gaspar and Canaletto, and its equally determined support of Turner, as the greatest of all landscape painters'. See *Works*, III. 53. For further reference to Claude and Poussin see *Works* VII. 315-26.

¹⁹ The full title of the picture is *Story of Apollo and Daphne* (1837). Ruskin discusses it in 1856 in the thirteenth volume of *Works* in the section devoted to Turner's collection of oil pictures at Marlborough House. See *Works*, XIII. 148. This story comes from the Roman poet Ovid's *Metamorphoses*. The god Apollo had mocked Cupid, but had fallen in love with Daphne. She ran away from him, and was saved by her father, the river Peneus, who turned her into a laurel on his banks. In the foreground Turner includes the dog chasing a hare, which Ovid compares to Apollo chasing Daphne. It should be noted that throughout *Modern Painters* Ruskin calls the picture *Daphne and Leucippus*. See *Works*, XIII. 148-50.

The next section of 'Water Beauty' suggests Ruskin's thinking in terms of 'surface' and 'curves' and of the 'mysteries of shore' and of how these have to be represented on canvas (VII. 484). By addressing to the curves of Turner's bays, the author is also reflecting on his own series of drawings of the Loire (afterwards donated to Oxford), in which he focused upon the question of shore-depiction. To understand the issue, Ruskin suggested a comparison between Turner and Salvator Rosa's depictions of shores. Thus, he considered: 'Get some Salvator shores to oppose'.²⁰ Ruskin's intention here is to praise, once again, the shrewdness and superiority of Turner's representations of seascapes when compared to the old masters. Back to the first volume of *Modern Painters*, he warned his readers:

On the right hand of one of the marines of Salvator, in the Pitti Palace there is a passage of sea reflecting the sunrise, which is thoroughly good and very like Turner; the rest of the picture, as the one opposite to it, utterly virtueless. I have not seen any other instance of Salvator's painting water with any care; it is usually as conventional as the rest of his work (III. 517-8).

Ruskin makes sense of Rosa's marine art in a way that emphasises more the painter's weaknesses than his merits. Rosa, for him, is 'always wrong, except in such few effects of twilight' (III. 317). Yet, more accurately, Ruskin was thinking of his main work on water as a section repeating, or rather confirming the principal aim of *Modern Painters*; his criticisms of the ancient masters were simply a way to exalt, throughout an ecstatic writing, the image of Turner.

The last section of this short text sets out Ruskin's views on 'Running Water'. However, by looking back at the previous sections on calm and rough water, he expresses his disappointment at his little knowledge of this last aquatic characteristic. Surely, the first attempt at depicting running water comes from Turner, as for instance in his representation of *The Shores of Wharfe*, an illustration frequently reproduced in *Modern Painters* (see Fig. 2).²¹ In the fourth volume of his main work, while assessing the Beauty of Mountains, Ruskin observed that Turner's method of illustrating rocks and water comes from his close observation of nature and his expertise in geological matters. By contrast, Ruskin attempts a comparison between Turner and Claude, whose alleged depiction of rocks and stones, reveals the latter's incompetence.²²

Cook and Wedderburn have noticed that Ruskin's reference to 'Fountain, water in vignette' may be associated with Turner's frontispiece to Rogers' *Poems*, known as 'the Garden'.²³ What is evident is that Ruskin, as a critic of art, had a professional interest in water. He believed that, generally, its artistic representation (exemplified by Turner) distinguished itself from all the errors of the classical tradition. Yet, as we have seen, water becomes a plural subject as well as a code for a moral language. It is a subject which gives expression to Ruskin's artistic and religious instincts, while epitomising the experimental attempts on

²⁰ Ruskin also meditates in 'Water Beauty': 'Mystery of shore form in my Loire, etc.' (VII. 484). Cook and Wedderburn have interpreted the series of drawings of the Loire given by Ruskin to Oxford. However, there are no references to these series of drawings in the General Index to the Library Edition (vol. XXXIX) or in volume XXXVIII (*Catalogue of Drawings*).

²¹ For the illustration of *The Shores of Wharfe* see *Works*, V. Plate 12 and VI. Plate 12 a. Thomas Girtin was also painting on the same subject (see his *The River Wharfe* of 1798).

²² See *Works*, VI. 306-309. Specifically, Ruskin refers to Claude's drawing 'Liber Veritatis' (No 91 in *Modern Painters IV*) and thus cries: 'the reader may "compare" as much as he likes, or can, of it' (VI. 308).

²³ For another reference see *Works*, III. 306-7.

the canvas. The last entry of 'Water Beauty' reflects on the writer's final development of his sections on water. Ruskin's knowledge of boats was meant to be included in the section 'Of the Calm Water', whereas his understanding of wrecks was to be found in a section entitled 'The Sea'.²⁴ Unfortunately, none of these three reflections had been eventually published and we appear to be on a territory that anticipates Ruskin's future aquatic thinking very closely.

Whereas *Modern Painters I* had dwelt on the Romantic Beauty (and Truth) of water, it was in *Modern Painters V* that Ruskin shifted his focus. In these decades he had catalogued in detail the changes which he believed had altered his views on water, both scientifically and metaphorically; right up until his death in 1900, Ruskin held on to an idea and ideal of this subject as the natural and spiritual fulfilment of a life-time's observation of its motions, of its shapes and of its colours.

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²⁴ See section on 'Rough Water' in *Works*, VII. 484.



Fig. 1 J. M. W. Turner, *Story of Apollo and Daphne*, oil on canvas, 1837, 110 x 199 cm. The Turner Collection, Tate Britain, London.

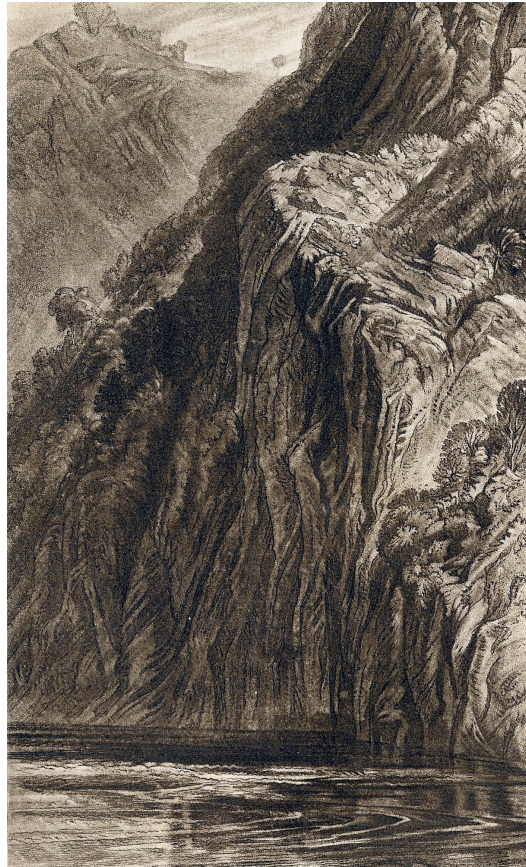


Fig. 2 J. M.W. Turner, *The Shores of Wharfe* (known as *Bolton Abbey, Yorkshire*), watercolour, c. 1825, 28 x 39.4 cm. Board of Trustees of the National Museums and Galleries of Merseyside. Lady Lever Art Gallery, Port Sunlight. (Engraving by Thomas Lupton to face page 306 of vol. VI of *The Library Edition of Works* (plate 12 A))

CREATIVE SCHOLARSHIP

Coniston Peace

Poem by Jason Palmer

Outside an inn, one sits, with half a cider but
Feels full of Coniston peace
The lake, the duck riding the shore wave for fun, the sun glinting
The coffee and shower
Of a new b&b at mid day
The rushing idyllic river under the bridge
A warm inn with wood beams
These are the things a day should fill
Not the desk, the PC, the email.
Oh if we had heard Ruskin and neglected
MISTER Adam Smith
What an England we could have made
Can a middle way exist?
Is it one or the other?
Is it a nation of the TV minded workers?
Verses simple pleasures?
Did we pay too higher a price for a high pile of pins
Made in a day

Jason Palmer is a self employed computer programmer with an interest in Philosophy, Nature, Art History, The nature of reality and poetry. He went to Coniston camping and had an interest in John Ruskin as he was often mentioned at talks at the National Gallery in London and had previously read The Stones of Venice. This poem is also published in <http://www.poemhunter.com/jason-palmer/>

The Resurrection of the New Zealand Institute of Architects (NZIA), Final Year Design Thesis, Nov 2007
(NZIA National Student Design Award Finalist)

Alain Bruner

Architect, Designer, Occasional Lecturer, Paris France

This project seeks to resurrect a redundant NZIA. The design of *Architecture House* is the first expression of the invigorated institute's inclusive ideology. It cements the NZIA in the nucleus of the architectural discipline. The project resurrects the institute by contextualising John Ruskin's *Seven Lamps of Architecture*, which feature prominently on the NZIA logo. The overlooked meaning of the Lamps renders the current institute ignorant of their contemporary value.

The contextualising of Ruskin's *Seven Lamps of Architecture* required the comparative reading of both the canonical text and more current discourse around Ruskin's work.²⁵ The reading questions how to consider Ruskin's teachings after more than a century of social, cultural, technological, scientific, philosophical and environmental change.

Ruskin's "Lamp of Sacrifice" has the most significance to contemporary society. It gives rise to the project's outreaching philosophy and social values. The redirected institute compensates for its elitist maltreatment of the architectural discipline's fringe demographics. *Architecture House* gives priority to the elderly, the homeless and the general public. The project imposes a social agenda on the institute. This facilitates the transition from an elitist society to a progressive and inclusive family.

John Ruskin and the Lamp of Sacrifice

John Ruskin had a prolific diversity in his writing.²⁶ His interests extended past art and architecture to "the scientific and religious implications of discoveries in natural history."²⁷ He wrote on politics, social change and was a notable playwright. He was "the most fashionable and influential critic of his place and time."²⁸ However, he Ruskin also "steeped in, rather than liberated from, the prejudices of his age."²⁹ He was vehemently against social reform: he had a "hatred of the age, and especially his hatred of l'état social."³⁰ Ruskin was sexist, racist and "narrowly patriotic."³¹ His "relentless faith in God" rings strongly of the Victorian

²⁵ The scope of reading extends from *Assemblage 32*, which is solely focused on the work of Ruskin, to papers by Nikolaus Pevsner on the differences between Viollet le Duc and Ruskin.

²⁶ Specific emphasis is placed here on Ruskin being first and foremost a speaker and a writer rather than a doer.

²⁷ D. Cruickshank, "Why Ruskin is Still Relevant," Field, M, *Blueprint*, Vol. 150 (New York: Aspen Publishing, 1998), 66.

²⁸ Bloomer, J. "Ruskin Redux," *Assemblage 32* (1997): 8.

²⁹ Cruickshank, "Why Ruskin is Still Relevant," 66.

³⁰ N. Pevsner, "Ruskin and Viollet-le-Duc; Englishness and Frenchness in the Appreciation of Gothic Architecture," *Architectural Design* 50 (1980): 51

³¹ Cruickshank, "Why Ruskin is Still Relevant," 66.

Era.³² For most, Ruskin has become "a distant figure whose irrelevant thoughts have been left behind in a few million words." His "ubiquitous, small, reddish books populate the bookshelves of used bookstores."³³

The content of these red books appears like "sermons on the Gothic style."³⁴ He "worshipped the High Gothic," also known as the Middle Pointed Gothic of the 13th Century.³⁵ He pronounced that true architectural style consisted of the Venetian Gothic, Pisan Romanesque, Early Gothic, and Western Italian Republics. Much of Ruskin's work expels the sense of his evangelical Christian morality, and is a plea of "apocalyptic urgency to a generation whose concern [was] not with tradition, memory and truth."³⁶

It might seem apparent that John Ruskin and *The Seven Lamps* do not suit the New Zealand Institute of architects. Ruskin clearly expresses his discontent with the RIBA by "refusing the Institute's Royal Gold Medal" in 1874.³⁷ But it is possible to set aside the "Victorian sensibilities" in order to contextualise the latent message in the *Seven Lamps*.³⁸ This message has an appropriately progressive nature. Ruskin made many contradictions in the *Seven Lamps*. He considered this essential to a natural dialectic through which an argument is explored: "the multiplicity of subject, and opposite directions of investigation, which have so often been alleged against me, as if sources of weakness, are in reality as the multiplied buttresses of the apse of Amiens as secure in allied result, as they are opposed in direction."³⁹ Bloomer's use of the term Redux refers to "a return to home, the return of someone who has been in exile or has been travelling for a while."⁴⁰ She suggests that the same insight which was brushed off by the stigma of Ruskin's old age, and syphilis-induced madness now seems to have returned after the passing of the 20th century. His unease with technology, "his fascination with the relation of word and image," and "his tendencies to see connections across disciplines and build arguments that are interdisciplinary" are familiar to architecture in the 21st century.⁴¹ Ruskin was "a prophet, forecasting the evil environmental effects of industrialisation, a proto-socialist and proto-conservationist."⁴²

Unlike other architectural treatises such as Viollet-le-Duc's *Dictionnaire raisonné de l'architecture française*, which describes the "Altar, Balustrade, Base, Cathedral, Chapel, Capital," the *Seven Lamps* present to the reader loosely defined evocative qualities rather than strictly architectural prescriptions. Ruskin merely reports "good and just feeling, well-pleasing to God and honourable in men."⁴³ This underpins his distrust of

³² Bloomer, "Ruskin Redux," 8.

³³ Ibid.

³⁴ Ibid.

³⁵ Pevsner, "*Ruskin and Viollet-le-Duc*," 48.

³⁶ M. Wheeler, *The Lamp of Memory: Ruskin, Tradition and Architecture* (Manchester: Manchester University Press, 1992), 11.

³⁷ Pevsner, "*Ruskin and Viollet-le-Duc*," 48.

³⁸ Bloomer, "Ruskin Redux," 8.

³⁹ Moore, R. John, and Michael J. Ostwald, "Choral Dance: Ruskin and Dædalus," *Assemblage* 32 (1997), 94.

⁴⁰ Bloomer, "Ruskin Redux," 10.

⁴¹ Ibid.

⁴² Pearman, H. *MacCormac's Ruskin*, <http://www.hughpearman.com/articles/cwa18.htm>, 2.09.2007, 2

⁴³ Pevsner, "*Ruskin and Viollet-le-Duc*," 49 and J. Ruskin, *The Seven Lamps of Architecture* (London: Ballantyne Press, 1900), 18.

the notion of [rational] progress in society, in culture, and in architecture.⁴⁴ He had the idea that high art and architecture only exist if founded on the "knowledge of nature."⁴⁵ Ruskin's relationship with nature and the sublime rallied the power associated with an emotive response of awe in buildings: the terrifyingly pure and beautiful levelling of a person in the presence of a sacred environment. He valued "the nature of Gothic" over industrial efficiency.⁴⁶ Ruskin provides an opportunity to privilege the emotive relationship between space and its occupant, over the technocratic necessities of architecture. He argued that architecture is that which imposes on building "certain characters venerable or beautiful but otherwise unnecessary."⁴⁷

The first of the *Seven Lamps* is the "Lamp of Sacrifice." To Ruskin, architecture was primarily "a building raised to the honour of God."⁴⁸ It was categorised by five heads: Devotional, Memorial, Civil, Military, and Domestic buildings. Sacrifice was the offering of "precious things" which superseded necessity.⁴⁹ He explained this principle through a choice between materials of equal effectiveness

It is a spirit, for instance, which of two marbles, would choose the more costly, because it was so, and of two kinds of decoration, equally effective, would choose the more elaborate because it was so, in order that it might in the same compass present more cost and more thought.⁵⁰

It acknowledges that this is a contrary notion to the common use of the word sacrifice, "which desires to produce the largest results at the least cost."⁵¹ Ruskin's Sacrifice informs that choice in architecture first has an obligation to a set of moral values before the desires of the client. This makes the architect more than a service provider. The architect becomes a guardian of moral sensibility for the public. This is a principle which is not present, but should be of paramount importance to the NZIA.

There is indication from members of the NZIA, that this should be the case. On 09 September 2007 Roger Hay wrote to the NZIA Chatlist: "I protest that we are, as Architects, and in fact, Far More Than That; and we should all be, from NZIA National Office down, constantly arguing for our community's clear Understanding of the Far Deeper and Much More Complex nature of what we , as Architects, Actually Do."⁵² This shows a desire to address the social role of the architect. The institute should express, through its ideology and architecture, contemporary moral values which the architects of New Zealand should acknowledge before the demands of any individual project.

Conceptual Basis

⁴⁴ Bloomer, "Ruskin Redux," 10.

⁴⁵ Pevsner, "*Ruskin and Viollet-le-Duc*," 48.

⁴⁶ Pevsner, "*Ruskin and Viollet-le-Duc*," 49.

⁴⁷ Ibid.

⁴⁸ Ruskin, *Seven Lamps*, 16.

⁴⁹ Ruskin, *Seven Lamps*, 18.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² NZIA Chat List: *Departure of Dean of Architecture, Ak Uni*, Sep 9th, 2007

The conceptual basis of *Architecture House* stems from the resurrection of the NZIA logo. It focuses on the contemporary interpretation of John Ruskin's "Lamp of Sacrifice," and implements it through an Asymmetric Strategy. This Lamp encourages service to a greater moral value before the direct needs of the client. In this project, it means providing for the community which has been neglected by the current NZIA, before the needs of the NZIA National Branch.

To express this inclusion of the architecture discipline's fringes, the design of Architecture House is driven by the everyday condition and functional ergonomics of the wheelchair-bound elderly person. The architecture prioritises the needs of the 95% percentile, and induces the awareness of able-bodied people to the importance of the less prominent demographics of the discipline. This is an Asymmetric Strategy. It does this by tailoring the interior environment to provide for the elderly, and excluding the spatial norms of able-bodied people. Design Exclusion 'is particularly powerful because identifying why and how end-users cannot use a product enables us to counter such exclusion.'⁵³ This means that building circulation, toilet and kitchen ergonomics, interior elements, and sensory capabilities are all designed through an elderly perspective. Architecture House sets the elderly condition as normal, and the standard conventional of able-bodied spaces as alien.

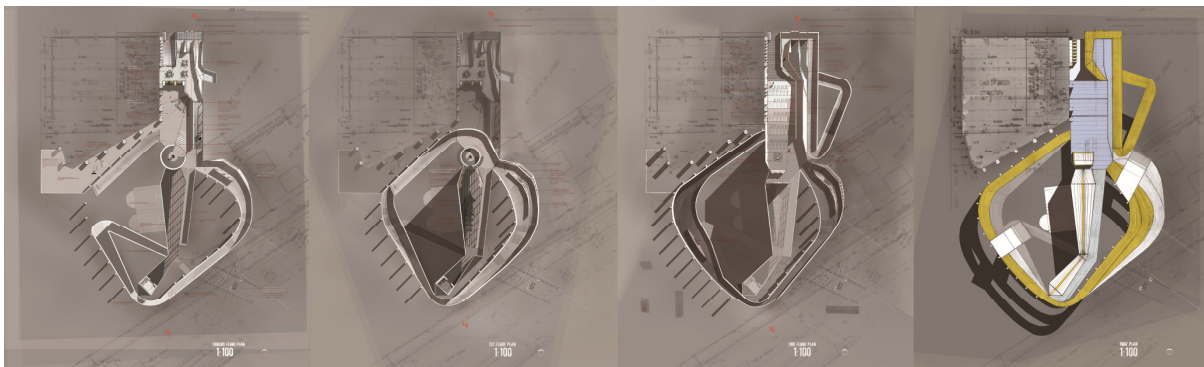
The Lamps are prioritised in order of current significance. Each Lamp is allocated to its appropriate function - Soup Kitchen--- Sacrifice; Bridge Room--- Memory; Toilet Block--- Life; Mentor Studio--- Beauty; AGM Theatre--- Truth; Meeting Room--- Power; Kindergarten--- Obedience. The project uses this hierarchy to derive volumes, relationships between permanent and impermanent functions, and each function's prominence on site. For example, the Soup Kitchen (Lamp of Sacrifice) has the largest volume and most prominence on site. The special characteristics of each Lamp are emphasised in each space.

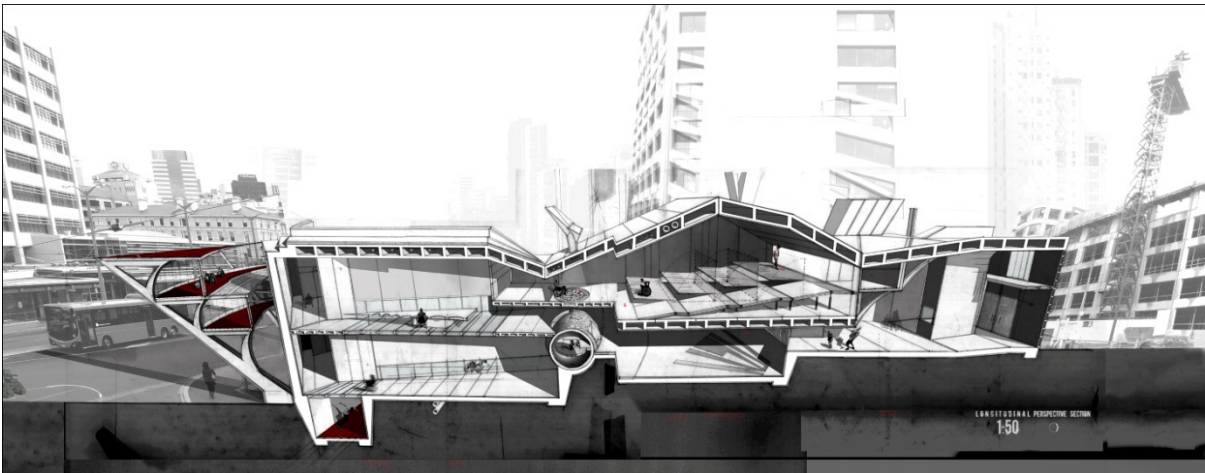
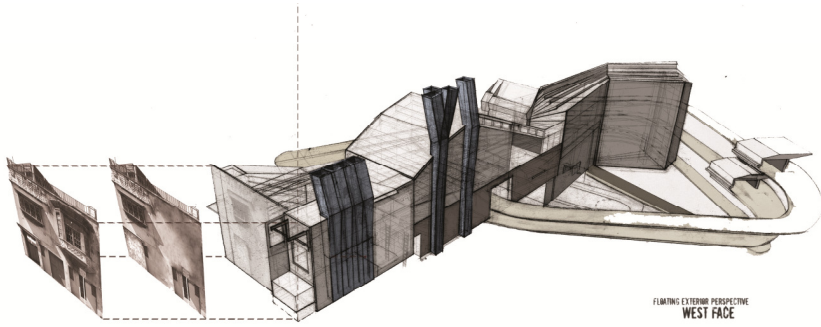
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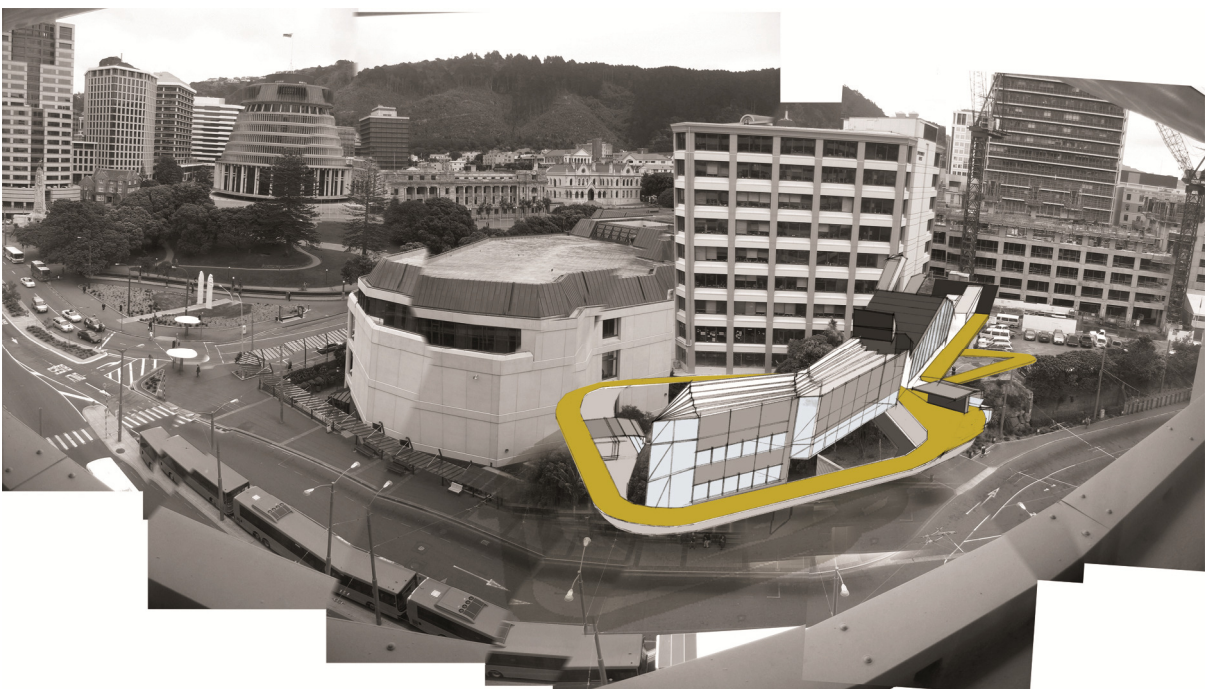
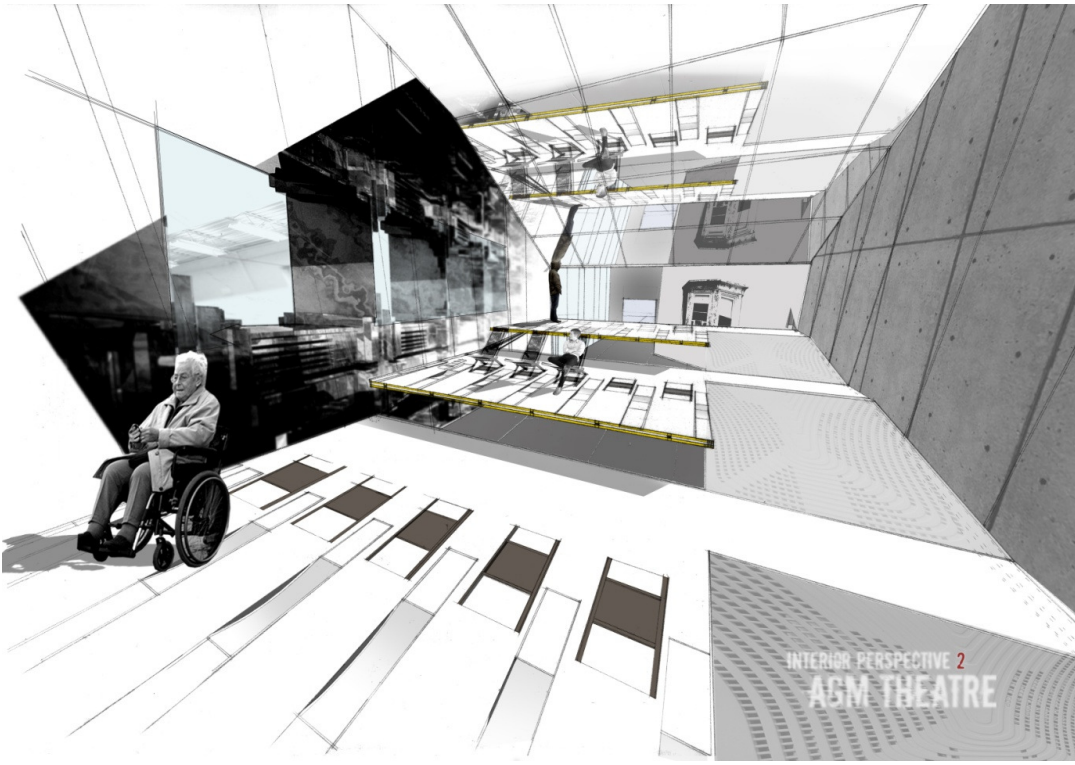
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⁵³ Keates, S, *Inclusive Design*, p, 88

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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.

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T: (Lattimore 1951, 91–92)

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

Editor, translator, or compiler in addition to author

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

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

T: (Bonnefoy 1995, 22)

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

Chapter or other part of a book

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

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

T: (Wiese 2006, 101–2)

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

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

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

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

T: (Cicero 1986, 35)

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

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

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

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

T: (Rieger 1982, xx–xxi)

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

Book published electronically

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

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

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

T: (Kurland and Lerner 1987)

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

JOURNAL ARTICLE

Article in a print journal

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

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

T: (Smith 1998, 639)

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

Article in an online journal

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

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

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

T: (Hlatky et al. 2002)

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

POPULAR MAGAZINE ARTICLE

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

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

T: (Martin 2002, 84)

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

NEWSPAPER ARTICLE

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

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

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

T: (Niederkorn 2002)

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

BOOK REVIEW

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

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

T: (Gorman 2002, 16)

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

THESIS OR DISSERTATION

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

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

T: (Amundin 1991, 22–29, 35)

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

PAPER PRESENTED AT A MEETING OR CONFERENCE

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

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

T: (Doyle 2002)

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

WEB SITE

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

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

B: Evanston Public Library Board of Trustees. "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach." Evanston

Public Library. <http://www.epl.org/library/strategic-plan-00.html> (accessed June 1, 2005).

T: (Evanston Public Library Board of Trustees)

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

WEBLOG ENTRY OR COMMENT

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

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

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

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

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

E-MAIL MESSAGE

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

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

ITEM IN ONLINE DATABASE

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

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

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

T: (Pliny the Elder, Perseus Digital Library)

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