



The Eighth Lamp: Ruskin Studies Today

No 10 2015

Edited by

Laurence Roussillon-Constanty and Anuradha Chatterjee

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TABLE OF CONTENTS

	Editorial	2
	Editorial Board Members	3
	Statement of purpose.....	10
	Papers and Conferences	15
	Current Research	26
	Events (Forthcoming and Past)	27
	Exhibitions.....	29
	Published and Forthcoming Works.....	32
	Book Review	34
	Works in Progress	36
Refereed Article: A Treatise on The Seven Lamps of Architecture: The Seven Latin Lamps and Architectural Creation by Hiroshi Emoto		38
	Notes for Contributors.....	59

EDITORIAL

In the company of John Ruskin

The word “companion,” from the Latin *cum* “with” and *panis* “bread” reminds us that food, whether real or spiritual is often the fuel of human relationship or friendship. In 2015, tragic events and violence at home and abroad have too often plunged the world into horror and reminded us that the lack of companionship and an excess in individualism often led to chaos, destruction, and death. And yet, at times like these, it is somehow comforting and even more rewarding to consider art and literature as embodying such fundamental values as friendship, tolerance, and truth.

In this issue of L8, we invite you once again to step into Ruskin’s shoes and look at our world through the lens of his writings and ideas. *The Eighth Lamp* Number 10 features one long referred article by Hiroshi Emoto in which he discusses Ruskin’s use of the seven Latin medallions featuring on the cover of *The Seven Lamps of Architecture*. Through an inventory survey of Ruskin’s written materials, Emoto shows that the Latin words represent a unique world in themselves, despite some intentional correspondences and shifts between the meanings of both Latin and English word sets. In his view, “the set of the “Seven Latin Lamps” represents in a schematic way Ruskin’s overall conception of architectural incarnation on the Earth realm: the composition of which is in its whole a kabbalistic mandala, a mythical image of cosmogony.” The issue also features a book review of Brian Donnelly’s *Reading Dante Gabriel Rossetti The Painter as Poet* (2015) by Laurence Roussillon-Constanty.

We would also like to thank our blind reviewers for their help in reviewing the article published in this issue. Our continued gratitude to the Editorial Board for the unrelenting support and guidance.

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EDITORIAL BOARD MEMBERS



Cynthia Gamble

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



Iolanda Ramos

Iolanda Ramos is Assistant Professor of English Studies at the Universidade Nova de Lisboa, Portugal. Her Ph.D. thesis on Ruskin's social and political thought, entitled *O Poder do Pó: O Pensamento Social e Político de John Ruskin 1819-1900*, was published by the Gulbenkian Foundation in 2002. She has contributed to the volume *Ruskin in Perspective: Contemporary Essays* with the essay "Museums for the People: A Signifying Practice of Order within a Community" (ed. Carmen Casaliggi and Paul March-Russell, Cambridge Scholars Publishing, 2007). She has published widely in the field of Victorian Studies, mainly on political, economic and gender aspects in reference to cultural and utopian studies. She has been carrying out research as part of the project "Mapping Dreams: British and North-American Utopianism" within the Centre for English, Translation and Anglo-Portuguese Studies (CETAPS), and she is a member of the Advisory Board of *Spaces of Utopia: An Electronic Journal* (<http://ler.letras.up.pt> ISSN 1646-4729). Her research interests include visual studies, intercultural communication, and translation studies (19th-21st century).



Emma Sdegno

Emma Sdegno teaches nineteenth-century English literature and literary translation at Ca' Foscari University, Venice. She graduated in English Language and Literature at Ca' Foscari, and in the A.Y. 1991-1992 attended the MA in "Literature and the Visual Arts, 1840-1940" at the University of Reading (UK), where she started a research work on Ruskin, which would be developed and expanded in her PhD dissertation on the rhetorical strategies in *Modern Painters*, submitted at Venice University. She has written mainly on Victorian

literature and culture and extensively on Ruskin. Some of her contributions on his art critical prose and twentieth-century reception were presented at the international conferences on Ruskin's European legacy, i.e.: *Ruskin and Tuscany*, Sheffield-Lucca 1993 (J. Clegg and P. Tucker, org.); *Ruskin and Modernism*, Milano-Vercelli, September 1997 (G. Cianci and T. Cerutti org.); *L'eredità italiana di Ruskin*, Firenze, 2000 (P. Tucker and D. Lamberini, org.); "Posterité de Ruskin," Lille, Fr. June 2009 (J. Prugnaud, I. Lénard-Lechien). With K. Hanley and R. Dickinson (Lancaster University) she organized the international conference "Ruskin, Venice, and 19th-century Cultural Travel," hosted in Venice, VIU, and Scuola Grande di San Rocco, on September 26-28, 2008. Her current interests concern Ruskin in the broader context of modern theory on landscape and nineteenth-century travel writing, and is engaged in a project with Lausanne University on Ruskin's Franco-Swiss tours.



Helena Gurfinkel

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



Anita Grants

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



Carmen Casaliggi

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



Bénédicte Coste

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



Rachel Dickinson

Rachel Dickinson is a Principal Lecturer (Research & Knowledge Exchange) and Programme Leader (English Literature) in the Interdisciplinary Studies Department at Manchester Metropolitan University's Cheshire campus. Prior to that, she was an AHRC Post-Doctoral Research Associate on the three-year 'John Ruskin, Cultural Travel and Popular Access' project based at Lancaster University's Ruskin Centre. Her PhD (Lancaster, 2005) was published as *John Ruskin's Correspondence with Joan Severn: Sense and Nonsense Letters* (Legenda, 2009). Her current research focuses on textiles as part of a wider interest in Ruskin-inspired sustainability; she curated an exhibition at Lancaster University's Ruskin Library "Teaching Silkworms to Spin": Ruskin and Textiles' (May –September 2013). She is a Companion of the Guild of St George, the charity for arts, craft and the rural economy founded by Ruskin, and became a Director in 2014.



Sara Atwood

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



Mark Frost

Mark Frost’s research interests arise out of the works of John Ruskin, and have a particular emphasis on nineteenth-century scientific contexts and the interplay in Ruskin’s work of materiality, creativity, and culture. He is current researching the contextualisation of Ruskin’s natural histories in relation to eighteenth century scientific models, nineteenth-century materialism (and especially the twin sciences of ecology and

evolutionary theory), Evangelicalism, and Romanticism. This will take the form of a monograph proposal, but has also yielded articles in *Journal of Victorian Culture*, *Green Letters: Studies in Ecocriticism* (both forthcoming) and *Eighth Lamp: Ruskin Studies*. Recent archival research has led to a contracted monograph on Ruskin's Guild of St. George, published in December 2012, the first standard work on this subject for thirty years. He is an annotations contributor to the Routledge ABES project and was also involved in the Leverhulme-funded Electronic Edition of John Ruskin's *Modern Painters I* at the Ruskin Programme, Lancaster University.

STATEMENT OF PURPOSE

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

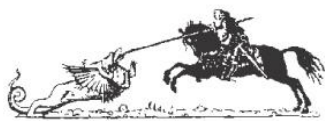
Scope: *The Eighth Lamp* has two key aspects. Firstly, its coverage is intended to be multidisciplinary. This is crucial especially since Ruskin was a polymath, well versed in a number of subjects. Hence, we welcome submissions related to art, religion, historiography, social criticism, tourism, economics,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

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

Editorial Management and Leadership: *The Eighth Lamp* is an online and double blind refereed journal. It is led and managed by Dr Anuradha Chatterjee and Dr Laurence Roussillon-Constanty. The journal is also complemented by the Editorial Board that provides intellectual and pedagogical support and leadership to the journal.

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

ASSOCIATIONS



GUILD of St GEORGE

Ruskin announced the formation of St George's Company, as it was first called, in 1871, but it was not till 1878 that it was properly constituted and given its present name. In its origins, it was a frankly utopian body. It represented Ruskin's practical response to a society in which profit and mass-production seemed to be everything, beauty, goodness and ordinary happiness nothing (Source:

<http://www.guildofstgeorge.org.uk/background-guild-today/>). Today the Guild is a charitable Education Trust, which tries to put Ruskin's ideas into practice. Its purpose has never been to pursue specifically Ruskinian or antiquarian projects. It aims to work in the spirit of Ruskin's Company, but to pursue those values in contemporary ways (Source: <http://www.guildofstgeorge.org.uk/the-guild-today/>).

See: <http://www.guildofstgeorge.org.uk/>

The Ruskin Foundation



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



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

Ruskin Museum, Coniston, Cumbria: There has been a Ruskin Museum in Coniston since 1901, when W.G. Collingwood, a local artist and antiquarian who had been Ruskin's secretary, set it up both as a memorial to Ruskin and a celebration of the area's heritage. Therefore, although the museum has a Ruskin collection,

there are also exhibits relating to the coppermines, slate, geology, lace, farming, and Donald Campbell. The museum was extended in 1999 with the help of a Heritage Lottery grant; additional building with modern design-work, computer displays, and hands-on exhibits has transformed the look of the two galleries (Source: <http://www.ruskinmuseum.com/>).



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/>).

OTHER RELATED ASSOCIATIONS



British Association of Victorian Studies (BAVS)

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

North American Victorian Studies Association (NAVSA)

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

Nineteenth Century Studies Association

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



Australasian Victorian Studies Association

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

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



Pugin Foundation

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

The Foundation's key objectives include:

- Assistance in the provision of funds for the conservation of Pugin's Australian buildings and objects
- Provision of expert advice and assistance to the custodians of Pugin's buildings and objects in the conservation of that heritage
- Promoting a wider understanding and better appreciation of Pugin's Australian works
- Being a catalyst for public involvement in the physical and financial upkeep of Pugin's Australian buildings and their environment
- Actively promoting ongoing research into Pugin's Australian works

- Being a clearing-house for information on those works

(Source: <http://www.puginfoundation.org/about/>).

Pugin Society

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

The William Morris Society in the United States

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

(Source: <http://www.morrissociety.org/>)

The William Morris Society UK

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

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

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

Architecture and Experience in the Nineteenth Century

17–18 March 2016

St John's College, University of Oxford, Oxford

This two-day conference proposes to use architecture as a medium for writing about experience in the nineteenth century. Architectural history has traditionally focused on questions of style and form. However in recent years the discipline has demonstrated a growing interest in the social history of architecture, with attention paid to how buildings were used. This has led to the analysis of building as more than merely a passive background to human activity. The question that this conference addresses is, what were the purposes of architectural projects and how did they perform? Clubs, debating chambers, schools, cathedrals, houses, hotels and laboratories were all built to perform specific functions. Once constructed, they were all experienced by audiences who inhabited these spaces. At a basic level, how did people hear, breath, see, and smell these structures? Ventilation, acoustics, and lighting were all vital considerations for architects. But also, how did these buildings convey meaning? How did they instruct and educate? Nineteenth-century buildings were not just works of art, but mechanisms of function, utility, and performance.

For more information, see: victorian.architecture@history.ox.ac.uk.

[Source: <http://bavs.ac.uk/>]

French Society for Victorian and Edwardian studies (SFEVE)

Annual Conference: Becoming Animal with the Victorians

04– 05 February 2016

Université Paris Diderot, France

The subject of Victorian relationships with animals is a complex one and necessitates an engagement with many disciplines from history, economics, and politics to botany, zoology, art and literature. That relationship is often one of dominance but it is also an embrace of the animal as an ideal and a questioning of the centrality of the human. The concept of “becoming-animal” that Gilles Deleuze and Felix Guttari develop in a number of their writings seems to question animal-human boundaries and creatively stretch the limits of the human – not only in terms of metamorphosis but in the possibility of new identities and the freedom to become something new and other. The title of the conference also gestures ironically at the idea that animals ‘become’ us – that they ‘suit’ or ‘enhance’ us; the Victorians literally ‘wore’ them but they also wanted to become like them – run wild, forget to be human, forget to be Victorian.

From Lewis Carroll's improbable Dodo and elusive Cheshire cat in *Alice and Wonderland* to Rossetti's famous menagerie and Elizabeth Barrett Browning's beloved spaniel Flush, Victorian culture teems with actual or imaginary animals in their relations to us. In a century that witnessed the emergence of public zoos, animal protection societies and the theory of natural selection but also encouraged big game hunting in the British Empire and condoned cruelty to wild animals, ambivalent attitudes

prevailed, leading to major public debates on issues like vivisection or the possibility of an animal soul. This conference will assess the place of animals in Victorian society and the scope of animal/human interactions. With the current rise of critical *Animal Studies* and a real “animal turn” in academic research, it is timely for the Société Française d’Etudes Victoriennes et Edouardiennes to consider Victorian culture and history from the point of view of the animal and to give back power, voice and even subjectivity to its furred and feathered friends.

[Source: <http://www.univ-paris->

[diderot.fr/EtudesAnglophones/pg.php?bc=CHVR&page=fiche_colloque&g=sm&numevent=236](http://www.univ-paris-diderot.fr/EtudesAnglophones/pg.php?bc=CHVR&page=fiche_colloque&g=sm&numevent=236)]

Centre for Nineteenth-Century Studies

Victorian Culture and the Origin of Disciplines

12 March 2016

Durham University, UK

Keynote Address: Professor Bernard Lightman (York University, Canada) ‘The term ‘discipline’ has two principal modern usages: it refers to a particular branch of learning or a body of knowledge, and to the maintenance of order and control amongst subordinated groups . . . From the beginning, the term ‘discipline’ was caught up in questions about the relationship between knowledge and power.’ (*Interdisciplinarity*, Joe Moran) Philosophically intractable and educationally contentious, the concept of a discipline haunts modern academe with a long Aristotelian shadow, but how did Victorians define a discipline? What factors impinged upon that definition; how did they respond to disciplinary understanding; and why did Victorian disciplinarity exert such defining influence on its own and later generations of thinkers?

This one-day interdisciplinary conference aims to address these questions by focusing on Victorian culture and its creation, maintenance and promulgation of disciplines, covering the period of the long nineteenth-century. The conference will address Victorian disciplinarity from as many perspectives as possible from the Arts, Humanities, Social Sciences, and Sciences; for example: architecture, musicology and art history; classics, history, religion, and theology; anthropology, law and psychology; and biology, mathematics and physics. Speakers are free to explore the relationship between Victorian culture and *all disciplines* of the time.

We invite academic and institutional staff, postgraduates, and other researchers to submit abstracts of 300 words for 20-minute individual papers, and 500 words for panels (three papers). Topics might include, but are not limited to:

- Who were the most influential people creating, maintaining, or transforming a discipline; what were their motivations, approaches, and significance?
- What were the social and cultural channels of communication reflecting and promulgating the disciplinary agendas of important individuals and groups, and what role did popular and elite culture play?
- What disciplines were already established in this period, how did they evolve, and what new disciplines were founded?

- What role did the British Empire play in crystallizing disciplines, and what European and other trans-continental intersections influenced the creation of disciplines?
- What, if any, was the relationship between professionalization and the founding of new disciplines?
- How were Victorian disciplines defined: through their presence in academic institutions (through professorship, degrees, or departments); through professional institutions (such as societies, associations, or institutes); through literary institutions (such as professional journals, handbooks, or textbooks); and/or through cultural institutions (such as shared histories and disciplinary creation myths or shared methodologies)?
- What impact did the creation of disciplines have, and how and why did it challenge pre-disciplinary ideologies?
- What were the relationships between Victorian disciplines and how did they function; what is the place of interdisciplinarity in discussions of Victorian disciplinarity?

Interdisciplinary Nineteenth-Century Studies (INCS) Annual Conference 2016

Natural and Unnatural Histories

March 10–13, 2016

Appalachian State University, USA

Historicism achieved its full flowering in the nineteenth century, when the historical methods of inquiry envisioned by figures such as Vico, Herder, and von Ranke were taken up and transformed in philosophy, art criticism, hermeneutics, philology, the human sciences, and, of course, history itself. By 1831, John Stuart Mill was already declaring historicism the dominant idea of the age. Taking human activity as their central subject, some nineteenth-century historicisms extended Hegel's distinction between historical processes governed by thought and non-historical processes governed by nature. At the same time, scientists like Lyell and Darwin radically challenged nineteenth-century understandings of history by arguing that nature itself is historical. Powered by fossil fuels, industrialization began to prove this point by profoundly altering global ecologies at a previously unimaginable scale. We seek papers that investigate nineteenth-century histories and natures. How do natures, environments, or ecologies interact with histories at different scales—the local, the national, the transnational, or the planetary? What role does the nineteenth century play in the recent idea of an Anthropocene era? How might nineteenth-century natural histories help us to rethink historicism in the present? What are the risks and promises of presentist approaches to the nineteenth century?

Nineteenth Century Studies Association

The New and the Novel in the 19th Century/New Directions in 19th-Century Studies

April 13–16 2016

Lincoln, Nebraska

It promotes “investigation of any aspect of the new and the novel in the long nineteenth century. Topics include new forms and genres, new fashions and roles, new professions, new aesthetics, the old made new, new crimes, vices, and dangers, new faiths, new geographies, new models of heroism, new epistemologies, new psychologies, new attractions, and new anxieties. The conference also features papers and panels which analyze theoretical conceptions of novelty, epistemologies of the new, and new methodological directions in nineteenth-century scholarship (digital humanist approaches, “surface,” “suspicious,” and “deep” reading), and new techniques in digital editing and archiving.

[Source: <http://www.ncsaweb.net/Conferences>]

British Association for Victorian Studies

Sargentology: New Perspectives on the Works of John Singer Sargent

28–29th April 2016

University of York

With this interdisciplinary conference, to be held at King's Manor, University of York on April 28-29, 2016, we are looking to resurrect and redefine a new state of 'Sargentology', or Sargent-study, with an emphasis on the innovative, the novel, and perhaps even the controversial. We will bring about new scholarship and question prevailing methodologies through the exploration of such exciting topics as Sargent's relationship with the queer, homosocial and homosexual; his use of fashion and costume; his explorations of gender and society, as well as use of his work in pop and celebrity culture. Our confirmed keynotes include Dr Charlotte Ribeyrol, from Paris-Sorbonne University, who will be talking about the chemistry of Sargent's colour pigments in relation to prevailing ideas about 19th century polychromy, and independent scholar Dr Leanne Langley, who will discuss Sargent's love of music and his engagements with 19th century musical culture and movements. This promises to be an lively and stimulating conference, full of dialogue and debate, in order to revive the words of Edwin Blashfield, who asserted that although there was an end to the man himself, 'of his influence there is no end that can be perceptible us'. In the spirit of Sargent, as the man, the myth, and to some, the monstrosity, we are seeking unique submissions with the objective of viewing Sargentology in new and alternative lights. For further information, please see the website

at <http://sargentology.wix.com/sargentology>

[Source: <http://bavs.ac.uk/>]

Northeast Victorian Studies Association NVSA

Victorian Outliers

08–10 April 2016

Rutgers University, New Brunswick.

- Our keynote panel will feature David Kurnick (Rutgers University), Tricia Lootens (University of Georgia) and Sharon Marcus (Columbia University). Conference program and travel details will be posted here in February 2016. The themes include
- Human Outliers
- Outlying Genres
- Outlying Aesthetics
- Epistemic and Statistical Outliers
- Victorian Prototypes or Variants of Gladwell's Categories from Outliers
- Geographical/Spatial Outliers
- Temporal Outliers
- Key Texts and Characters having to do with outliers
- Contemporary Theorizations of the Outlier

See <http://nvsa.org/>

[Source: <https://northeastvictorianstudies.files.wordpress.com/2014/08/cfp-victorian-outliers-final.pdf>]

Midwest Victorian Studies Association

Victorian News: Print Culture & the Periodical Press

April 08–10 2016

University of Missouri–Columbia

Taking as its starting point the remarkable explosion in the periodical press and the availability of cheap print in the Victorian Era, the conference aims to attract papers that reflect fresh and current thinking about the topic. Proposals for papers of twenty minutes in length are sought from scholars working in art history, musicology, history, science, philosophy, theater, and literature. We particularly encourage presentations that will contribute to cross-disciplinary discussion, a special feature of MVSA conferences. For the third year, MVSA's conference will feature three seminars open to graduate students, faculty, and independent scholars led by senior scholars on topics related to the conference theme. Seminar participants pre-circulate 5-to-7 page papers. This year's topics are "Print Culture and the Mass Public," led by Julie Codell; "Finding/Creating a Voice in the Periodical Press," led by Leanne Langley; and "The Transatlantic Periodical Press," led by Jennifer Phegley. Proposals for the seminars are due October 15, 2015, and should be submitted directly to the seminar leaders. Submissions that are not selected by seminar leaders will be included in the pool of proposals for the general conference program. MVSA's 2016 Jane Stedman Plenary Speaker will be Leanne Langley, Associate Fellow at the University of London's Institute of Musical Research, social and cultural historian of music, and leading authority on music journalism in nineteenth-century Britain. Her talk is entitled "Musical Times: The Achievement of the Musical Press in Nineteenth-Century England." MVSA is an interdisciplinary organization welcoming scholars from all disciplines who share an

interest in nineteenth-century British history, literature, and culture. For individual papers or panels, send a 300-word abstract and 1-page vita (as MWord documents) by November 20, 2015, to conferencesubmissions@midwestvictorian.org. Even if you do not submit a paper or seminar proposal, we hope you will plan to attend the conference.

[Source: <http://www.midwestvictorian.org/p/conference.html>]

British Association for Victorian Studies

Consuming (the) Victorians

31 August–02 September 2016

Cardiff University

The Victorian age saw the emergence of 'modern' consumer culture: in urban life, commerce, literature, art, science and medicine, entertainment, the leisure and tourist industries. The expansion and proliferation of new mass markets and inessential goods opened up pleasurable and democratising forms of consumption while also raising anxieties about urban space, the collapse of social and gendered boundaries, the pollution of domestic and public life, the degeneration of the moral and social health of the nation. This conference is concerned with the complexity and diversity of Victorian consumer cultures and also seeks to consider our contemporary consumption of the Victorians.

We welcome proposals for individual papers, and encourage proposals for panels (3-paper sessions), on, but not limited to, the following topics:

- Urban spaces and city life: the flâneur/flâneuse, the steam/trolley bus, the rise of suburbia, street cultures
- **Transformations of the countryside:** the Victorian pastoral, the country retreat, the farm, garden cities and model villages, alternative communities
- **Commerce:** the department store, fashion, retail and advertising
- **Politics:** new political mass movements, Chartism, feminism, Fabianism, 'Victorian values' in the present
- **Art:** Pre-Raphaelitism, Impressionism, arts and crafts, photography, illustration
- **Science and technology:** the railway, the Great Exhibition and exhibition cultures, the lecture, the gramophone, physics, biology
- **Science, spectacle and performance:** taxidermy, the magic lantern, the diorama, the cinematograph
- **Literature:** the magazine, newspaper, sensation, railway, crime and other popular fiction markets, self-help, religious tracts
- **Consuming life styles:** the Girl of the Period, the Aesthete, the Dandy, the Decadent, the New Woman, the Lion/ess, the fashionable author, interview cultures
- **Cultures of entertainment and leisure:** oper(ett)a, theatre and melodrama, the recital, music halls and concert halls, sheet music and instrument manufacture, the amateur, the club and associational culture, the bicycle, sports, boating

- **The tourist industry:** sightseeing, the preservation of and popular attraction to historical buildings (e.g. National Trust), Baedeker, new (imperial) travel cultures
- **Medicine and the market place:** medical treatments and therapeutics, medical advertising, professional practices, public and private treatment practices, institutional medicine, alternative therapies
- **The pleasures and perils of consumption:** music, food cultures, cooking, chocolate, alcohol, addiction, opium, fashion, smoking, sex
- **Consuming bodies, moral contagion, social reform and the law:** the city at night, prostitution, homosexuality, pornography, the 'Maiden Tribute' and trafficking; censorship, temperance, Obscene Publications Acts, Contagious Diseases Acts, National Purity Association, social purity activism, feminism, social welfare movements
- **The 'other' Victorians:** the Victorians through the lens of their 19th-century contemporaries; the Victorians and 19th-century Europe; European Victorians
- **The Victorians and their pasts/Victorian consumption of earlier periods:** Victorian medievalism in art and architecture, the Victorian Renaissance
- **Victorian afterlives:** how the Victorian/s have been consumed by subsequent periods, such as the Modernists, Leavisites, faux/retro/post- and neo-Victorianism, heritage film and costume drama, the Victorians in contemporary architecture, art, interior decoration, music
- Reception in the Impressionist galleries, with access to the Victorian art gallery, followed by an organ recital and conference dinner, National Museum Cardiff.
- House tour of Cardiff Castle, with interior decoration by Victorian architect William Burges.

For further details consult our website: BAVS2016.co.uk

All conference presenters are required to be members of BAVS or an affiliated organisation (e.g. AVSA, NAVSA).

Please submit individual proposal of 250-300 words OR a 3-4 page outline for a 3 paper panel proposal (including panel title, abstracts with titles, affiliations and all contact details, identifying the panel chair), to BAVS2016@cardiff.ac.uk by the deadline of **1 March 2016**. Papers will be limited to 20 minutes. All proposals should include your name, academic affiliation (if applicable) and email address.

Enquiries should be directed to Professor Ann Heilmann (BAVS2016@cardiff.ac.uk).

[Source: <http://bavs.ac.uk/events/18/>]

Victorian Studies Association of Western Canada

Victorian Intimacies

April 22–23 2016

Winnipeg, Manitoba

The Victorian Studies Association of Western Canada invites proposals for its 2016 conference, "Victorian Intimacies." The conference will explore Victorian concepts, representations, and experiences of intimacy. We invite papers that examine Victorian studies' enduring interest in the intimate relationships among bodies, things, environments, and practices. The conference organizing

committee welcomes papers from scholars working in different disciplines and employing varied methodologies (history, art history, architecture, music, theatre, literary studies, popular culture, digital humanities, media history/archaeology, disability studies, affect theory, postcolonialism, critical race theory, phenomenology, gender studies, and queer theory). We also encourage would-be participants to propose panels of three papers on related themes. As well, the conference will also once again feature at no additional cost VSAWC's highly successful Publication Workshop for Emergent Scholars. This two-day intensive workshop, scheduled for April 21 and 24 and bracketing the main conference, will be led by *Victorian Review* co-editors Lisa Surrige and Mary Elizabeth Leighton. Graduate students and junior faculty are warmly invited to this two-day hands-on workshop designed to hone a scholarly paper to publication standard. The workshop will start on the morning of April 21 with a three-hour interactive presentation on "How to Get Published: Ten Tips from Two Editors." Participants will meet individually during the afternoon of April 21 with workshop leaders to receive feedback on their paper and then will be free to attend the regular conference. The conference will be followed on April 24 by a three-hour writing workshop in which participants will apply the knowledge gained during the presentation and feedback sessions, revise their papers, and share results. Previous workshop participants have enjoyed considerable publication success coming out of the workshop.

[Source: <http://web.uvic.ca/vsawc/vsawc-conferences/2016-conference/>]

NAVSA 2016 Conference

Social Victorians

November 02–05 2016

Phoenix, Arizona, USA

The theme, "Social Victorians," encompasses the social and the anti-social, the traditional and the contested, the local and the global, the metropolitan and the colonial, the human and the non-human, and myriad forms of expression, control, and exchange. Keynote speakers include Gowan Dawson, Professor of Victorian Literature and Culture, University of Leicester, and Caroline Levine, Professor of English, University of Wisconsin-Madison. A special symposium will commemorate the fiftieth anniversary of Steven Marcus's *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth-Century England*.

Call for Papers

The Conference Committee for the 2016 annual NAVSA conference invites proposals for papers and panels on the subject of Social Victorians.

What does it mean to speak of *the social* in the Victorian era? In what ways were the Victorians social, antisocial, or both at once? What definitions of sociability circulated during the period, and through which structures? What models of sociability vied, prevailed, and emerged? Topics might include:

Social frameworks and models

Kinship, familial and personal relationships (e.g., friendship, courtship, marriage)

Religion and the social

Social class/economic class and the mingling of classes

Regional, national, and cosmopolitan concepts of sociability

Comparative, revisionary, and colonial forms of the social

Empire as a social or anti-social force

The social in “other” cultures

The transcultural social

Social traditions, rituals, events, displays, and gatherings

Holidays and birthdays

Illness, death, funerals, and practices of mourning and remembrance

International exhibitions as social and socializing sites

Problematic and contested concepts of the social

Antisocial behaviors (e.g., neglect, abuse)

The criminal, deviant, revolutionary, unladylike/unmanly, and un-English

Paranoia, agoraphobia, xenophobia, and social anxiety

Social networks and organizations

Archiving/digitizing as a social form

Academic, scientific, professional, social clubs, societies, organizations, political parties, and advocacy

Social discipline, control, and punishment

Familial models of empire (e.g., mother country)

Restrictions, modifications, and surveillance of the social (e.g., through government, policing, penal system)

Explicit directions for sociability (e.g., etiquette manuals, signs/notices, finishing schools)

Implicit social instruction (e.g., education, legal system, media)

Bans, erasures, gaps, and silences on alternate social forms

Non-human social relations, interactions, and exchange

Sociable objects (and the human)

Sociable non-human animals (exclusive and inclusive of human animals)

Social spaces (e.g., drawing rooms, ballrooms, parks, hotel lobbies, museums, galleries, exhibitions, lecture halls, advertising, the press)

Social ephemera (e.g., visiting cards, menus, invitations)

Art as a social form

Collaboration, editing, publishing, and marketing

Reading and writing practices

The socializing function of the arts, arts criticism, art displays, and spectating (e.g., exhibitions, performances)

Visual, aural, and literary depictions of socialization and marginalization

The deadline for paper and panel submissions is **February 1, 2016**. For individual papers, submit 250-word paper proposals, along with a one-page CV. For entire panels, submit the above for each paper, as well as a one-page summary of the panel.

Contact NAVSA2016@asu.edu for more information about this event.

Historians of British Art

Reforming Pre-Raphaelitism in the Late Twentieth and Twenty-First Centuries: Examining New Context, Concepts, and Visions

HBA Session at the 104th Annual Conference of the College Art Association, Washington, D.C.

06 February 2015

Chaired by Professor Susan Casteras

Since its formation in 1848, the Pre-Raphaelite Brotherhood and the phenomenon of Pre-Raphaelitism have continued to evolve and reinvent themselves, and in the late twentieth and early twenty-first centuries has been revived in ways that transmit and transform its style, ideas, themes, and influence. This has occurred for numerous reasons, from admiration for selected Pre-Raphaelite tenets and artists (especially Dante Gabriel Rossetti, John Everett Millais, William Morris, and others in their circle) to nostalgia for certain aspects of its imagery in a new, post-modern era of industrial/technological revolution. The heterogeneous responses have proven global, with some ties stronger and more self-consciously claimed, and others more tenuous and subtle.

These creative extensions and transformations of Pre-Raphaelitism have generated considerable fluidity in manifestations throughout various media, from the fine arts to film, fashion, literature, photography, book illustration, graphic novels, music performance, popular culture, Steampunk, and in the digital realm, innumerable special websites, blogs, and databases. There are new generations of advocates, including couturiers like Valentino, magazines such as Vogue and Vanity Fair, and reiterations of stunners in super models-cum-muses like Lily Cole. Some materializations of expression come from individuals, others from loosely allied groups who overtly admired Pre-Raphaelitism and were interested in re-adapting and remediating it to their own art, purposes, and era. The online presence is especially revivifying and powerful, e.g., as conveyed via Twitter, Facebook, Instagram, Pinterest, and Tumblr, all testimony to the modes in which Pre-Raphaelitism has not just survived, but thrived in the twenty-first century. The session aims to explore these fields and other extensions and reformations of Pre-Raphaelitism as well as the possible reasons for this renewal and even renaissance of focus.

[Source: <http://historiansofbritishart.org/caa-conferences/caa-2016/>]

Australasian Victorian Studies Association

AVSA 2015 Conference, 'The Victorians and Memory'

03–05 February 2015

University of Auckland, New Zealand

From Tennyson's 'In Memoriam A.H.H.' to Freud's theory of repressed memory, the discourse of memory abounds in the literature and culture of the Victorian period. Meanwhile the cultural legacy of the era has been remembered in very different ways. In 1918 Ezra Pound claimed that 'the odour of Victoriana is so unpleasant ... that we are content to leave the past where we find it' – but in the contemporary world, the memory of the period has been re-energised and continues to capture our imagination.

[Source: <http://www.avsa.unimelb.edu.au/AVSA2015.htm>]

CURRENT RESEARCH

LIST OF PAPERS FROM FORTHCOMING AND PAST CONFERENCES, SEMINARS, AND TALKS

Sara Atwood, “‘An enormous difference between knowledge and education’: What Ruskin Can Teach Us.”

The Ruskin Lecture. Whitelands College, University of Roehampton, London. 14 May, 2015.

Sara Atwood, “‘From the King’s son downwards’: Modern Education and the Wisdom of the Hands.” Lecture delivered at Ruskin Mill College, Nailsworth, Gloucestershire. 9 May, 2015.

Sara Atwood, “‘One mighty whole’: Ruskin and Nature.” Lecture delivered at Ruskin Mill College, Nailsworth, Gloucestershire. 8 May, 2015.

BOOK IN PROGRESS

Anuradha Chatterjee

Surfacing the Fabric of Architecture: John Ruskin’s Adorned “Wall Veil”

Contracted by Ashgate Publishing

The book assembles Ruskin’s theory of surface architecture, as it were, or the adorned “wall veil,” using the theoretical lenses of dress studies, gender, science, and visual studies. It presents Ruskin’s inventive historiography of medieval and Renaissance buildings, characterized by compelling textile metaphors that transformed the tectonic elements into a language of tailoring, upholstering, cutting, and stitching. The book presents a new perspective not only on Ruskin but it also presents a competing theory of textile analogy in architecture based on morality and gender, countering the dominance of Gottfried Semper’s historicist and ethnologically based theory. The book shows that the theory of the adorned “wall veil” advanced a new disciplinary definition of architecture as surface—an entirely visual phenomenon, highlighting an important moment in the constitution of architectural modernity. The book provides a precursor to the recent re-emergence of surface debates in architecture (marked by publications such as *Surface Architecture* by David Leatherbarrow and Mohsen Mostafavi and *Surface Consciousness* ed Mark Taylor). It gives currency to the emergence of surface studies—an interdisciplinary field in humanities that considers the philosophical, ontological, psychological, performative, spatial, visual, and formal nature of surfaces (natural, artificial, real, and virtual).

EVENTS (FORTHCOMING AND PAST)

Ruskin Society

Ruskin Society Birthday Event

06 February 2016, 3.30pm

The Art Workers' Guild,

6 Queen Square, London, WC1N 3AT

Featuring a talk by Francis O'Gorman and the announcement of the 2015 Ruskin Society Book Prize

The three books shortlisted are: Andrew Ballantyne, John Ruskin (Reaktion Books); Caroline Ings-Chambers, Louisa Waterford and John Ruskin 'For you have not falsely praised' (Legenda); Ken and Jenny Jacobson, Carrying off the Palaces: John Ruskin's Lost Daguerreotypes (Quaritch)

[Source: <http://theruskinsociety.com/>]

Millennium Gallery

Lunchtime Talk – Inspired by Ruskin: Craftsmanship and Cloth

Monday 29 February 2016

For booking information see: <http://www.museums-sheffield.org.uk/whats-on/events/2016/2/lunchtime-talk---inspired-by-ruskin-craftsmanship-and-cloth1>

Guild of St George events

Please see <http://www.guildofstgeorge.org.uk/events/forthcoming/>

Brantwood

Artist with Camera: Frank Meadow Sutcliffe

Talk by Mike Shaw from the Sutcliffe Gallery in Whitby

17 February 2016

See: <http://www.brantwood.org.uk/event/artist-with-camera-frank-meadow-sutcliffe/>

William Morris Gallery

Talk by Cynthia Gamble

Wenlock Abbey: A Hidden Gem of the Arts And Crafts Movement

17 November 2015

In this illustrated talk organised by the Friends of the William Morris Gallery, Dr Cynthia Gamble (a member of our editorial board) reveals some of the secrets of Wenlock Abbey and its central role in the Arts and Crafts movement.

See: <http://www.wmgallery.org.uk/whats-on/events-calendar/wenlock-abbey-a-hidden-gem-of-the-arts-and-crafts-movement>

Young People's Exhibition: Letters for Everyday

18 November 2015–31 January 2016

Exhibition in the Discovery Lounge. Open Wednesday to Sunday, 10am - 5pm; free. Young people aged 16–22 exhibit original art work exploring art that sends a message, inspired by artist activists William Morris and Bob and Roberta Smith. The work was developed at the Gallery in August 2015.

The Ruskin Research Center, Lancaster

Mikimoto Memorial Ruskin Lecture 2015

Ruskin and Forgetting

Professor Francis O'Gorman, University of Leeds

19 November 2015

The lecture will consider the place of forgetting in Ruskin's sustained writing on memory. Thinking in particular about his conception of architecture as a way of remembering, the lecture will explore what it might mean to be remembered only in pieces or inaccurately. Ruskin preferred these to being misunderstood, which was what he frequently found true of himself. Forgetfulness is, in turn, clarifying for Ruskin even if it is, to an extent, falsifying. And this poses an intriguing question now for the reader of Ruskin, in all his extensive multiplicity. Do we understand him better if we forget a lot?

[Source: <http://www.lancaster.ac.uk/fass/ruskin/>]

Oscar Wilde Society, UK

'From you I learned nothing but what was good'; Ruskin and Oscar Wilde.

An evening with Robert Hewison,

Thursday 18 February 2016

CAA (20 Bedford Street, London, WC1 9 HP),

7pm for 7:30.

Ticket price: £8.

EXHIBITIONS

Millennium Gallery, Sheffield

In the Making: Ruskin, Creativity, and Craftsmanship

23 Jan–05 Jun 2016

John Ruskin believed the act of making represents the perfect convergence of human spirit, skill and material. For Ruskin, creative effort shapes an artist or artisan just as indelibly as they in turn shape the stone they sculpt or the fabric they weave. This new exhibition curated by Museums Sheffield will explore Ruskin's ideas on making through a broad range of historical and contemporary art and craft. In the Making brings together work by artists including Grayson Perry, Susan Collis, Edward Coley Burne-Jones and Ruskin himself.

Funded by the Guild of St George, an organisation founded by Ruskin in 1871 with the broad aim of making the world a better place for humankind.

See <http://www.guildofstgeorge.org.uk/triennial-exhibitions/>

Ruskin Library, Lancaster

Ruskin and Still Life

18 January 2016–08 April 2016

Power of the Hills: Ruskin's Mountains

18 April – 23 September 2016

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

Ever Present Help: Ruskin's Artists

05 October–11 December 2015

Ruskin Library, Lancaster

'Ever Present Help: Ruskin's Artists' includes a comprehensive display of the work of Victorian artists, famous and obscure, who assisted Ruskin at different times throughout his life. The Whitehouse Collection holds a wealth of work by artists who worked closely with Ruskin including Albert Goodwin, John Wharlton Bunney, John Everett Millais, TM Rooke, Angelo Alessandri, Arthur Severn, Edward Burne Jones, WG Collinod and many more. This wonderful exhibition is packed full of colour and information on Ruskin and his artist helpers.

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

Brantwood

Measure of Venice: John Ruskin's Working Papers

09 January–06 April 2016

Source <http://www.brantwood.org.uk/exhibition/measure-of-venice-john-ruskins-working-papers/>

An Artist With A Camera: Exhibition of photographs by Frank Meadow Sutcliffe.

16 January–20 March 2016

Source: <http://www.brantwood.org.uk/exhibition/an-artist-with-a-camera/>

National Gallery of Canada

Pre-Raphaelite Illustration: A Selection from the National Gallery of Canada Library and Archives

06 October–31 December 2015

Library and Archives

Against the backdrop of a rapidly expanding desire for books and advances in printing techniques that allowed publishers to meet this growing demand, book illustration was elevated to a high art during the nineteenth century. This tendency was particularly evident in works produced by members of the Pre-Raphaelite movement in England from the mid-1850s until the 1890s. Several prominent artists were active as illustrators during the century, John Everett Millais, William Holman Hunt, Dante Gabriel Rossetti, and Edward Burne-Jones among them, and they worked in tandem with skilled engravers such as the Dalziel brothers and Joseph Swain. On view in the National Gallery of Canada Library, this related exhibition will highlight outstanding examples of Pre-Raphaelite illustrated books from the Library collection.

[Source: <http://www.gallery.ca/beauty/>]

Beauty's Awakening: Drawings by the Pre-Raphaelites and their Contemporaries from the Lanigan Collection

09 Oct 2015–03 Jan 2016

Print, Drawings & Photographs Galleries

Encompassing the entire Victorian era, this exhibition charts the broad evolution of British draftsmanship and illustrates the new appreciation developed for the art of drawing during the reign of Queen Victoria, from 1837 to 1901. While inviting contemplation of artists operating within the Aesthetic Movement and the Arts and Crafts Movement, the exhibition highlights the work of Pre-Raphaelite geniuses, Edward Burne-Jones, John Everett Millais, William Holman Hunt, and Dante Gabriel Rossetti, as well as that of Academic champions Edward Poynter and Frederic Leighton. Through its range of subject matter, techniques and functions – from preparatory sketches to highly finished drawings intended as works of art in and of themselves – Beauty's Awakening expresses the richness, diversity, and flair of Victorian draftsmanship as seen through the eyes of a discerning collector.

Organized by the National Gallery of Canada.

[Source: <https://www.gallery.ca/en/see/exhibitions/current/details/beauty-s-awakening-drawings-by-the-pre-raphaelites-and-their-contemporaries-from-the-lanigan-collection-9359>]

See: <http://www.gallery.ca/beauty/>

Musée d'Orsay, Paris

Splendour and Misery. Pictures of Prostitution, 1850–1910

22 September 2015–17 January 2016

The first major show on the subject of prostitution, this exhibition attempts to retrace the way French and foreign artists, fascinated by the people and places involved in prostitution, have constantly sought to find new pictorial resources for depicting the realities and fantasies it implied.

From Manet's Olympia to Degas's Absinthe, from Toulouse-Lautrec and Munch's forays into brothels to the bold figures of Vlaminck, Van Dongen or Picasso, the exhibition focuses on showing the central place held by this shady world in the development of modern painting. The topic is also covered with regard to its social and cultural dimensions through Salon painting, sculpture, decorative arts décoratifs and photography. A wealth of documentary material recalls the ambivalent status of prostitutes, from the splendour of the demi-mondaine to the misery of the pierreuse (street walker).

[Source: http://www.musee-orsay.fr/en/events/exhibitions/in-the-musee-dorsay/exhibitions-in-the-musee-dorsay/article/splendeurs-et-miseres-42671.html?tx_ttnews%5Btx_pids%5D=222&tx_ttnews%5Btt_cur%5D=42671&tx_ttnews%5BbackPid%5D=51&cHash=e518b027d4]

Musée de l'Orangerie

Qui a peur des femmes photographes? 1839 à 1919

Who's Afraid of Women Photographers? 1839 to 1919

14 October–24 January 2016

There is a persistent idea that photography, a mechanical/chemical tool for reproducing images, is simply a question of technical skill, and therefore "something for men." However, women have played a more important role in the history of this medium than their fellow women artists have in the field of the traditional fine arts.

For the first time in France, the exhibition Who's Afraid of Women Photographers? Presented at the Musée de l'Orangerie, tackles the first 80 years of this phenomenon, through its manifestations in France, Britain, Germany and the United States.

Please see <http://www.musee-orangerie.fr/en/event/whos-afraid-women-photographers-1839-1919>

Musée du Luxembourg

Fragonard in Love: Suitor and libertine

16 September 2015 to 24 January 2016

See: <http://www.grandpalais.fr/en/event/fragonard-love#sthash.nGkILdNJ.dpuf>

PUBLISHED AND FORTHCOMING WORKS

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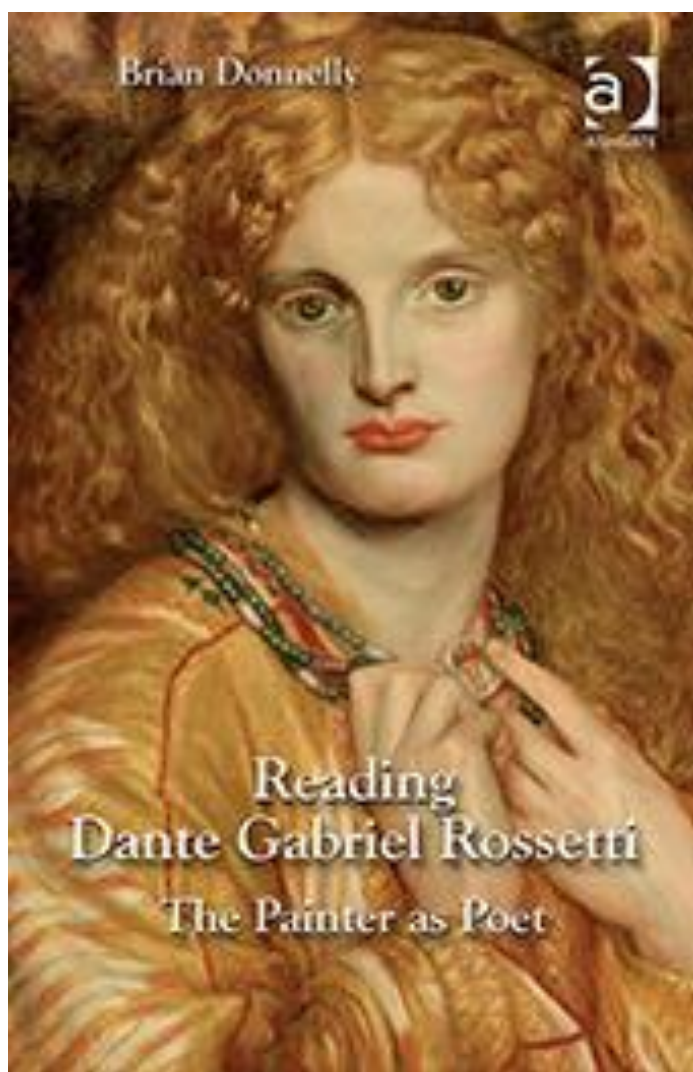


Image Credit: Ashgate.

Brian Donnelly. *Reading Dante Gabriel Rossetti The Painter as Poet*. Farnham: Ashgate, July 2015

<http://www.ashgate.com/isbn/9781472446688>

Reviewer: Laurence Roussillon-Constanty, Professor in English Studies, Université de Pau et des Pays de l'Adour.

Brian Donnelly's *Reading Dante Gabriel Rossetti* or "The Importance of Reading Earnest"

Recent scholarship has explored Dante Gabriel Rossetti's artistic achievement in many stimulating ways and Brian Donnelly's forceful *parti pris* of reclaiming the painter's poetry might at first appear a bit conservative in view of, say, Jerome McGann's provocative and postmodern interpretation of Rossetti's double works of art (in *Dante Gabriel Rossetti and The Game That Must Be Lost*, 2000). Even though the author does refer to the most pioneering scholarship in the field, the overall tone and scope of the study might seem to recall earlier studies of Rossetti's poetry by Florence Boos (1976) or Eben Bass (1990). However, in content and tone, the

first quality to be noted in Donnelly's study is that it actually provides a synthesis of these different types of approaches while shedding new light on hitherto lesser-studied poems and paintings by Rossetti.

The book cover itself—which displays the searching look of Fanny Cornforth as Helen of Troy—exemplifies the book's dual attention to the painting and the poetry of Dante Gabriel Rossetti. Just as the female heroin is seen pointing at the bright amulet showing flaming Troy, so Donnelly constantly points at the story or the poem lying behind the painting or the plot unfolding between text and image.

In his introduction, the critic clearly positions his study in relation to seminal works by critics like W.J.T. Mitchell who defined the "imagetext" as designating "composite...works that combine text and image." In a long and illuminating footnote, Donnelly states: "In terms of Rossetti's work the relations between the visual and the verbal encompass relations between paintings and other paintings, in addition to prose writing and poetry, between poems and paintings, and any combination of these (4)." As a result, Donnelly proposes to study Rossetti's paintings and poems as "texts" in the broader sense of the word (i.e. productions) and to examine intertextual relations not only in terms of influence or reference to previous texts but in a freer way by exploring relations between texts as much as within them. As such his study is both perceptive and suggestive as it develops new interpretations while remaining open towards past and future criticism. Directly addressing Rossetti's awkward position in nineteenth-century British cultural history, the author manages to capture the poet-painter's complex and elusive oeuvre and provide the reader with an "inner reading" point of view on his achievement.

Even though the pattern of the book clearly follows the various stages of Rossetti's artistic career usually identified in art historical approaches, starting with the PRB period and progressing toward Rossetti's "fleshly designs," Donnelly freely moves back and forth in Rossetti's overall oeuvre, juxtaposing and comparing poems and pictures in a smooth and elegant way. In chapter 1, entitled "Inscribing Mary," he thus convincingly examines Rossetti's *The Girlhood of Mary Virgin* and *Ecce Ancilla Domini* in relation to the sonnet form and to the shifting representation of Mary and Marian figures in the artist's production. Positing that "throughout his career Rossetti's representations of women consistently reference [...] originary formulations of a femininity that is extremely flexible, and Mary in particular becomes a chameleon figure capable of endless reconfiguration" (35), he demonstrates the experimental nature of the artist's sonnets and pictures.

Chapter 2 further investigates Rossetti's engagement with the "problematic representation" of women by examining his translation of Italian Troubadour poetry, his work on Dante and Beatrice and contemporary Victorian poetics. The section includes a stimulating discussion of portraiture and of the kind of transaction representation entails for the artist. Moving beyond opposing approaches to aestheticism, Donnelly insists on the artist's engagement with the nature of representation itself, and his "acute awareness of and interest in the psychology of the artist model relationship" (49). Underlining the poet's anxiety that painting one's beloved might lead to her death and threaten the artist's identity, the author next considers Rossetti's writing of the *House of Life* sonnet-sequence in relation to Poe's *Oval Portrait* and to Dante's *Vita Nuova*. While rehearsing rather well-established connections between Rossetti, Poe, and Dante, Donnelly does provide the reader with

insightful and personal interpretations of such key-figures as “The Lady at the Window” or screen lady—a figure again emphasizing the role of mediation in life and art.

Throughout the chapter, probing Rossetti’s idiosyncratic and perhaps misleading translations and interpretation of Dante leads the author to write stimulating comments on the most striking aspects of Rossetti’s poetry and painting such as his insistence on the mouth and gaze. The rest of the chapter offers a fine rapprochement between Rossetti and Browning leading the author to suggest that “beyond the rigidity of “constructed” masculinity [...], Rossetti’s work struggles to facilitate a more fluid conception of both masculine and feminine identities” (70).

Chapter 3 further investigates the issue of women, art, and power in Rossetti’s portraits and poems composed throughout the 1860s. While framing his remarks within mid-Victorian discourses of consumerism, Donnelly convincingly demonstrates how “these texts suggest a role for women in the marketplace that enables them to avoid being made solely available for consumption, complicating the way in which they have been considered largely as objects of aesthetic experience rather than its subjects” (93). In this section of the book (the strongest in my view) the comparison between DGR’s *The Orchard-Pit*, Christina Rossetti’s *Goblin Market*, and his brother’s illustrations to the poem makes for particularly sharp and enlightening comments on women and the marketplace. Conversing with Rossetti criticism as well as with literary works ranging from Boccaccio’s *Decameron* to Braddon’s *Lady Audley’s Secret*, Donnelly convincingly demonstrates how Rossetti’s works “signify as borders the fluctuating movement in Victorian culture between the woman in private and the woman in public (113).”

In the final chapter, Donnelly examines Rossetti’s contemporary Victorian works “Found” and “Jenny” alongside representations of gender in Victorian novels such as Thomas Hardy’s *A Pair of Blue Eyes*. Situating Rossetti within a broader cultural field paradoxically allows the reader to get a fuller picture of the artist’s engagement with discourses of Victorian sexuality and representation.

In his introduction, Brian Donnelly writes of his hope that his study might open new alleys of inquiry not only in Rossetti studies but in Victorian image and text studies and no doubt the book meets both goals. It is well-researched and well-versed in all things Victorian as much as in Rossetti criticism—at least as far as the English-speaking world is concerned as it largely ignores the Rossetti scholarship published in other languages (French and Italian to name in particular). Thus, though it may not be, as the author claims, the first intermedial study dedicated to the painting and poetry of Dante Gabriel Rossetti, it certainly is a solid piece of scholarship and a stimulating read.

WORKS IN PROGRESS

These recently completed works have Ruskin related content.

Sung-En Wong, Daniel. *Post-secular Victorians: Literature, Culture, and Belief*, University of Illinois at Urbana-Champaign, 2015.

Robins, Alexander. *Aesthetic Experience and Art Appreciation: A Pragmatic Account*, Emory University, 2015.

Contreras, Alicia. *The Campaign for Literary Practice: Mexican American Writers in the Age of Realism and Regionalism, 1885-1940* by University of California, Riverside, 2015.

Friedman, Aleza. *Victorian Artistic and Visual Perception: Identity Construction and Representations of the Visual Arts and Artists in Nineteenth-Century British literature*, 2015.

Brister, Lori. *Looking for the Picturesque: Tourism, Visual Culture, and the Literature of Travel in the Long Nineteenth Century*, PhD, George Washington University, 2015.

Rosalie, Roberts. *Crafting Radical Fictions: Late-Nineteenth Century American literary Regionalism and Arts and Crafts Ideals*, 2015.

Griffith, Joann. "All Men are Builders": *Architectural Structures in the Victorian Novel*, PhD, Temple University, 2015

Henningsen, Matthew. *Saving the Grotesque: The Grotesque System of Liberation in British Modernism (1922-1932)*, PhD, Marquette University, 2015.

A Treatise on The Seven Lamps of Architecture: The Seven Latin Lamps and Architectural Creation

Hiroshi Emoto

Introduction

John Ruskin's seminal work, *The Seven Lamps of Architecture* (London: Smith, Elder & Co., 1849), declares that Architecture is a divine art, beyond mere construction.¹ It depicts seven "Lamps"—Sacrifice, Truth, Power, Beauty, Life, Memory, and Obedience—standing as the highest values towards which good architecture should aim at. These have often been conceptualized as a menorah candelabrum, as depicted on Ruskin's gravestone (completed by G.E. Collingwood, his secretary since 1881). But this set of "English lamps" is also implicitly related to a diagram containing seven Latin medallions—*RELIGIO*, *AVCTORITAS*, *OBSERVANTIA*, *FIDES*, *MEMORIA*, *OBEDIENTIA* and *SPIRITVS*—presented on the embossed covers of the first and second editions of the book. Although there are ambiguities in the way Ruskin presents and defines these terms across his oeuvre, the analysis and comparison of the Latin and English sets can yield new insights into his overarching view of architectural/artistic creation.



Figure 1: Ruskin's gravestone (Photo: Sam Saunders)

¹ Included in the eighth volume of John Ruskin, E. T. Cook and A. Wedderburn, eds, *The Works of John Ruskin*. London: George Allen, 1903-12, 39 vols. Also known as the Library Edition, or Ruskin's complete works.



Figure 2: Frottage from the embossed cover of the first edition of *The Seven Lamps* (Made by the author)

Previous Research

Among the recent studies that seek to reflect on the overall design of the *Seven Lamps*, the ones by Cornelis J. Baljon and Lesley Higgins are particularly relevant for our purposes. These authors are discussed to present alternative interpretations or additional aspects of Ruskin's lamps.² Baljon analysed Ruskin's major works from the point of view of associationist philosophy and aesthetics, bringing out the many authors and ideas which came to be coalesced into a somewhat consistent whole by Ruskin. Baljon's conceptual scheme of the *Seven Lamps* shows the relations between an edifice and its beholder: "Person facing Building" is set in the centre, from which the seven lamps radiate, each of them representing a direction, through which a beholder can/should engage with. This is done through multiple associative trains of thought, linking all of these directions into a larger experience. In his schema, he also sees a dichotomy between Power and Beauty, implying the framework of Edmund Burke's aesthetic categories of "the sublime" and "the beautiful."

² Cornelis J. Baljon, "Interpreting Ruskin," *The Journal of Aesthetics and Art Criticism*, vol. 55, 1997; Lesley Higgins, "Chameleon' Words: Gender Inflections in Ruskin's Aesthetic and Sociological Discourses," *The Journal of Pre-Raphaelite Studies*, New Series, vol. 11, Fall 2002.

As for Lesley Higgins, the historical novelty of Ruskin's architectural aesthetic is that he puts *FIDES* (Truth) at the centre of the cover. She sees the seven chapters (English lamps) as being arranged in a descending order that reveals the hierarchy of data about architectural activities. One could take Beauty, the fourth and midmost chapter of *The Seven Lamps*, as the main shaft of the book's whole, but it is also possible that the general intention of the book is to diminish the pre-eminence of Beauty. Therefore, the main point is not the centrality of the Lamp of Beauty, but its subordination to "the three masculinist paradigms" that are the lamps of Sacrifice, Truth, and Power. Higgins also considers Truth to be the central aspect of Ruskin's aesthetic.

Development of the "Seven Lamps" and its Imagery

The *Seven Lamps* was initially planned to be a part of the concluding volume of *Modern Painters* (volumes I and II had already been published by 1846). Ruskin's continental journey of 1846 is when the ideas, which would bear fruit in the *Seven Lamps*, first arose in his mind.³ During this journey, he was revising the first volume of *Modern Painters* for its third edition, during which he wrote several diary entries revealing an interest in architectural details. He also began to enthusiastically measure Venetian buildings, which he would later discuss in the *Stones of Venice*. One of the books he had during the journey was *Remarks on the Architecture of the Middle Ages* by Robert Willis (London: J. & J. J. Deighton, 1835), which he would mention in the *Seven Lamps*. Furthermore, in his diary, the memorandums from 1846 and 1847 show the genesis of the chapters of the *Seven Lamps*, including keywords such as "Sacrifice" and "Power" that would later become chapter titles.⁴ However, it is only after his return from France, in the winter of 1848, that he starts writing the book. In these memos, the meaning of the term "Sacrifice" actually has the broader sense of "Devotion," and less of a sacrificial tone. This is a point he would emphasize in the "Lamp of Sacrifice" chapter.⁵ He also mentions the importance of thought, or deep consideration, as something that can lead architectural design towards a successful result, likening it to "Husbandry" or household management or farming. In fact, Ruskin intended to write a chapter titled "Spirit of Husbandry," but parts of it were absorbed into the "Introductory" section.

Another memorandum shows that he had already prepared a rough composition of the chapters before completing his trip of Scotland in the spring of 1848.⁶ Also, the entries, which until then had been called "Spirits," were renamed "Lamps," their number now set as seven. Ruskin was consistent in keeping the number of lamps/chapters at seven. He wrote to a university friend in 1841 about the sanctity of this number, emphasizing its deep connection with Divinity and its creations.⁷ Obviously, it has long been a significant motif in holy writings (seven spirits of God, seven days of Creation, and so forth), and perhaps due to that there has been a recurring use of the menorah as a symbol for Ruskin's lamps, especially after his death.⁸

³ Ruskin, *Works*, vol. VIII, xxiii, xxiv.

⁴ Ruskin, *Works*, vol. VIII, xiii.

⁵ Ruskin, *Works*, vol. VIII, 36.

⁶ See Ruskin, *Works*, vol. VIII, 278.

⁷ Ruskin, *Works*, vol. XXVII, 82 (*Fors Clavigera*, Letter 5). Also, see his letter to a university friend, 16 May 1841, Ruskin, *Works*, vol. I, 451. The other sacred number was three.

⁸ References to the seven-branched menorah can be found in the November 1901 issue of *The Craftsman* (vol. 1, 46-48), as well as some recent studies: Michael Wheeler, *Ruskin's God*. Cambridge: Cambridge University Press, 1999; Cynthia J. Gamble, *Proust as Interpreter of Ruskin: The Seven Lamps of Translation*. Birmingham: Summa Publications, 2002.

The book's embossed cover depicting the Latin version of the lamps is very intriguing. It is hard to determine the point at which point Ruskin decided the final text that would appear on the cover. The design (other than choice of the text and layout) was devised in collaboration with W. Harry Rogers. Ruskin acknowledges Rogers in the Preface of the first edition, by mentioning "the intelligent arrangement of them, and graceful adaptations of the connecting arabesque."⁹ Ruskin's contemporaries wondered about the correspondence between the Latin and English sets of lamps at the time of the book's publication: "Whether these latter are to be considered the same as the former seven, we are not told: nor whether those of the Latin words which do not respond to any of the English words are to be considered as so many additional lamps."¹⁰ In the eighth volume of the *Works*, the editor provides a correspondence between both sets as seen in Figure 4.

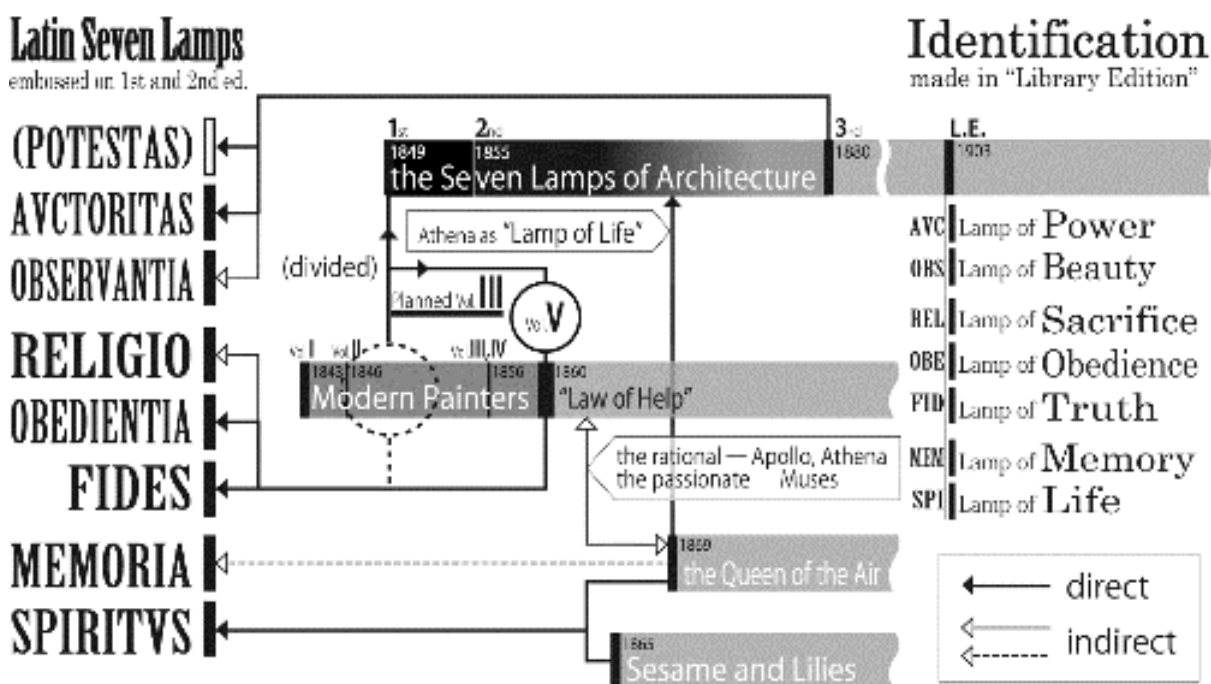


Figure 3: References made in Ruskin's books to the seven Latin lamps (Made by the author)

However, this was not backed up by material evidence. It only articulated a self-evident correspondence. There is also no clear indication as to why Latin words were chosen for the cover. Despite being a diligent student of Latin, Ruskin does admit to having struggled with the language during his studies at Oxford.¹¹ His audience had a colloquial understanding of Latin, and Ruskin's peculiar use of it across his works added layers of meaning beyond that which was defined in dictionaries. This, as we will see later, made it difficult for the readers to catch the subtleties of his discourse. Furthermore, as public interest in the Latin lamps gradually faded, their relevance as to his architectural perspectives remained obscure, sealed within the

⁹ Ruskin, *Works*, vol. VIII, 185, note.

¹⁰ "Ruskin's Seven Lamps of Architecture," *The Rambler*, 4 July 1849, 194, *Frazer's Magazine*, February 1850, 153. The reviewer also doubts that there is a mutual relationship between the Latin and English lamps. Other contemporary articles that mention the embossed cover or speculate about the relationship between both sets of lamps include: *Builder*, 19 May 1849, 229; *John Bull*, 26 May 1849, 326–7. These and other reviews have been compiled in Robert Brownell, ed., *The Contemporary Reviews of John Ruskin's The Seven Lamps of Architecture*. London: Pallas Athene Arts, 2012.

¹¹ Ruskin, *Works*, vol. XXXV, §220; §222; §228; Ruskin, *Works*, vol. XXXVI (*Praeterita* vol.2), §19, §31, §74.

words themselves. But after analyzing Ruskin’s multiple references to the Latin words across his works, I argue that they represent a unique world in themselves, beyond the intentional correspondences between the meanings of both Latin and English word sets. The Latin schema depicts Ruskin’s conception of architectural incarnation on the earthly realm.

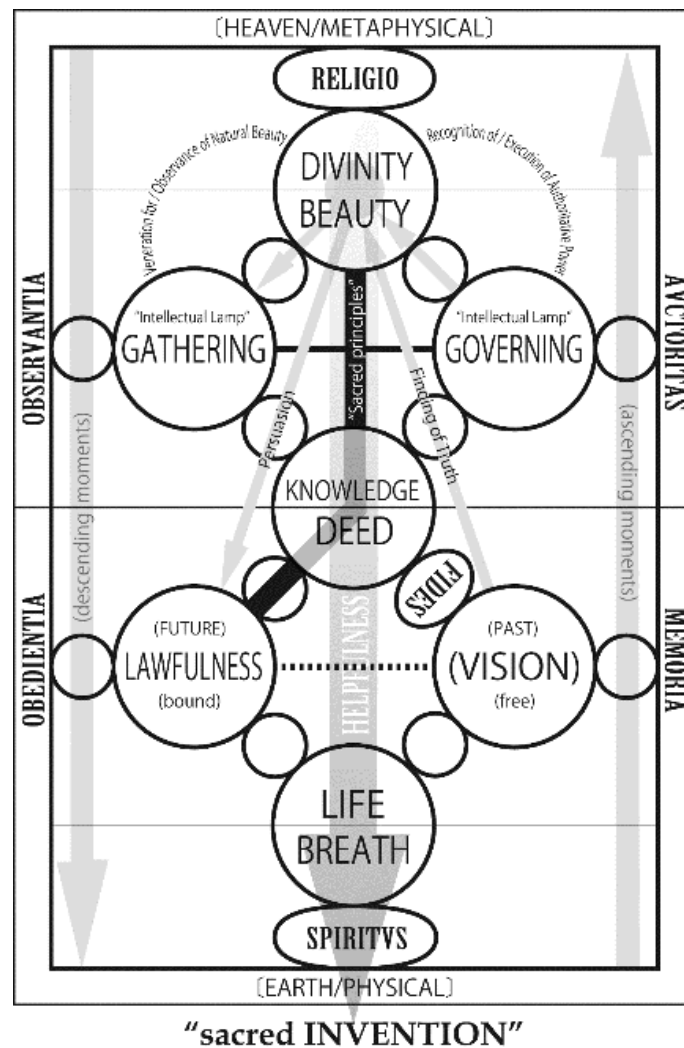


Figure 4: The seven Latin lamps and Architectural Creation (Made by the author)

Structure and Arrangement of the Latin Lamps

The geometrical nature of the arrangement of the Latin medallions shows that there are two axes—the *cardo* (vertical) and the *decumanus* (horizontal) at the center of the cover, their point of crossing being *FIDES*. *RELIGIO* occupies the top part, while *OBSERVANTIA* and *AVCTORITAS* are set between them in bilateral symmetry. Similarly, at the bottom of the arrangement is *SPIRITVS*, with *OBEDIENTIA* and *MEMORIA* also laid out in bilateral symmetry. The whole arrangement marks a bold hexagonal outline, while the double-knot arabesque emphasizes two oblique squares touching each other at *FIDES*. Overall, there are three immediately noticeable aspects: the vertical symmetry intentionally juxtaposes two compatible notions or parallel concepts within the same hierarchy; Ruskin has attached the Heaven-Earth direction to the vertical axis; and the *FIDES* serves as a node between Heaven and Earth. Another interesting aspect of the cover is

its eclectic ornamental design. The depicted animals are lions, a goat, birds, and a griffin among others, taken from the Zodiac of Life, a solstitial marble inlay at the floor of San Miniato al Monte in Florence, where the Latin words are connected to each other through the double-knot pattern in Byzantine style.¹² As Ruskin himself noted in the introductory section, *The Seven Lamps* was not a plea for the Gothic style, as usually understood, but for “large principles of right which are applicable to every stage and style” of architecture.¹³

References to the Seven Latin Lamps in Ruskin’s works

When Ruskin began revising his work for the third edition of *The Seven Lamps* (twenty-five years after the previous one), he added aphorisms and new notes to somewhat allay the readers’ misunderstandings due to the confusing correspondences between the chapter titles and the texts. In doing so, Ruskin sometimes referred to the Latin words, although the embossed cover containing that set of Latin words was missing from this new edition. It is possible that he gave up on the cover due to difficulties in manufacturing it at a fair price.¹⁴ There are four instances of Ruskin illustrating the meaning of the Latin words: *The Seven Lamps of Architecture* (3rd ed., 1880); *Modern Painters* vol. V (1860), especially “The Law of Help” (part VIII, chapter I); *Sesame and Lilies* (1865); and *The Queen of the Air* (1869) [Figure 4]. These sources help us establish the meaning and the logic behind five of the seven Latin lamps: *AVCTORITAS*, *OBSERVANTIA*, *FIDES*, *SPIRITVS*, and *OBEDIENTIA*. Ruskin did not directly provide any explanations for *RELIGIO* and *MEMORIA*, but in his discussions of the other lamps, he did make a number of comments with direct implications on our understanding of these two lamps. However, before delving into the specific meanings of each term, it is important to explain in more detail why it is methodologically legitimate to pool together references from such chronologically disparate books. The following section intends to show that throughout his life, Ruskin was working on ideas for several books at the same time, even though they were published years apart. His notes on the Latin words can therefore be traced back to same periods of time.

Chronology of Ruskin’s Publications in Regards to the Latin Lamps

Ruskin illustrates the meaning of *AVCTORITAS* in the third edition of *The Seven Lamps*, and reveals the logical (or etymological) relations among Divinity, *FIDES* and Obedience in “The Law of Help,” in the fifth volume of *Modern Painters*. In this case, even though he does not use the word *OBEDIENTIA*, we may assume Obedience to be its equal, considering the synonymy in their lexical meanings.

There is a significant harmony between the contents of *Seven Lamps* and “The Law of Help,” even though Ruskin makes no explicit reference to *Seven Lamps* in that chapter. It is worth mentioning that the contents of *Seven Lamps* were initially conceived as a part of “the third volume of *Modern Painters*,” as the “concluding

¹² Alice Christiana Thompson Meynell, *John Ruskin*. New York: Dodd, Mead & Co., 1900, 83. Regarding the Zodiac of Life and its function as a solstice marker, see Simone Bartolini, *Sole e Simboli / Sun and Symbols: The Zodiacs in the Basilica of San Miniato al Monte and in the Baptistery of San Giovanni in Florence*. Firenze: Edizioni Polistampa, 2013.

¹³ Ruskin, *Works*, vol. VIII, 20.

¹⁴ The first and second editions were published at the price of one guinea, which already made it a costly book at the time; the third edition cost two guineas despite its conservative binding. See the bibliographical notes in Ruskin, *Works*, vol. VIII, lii, liii.

volume.”¹⁵ However, during this process he came up with the idea of *The Seven Lamps*. The true, final volume of *Modern Painters* would only be published in 1860, eleven years after being announced in the introduction of the first edition of *The Seven Lamps*; and during this interval, another two volumes—third and fourth—were inserted in between. Therefore, the “third volume” which is mentioned in *The Seven Lamps* became in reality the fifth volume, for which part of its writing, together with the collection of materials, took place during the conception and writing of *The Seven Lamps*.

Furthermore, “The Law of Help,” as featured in the fifth volume of *Modern Painters*, was already foretold in the opening chapter of the first volume, in the form of “Ideas of Relation,” which deals with the noblest notion—in his view—of artistic creation: the harmonious interaction between the various parts in a work of art, leading to the human experience of beauty. The main topic of this chapter is his notion of ‘true invention’ and ‘sympathy with the vast governing power of Nature’ which had been left open-ended in *The Seven Lamps* due to space constraints.¹⁶ In “The Law of Help,” life is ever-benevolent (i.e., the power that “causes the several portions of the plant to help each other”); in art as well, its greatest quality is that of arrangement, so that all elements within the work of art help each other. The more each part helps the others, the more intense is the life within the artistic whole. His interpretation of the word *FIDES* plays a central role in this chapter, as we will see later. In any case, the point is that “The Law of Help” was not conceived in a later period to clarify the main aspects of *The Seven Lamps*, but rather it was borne out of the same concept and in the same time period as *The Seven Lamps*, although its publication was considerably delayed.

Sesame and Lilies and the *Queen of the Air* illustrate his view of the word *SPIRITVS* in the same way. *The Queen of the Air* in particular complements the information provided in *The Seven Lamps* and “The Law of Help.” However, this work was published approximately twenty years after the first edition of *The Seven Lamps*, and contains no direct reference to that book, making it thus necessary to stress their common aspects. They progress from the notion of “world created by gods” to that of “works of art created by man,” arguing that Spirit is the infuser of life, and that artistic creation also requires it. In “The Law of Help,” if one wants to avoid doing harm, and infuse life into an artistic creation, he or she must respect the ‘will of the Ruling Spirit’.¹⁷ Both texts share the same theme of “the harmony of the rational and the passionate,” respectively referring to the Greek gods of Apollo (“The Law of Help”) or Athena and the Muses (*The Queen of the Air*). In *The Queen of the Air*, through a series of mythological tales and associations, Athena is depicted as the “lamp of life.”¹⁸ She brings rightness or properness into the act of creation. Athena is not just the ruler of air/wind, but the air itself, giving strength to soldiers through their breath, moving the seas, nourishing fires, making sound possible, infusing life/vital force into the trees and Earth itself; it is also creative force. Finally, Ruskin associates the Greek word for breathing, “pneuma,” with the Latin-English term “spirit.” For him, the word *SPIRITVS*, etymologically speaking, plays an important role towards defining such a “life” within the work of art.

¹⁵ Ruskin, *Works*, vol. VIII, 3: in the preface to the first edition; Ruskin, *Works*, vol. VIII, 280: in the third MS of *The Seven Lamps*.

¹⁶ Ruskin, *Works*, vol. VIII, 102.

¹⁷ Ruskin, *Works*, vol. VII, 213.

¹⁸ Ruskin, *Works*, vol. XIX, 352.

In these three publications, there is consistency in Ruskin's definition of the word *SPIRITVS*, during the eleven years, from *The Seven Lamps* to the publication of the fifth volume of *Modern Painters*, and also through the following nine years that culminated in the publication of *The Queen of the Air*. While it remains unclear as to when exactly Ruskin begins to organize his thoughts in terms of a mythological worldview, it can be argued that the essential meaning of the term *SPIRITVS* did not change.

Main Discussion: The Formation of the Seven Latin Lamps of Architecture

The Artist's Intellectual "Power" as one of the meanings of AVCTORITAS

We must first discuss the references to *AVCTORITAS*, made in the third edition of *The Seven Lamps*, which provide some general suggestions towards Ruskin's view of architecture. The meaning of *AVCTORITAS* roughly corresponds etymologically to the Lamp of Power, and in the third edition Ruskin says that the main topic in the "Lamp of Power" chapter is about the notion of *AVCTORITAS* (although he also admitted to wavering between it and the term *POTESTAS*).¹⁹ Still, some caution is necessary. The meaning of the word "Power" varies, and does not strictly correspond to that of *AVCTORITAS*. To clarify this point, we must examine Ruskin's explanation of "Power" in the first volume of *Modern Painters*,²⁰ where he introduces to the reader his personal definitions for the aesthetic terminologies employed in his works. The foundation of his style of art criticism lie on the analysis of the "ideas" which are conveyed by the artwork, by defining painting and other artistic expressions in general as something that possesses a syntax and style in the same way as language or literature, thus making art "invaluable as the vehicle of thought, but by itself nothing."²¹ He further adds that "the greatest picture is that which conveys to the mind of the spectator the greatest number of the greatest ideas," and proper art criticism requires the correct deciphering of these inherent ideas.²² Thus the theory of art criticism developed in *Modern Painters* firmly advocates and calls for an intellectual standpoint.

The definitions of "Power" provided in the first volume of *Modern Painters* are essentially two. On one hand, it is physical and mental "strength," and on the other hand, "ability" in general, exercised in the production of the work, or the handling formal and aesthetic elements. This implies an infinite range of meanings, from mere physical strength to the noblest intellectual ability.²³ Ruskin claims that these various "powers" can be analysed by one's intellect.²⁴ "Power," as defined in *The Seven Lamps*, is a highly ambiguous term. It mainly signifies the mental "ability" to manifest the existence of "the two intellectual powers" ("veneration and dominion," further explained below).²⁵ It also indicates the overwhelming vigour that implies "a severe and mysterious majesty"²⁶ of the sublime, as understood within Edmund Burke's theory, which posits that the

¹⁹ Ruskin, *Works*, vol. VIII, 138. His use of the word *POTESTAS* is also found in the third volume of *The Stones of Venice* (1853). See Ruskin, *Works*, vol. XI, 235.

²⁰ A Graduate of Oxford, *Modern Painters: Their Superiority In the Art of Landscape Painting To all The Ancient Masters proved by examples of The True, the Beautiful, and the Intellectual, From the Works of Modern Artists, especially From those of J. M. W. Turner, Esq., R.A.*. London: Smith, Elder & Co., 1843.

²¹ Ruskin, *Works*, vol. III, 87.

²² Ruskin, *Works*, vol. III, 92.

²³ Ruskin, *Works*, vol. III, 94.

²⁴ Ruskin, *Works*, vol. III, 94.

²⁵ Ruskin, *Works*, vol. VIII, 101: aphorism 17.

²⁶ Ruskin, *Works*, vol. VIII, 100-1.

source of the sublime is “WHATEVER is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror,”²⁷ whereas the beautiful “is a thing much too affecting not to depend upon some positive qualities.”²⁸ These two attributes are determined by the grandeur of things: “sublime objects are vast in their dimensions, beautiful ones comparatively small.”²⁹ To complicate matters further, in the opening to the Lamp of Beauty Ruskin says that the essence of the chapter of the Lamp of Power is the mental strength or endurance exercised in the building activities of men. Thus, the “Power” depicted within his books encompasses almost all the possible meanings of the word.

AVCTORITAS and OBSERVANTIA: Arrangement and Choice

If we follow Ruskin’s logic in *The Seven Lamps*, it becomes clearer that the word primarily indicates “authoritative power,” as defined within the context of “the two intellectual powers.” This is proven by his adoption of *AVCTORITAS* as one of the Latin lamps; Ruskin himself would later make this point explicit in a note in the third edition of *The Seven Lamps*. With this note, he denies his former statement (in the opening of the “Lamp of Beauty” chapter) that the main matter developed in the “Lamp of Power” chapter was humans’ mental strength; according to him, that statement illustrates his point only in part, straying from the chapter’s essential meaning. Since that same note admittedly emphasizes the primal connotation of the word “Power,” it corresponds to what ‘is meant in the 17th Aphorism, by “Dominion” or Government’; and he further claims that his adoption of *AVCTORITAS* as one of the Latin medallions already implied this point.³⁰

In another of the third edition’s aphorisms, Ruskin identifies “the two intellectual powers of Architecture, veneration and dominion.”³¹ This aphorism corresponds to the text of the first edition claiming that “all building (...) shows man either as gathering or governing; and the secrets of his success are his knowing what to gather, and how to rule.”³² The main topics developed in the chapters of Lamp of Power and Lamp of Beauty are about governing and gathering: in plain words, arrangement and selection of materials, or formal/aesthetic elements, or anything that enters into an artistic whole. The subject of the Lamp of Power is thus about governing; in this sense “power” means an “authoritative power,” by deriving from the same Latin term the meanings of “authority” and “author/authorship.”

The Lamps of Power and Beauty are usually interpreted within the context of Burkean theory as the dual concept of the sublime and the beautiful; but in the conceptual framework of *The Seven Lamps*, we must consider such interpretations as secondary. As we have seen, the opening paragraph of the Lamp of Power indeed recalls Burke’s aesthetic theory; however, the second section implies a defection from this dual concept: “The difference between these two orders of building is not merely that which there is in nature

²⁷ Edmund Burke, *A Philosophical Inquiry into the Origin of Our Ideas of The Sublime and Beautiful*, Part I, Section 7 (“Of the Sublime”). The first edition of the book was published in 1757.

²⁸ Burke, *The Sublime and Beautiful*, Part III, Section 12 (“The Real Cause of Beauty”).

²⁹ Burke, *The Sublime and Beautiful*, Part III, Section 27 (“The Sublime and Beautiful Compared”).

³⁰ Ruskin, *Works*, vol. VIII, 138, note.

³¹ Ruskin, *Works*, vol. VIII, 101.

³² Ruskin, *Works*, vol. VIII, 102.

between things beautiful and sublime. It is, also, the difference between what is derivative and original in man's work."³³ In Ruskin's unpublished manuscript of the same chapter, this point in question is further shifted; it explains that in regards to building, the sublime and the beautiful as understood in the Burkean context are extremes from which the compatible notions of "gathering" and "governing" were distinctively developed.³⁴ Actually, he had already broken away from Burkean aesthetics in the first volume of *Modern Painters*, by declaring that he would never use the word "sublime" in the way that Burke would, but rather use it to mean the excellence of the material quality or the high degree of technical, intellectual or moral "powers."³⁵

Essentially, "Power," understood as one of the seven lamps, signifies governing or "authoritative" power, and represents one of the two intellectual powers or abilities of architecture, or "dominion and veneration": the former corresponds to *AVCTORITAS*, and we can find the latter in the Latin lamp of *OBSERVANTIA*, which lexically means "respect" and "reverence," laid out symmetrically with *AVCTORITAS* in the embossed cover.³⁶ Regarding "veneration," one of Ruskin's manuscripts illustrates it in detail. It states that his notion of veneration represents the premise of imitative selection, or in other words, a mentality that honours the natural form.³⁷ The configuration of the Lamp of Beauty chapter also shows that veneration is not merely the premise of imitating the mould of nature, but also that of selection in a more general, broader sense (including that of selection within the context of architectural design).³⁸ Therefore, the theme of the Lamp of Beauty which Ruskin discusses is not Beauty itself, but gathering and selection of formal/aesthetic elements with the purpose of achieving beauty, based on the notion of veneration, or *OBSERVANTIA*. This can also be understood from his simple yet somewhat vague definition of Beauty at the beginning of the chapter: "to be beautiful, which I believe will be granted me to be so without dispute."³⁹

In fact, Ruskin had already made a similarly ambiguous definition of Beauty in the first volume of *Modern Painters*: "ANY material object which can give us pleasure in the simple contemplation of its outward qualities without any direct and definite exertion of the intellect, I call in some way, or in some degree, beautiful."⁴⁰ And more importantly, he then continues to assert that "we may indeed perceive, as far as we are acquainted with His [Deity's] nature that we have been so constructed as, when in a healthy and cultivated state of mind, to

³³ Ruskin, *Works*, vol. VIII, 101.

³⁴ "These two branches of feeling, based on the acknowledgment of power, and on the sense of beauty, are evidently not incompatible though distinct. The former often includes the latter and has precedence of it." Ruskin, *Works*, vol. VIII, 284. "A building, if it have merit at all, will have one of these two characters distinctively developed." Ruskin, *Works*, vol. VIII, 285.

³⁵ "I take the widest possible ground of investigation, that sublimity is found wherever anything elevates the mind; that is, wherever it contemplates anything above itself, and perceives it to be so. This is the simple philological signification of the word derived from *sublimis*," Ruskin, *Works*, vol. VIII, 130.

³⁶ In regards to Ruskin's rejection of the word *POTESTAS*, when comparing it with *AVCTORITAS*, it is possible that he may have considered the word as too ambiguous or broad, indicating "ability," "authority," etc. all at once. It would be inadequate to adopt a word to signify one of the two intellectual abilities, while also signifying "ability" in itself.

³⁷ Ruskin, *Works*, vol. VIII, 285 (MS to Chapter III).

³⁸ The chapter of Lamp of Beauty is somewhat peculiar, since it is divided into three parts; the first one deals with the issue of imitative selection of natural forms, and part two (from §24) describes the aspect of selection in general within architectural design as akin to an intellectual dominion -abstraction and proportion; part three (from §35) is about colour in architecture related to these two problems in the other parts.

³⁹ Ruskin, *Works*, vol. VIII, 139.

⁴⁰ Ruskin, *Works*, vol. III, 109.

derive pleasure from whatever things are illustrative of that nature."⁴¹ That is, the Beauty which Ruskin conceives of is not to be defined by the feeling of each observer's self. He assumes that God, the Creator of the world, lies in the background, and Beauty is the manifestation of His nature.⁴² According to him, such Beauty could ultimately be contemplated by the purest intellect, but such a statement also assumes the limits of Man's intellect, when compared to the intellect of the Divine, and this is why "veneration" is important as a means of achieving beauty.

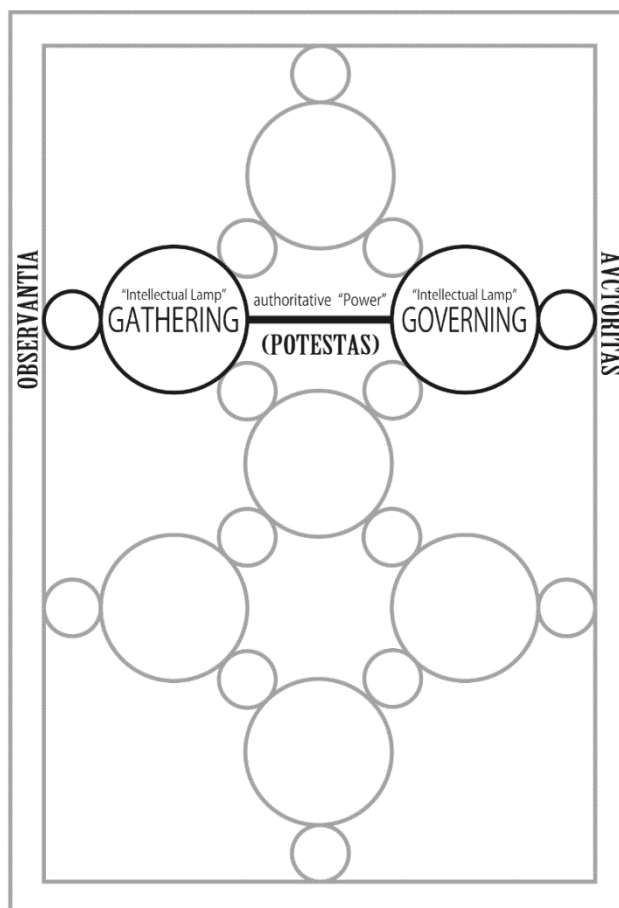


Figure 5: The Two Intellectual Lamps of Architecture, AVCTORITAS and OBSERVANTIA (Made by the author)

Thus the first volume of *Modern Painters* posited the existence of the structure of Nature behind the beauty of a work of art, which cannot be directly traced by man's intellect. This is also said to be true of the art of Architecture, as illustrated in the manuscript of *The Seven Lamps*: "she [Architecture] copies natural organic forms as being able to imagine none fairer."⁴³ Another of his statements that says "whatever is in architecture fair or beautiful, is imitated from natural forms" likewise reflects his recognition of the created world.⁴⁴ On the other hand, the building which "depends for its dignity upon arrangement and government received from

⁴¹ Ruskin, *Works*, vol. III, 109.

⁴² Ruskin also expresses this point clearly in Ruskin, *Works*, vol. I, 451.

⁴³ Ruskin, *Works*, vol. VIII, 285 (MS to Chapter III).

⁴⁴ Ruskin, *Works*, vol. VIII, 101.

human mind, becomes the expression of the power of that mind, and receives a sublimity high in proportion to the power expressed.”⁴⁵

To summarize, the notion of “veneration” expressed in the aphorism in the third volume is based on Ruskin’s perspective on nature, and assumes the limitation of man’s intellect. In this regard, *OBSERVANTIA*, serving as the “lamp of architectural intellect,” does not correspond to Ruskin’s perceived ideal of “Beauty,” but actually means “(imitative) selection.” We can consider that Ruskin’s highest notion of ideal beauty is subordinated to *RELIGIO*, which generally implies “a sense of the presence of supernatural power.”⁴⁶ Ultimately, these facts are reflected in the layout of the cover; *AVCTORITAS* and *OBSERVANTIA* are juxtaposed horizontally on the cover, indicating that they are “two intellectual lamps” of the same hierarchy [Figure 5].

FIDES, RELIGIO, OBEDIENTIA: Connection of the Ideological and the Practical

The two words, *OBSERVANTIA* and *AVCTORITAS*, express and emphasize the intellectual aspects of the act of architectural design, whereas the multivocal term “power,” as written in the text of “Lamp of Power,” also indicates “the vast controlling powers of Nature herself.”⁴⁷ Ruskin underlines that noble architectural designing can only be carried out by a man who is able to sympathize with such a mysterious power: “there is (...) a sympathy in the forms of noble building, with what is most sublime in natural things; and it is the governing Power directed by this sympathy, whose operation I shall at present endeavour to trace; in this primal art of man [Architecture], there is room for the marking of his relations with the mightiest, as well as the fairest, works of God.”⁴⁸ At the same time, he briefly refers to his ideal of “Invention,” but as “this latter faculty [Invention], and the questions of proportion and arrangement connected with its discussion, can only be rightly examined in a general view of all the arts.”⁴⁹ With this sentence, he postponed to a later date a detailed illustration of these “more abstract fields.”⁵⁰

And it is in the chapter of “Law of Help” in Part V of *Modern Painters* (“Ideas of Relation”) that these two important notions, “vast controlling powers of Nature” and “Invention,” are accounted for; here it is told that only the holder and doer of the governing power which God exerts can fulfil a true Invention. This remark is based on his peculiar notion of “Life” which he posits as equivalent to an ever-benevolent “Helpfulness,” defining all of the nature created by God as “life,” regardless of whether it is organic or inorganic.⁵¹ According to him, “the Maker of all creatures and things (...) is essentially and forever the Helpful One,”⁵² and

⁴⁵ Ruskin, *Works*, vol. VIII, 101-2.

⁴⁶ “RELIGIO”, *OLD*.

⁴⁷ Ruskin, *Works*, vol. VIII, 102.

⁴⁸ Ruskin, *Works*, vol. VIII, 102.

⁴⁹ Ruskin, *Works*, vol. III, 102; Ruskin, *Works*, vol. VIII, 102.

⁵⁰ Ruskin, *Works*, vol. VIII, 102.

⁵¹ ‘the highest and first law of the universe –and the other name of life, is, (...) “help”’, Ruskin, *Works*, vol. VII, 207.

⁵² Ruskin, *Works*, vol. VII, 206. Across *Modern Painters*, Ruskin uses “divine”, and “sacred” to denote “life-generation” and “helpfulness”. For “divine”, see “The Law of Help”, Ruskin, *Works*, vol. VII, 215: ‘We have got a base habit of opposing the word “mortal” or “deathful” merely to “im-mortal”; whereas it is essentially contrary to “divine” (to *θεῖος*, not to *αθάνατος*, *Phaedo*, 28)’. For “sacred”, see Ruskin, *Works*, vol. VII, 250: ‘Sacred, I call it deliberately; for it is thus, in the most accurate senses, humble as well as helpful; meek in its receiving, as magnificent in its disposing’. This ambiguous interpretation of

“government and co-operation are in all things and eternally the laws of life.”⁵³ With this definition, the name of the chapter “The Law of Help” is essentially that of “Life.” Its premise is that “true invention,”⁵⁴ as carried out by humans, necessarily includes the consciousness of, or the knowledge of such transcendental powers. It is the outcome of a “true deed,” of which its effect is to be rightly foreseen; and as he mentions, “ultimately, it [the effect] cannot be [foreseen], but by a person who knows, and in his deed obeys, the laws of the universe, and of its Maker.”⁵⁵

At this point, it is Ruskin’s peculiar interpretation of the word *FIDES* that allows him to logically connect “knowledge” and “deed.” In treating such a delicate theme as the “knowledge of God,” he makes a critical change to his own terminology; namely, he alters the definition of “Truth” which was defined as being “consistent with fact” to signify that “which may be trusted,”⁵⁶ or simply “Trust.” This new definition of “Truth” or “true” is where we find the lexical meaning of *FIDES*, and the noblest form of this “Trust” occurs by “respecting the will of the Ruling Spirit.”⁵⁷ His need for this alteration is partly due to the impossibility for intellect or science to affirm the existence of this knowledge about the Ruling Spirit, and partly to his belief that this knowledge is essentially concerned with the unknown future of a given artistic deed.⁵⁸ An artistic creator can never be fully certain of how his work will be like until it is completed, so it is essential to have “faith/trust” during the entire process. According to Ruskin, the initial meaning of “Obedience” was an “obedience to a constant and compulsory law,”⁵⁹ whereas in its highest form it shares close connections with a “deed” which works upon the future, defined by the people of ancient times as ‘a persuaded or voluntarily yielded obedience to an issued command’;⁶⁰ and “in so far as it [obedience to the Ruling Spirit] alone assuredly did, and it alone could do, what it meant to do, and was therefore the root and essence of all human deed.”⁶¹ With this illustration, Ruskin, in his theory of creation, makes knowledge and deed inseparable from each other.

Reflecting on this point, Ruskin then attaches to the word *FIDES* a new meaning—namely, “doing”—which the word lexically does not have: according to him, this voluntary obedience which is based on “Trust” “was called by the Latins [Romans] the “doing,” or fides.”⁶² Later on, he maintains that “fides” is closely connected with “fio” [I become, I happen, I take place] thus placing *FIDES* on a par with “doing.” This interpretation is Ruskin’s

the word reflects his notion of the dual concepts of the rational and the passionate in “the Law of Help”, and veneration (gathering, selection) and dominion (governing, arrangement) in *The Seven Lamps*.

⁵³ Ruskin, *Works*, vol. VII, 207.

⁵⁴ Ruskin, *Works*, vol. VII, 210.

⁵⁵ Ruskin, *Works*, vol. VII, 213.

⁵⁶ Ruskin, *Works*, vol. VII, 213, note: “True”, means, etymologically, not “consistent with fact”, but “which may be trusted”. See also the definition of “Ideas of Truth” in Ruskin, *Works*, vol. III (*Modern Painters* I), 93: ‘faithfulness in a statement of facts by things produced’.

⁵⁷ Ruskin, *Works*, vol. VII, 213.

⁵⁸ Ruskin, *Works*, vol. VII, 213: “it [Trust] is not the knowledge that a thing is, but that, according to the promise and nature of the Ruling Spirit, a thing will be.”

⁵⁹ Ruskin, *Works*, vol. VII, 213.

⁶⁰ Ruskin, *Works*, vol. VII, 213. The difference between obedience to absolute, compulsory laws and obedience to laws which act upon the future is also referred to in the eleventh aphorism of the third edition of *the Seven Lamps*: “the inviolability of Divine Law not of necessity but of ordinance (Ruskin, *Works*, vol. VIII, 71).” Considering these two types of Obedience, it is thought that the former one relates to existent laws such as physics, while the latter is referring to predetermined rules made *ad hoc* during each process of architectural design. On his usage of the word “divine,” see above, note 60.

⁶¹ Ruskin, *Works*, vol. VII, 213.

⁶² Ruskin, *Works*, vol. VII, 213.

own, and no justification is provided,⁶³ although we may speculate that the writings of Lactantius (fides as a profound bond between man and God, and thus the need to obey Him) and Cicero (fides as rhetorical persuasion) might have played a role.⁶⁴ However, what matters is not the authenticity of his interpretation, but rather that he came to understand the word *FIDES* as “acting upon a divine command/order.”

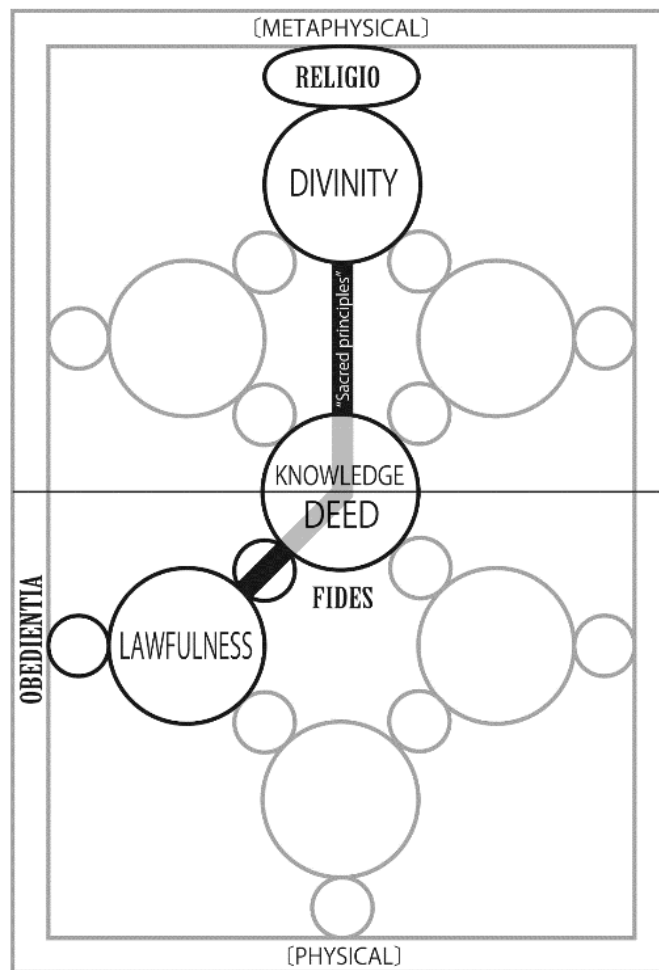


Figure 6: The lamps representing “the sacred principles of faith, truth, obedience” (Made by the author).

The points developed thus far in “the Law of Help” are two: that Life centers on Helpfulness, and that Man must connect the knowledge of the Divine—Helpful God, Ruling Spirit—to his own deeds. Thus, Ruskin’s definition of true creation (of which its detailed explanation had been postponed in *The Seven Lamps*) has to combine the consciousness of the principle of Life, which is endowed in the Maker of the universe, and the act of its application. As Ruskin says, the deed of a creator “is the gathering and arranging of material by imagination, so as to have in it at last the harmony or helpfulness of life, and the passion or emotion of life.”⁶⁵ The essence of such artistic creation lies not in the forming of shape, but in the ‘passionate seeking’⁶⁶ of the

⁶³ Ruskin, *Works*, vol. VII, 326-7. There was no doctrine supporting this hypothesis at that time, and even the editor of the “Library Edition” puts it into question. Ruskin, *Works*, vol. VII, lxii.

⁶⁴ An analysis of Lactantius and Cicero’s remarks on “fides” can be found on Barbara Cassin, et al., eds., *Dictionary of Untranslatables: A Philosophical Lexicon*. Princeton: Princeton University Press, 2014, 890.

⁶⁵ Ruskin, *Works*, vol. VII, 215. Here too we can identify the concepts of gathering and governing as the essential tools of intellectual design.

⁶⁶ Ruskin, *Works*, vol. VII, 215.

divine nature which essentially requires “love”—that is, Eros. And when the rational and the passionate run together in an artist’s deed, creation becomes possible, which Ruskin especially labels as “sacred INVENTION,” or “the harmony of Apollo and the Muses.”⁶⁷ In this context, the word “sacred” implies to be humble and helpful. The theory of creation in “The Law of Help” connects together in a logical way the three notions of “the sacred principles of faith, truth, obedience”⁶⁸ as mentioned in the introductory section of the *Seven Lamps*. Its description also coincides with the schema of the seven Latin lamps; *RELIGIO*, *FIDES*, and *OBSERVANTIA*.

Ruskin’s ideal of the Beauty of created objects involves the manifestation of divine nature, which can be felt within the beholder. Considering his professed views on beauty and cognizance of the world, we can conclude that in the diagram of the seven Latin Lamps, Beauty is essentially subordinated to *RELIGIO* (which is God as Creator)⁶⁹ and lies directly beneath it. *RELIGIO* is set on top of all the other medallions to unmistakably represent the higher role of the Maker of the universe in the ideal creation. It may also indicate man’s “divine”⁷⁰ knowledge, which can solely be obtained through “Trust.” *FIDES* is the intermediary of physical and metaphysical values in Ruskin’s schema, indicating both the knowledge of God and the deed of (artistic) creation; in *The Seven Lamps*, it duly occupies the center of the cover *OBEDIENTIA* particularly means the obedience to the physical restraints or orders commanded by God. This meaning is also considered to be included in the word *RELIGIO*, which mainly means “a supernatural feeling of constraint.”⁷¹

SPIRITVS: The Spiritual Power of Form-Making and its Animated Result

The Athena of ancient Greece, whom Ruskin describes in *The Queen of the Air* is “the Neith of the Egyptians,” the form-maker of the universe illustrated in *The Ethics of the Dust*, and at the same time the Minerva of the Romans; who is, “physically, The Queen of the Air; having supreme power both over its blessings of calm, and wrath of storm.”⁷² Besides the goddess’ dominion of these physical phenomena, he adds that spiritually, she is ‘the queen of the breath of man, first of the bodily breathing which is life to his blood, and strength to his arm in battle; and then of the mental breathing, or inspiration’.⁷³ And it is the term *SPIRITVS*, which appears on the cover of *The Seven Lamps* that is used by Ruskin to illustrate the authority that this Athena holds over the physical and metaphysical worlds. Essentially, Athena, the Queen of the Air, is the Queen of *SPIRITVS*. Ruskin touches on the subject of the meaning of *SPIRITVS* in the second chapter, entitled “Athena in the Earth.”⁷⁴ Through an etymological discussion of this Latin term, he rethinks the

⁶⁷ Ruskin, *Works*, vol. VII, 250.

⁶⁸ Ruskin, *Works*, vol. VIII, 25.

⁶⁹ Lexically, *RELIGIO* does not indicate a mere devotion to God, meaning “a sense of the presence of supernatural power” or “religious fear, awe” (“*RELIGIO*,” *OLD.*) of God, whose existence is underlined in “the Law of Help” and who is the transcendental being that dominates the creation of all things.

⁷⁰ See note 60.

⁷¹ “*RELIGIO*,” *OLD.*

⁷² Ruskin, *Works*, vol. XIX, 305.

⁷³ Ruskin, *Works*, vol. XIX, 305.

⁷⁴ The reason for his clinging to the meaning of the Latin word is that the English word “spirit,” “which is so solemn in your mouths, is one of the most doubtful.” According to him, “nearly every word in your language has been first a word of some other language” and in the current language, the etymology of the word is usually disregarded. But Ruskin insists that its etymological connotations—centered on “a deep vital meaning”—can be felt and grasped by “all good scholars” including himself, who are still ‘employing them, even at this day’. Ruskin, *Works*, vol. XVIII, 68.

meaning of the English word “spirit,” which enabled him to “trace the Greek thoughts about the power of Athena in giving life” and grasp “in what way the air is necessary to it [life].”⁷⁵ By this, the physical sign of life (breathing) and metaphysical life itself (spirit) became logically interconnected in his mind. As he mentions, the word “spirit” initially “means little more than breathing, and may mean merely accent [or phonetic breathing]” in Latin.⁷⁶ This point is also mentioned in *Sesame and Lilies*, showing that his basic understanding about the word *SPIRITVS* stands in accordance with its lexical meaning.⁷⁷

But more importantly, in *The Queen of the Air* he conceived two types of “breath”—*pneuma* and *psyche*—all the while overlaying the Greek notion of “psyche” on top of the English term “spirit.” According to him, that which is translated as “ghost” in English is “*pneuma*,” meaning wind and breath, while its related word “*psyche*” has a more subtle connotation. Then, he notes the difference between the aspects of “pneumatic body” and “psychic body,” or in other words a difference between the bodies that are merely physical, and the ones that contain a spiritual character: between bodily and spiritual breaths. And it is Athena that dominates this spiritual character of men and all of Creation by infusing them with spiritual breath; he thinks of the goddess as the “lamp of life” due to her ability to make things spiritual or “psychic,” to take them beyond the level of “pneumatic.” Here he underlines that “heat and motion” which can be described and measured by scientific investigations, are neither “spirit” nor the essential power that generates life. When discussing “spirit,” or “spiritual breath,” he states that ‘when the chemical affinities are brought under the influence of the air [Athena], and of the sun’s [Apollo] heat, the formative force enters an entirely different phase. It does not now merely crystallize indefinite masses, but it gives to limited portions of matter the power of gathering, selectively, other elements [atoms/particles] proper to them, and binding these elements into their own peculiar and adopted form. This force, now properly called life, or breathing, or spirit, is continually creating its own shells of definite shape out of the wreck around it’.⁷⁸ In other words, atoms/physical elements are not exactly “life,” but are moulded/arranged by it.

Athena (“a Formative and Decisive power—a Spirit of Creation and Volition”), is thus a goddess who symbolizes the two powers that respectively give form and emotion to a thing, and by synthesizing these powers, allows for the emergence of life above ground.⁷⁹ The chapter of “Athena in the Earth” has another title in Latin, “*ATHENA KERAMITIS*,” which can be roughly translated as “Athena as pottery” or in other words, Athena who endows the earth with a comprehensive moulding or formative power by means of air, and Ruskin calls this principle of life the “breath of heaven.” Essentially, the principle that all creation in the universe is shaped into form by the powers of Athena is embodied in the term *SPIRITVS* representing the multilayered meanings of “breath,” “life,” and “spirit” all at once. Another important aspect is his mention that this formal principle also resides in the human spirit; as he maintains, “being ‘born of the spirit’” has a two-fold significance: one is “having the breath of heaven in our flesh;” and the other, having “its power in our hearts.”⁸⁰

⁷⁵ Ruskin, *Works*, vol. XIX, 351.

⁷⁶ Ruskin, *Works*, vol. XIX, 352.

⁷⁷ Ruskin, *Works*, vol. XVIII, 73: “it is only a contraction of the Latin word ‘breath,’ and an indistinct translation of the Greek word for ‘wind.’”

⁷⁸ Ruskin, *Works*, vol. XIX, 356.

⁷⁹ Ruskin, *Works*, vol. XIX, 354.

⁸⁰ Ruskin, *Works*, vol. XIX, 354.

“The Law of Help” focuses on the creation of art by man, while *The Queen of the Air* develops the same notion of human creation through the illustration of the attributes relegated to the ancient gods; thus the views on life and world-creation that he argued in *The Queen of the Air* have a supplemental character to the principle of human creation advocated in “the Law of Help.” Both writings inquire into the process of the animation of the material being, and the latter alleges that only a creator bearing a similitude to God can give birth to such an animated life, a work of art. In contrast with the initial association of the term *SPIRITVS* to such immaterial and intangible things as “spirit” or “soul” in its various senses, Ruskin mainly represents the “breath of heaven” as a physical phenomenon. And this chief meaning of the word, defined both in *The Queen of the Air* and *Sesame and Lilies*, suitably corresponds to the placement of *SPIRITVS* at the bottom of the seven Latin lamps’ schema. Apparently odd in its position, *SPIRITVS* indeed signifies the final product by God or a “divine” architect which has life, or “breathes” as the sign of life. Therefore, its lower position in the schema is understandable. The word at the same time implies the spiritual power –breath of heaven– that gives birth to that life. In the schema, *RELIGIO*, *FIDES*, and *SPIRITVS* are arranged on the vertical axis in this descending order, symbolizing the incarnation process of the architectural work.

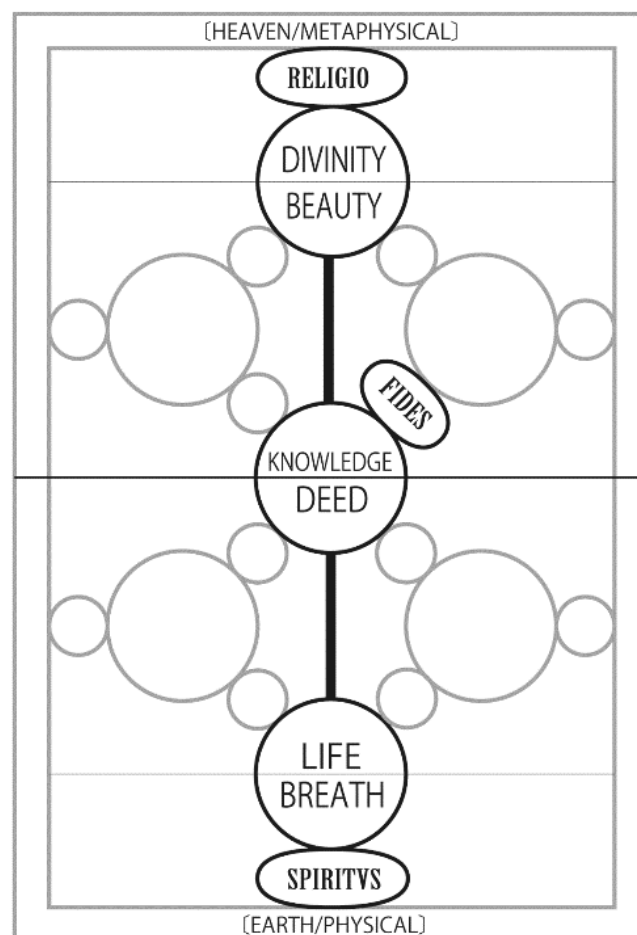


Figure 7 The axis of the manifestation of Life (Made by the author)

At the top lies *RELIGIO*, representing the supernatural power of the Ruler of the world, and just beneath it is *FIDES* that is simultaneously the knowledge of God’s nature, and its application by form of deeds; and as we

have seen, just beneath *FIDES* lies the mostly material *SPIRITVS*, that demonstrates the “breath of heaven” as the result of the application of God’s nature. This arrangement clearly forms a vertical axis of Heaven and Earth as its poles, indicating the notion of “sacred INVENTION.” The divinity (*RELIGIO*), the two intellectual lamps (*AVCTORITAS*, *OBSERVANTIA*) and the divine knowledge (*FIDES*) which are shown in the upper side of the cover are all of intangible, metaphysical nature; we can also assume that below “doing” (*FIDES*), the lamps are of a more material or physical nature. Spirituality and materiality are parallel to the schema’s height, as each aspect becomes more relevant by progressing from the centre line of *FIDES* towards each of the poles.

MEMORIA and its Dichotomy with OBEDIENTIA

From the above considerations, we have grasped the essential aspects of six of the seven Latin lamps: *RELIGIO*, *AVCTORITAS*, *OBSERVANTIA*, *FIDES*, *OBEDIENTIA*, and *SPIRITVS*. On the other hand, Ruskin left no references to the remaining Latin lamp: *MEMORIA*. Thus it is somewhat difficult to precisely trace the logical position and function of the word within the structural composition of the seven Latin lamps. In this regard, however, the Latin word lexically means little more than its English counterpart of “Memory,” so it is only natural for us to equate it with the Lamp of Memory. In the writings of Ruskin we can find one example that suggests the connotation of *MEMORIA*, in the third chapter of *The Queen of the Air* entitled “Athena in the heart.” As we have seen thus far, Ruskin was examining the powers of Athena over the metaphysical and physical worlds; then in this third chapter, ambiguously comparing the rational wisdom of Athena with the creative wisdom of the Muses, he repeats the thesis of “the harmony of the rational and the passionate” or “the harmony of Apollo and the Muses” (from *Modern Painters* vol. V), but now attaching the rationality of Apollo to Athena, which somewhat contradicts the previous text from *The Queen of the Air*.

Quoting his words, “broadly, the Muses, with their king [Zeus], preside over meditative, historical, and poetic arts, whose end is the discovery of light or truth, and the creation of beauty: but Athena rules over moral passion, and practically useful art. She does not make men learned, but prudent and subtle: she does not teach them to make their work beautiful, but to make it right.”⁸¹ The connection between the discovery of truth—the passionate seeking, or Eros—and the creation of beauty reminds us of the notion of “sacred INVENTION” developed in “the Law of Help.”

On the other hand, Ruskin in the chapter of “Lamp of Memory” in *The Seven Lamps* tells that “there are but two strong conquerors of the forgetfulness of men, Poetry and Architecture,”⁸² underlining the importance of Architecture as a historic art, as it captures the past workings of humans in the world.⁸³ And Ruskin advocates that Architecture holds a higher ground than Poetry does, in the sense that the former holds “not only what men have thought and felt, but what their hands have handled, and their strength wrought, and their eyes beheld, all the days of their life.”⁸⁴ While Ruskin’s notion of Poetry in its broader sense is “assembling by help

⁸¹ Ruskin, *Works*, vol. XIX, 388.

⁸² Ruskin, *Works*, vol. VIII, 224.

⁸³ Ruskin, *Works*, vol. VIII, 223.

⁸⁴ Ruskin, *Works*, vol. VIII, 224.

of the imagination,”⁸⁵ he also notes that “the latter [Poetry] in some sort includes the former [Architecture].”⁸⁶ In any case, for him these poetic and historic arts existed as the complementary “light” of the Beauty of Nature itself, and also illuminated the natural realm.⁸⁷

Considering the text of *The Seven lamps* and the opening paragraph of “Athena in the heart,” we can assume that the rational—first attributed to Apollo, and later represented by Athena, who “rules over moral passion” as mentioned above—may be attributable to *OBEDIENTIA*, and the historical (the Muses) to *MEMORIA*. In the schema of the seven Latin lamps, these two Latin words are placed above *SPIRITVS*. The intention behind this arrangement remains unclear, but we may assume that they represent dichotomies such as those between God’s agency and Man’s, rational thinking and imaginative vision, or between restraint and freedom, which is the theme of the “Lamp of Obedience” chapter. As mentioned before, the noblest Obedience, which corresponds to Trust, is particularly mentioned as the knowledge of the future; the pair of *OBEDIENTIA* and *MEMORIA* might then be considered as juxtaposing the future and the past.

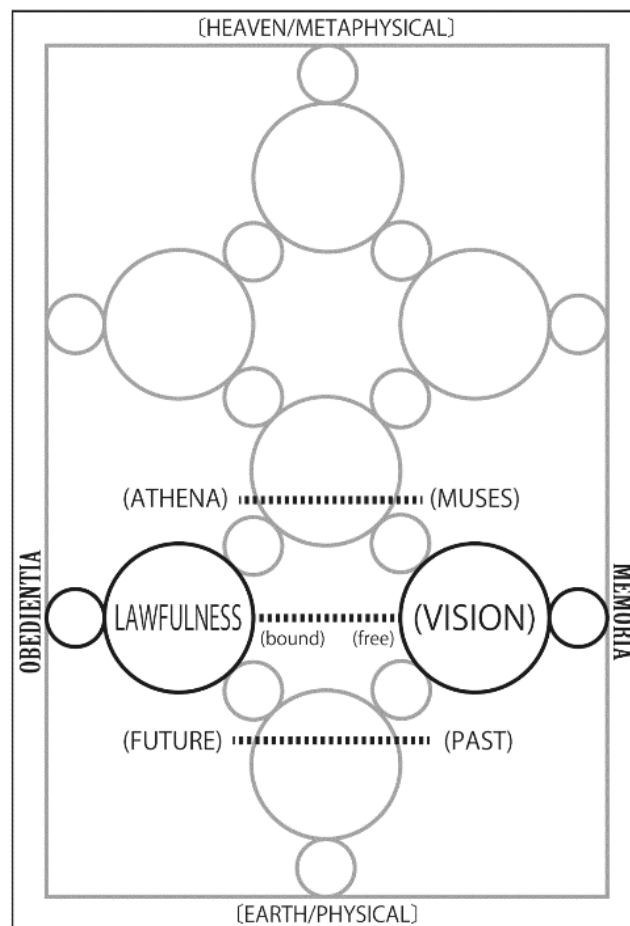


Figure 8 OBEDIENTIA and MEMORIA (Made by the author).

⁸⁵ Ruskin, *Works*, vol. VIII, 224.

⁸⁶ Ruskin, *Works*, vol. VIII, 224.

⁸⁷ Ruskin in the opening section of “Lamp of Memory”, imagining that the natural scenery does not retain any memory of the workings of humans, tells with exaggeration that such a world does not have a “light”. However, he also wrote in a note of the third edition of *the Seven lamps* that ‘yet not all their light, nor all its music’ are lost. Ruskin, *Works*, vol. VIII, 223.

Addendum: Lamps of Ascendant and Descendant Natures

Synthesizing these observations and the discussions made thus far, we find that the two pairs of lamps respectively arranged on the right and left sides of the cover mark distinct attitudes or behaviours in regards to Divinity. As mentioned above, Ruskin maintains that the aim of historical art is the “finding of truth and the creation of beauty” while *AVCTORITAS* signifies the exertion of authoritative power based on “the sympathy with the mighty ruling power of nature itself.” Thus *MEMORIA* and *AVCTORITAS* on the right side, involving the ideas of desire for and approach to God, are assumed to have an ascending nature. On the contrary, *OBSERVANTIA* and *OBEDIENTIA* on the left, each meaning veneration and obedience, have a descending nature, in order to receive the skills and insights determined by God.

Conclusion

From the investigation of Ruskin’s writings regarding the seven Latin words, we can summarize the main points as follows:

- 1) The pair of *OBSERVANTIA* and *AVCTORITAS* is similar to that of Lamp of Beauty and Lamp of Power; however, the former pair mainly juxtaposes “gathering” and “governing” which are the essences of intellectual architectural design, while the latter alludes to Burke’s theory of the sublime and the beautiful in a rhetorical way. The Beauty which Ruskin conceives is of a higher order, a nobler beauty that is the manifestation of God’s nature.
- 2) The lexical meanings of *FIDES* are essentially “credit” or “good faith”: Ruskin summarized it as “Trust.” But he also infused it with an additional meaning, namely, “doing.” By occupying a central position within the cover, it acts as a node for the metaphysical and physical worlds, dividing the scheme into upper and lower halves.
- 3) The position of *SPIRITVS* at the bottom of the scheme reflects his personal interpretation of the word, the chief meaning of which is “breathing.” Therefore, the word initially signifies the architectural work itself that breathes with life, or in other words, is endowed with Helpfulness, which is the sign of life. This word at the same time stands for the formative power itself –heavenly breath– that breathes life into the work.
- 4) *OBEDIENTIA* indicates the mentality of voluntary submission to the earthly constraints commanded by God, and expresses the existence of such constraints. The intention behind the pairing of this word with *MEMORIA* is open to debate, but it seems appropriate within the symmetry of the whole schema: each side contains two lamps, with an ascending character on the right—*AVCTORITAS* and *MEMORIA*—and descending character—*OBSERVANTIA* and *OBEDIENTIA*—on the left.
- 5) As a result, we can see that the scheme of the seven Latin lamps semantically possesses a vertical axis (*cardo*) and symmetry between the right and left sides. Starting from the place of divine wisdom (*RELIGIO*) and passing through *FIDES*, which is the node of Heaven and Earth, an architectural work finally materializes at the lower phase of *SPIRITVS*.

Baljon’s schema seems quite relevant, considering the correspondence between the set of English lamps and the Latin schema, so that the arrangement of the English lamps nearly corresponds to that of the Latin ones,

except for the position of Truth. It is also clear that this discrepancy arises from Baljon's understanding of The Seven Lamps as a critical treatise towards "viewing" architecture, placing at the centre of the schema "man confronting building"; whereas it is argued here that Ruskin's main intent was to present an overarching view of what noble architectural creation is. At the centre of the schema is *FIDES*, expressing the nature of the architectural individual: to be a spiritual being, as well as a doer in the physical world.

Higgins, while analysing the embossed cover, also maintains that the essential aspect of The Seven Lamps is that it sets Truth (*FIDES*) at the centre of the schema, and consequently as the centre of his aesthetic criticism. But this centrality is actually not an attempt to degrade Beauty, but rather to propose a higher level of Beauty than that of Burke's; or, to present the dual nature of an architectural individual as a contemplator and expresser of that ideal Beauty, as we mentioned previously. The vertical axis of *RELIGIO*, *FIDES*, and *SPIRITVS* shows his total view of architectural creation, i.e., "sacred INVENTION."

All things considered, the schema of the seven Latin lamps seems to share less affinities with the menorah symbol (with each lamp side by side), than with the symbol of the Tree of Life, although more research will be needed to further explore this hypothesis. Even so, we might to a certain extent name Ruskin's architectural view as the "Tree of Life of Architecture."⁸⁸

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⁸⁸ The similarities with the "Sefirot" of Kabbalah are remarkable; a proper analysis of Ruskin's possible references to it will be the subject of another article.

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NOTES FOR CONTRIBUTORS

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BOOK

One author

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

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

T: (Doniger 1999, 65)

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

Two authors

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

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

T: (Cowlshaw and Dunbar 2000, 104–7)

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

Four or more authors

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

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

T: (Laumann et al. 1994, 262)

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

Editor, translator, or compiler instead of author

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

Editor, translator, or compiler in addition to author

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

Chapter or other part of a book

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

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

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

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

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

T: (Cicero 1986, 35)

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

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

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

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

T: (Rieger 1982, xx–xxi)

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

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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.

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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/>.