In matters of art and science alike, Ruskin repeatedly voiced his interest in the epistemology of observation. This term's Ruskin Seminar series explores observation in Ruskin’s writings across a range of disciplines and fields, including sensory perception, draughtsmanship, and evolutionary theory. Collectively, these presentations explore variations of what Ruskin described as a ‘patient’ and ‘delicate method of work’ that, for him, constituted the ability to perceive the world precisely.

25th October

‘Ruskin’s Good Looking’: Drawing, Looking and Seeing
Sarah Casey, Senior Lecturer in Drawing and Installation, Lancaster Institute for the Contemporary Arts (LICA) and Rachel Dickinson, Principal Lecturer, Department of Interdisciplinary Studies, Manchester Metropolitan University

8th November

‘The village showman’: Ruskin, Whitehead, and the Darwin Problem
Alan Davis, Editor Ruskin Review, and Robert Hewison, Cultural Historian

22nd November

‘A life which was not theirs’: Natural History and Memory in Ruskin and Eliot
Timothy Chandler, University of Pennsylvania and Humboldt University Berlin and Andy Tate, Reader, Department of English & Creative Writing, Lancaster University

6th December

Ruskinian Close Listening and Conceptive Cartography
Jo Taylor, Manchester University, Jen Southern and Linda O’Keefe, Lancaster Institute for the Contemporary Arts (LICA)

For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk

Image: John Ruskin, Gypsywort (detail), n.d.
Ruskin Seminar Series, Michaelmas 2018

In matters of art and science alike, Ruskin repeatedly voiced his interest in the epistemology of observation. This term’s Ruskin Seminar series explores observation in Ruskin’s writings across a range of disciplines and fields, including sensory perception, draughtsmanship, and evolutionary theory. Collectively, these presentations explore variations of what Ruskin described as a ‘patient’ and ‘delicate method of work’ that, for him, constituted the ability to perceive the world precisely.

‘Ruskin’s Good Looking’: Drawing, Looking and Seeing
Thursday 25th October, Ruskin Library Reading Room, 4.15pm-6pm

Sarah Casey, Senior Lecturer in Drawing and Installation, Lancaster Institute for the Contemporary Arts (LICA) and Rachel Dickinson, Principal Lecturer, Department of Interdisciplinary Studies, Manchester Metropolitan University

‘Ruskin’s Good Looking!’ is the title of a current research project using drawing to closely examine items of Ruskin’s dress. This responds directly to Ruskin’s statement in The Elements of Drawing (1857) that “I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupils learn to love Nature, than teach the looking at nature that they may learn to draw.” Good Looking is the starting point for this seminar, which will look more broadly at contemporary uses of drawing, by artists and others, to enable seeing and understanding the world. What is it about drawing that continues to make it a valuable tool of investigation in fields ranging natural history, medicine, archaeology and object-based research in fashion? Dr Rachel Dickinson will act as respondent.

Image © Sarah Casey

Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Ruskin’s ‘Good Looking’: Ruskin Seminar Series, Michaelmas 2018

In matters of art and science alike, Ruskin repeatedly voiced his interest in the epistemology of observation. This term’s Ruskin Seminar series explores observation in Ruskin’s writings across a range of disciplines and fields, including sensory perception, draughtsmanship, and evolutionary theory. Collectively, these presentations explore variations of what Ruskin described as a ‘patient’ and ‘delicate method of work’ that, for him, constituted the ability to perceive the world precisely.

‘The village showman’: Ruskin, Whitehead, and the Darwin Problem

Alan Davis, Editor *Ruskin Review*, and Robert Hewison, Cultural Historian
Thursday 8th November, Ruskin Library Reading Room, 4.15pm-6 pm

Where Darwin is concerned, Ruskin has often been regarded as a reactionary, who stubbornly resisted the description of the world provided by the Theory of Evolution. By considering the philosophical aspects of the scientific method (with particular reference to the philosophy of A. N. Whitehead), this paper examines whether this is an accurate assessment of Ruskin's attitude, and whether he did indeed lose the argument against Darwinism. The importance of 'showing' the truths of nature is demonstrated as being central to Ruskin’s work, and the implications of this are considered in the context of the scientific process. Robert Hewison will act as respondent.

Image: John Ruskin, Flower study (detail), n.d.

Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Ruskin’s ‘Good Looking’: Ruskin Seminar Series, Michaelmas 2018
In matters of art and science alike, Ruskin repeatedly voiced his interest in the epistemology of observation. This term’s Ruskin Seminar series explores observation in Ruskin’s writings across a range of disciplines and fields, including sensory perception, draughtsmanship, and evolutionary theory. Collectively, these presentations explore variations of what Ruskin described as a ‘patient’ and ‘delicate method of work’ that, for him, constituted the ability to perceive the world precisely.

‘A life which was not theirs’: Natural History and Memory in Ruskin and Eliot
Timothy Chandler, University of Pennsylvania and Humboldt University Berlin and Andy Tate, Reader, Department of English & Creative Writing, Lancaster University
Thursday 22nd, November, Ruskin Library Reading Room, 4.15pm-6pm

The theories of realism formulated by John Ruskin and George Eliot in the 1840s and 50s posit society as both historical and embedded in nature. This has implications not only for the representation of society but also for that of nature, which thus becomes both determining and determined with respect to history. For Ruskin, the natural world has no meaning outside of human history; for Eliot, society, understood as embodied history, is to be explained in naturalistic terms. While the importance of history and collective memory to Ruskin and Eliot is well established, I intend to focus on the role of personal memory in the representation of nature and the natural. Taking the opening recollections of ‘The Lamp of Memory’ and The Mill on the Floss as starting points, I hope to show how the invocation of memory calls into question the totality of nature and continuity of history posited by natural history, even as it underpins natural history as a form of knowledge and mode of representation.

Image: John Ruskin, Study of quatrefoil fringed gentian, 1882

Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Ruskin’s ‘Good Looking’: Ruskin Seminar Series, Michaelmas 2018
In matters of art and science alike, Ruskin repeatedly voiced his interest in the epistemology of observation. This term’s Ruskin Seminar series explores observation in Ruskin’s writings across a range of disciplines and fields, including sensory perception, draughtsmanship, and evolutionary theory. Collectively, these presentations explore variations of what Ruskin described as a ‘patient’ and ‘delicate method of work’ that, for him, constituted the ability to perceive the world precisely.

Ruskinian Close Listening and Conceptive Cartography
Jo Taylor, Manchester University, Jen Southern and Linda O’Keefe, Lancaster Institute for the Contemporary Arts (LICA)
Thursday 6th December, Ruskin Library Reading Room, 4.15pm-6pm

In 1870, Ruskin concluded the third of his Lectures on Art with a hope that his audience would take it upon themselves to enhance a central theme of his speech. He hoped that they would consider the ways in which the ‘great Imaginative faculty’ might help them to ‘[m]ap out the spaces of [their] possible lives’ and ‘measure the range of [these lives’] possible agency!’ This was a post-Romantic, proto-phenomenological recognition that the world was a different place for each person who dwelt in it. In this seminar, we explore what roles sound and — more importantly — a particular mode of Ruskinian listening played in mapping out this ‘conceptive faculty’. We will situate Ruskin’s understanding of sound in its nineteenth-century context, but go beyond this to ask how listening like Ruskin might help us develop a more profound — yet everyday — ecological awareness today.

Image: John Ruskin, detail of a page from his diary, 1861–63 (RF Ms 12)
Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Thinking Fast and Slow: Ruskin Seminar Series 2018

Working at the time of fracture of the sciences from classical studies, poetry and religion, Ruskin was one of the last great truly interdisciplinary thinkers. This new seminar series will pair speakers from across the arts, humanities and sciences to debate how Ruskin’s works challenged perception, language and perspective, and anticipated modes of thinking today.

**Lent Term**

Wednesday 17th January
**On Deceleration: Ruskin, Reflection and Ethics**
Dr Andrew Tate (Lancaster University, Department of English and Creative Writing) and Professor Lucas Introna (Lancaster University, Department of Organisation, Work and Technology)
George Fox Building, LT4, 4pm-4pm

Thursday 1st February
**‘The Travelling Carriage in Old Times’: John Ruskin’s Early Lake District Tours**
Dr Chris Donaldson and Professor Mike Hughes (Lancaster University, Department of History)
George Fox Building, LT5, 4.15pm-6pm.

Thursday 15th February,
**‘The mind revolts’: Ruskin and Darwin’**
Robert Hewison (Cultural Historian), and Professor Rob Short, (Lancaster University, Director of the Material Science Institute)
Bowland North, SR 23, 4.15pm-6pm
Summer Term

Thursday 3rd May
**Ruskin and Apocalypse**
Dr Matthew Bradley (Liverpool University, English Department) and Professor Linda Woodhead (Lancaster University, Institute for Social Futures)
Bowland North, SR 2, 4.15pm-6pm

Thursday 10th May
**Reconstructive Intelligence: Ruskin and Education in the Museum and the Theatre**
Dr Marcus Waithe (Cambridge University, English Department) and Professor Jeffrey Richards (Lancaster University, History Department)
Bowland North, SR 23, 4.15pm-6pm

Friday 25th May
**Ruskin and Christina Rossetti: Poetry, Ecology, Faith**
Dr Emma Mason (University of Warwick, Department of English and Comp. Lit Studies) and Jo Carruthers (Lancaster University, Department of English and Creative Writing)
Bowland North, SR 2, 4.15pm-6pm

Image: John Ruskin: A Vineyard Walk, Lucca 1874 © Ruskin Foundation (Ruskin Library, Lancaster University)
Thinking fast and slow: Ruskin Seminar Series 2018

Working at the time of fracture of the sciences from classical studies, poetry and religion, Ruskin was one of the last great truly interdisciplinary thinkers. This new seminar series will pair speakers from across the arts, humanities and sciences to debate how Ruskin's works challenged perception, language and perspective, and anticipated modes of thinking today.

On Deceleration: Ruskin, Reflection and Ethics
Dr Andrew Tate and Professor Lucas Introna
George Fox Building, Lecture Theatre 4, 4pm-6pm, 17 January 2018

Contemporary culture prioritizes speed but there are alternatives to a vision of everyday life defined by increasing velocity. John Ruskin's aesthetics present a challenge to twenty-first century patterns of accelerated consumption, travel and work.

In these two papers, Andrew Tate (English & Creative Writing, Lancaster University) and Lucas Introna (Organisation, Work & Technology, Lancaster University Management School) engage with the ethical questions generated by societies that rush and explore the creative possibilities of critical reflection.

Image: John Ruskin, Church on the Zattere, Venice, 1876

Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Thinking fast and slow: Ruskin Seminar Series 2018

Working at the time of fracture of the sciences from classical studies, poetry and religion, Ruskin was one of the last great truly interdisciplinary thinkers. This new seminar series will pair speakers from across the arts, humanities and sciences to debate how Ruskin’s works challenged perception, language and perspective, and anticipated modes of thinking today.

‘The Travelling Carriage in Old Times’: John Ruskin’s Early Lake District Tours
Dr Chris Donaldson and Professor Mike Hughes (Lancaster University, Department of History)
George Fox Building, LT5, 4pm-6pm, 1 February 2018

This seminar will feature a paper, a response, and a group discussion of a passage from Modern Painters. Chris Donaldson will explore the aesthetic and ethical dimensions of Ruskin’s writings about travel. In response, Mike Hughes will consider issues arising from interpreting how people experienced and perceived time in the past, and how modernity affects cognition. A key focus here will be Ruskin’s reflections on time and travelling in Modern Painters III §24 (Library Edition, Vol. 5, pp. 370–71) and the introductory passage to Chapter 4 of The Cestus of Aglaia (§43-§44), which will focus discussion on Ruskin’s thinking and about issues of mobility, motion, and temporal perception.


Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Thinking fast and slow: Ruskin Seminar Series 2018

Working at the time of fracture of the sciences from classical studies, poetry and religion, Ruskin was one of the last great truly interdisciplinary thinkers. This new seminar series will pair speakers from across the arts, humanities and sciences to debate how Ruskin’s works challenged perception, language and perspective, and anticipated modes of thinking today.

‘The mind revolts’: Ruskin and Darwin
Dr Robert Hewison, Cultural Historian, and Professor Rob Short, Lancaster University, Director, Material Science Institute
Thursday 15th February, Bowland North, SR 23, 4.15pm-6pm

Robert Hewison has spent a lifetime working on aspects of Ruskin. His first book, John Ruskin: The Argument of the Eye, was published in 1976, his most recent in this field is Ruskin on Venice: The Paradise of Cities, published by Yale in 2010. He was Slade Professor of Fine Art at Oxford and co-curator of the Tate Britain exhibition Ruskin, Turner and the Pre-Raphaelites in Ruskin’s centenary year, 2000. A former Professor in the English Department at Lancaster, he is an Honorary Professor at the Ruskin Library and Research Centre. He is a Trustee of the Ruskin Foundation, and chairs Ruskin To-Day, the informal organization co-ordinating preparations for Ruskin’s bicentenary in 2019.

Image: Linley Sambourne, Man is but a Worm, Punch’s Almanack, 1882

Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Thinking fast and slow: Ruskin Seminar Series 2018

Working at the time of fracture of the sciences from classical studies, poetry and religion, Ruskin was one of the last great truly interdisciplinary thinkers. This new seminar series will pair speakers from across the arts, humanities and sciences to debate how Ruskin’s works challenged perception, language and perspective, and anticipated modes of thinking today.

After The Flood: George Eliot and the Apocalypse
Dr Matthew Bradley (Liverpool University, English Department) and Professor Linda Woodhead (Lancaster University, Institute for Social Futures)
Thursday 3rd May, Bowland North, SR 23, 4.15-6.00pm

Matthew Bradley, Senior Lecturer in English, Liverpool University, thinks out loud about those occasions in Victorian culture ‘when o’er the world the conquering deluge ran,/Rolling its monster surges’, as Ruskin put it in a poem of 1835. Appealing to both Ruskin and George Eliot, most famously for the latter in the climax to The Mill of the Floss, the artistic and literary depiction of floods in the nineteenth century invites questions of structure, roots, sublimity, and of the end of the world. For Ruskin and Eliot, what comes ‘after’ the flood are the apocalyptic resonances – resonances of the Deluge, of Noah, of Deucalion, all of which help to illuminate some of the other powerful manifestations of apocalypse in both of their writings. In response, Linda Woodhead, Director, Institute of Social Futures, Lancaster University will consider the apocalyptic as an ancient and pervasive mode of future thinking – how the perdurable quality of the apocalyptic is related to its astonishing adaptability to different contexts of meaning and use.

Image: Turner, ‘The Evening After The Deluge’ (1843)

Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Thinking fast and slow: Ruskin Seminar Series 2018

Working at the time of fracture of the sciences from classical studies, poetry and religion, Ruskin was one of the last great truly interdisciplinary thinkers. This new seminar series will pair speakers from across the arts, humanities and sciences to debate how Ruskin’s works challenged perception, language and perspective, and anticipated modes of thinking today.

“The World in a Cottage”: St George's Museum and John Ruskin’s Reconstructive Intelligence

Dr Marcus Waithe (University of Cambridge, English Department) and Professor Jeffrey Richards (Lancaster University, History Department)
Thursday 10th May, Bowland North, SR2 at 4.15-6.00pm

Modern conceptions of architectural preservation owe a great deal to John Ruskin’s opposition to fashionable practices of ‘restoration’. He was concerned about modes of antiquarian rebuilding that overlaid the canvas of the original work with ‘models’ of a supposedly superlative past. Dr Marcus Waithe, Senior Lecturer in the Faculty of English, and a Fellow and College Librarian at Magdalene College, University of Cambridge, pursues these questions as they relate to ‘Ruskin at Walkley: Reconstructing the St George’s Museum’ (https://www.ruskinatwalkley.org), a digital project that applies principles of imaginative visualisation to the cottage museum itself. Dr Waithe will make the case that Ruskin possessed an unusually developed reconstructive intelligence, distinguished by an approach to preservation that was active and imaginative rather than conservative.

In response, Professor Jeffrey Richards, Emeritus Professor of Cultural History at Lancaster University and President of the Ruskin Society, will be speaking on Ruskin’s attitude to theatre as a form of education.

Image: Works of John Ruskin, Volume 30, plate IV

Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk
Thinking fast and slow: Ruskin Seminar Series 2018

Working at the time of fracture of the sciences from classical studies, poetry and religion, Ruskin was one of the last great truly interdisciplinary thinkers. This new seminar series will pair speakers from across the arts, humanities and sciences to debate how Ruskin's works challenged perception, language and perspective, and anticipated modes of thinking today.

Rossetti’s weak apocalypse

Professor Emma Mason (Department of English and Comparative Literary Studies, University of Warwick) and Dr Jo Carruthers (Department of English Literature and Creative Writing, University of Lancaster)

Friday 25th May, Bowland North, SR 2, 5.00-6.15 pm

The meaning of the Book of Revelation as a prophecy of destruction, mutation, and drought leading to a burnt-out world in which there is ‘no more sea’ (21. 1) is a powerful one in nineteenth-century literature. For Christina Rossetti, the resonances of its catastrophic rhetoric helped her to make sense of that by which she was most troubled in the world—inequality, poverty, environmental collapse, and what she called the ‘horror’ of vivisection. It also suggests that for her, the meaning of grace is only fully and finally revealed in the aeonic time of the new creation, helps resolve the apparent paradox Christians experience in resignedly waiting for the same Second Advent John describes as imminent.

Continuing the theme of Apocalypse from the Ruskin Seminar on 3rd May, Professor Mason will discuss Rossetti’s reading of grace as the basis of a new kind of post-apocalyptic and inclusive being that confronts the terror associated with Revelation with weakness and patience. In her response, Dr Carruthers will draw on the thread of patience in Professor Mason’s paper to consider how Rossetti and other writers rethought what Elizabeth Gaskell calls a ‘beautiful patience’ in Mary Barton, an active patience that characterizes ‘fellow-creaturely sympathy’.

Image: John Ruskin, Thunderclouds, Val D’Aosta, 1858

Ruskin Library and Research Centre for Culture, Landscape and the Environment
For more information, please contact us on 01524 593587 or ruskin.library@lancaster.ac.uk