Ruskin and Architecture is a valuable book that approaches John Ruskin's work from a number of perspectives. The variety of responses contained in this erudite collection of essays underlines the experience of reading Ruskin: the attitudes and opinions may not always please, but the range and scope can hardly fail to impress.

Gill Chitty examines Ruskin's readership. It is tempting for the contemporary reader, struggling with Ruskin's elaborate syntax and prophetic style, to assume that he was addressing an elite readership but Chitty contests this idea. She argues convincingly that as an architectural writer, when compared to antiquarians and ecclesiologists, Ruskin was decidedly populist. He wrote for the layman rather than the clergyman and for the enthusiast more than the architect. Ruskin did not write for the working classes (at least not in the 1840s and '50s) but according to Chitty for 'people like his parents' who were 'part of a new middle class, uncertain how to judge and to value art'. This indeed was part of the originality of his books, written at a time when the market for architectural criticism was 'near to saturation'. Rosemary Hill's chapter enables the reader to arrive at an enhanced understanding of the relationship between Ruskin and Pugin. She points out that they may have reached similar conclusions independently due to similarities in their backgrounds, though Ruskin's denial of having read Pugin is still hard to swallow. Equally interesting is Hill's account of the way that some of Pugin's buildings anticipated many of the 'Ruskinian' features of High Victorian Gothic: he used brick, liked Italian Gothic and seems to have been turning towards plainer, more 'massive' buildings by the late 1840s.

Several authors argue that John Ruskin was an important influence on later Victorian architecture. Aileen Reid, in an essay that will surprise some, underlines Ruskin's influence on E. W. Godwin and contests the idea that this influence died away (as claimed by Godwin himself) after the famously Ruskinian Northampton Town Hall. By examining Godwin's writings, Reid presents an architect who was not so much an apolitical aesthete as an architectural critic whose writing was loaded with Ruskinian morality. Reid's chapter contains some balanced comments on the distinction between the Arts and Crafts Movement and the Aesthetic Movement – the trial between Whistler and Ruskin might suggest two clearly divided parties but in fact many people had a foot in both camps. Geoffrey Tysack shows how Ruskin's influence came to dominate much Arts and Crafts thinking on domestic architecture. He shows that domestic building was the subject of Ruskin's first architectural writings.
and with some revealing attention to the houses that Ruskin himself lived in, argues that the idea of home underlay much of what he wrote. Here one of the attractive and very English sides of Ruskin is teased out: a love of the picturesque, the importance of the house as a home and the idea that a house should be built by its inhabitant. Ruskin practised what he preached when he extended 'Brantwood', his Cumbrian house. Here, as Tysack points out, we can see an almost DIY urge in Ruskin (though I suspect he would be more likely to approve of 'Grand Designs' than 'Changing Rooms').

Malcolm Hardman presents a dense chapter that apparently draws heavily on literary theory ('jouissance' is a term rarely used to describe a Ruskin sketch). Although we know Ruskin as an apologist for Gothic, Hardman adopts an interesting stance and argues that Ruskin's agenda for intellectual and moral improvement was essentially derived from a Classical perspective. The chapter is at pains to link Ruskin to a diverse range of pre and post Victorian figures and movements (Surrealism, Jan van Eyck, Margaret Atwood, David Hare) but will, perhaps, lose many a reader in its somewhat ephemeral argument. In a satisfying final chapter Richard MacCormac describes the creative process that he went through in designing the Ruskin Library at Lancaster University. The reader is let inside the thought process of a contemporary architect, informed by, but not following Ruskin. MacCormack frankly admits that there are features of the design that Ruskin would not have liked, but by creating a monumental building with an array of metaphoric meanings, the reader is left feeling that this is an appropriate translation of Ruskin's ideas.

Ruskin's theories of work and his attempts to realise these theories will continue to fascinate scholars and this interest is apparent in Ruskin and Architecture. It was, after all, Ruskin's plea for the liberation of the working man through creative labour that meant so much to William Morris and his followers. Several authors engage with this theme in detail, and examine just how architects either attempted to encourage artisan creativity in their buildings, or moved towards a more prescriptive architectural method. Peter Howell describes how Ruskin himself was involved in the Oxford University Museum. He shows that the celebrated carving, executed by James and John O'Shea, was encouraged largely by Benjamin Woodward rather than Ruskin. While the O'Shea brothers seem to have been working in a very 'Ruskinian' way, collecting plants and worked directly from nature, Ruskin himself had been trying to procure designs from Pre-Raphaelite artists. Brian Hanson presents a detailed and illuminating account of the affinity between Ruskin and Scott, while suggesting that Street's attitude to the creative artisan was in fact quite different. While Scott tried to encourage artisan creativity through the establishment of the Architectural Museum, Street had far less confidence in the power of the artisan. Hanson's analysis is detailed and stimulating – he sees Scott and Ruskin developing parallel attitudes through different sources: the German Bauhaütte for Scott and, amongst others, Carlyle and Maurice for Ruskin. He eventually traces the dissolution of this ideal with the dispersal of the Architectural Museum into its antithesis at South Kensington. Michael Hall finds a comparable
narrative in the work of G. F. Bodley, who initially tried to implement Ruskin's ideas and then moved in a different direction. Particularly satisfying is Hall's nuanced reading of All Saints, Selsley, a building that demands a visit from any enthusiast of High Victorian Gothic. Hall describes how Bodley, at least at Selsley, managed to encourage the talents of a local carver, Joshua Wall. But even Wall's lively carving is overpowered by a memorable set of windows by Morris, Marshall, Faulkner and Co. This wonderful glass may not have the poise and elegance of the later windows but is bursting with vitality and lively detail. Morris himself designed a charming Annunciation (the background surely related to his 'Trellis' wallpaper designed about the same date) and a spirited scene of 'St. Paul Preaching'. The drawing in Burne-Jones's neighbouring 'Christ Blessing Children' has just enough naivety to make it really moving. For Hall the west window signals Bodley's departure from Ruskin. This window—a masterly composition by Webb and Morris—embodies the contemporary belief in the union of science and religion, an idea not in harmony with Ruskin's architectural vision. As Hall explains, soon after this window was made, Bodley moved away from Ruskin's idea of the creative craftsman and away from Morris's company and so Selsley marks a brief but spectacular moment in the development of the Victorian Gothic Revival. Paul Snell picks up the theme of Ruskin and craft in tracing how the encouragement of local labour resurfaced under the practise of J. D. Sedding. Snell traces Sedding's career and is particularly interesting in his discussion of Ermington church in Devon where Sedding's men trained the Vicar and his seven daughters, who were enthusiastic amateur carvers. While the interest of this example is not in doubt, Snell underestimates the numbers of amateur craftsmen and women engaged in ecclesiastical decoration; in many ways Ermington represents the continuation of a tradition fuelled by ecclesiology rather than an isolated example of Ruskinian theory.

Chris Brooks expands on a thesis first presented in his seminal Gothic Revival: a chapter that the editors tell us was left unpublished at the time of its author's sadly early death. He points out that the idea of Gothic was saturated with political connotations and that the Seven Lamps of Architecture was written during a year of unprecedented revolutionary activity in Europe. Brooks traces the politics of Ruskin's writing and shows how both the radical and conservative connotations of Gothic surface in his works: his conservative wish for stylistic obedience and distrust of 'Liberty' are at odds with his critique of industrial capitalism particularly noticeable in 'The Nature of Gothic'. This latter strand of Ruskin drew heavily on the traditions of Gothic political theory, an idea picked up by Morris when he imagined the revolutionaries of the nineteenth century as Goths who would overthrow the 'Empire of Capitalism'. For Brooks, it is the radical Ruskin who wins and in this sense he is comparable to Karl Marx, but, as Brooks points out in a way that underlines Ruskin's idiosyncrasy, Ruskin's source material was not Political Economy but Gothic Architecture. Brooks alludes to the way that Morris developed into a convinced Marxist as evidence of the direction that Ruskin's thought was taking—he sees Morris's political activity as the culmination of the radicalism evident in
Ruskin's thought.

Michael Brooks' introduction contains a nicely observed historiography of 'Ruskinisms'. He traces the adoption of Ruskin in High Victorian Gothic, the modified Ruskin of the Arts and Crafts Movement, the rejection of Ruskin by Modernists and his rehabilitation by Postmodernists. His opening observation that 'Ruskinian' is a widely used but enormously complex term is undoubtedly true, but happily this excellent book will help many a Ruskin enthusiast towards a deeper understanding of this intriguing man.

A reprint of Pugin's *Contrasts* and *True Principles of Pointed or Christian Architecture* is good news for scholars and enthusiasts of Victorian architecture. With the 1969 reprint of *Contrasts* out of print, and nineteenth-century editions of Pugin's works being well beyond the budget of most individuals, this reprint will be both useful and enjoyable. When placed beside the 1969 reprint, Spire's edition compares well. It is slightly smaller, being a slight reduction of the original's size, but the quality of the text and the important illustrations come across well. This is a well thought out publication, containing what are, from most people's perspective, Pugin's two most essential texts.

*Contrasts* (here in the revised 1841 edition) is a seminal publication. Precedents can be found for many of Pugin's arguments but his conviction and insistence on the links between morality and style came across to his contemporaries as something quite new. *Contrasts* is an engaging read largely due to the strong strand of satirical humour running through it. From the famous frontispiece dedicated to 'The Trade' to the series of contrasted views, Pugin mocks the nineteenth century by looking back to the Middle Ages. While *Contrasts* announced Pugin's agenda *True Principles* set it out in detail. Here for all to see are the roots of 'Design Reform' and it is obvious just how much Henry Cole and his cronies at South Kensington took from Pugin (though of course they did not favour the Gothic style). One of the original features of *True Principles* is that Pugin took apparently insignificant details very seriously: where else in the early 1840s could you read someone talking with so much passion about iron railings, mouldings, wallpaper, and even upholstery fringes? This alone must have aided the rise in status of the decorative arts that was such a noticeable feature of the later nineteenth century.

Timothy Brittain-Catlin's introductions to both works are concise but scholarly. He points out what was new, effectively traces some of the influences that acted on Pugin, and tells readers what they need to know about the publication history of the books in question.

The fact that Spire Books are not the only publisher in the field (Gracewing have recently announced reprints of four Pugin works including *True Principles*) just goes to show how far the rehabilitation of Pugin has come. It is satisfying to think that, as a direct result of publications such as these, more students and enthusiasts will now have the experience of reading Pugin first hand.

*Jim Cheshire*