

later critical writing, the emblem shapes the perception of expressive form, but the original perception is in turn the continuing source of the emblem's linguistic power. The reform of language can still be accomplished only by returning to the beholder's art.

This art is (268-269) "excursive seeing, the beholder's art," the 'reading' (interpreting) artifact as emblematic 'landscape'. What is revealed, I should think, is le paysage intérieur of either the Zeitgeist (Modernism, the dragon in Turner's Apollo, which Ruskin called "the British Madonna"; cited on page 265) or "God's Grandeur" -- to allude to Hopkins here, from whose "Hurrahing in Harvest" the epigraph to the book is taken: "These things, these things were here and but the beholder/ Wanting."

Ruskin and the Art of the Beholder is an astoundingly fresh and briskly courageous book, one that I recommend to the readers of this journal enthusiastically. Not the least benefit to be derived from it is the fact that it is itself a morally exhilarating emblem -- of resolution thoroughly modest and, in the best sense of the word, airy, "Nestling me everywhere" (to end where we began, with a quotation from Hopkins).

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Jay Fellows. Ruskin's Maze: Mastery and Madness in His Art. Princeton, New Jersey: Princeton University Press, 1981. Pp. 284. \$25.00.

When one begins reading this book, which opens "Penultimately, Ruskin's consciousness (and even Ruskin himself) might be considered a double labyrinth -- a three-dimensional place of cutting edges, where the double axe itself doubles. Earlier, he will be concerned with a single Maze of recollected Lucent Verdure: it is as if, close to an 'overlapping' Circumference, under the pressure of an impacted and exploding repletion, that single Maze had doubled in a necessitous accommodation that is part of an almost final disintegration," one feels that the author may well be another victim of an Ivy League education -- a feeling that in no way diminishes when the author presents himself, in effect, as a multiple 'literary' personality, compounded of Thomas Shadwell, Sterne, Rabelais, Proust, Ruskin, Henry James, Virginia Woolf, Lee Gorcy, Marshal McLuhan, André Gide, and James Joyce. But our anxieties are quickly dispelled when we realize that Fellows' style is mimetic and witty (salubriously "fimetic"). And, whatever his undergraduate and graduate connections, Ruskin's Maze is intended, among other things, as an object-lesson cor-