Publications (by genre and in chronological order)

Please note that books edited by me are listed individually from book chapters in books edited by me: this is simply for purposes of clarity and is not intended to constitute double counting.

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Books

1. **John Ruskin** (Stroud: Sutton 1999), ISBN 0750921420, xiii, 114

   ‘Good things often come in small packages, and [this] volume on John Ruskin is a case in point. Francis O’Gorman’s slim work is a rich, engaging and comprehensive introduction to the life of the nineteenth-century critic of art and society. It is appropriate that this biography of a writer’s life should be organized according to his changing intellectual interests. The book is divided into six chronological chapters, each revealing the close relationship between Ruskin’s life and his work. Beginning with his early education and writings, through his unhappy marriage and loss of faith, over the shift in his writing from art to social critique, his relationship with the much younger Rose La Touche and his eventual madness, this biography covers the major events of Ruskin’s life. O’Gorman also provides brief but clear summaries of the famous and some of the less familiar works, and he illustrates the continuity between Ruskin’s art criticism and his political work. But there is so much more. In addition to the expected focus on the man and his work, O’Gorman succeeds in creating an intimate sense of Victorian society, through references to and frequent quotations from Ruskin’s contemporaries’


   ‘O’Gorman’s approach works especially well in the first chapter, on the “domestic context” of *Unto This Last* (1860), which challenges the usual assumption that Ruskin’s radical economics signaled a breach between him and his father … In a fascinating survey [in chapter 5] of early Ruskin biographies, O’Gorman shows that the authors restored this masculine wholeness to their subject, viewing him as a soldier battling for virtue … The final chapter is an extended, sometimes rapacious commentary on *The Bible of Amiens* (1880-85) – a page-by-page reading that seems to float with Ruskin’s prose even as it evokes and contextualizes it. It is the book’s best answer to the hypothetical poststructuralists to whom Ruskin “rarely appeals.”

   Paul Sawyer, *Victorian Studies*.

   ‘Here’s a good book about Ruskin’s late work, a frequently overlooked, often maligned portion of his remarkable output. Thanks to Francis O’Gorman’s ability to recontextualize much of that work, the barriers which have kept scholars from seriously studying most of these writings should finally fall and a fresh reading begin. … [O’Gorman] has gone far toward rehabilitating Ruskin’s late works, he has pointed implicitly to the real reason Ruskin is so often relegated to scholarly backshelves. He was an unabashed moralist, arguing throughout his career that if one thinks things through, better and worse ways for human beings to live emerge inescapably from the analysis, and more often than not, we have frequently chosen the more noxious of the available paths. During his own lifetime, these pointed arguments made Ruskin’s readers extremely uneasy. If Ruskin were out of his mind, however, such discomforting critiques need not be considered seriously. Happily, Francis O’Gorman has shown us that in his late works John Ruskin was anything but mad, thereby depriving many of this great Victorian critics of one of their favorite arguments and doing us moderns some true good.’


   ‘O’Gorman focuses on Ruskin’s work between 1860 and 1889, and his scope is ambitious. He situates Ruskin’s work within a series of late Victorian concerns, the complexities of gender
identity, the hermeneutics of history, the battles of contemporary politics and questions of justice, and the role of education in moral development. The scope of these issues and the complexity, digressiveness, and elusiveness of Ruskin’s writing might seem to pose an organizational challenge, but O’Gorman chooses to devote an entire chapter to each main text he treats, giving his study focus and control. At the same time, he is attentive to intersecting themes and issues. He examines these first in their specific textual appearances, but, as he progresses, he discusses how they become more complex in different textual circumstances, thereby providing a precise but rich reading of material that is more amorphous than Ruskin’s early work. O’Gorman’s ability to see the interconnections among Ruskin’s faith, mythography, historiography, and social conscience is one of the great strengths of this detailed, complex, and lucid study. For a study that warms to Ruskin and attempts a more inclusive view of the rich complexity of his thought, not only aesthetic but social, and the ways that the demands of biography, politics, and performance inform it, one should turn to O’Gorman.

Helen Pike Bauer, *Victorians Institute Journal*.

‘O’Gorman’s careful and sympathetic book provides the narrative of self which links the parts to the whole of this sad and visionary man’.


‘O’Gorman’s *Late Ruskin: New Contexts* fills a gap in criticism of Ruskin’s works in the middle and later period of his life…O’Gorman has given a new direction to Ruskin research through his original thinking, his gaze at Ruskin and his reinterpretation of Ruskin’s gaze…This is a scholarly, well-researched book written in a lively, immediate and relaxed style with the advantage of having each chapter as an independent, yet interconnected, unit. It benefits from a meticulous examination of much unpublished material in libraries … so enabling us to see new facets of Ruskin hitherto concealed.

Cynthia Gamble, *Nineteenth-Century Contexts*.

‘Ruskin scholars should be grateful to Francis O’Gorman for [his] new book, *Late Ruskin: New Contexts*. Although the book’s aims are modest, I found it consistently engaging, persuasive, and well-written. In particular, O’Gorman is to be commended for having mastered the substantial and relatively understudied Ruskin corpus after *Unto This Last*. The context that [he] brings to bear are of two kinds: biographical, concerning the relevance of Ruskin’s personal relationships to writing, and historical, concerning Ruskin’s reactions to developments in Victorian culture and politics. [His] important archival work corrects long-standing “facts” about Ruskin, most notably the belief that Ruskin’s father did not approve of his economic writing; on the contrast, as [he] demonstrates from ms. evidence, Ruskin’s father showed “considerable support and endorsement” (p.22) for his views … I learned from each chapter. I was especially intrigued by [his] discussion of *The Bible of Amiens* and Ruskin’s revision of his theory of the Gothic to accommodate his later works’ more eclectic, myth-based interests. O’Gorman also writes illuminatingly about Ruskin’s interpretations of gender, his changing attitudes towards the Pre-Raphaelites, and his response to the Paris Commune in *Fors Clavigera*.

Andrew Elfenbein, *SEL: Studies in English Literature*.

‘All serious scholars of Victorian literature will want to read it.’


‘…opens up further fascinating areas of [Ruskin’s] career as a writer and teacher … It is increasingly difficult to find a publisher for collections of academic essays these days, and
Palgrave are to be congratulated for once again contributing to leading-edge Ruskin scholarship.'


“This book provides a treasure trove of valuable insights for a wider circle of scholars than its title might imply. When Kate Millett in *Sexual Politics* (1971) directed the spotlight of feminist derision on Ruskin’s definitions of “man” and “woman” in “Of Queens’ Gardens” (1865), she ensured his significance for any scholar interested in the cultural complexities of the nineteenth-century. Although all the contributors are in English departments, their essays, given originally at a conference in Oxford in 1999, reflect the far-reaching parameters of literary research, with an emphasis on historicist interpretation, life-writing and visual culture. For those familiar with Ruskin mainly from anthologized extracts of his writings, these essays present a composite multi-dimensional portrait, at odds with the patriarchal mouthpiece of Millett’s polemic.

“The reappraisal is set rolling by Francis O’Gorman’s forceful opening chapter, “Manliness and the history of Ruskin in love: writing Ruskin’s masculinity from W. G. Collingwood to Kate Millett”. O’Gorman presents a compelling analysis of the creation of a myth of gender. He demonstrates how Collingwood’s determination to present Ruskin in paint and words as the archetype of “literary manliness” began a “process of aggressive masculinization” (10–11) which distorted the truth and led inexorably to Ruskin’s strange central positioning for the later attacks of the Women’s Movement. From the start, the “real” Ruskin was absent from this portrayal (literally so, as it is likely that he did not sit for Collingwood’s portrait). This assertive image was intended to counteract innuendoes of effeminacy sown by Ruskin’s annulled marriage. … Dinah Birch has previously described Ruskin as “a pioneer in interdisciplinary thinking” for “his argument was always that knowledge connects” (Birch, 1999, p. 2). How apposite, therefore, that these articulate essays broach the old “male” boundaries of academic disciplines.’


‘Some of the collected essays will appeal to specialists, but most will find their usefulness in the realms of teaching—by teaching their readers why, how, and how problematically Ruskin taught things he consistently and contradictorily “tried throughout his career to convey” and not to convey. It is Ruskin's contradictions, still more than his consistencies, that have kept him alive to those engaged in serially “Rethinking the Western Tradition.”’


‘[O’Gorman] describes the guide accurately as providing “examples of the significant themes of that criticism, contextualized in an historical narrative, and placed in continuing debates in the field”. While aimed primarily at English students, this book is a testament to the shifts and changes in Victorian literature and would also be a useful companion to any historian of the period…*[The Victorian Novel]* is set out well and the chapters have headings in the margins making it straightforward for the reader to obtain the relevant information … this will be a useful companion to any English or history course whatever the level of study and will provide a concise and clear critique [relevant] to any Victorian novel'.

Languages and Literature

‘O’Gorman functions as more author than editor in this second volume in the “Blackwell Guides to Criticism” series, providing a lucid, readable narrative accessible to the non-specialist. This book differs from collections of critical essays such as those edited by Harold Bloom on specific authors and works because O’Gorman provides excerpts, rather than full essays, and puts them within a narrative, summarizing and critiquing them, pointing out relationships among critical positions, and discussing texts not included […] O’Gorman does not espouse one particular persuasion but gives a balanced view. In its definition and summary of current critical theories, the book will prove useful to all students of literature, not just those interested in the Victorian period. Highly recommended for all collections.’

M.S. Stephenson, *Choice*
‘...It is the kind of book you come back to, repeatedly consult, and would find absorbing whether or not you were an academic teacher. It is likely to serve for a long time as a fruitful reminder of how the practice of literary criticism has permanently changed the way we enjoy the old-fashioned narrative pleasures of the Victorian novel.’


‘...As well as challenging conventional assumptions about what Victorians read and admired, O’Gorman and Turner seek to offer models for rethinking literary tradition that avoid over-emphasizing self-definition through rejection of and reaction against what has gone before...this collection will be of interest not only to scholars of the Victorians and Augustans, but those with an interest in wider questions of how literary influence, authority and tradition are imagined and contested.’


‘...En un mot, un volume stimulant parce qu’il nous oblige à relire et à mettre en perspective certains auteurs des deux siècles concernés.’


‘...The back cover proclaims this volume as of interest not only to students of the two periods, but to readers “concerned with questions of literary influence, periodization, and historiography.” Having read it, this reviewer agrees with that claim, and notes that these are all currently vexed questions in literary studies—especially the second one, periodization, in discussions of curriculum and undergraduate studies. This book’s reconsideration of these questions, particularly of the Bloomian narrative, will provide demanding but profitable complication for anyone reading and teaching British literature.’


‘...a significant contribution to our understanding of British literary history, one that pays implicit tribute to the fact that literary history as it is practised today was initiated in the eighteenth century and fully institutionalized by the end of the Victorian period.’


‘One of the gems in the collection is Francis O’Gorman’s piece on Alexander Pope ... After this feast of very enjoyable essays—as a reviewer, one does appreciate such clarity, diversity and competence—one wishes for a second volume along the same lines, perhaps covering some of the issues and authors that had to go missing from this very successful book.’

Monika Fludernik, *Dickens Quarterly*, 2006

‘... a forum for a more nuanced examination of the reception history of the earlier period in the nineteenth century, very well realized by the distinguished line-up of contributors here... a wonderfully vibrant collection’

Emma Mason, *Victorian Studies*, 2007


‘This is an excellent guide to the poetry of the period, and a teaching tool of obvious integrity, offering both help where it is needed and the kind of challenges that are essential to a meaningful learning experience’


‘[T]his book succeeds in presenting a representative selection of historicist critical thinking on a panorama of themes of the novel during the period of what was, arguably, this literary form’s greatest achievement. It will be a stimulating introduction for the advanced undergraduate with an interest in the nineteenth century, and a useful lead for the postgraduate student working in the field of Victorian studies on any one of the numerous taught programmes currently on offer.’ Reference Reviews, 2005

‘... [The book] weaves together important themes in a historical narrative with attention to the different debates and critical positions in the field. This is undoubtedly an important text for students of both literature and history.’

Jyoti Nair Belliappa, The Hindu Times, 4 June 2006


‘This superb edition outstrips all other editions of a popular classic. Francis O’Gorman’s introduction is impressive, placing the text in the context of numerous literary and cultural debates: about aristocracy, primitivism, biology and criminology, the supernatural, Empire, and spiritualism. His textual annotations offer the most thorough aid to understanding available. The edition’s supplementary materials are varied and offer numerous interpretative possibilities. The remarkable achievement of the edition, however, is the sheer enjoyment of the text it conveys, remembering always that the novel has the status of cultural myth because so many readers have found pleasure in it.’

Juliet John, University of Liverpool (from blurb)

‘Two of the finest Sherlock Holmes chronicles, given in excellent text versions: this alone would invite “first choices” labelling for this book. These two stories are no “mere” thrillers, but fictions in which thrills are convincing because they draw close the natural and the (seeming) supernatural. O’Gorman’s ample, sensible introduction should convince readers that the way from Poe to late Victorian science, atavism, and the decline of the English landed gentry is no far distance. This edition is a credit to Broadview, and that credit will doubtless have testimony through a long shelf life for the book.’

Benjamin Franklin Fisher, University of Mississippi (from blurb)


‘Victorian Literature and Finance offers a rich sampling of new work in this vitally important area of Victorian Studies’


‘Victorian Literature and Finance is an outstanding addition to “the new economic criticism,” complementing other recent studies such as Regenia Gagnier’s The Insatiability of Human Wants, Catherine Gallagher’s The Body Economic, and Mary Poovey’s Genres of the Credit Economy.’

Patrick Brantlinger, Romanticism and Victorianism on the Net, 2009

‘stimulating and informative ... [The volume’s] argument is that Victorian literature featured “more imaginatively profitable transactions between literature and the domains of high finance, the complex world of advanced capitalism, than have customarily been allowed” (9). Victorian Literature and Finance achieves these goals by bringing together a rich selection of essays that expand and complicate our sense of the diversity of Victorian experiences and representations of capitalism. The wide range of genres that the authors examine is the source of much of this richness. With nine essays on drama, poetry, romances, adventure tales, and political economic theory, as well as realist novels, literary critics and historians of the period will discover new materials to engage with and stimulating readings of familiar and less familiar works.’

Aeron Hunt, Journal of Victorian Culture, June 2011


   a valuable addition to Ruskin studies ... Francis O’Gorman is a sensitive, intelligent and eloquent guide to Praeterita... detailed and helpful endnotes. - *The Companion*

   The editing and annotation are exemplary - Jan Marsh, *Times Literary Supplement*

   Thanks to O’Gorman, the experience of reading Praeterita has achieved luminous transparency, and it is to be hoped that his new, very finely edited edition finds its way on to book shelves and into syllabuses ... O’Gorman’s introduction deserves special praise ... The explanatory notes provide essential guidance and clarification, especially for the neophyte reader of Ruskin. - *Carlyle Studies Annual*


   See reviews at: http://www.bloomsbury.com/uk/worrying-97814441143600/#sthash.mAlSRVyI.dpuf


**Others forthcoming**


22. *Forgetfulness: Making the Modern Culture of Amnesia* (New York: Bloomsbury, 2017)—completing revisions for final submission.

23. *What I might have been*—in discussion with Reaktion.


### Journal Special Editions


### Consultant Editor

Consultant Editor: The Cyder Press, University of Gloucestershire, 1999-2009 [4 vols. per year]

### Advisory Editor


### Periodical Editor

*The Companion: The Newsletter of The Guild of St George*, 2004-6 [Volume 1.4-6][there is no reference below to my own articles and annual co-written bibliography in this newsletter]

### Editorial Boards

*Worldviews: Environment, Religion, Culture*, 2000-

*Victorian Review* (Canada), 2007-12

*Journal of Victorian Culture*, 2006-

*Ruskin Research Bulletin*, 2011-

### Parts of books


“More interesting than all the books, save one”: Charles Kingsley’s Construction of Natural History’ in Juliet John and Alice Jenkins, eds, Rethinking Victorian Culture (Basingstoke: Macmillan, 1999), 147-161.


(= with Clare Palmer), ‘Animals, Power, and Ethics: The Case of Fox Hunting’ in Andrew Light and Avner de-Shalit, eds, Moral and Political Reasoning in Environmental Practice (Massachusetts: MIT, 2002), 281-94.


**Forthcoming book chapters**


“Trollope, *The Way We Live Now* (1875), and the Meaning of Montagu Square’ in *The Edinburgh Companion to Anthony Trollope*, eds. Frederik Van Dam, David Skilton, and Ortwin de Graef (Edinburgh: Edinburgh University Press, 2018)—awaiting proofs


**Articles**


‘“Suppose it were your own father of whom you spoke”: Ruskin’s Unto this Last (1860)’, Review of English Studies, 51 (2000): 230-47.


‘Frost’s “Never again would birds’ song be the same”’, The Explicator, 58 (2000): 94-5.


‘“Blush, sad soul, what harmonies are these!” The Organ in Nineteenth-century English Literature’, *Yearbook of the Royal College of Organists* (2003-2004): 66-73. [Originally delivered as the Royal College of Organists’ Annual Lecture at the Oundle International Festival, July 2003].


Roundtable on ‘Victorian “Afterlives”’, Journal of Victorian Culture, 13.2 (2008), with essays by Carol Christ, Tracy Hargreaves, Peter McDonald, and Sharon Aronofsky Weltman, and an Introduction by Francis O’Gorman, 277-309


‘Swinburne and Mary Gordon’, *Notes & Queries*, 60 (2013): 263-5.


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**Forthcoming articles**


‘Swinburne in Difficulty’ forthcoming in *SEL: Studies in English Literature 1500-1900*, vol.57:4 (Fall 2017).

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**Reference articles**


‘John Ruskin’ in J. Baird Callicott and Robert Frodeman, eds., Encyclopaedia of Environmental Ethics and Philosophy, 2 vols (Macmillan Reference USA/Thomson Gale, 2008), ii.3.

Academic-related Blogs


Professional writing and activity

Since 2007, discussions involving English literature have appeared in The Guardian, The Yorkshire Post, The Dalesman, Cambria, and on the BBC news website (e.g., http://news.bbc.co.uk/1/hi/england/bradford/8196844.stm). Some of my ideas about fiction and finance were discussed in The Financial Times 23 March 2012 (‘Literary Festivals that Profit from the Financial Crisis’). I was interviewed about the Brontës on BBC Radio York in August 2009 and live about Michael Gove’s plans for School literature on Radio 4’s Today on 6 October 2010. I was interviewed live about Dickens’ The Mystery of Edwin Drood on 10 January 2012 on BBC Radio Leeds and about ghost stories live for BBC Radio Leeds in July 2012. I was a guest on BBC Radio 4’s In Our Time, on Tess of the d’Urbervilles on 5 May 2016. Contributions to the discussion on A New Level was filmed and is on Youtube (http://www.youtube.com/watch?v=AdYL76Rgk4E).


‘A-level examination papers in English Literature 1951-2008’, part of A New Level (2009), for the independent think-tank Reform, 10-12.

The Guardian’s ‘Comment is Free’ article on REF and Impact: http://www.guardian.co.uk/commentisfree/2009/dec/19/research-excellence-framework-academic (19 December 2009).


WORRYING

For Worrying, I was interviewed live on:

i. Moncrieff Show for Ireland’s Newstalk on 23 June 2015
ii. BBC Radio 3’s ‘Free Thinking’ with Matthew Sweet on 30 June 2015
iii. Australia’s Late Night Review with Philip Adams, 30 July 2015
iv. BBC Radio Wales, Lynn Boyle show, 9 August 2015
v. BBC Radio York (Jules Bellerby), 8 June 2016

And recorded an interview with Mona Marsi for Sweden’s Number 1 radio show on culture and ideas, OBS i P1, which was broadcast on Wednesday 4 November 2015 at 14:00.


The following print articles were follow-on commissions:

http://chronicle.com/article/How-Academe-Breeds-Anxiety/231441/?key=HG52JgFuM3ZANy1nZm5EYjlsXNlYUwhNXpHPyhzbIBXFQ==
iii. ‘Worrying is good for you’, The Daily Mail, Saturday 25 July 2015:
http://www.dailymail.co.uk/health/article-3174042/Worrying-GOOD-Professor-says-anxiety-sleepless-nights-brain-s-way-planning-ahead.html
iv. ‘How We Became a World of Worriers’, Irish Times,