BIBLIOGRAPHY,
CATALOGUE OF RUSKIN’S
DRAWINGS
ADDENDA ET CORRIGENDA
THE COMPLETE WORKS OF JOHN RUSKIN
Two thousand and sixty-two copies of this edition—of which two thousand are for sale in England and America—have been printed at the Ballantyne Press, Edinburgh, and the type has been distributed.
THE WORKS OF
JOHN RUSKIN

EDITED BY
E. T. COOK
AND
ALEXANDER WEDDERBURN

LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO
1912
LIBRARY EDITION
VOLUME XXXVIII

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Note.—All the illustrations in this volume (with one exception) have been published previously; which fact (as explained below, p. xxvi.) accounts for their inclusion here. The frontispiece appeared in vol. ii. of Turner and Ruskin, 1900. Plate I. appeared (somewhat altered) as the cover to Studies in Both Arts, 1895. Of the facsimiles on Plate II., those facing p. 116 appeared in Ruskin Relics, 1904, pp. 138, 145; the upper piece facing p. 117 in the Bibliography of Ruskin (see p. 116, below), the lower two in Ruskin Relics, pp. 143, 137. The facsimiles on Plate III. appeared in a sheet put out by Mr. G. Allen in connexion with the Ruskin Commemoration at Venice in 1905 (see p. 122, below.) The drawing on Plate IV. appeared (greatly reduced) in the Strand Magazine, December 1895. The drawing on Plate V. appeared in the Magazine of Art,
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April 1900. The photograph reproduced on Plate VI. appeared (reduced) in the Life and Letters of Lewis Carroll, 1898. Plate VII. has never been published. Plate VIII. appeared in The Story of the Thames, 1909; Plate IX. in the Artist, July 1897; Plate XI. in the Pall Mall Magazine, October 1909. The sketches and facsimiles on Plate X. appeared in Ruskin Relics, pp. 170, 175, 174. Photographs of the drawings on Plate XII. were placed on sale by Ruskin (see below, p. 97). Of the two drawings on Plate XIII., the upper appeared in the Artist, May 1896; the lower in Collingwood’s Life of Ruskin, 1893. Of the two drawings on Plate XIV., one (Tyrol) appeared in the Artist, May 1896; the other in the Artist, March 1900. Plate XV. appeared in the Studio, March 1900. Of the two drawings on Plate XVI., the upper appeared in the Strand Magazine, December 1895; the lower in Collingwood’s Life of Ruskin, 1893. Of the two drawings on Plate XVII., one appeared in the Artist, May 1896; the other (Schaffhausen) in Scribner’s Magazine, December 1898. Of the facsimiles on Plate XVIII., the one facing p. 294 appeared in the Pall Mall Magazine, October 1909; the other, facing p. 295, in M. H. Spielmann’s John Ruskin, 1900.

Of the drawings thus reproduced, Plate I. was exhibited at the Ruskin Exhibition at Manchester, 1904, No. 188; Plate V. at the Ruskin Exhibition at the Royal Society of Painters in Water-Colours, No. 382, and at Manchester, No. 78; Plate XI. at the Ruskin Exhibition at Coniston (1900), No. 49, at the Royal Society of Painters in Water-Colours, No. 155, and at the Fine Art Society (1907), No. 20; Plate XVIII. (facing p. 294) at the Royal Society of Painters in Water-Colours, No. 161. The design on p. 2 appeared (very defectively) in the Strand Magazine, December 1895.
INTRODUCTION TO VOL. XXXVIII

This Volume, which is separated from the Final Index (Vol. XXXIX.) for better convenience in reference, is mainly Bibliographical, but particulars are included of Ruskin’s work in drawing as well as in writing.

The Volume is divided into three Parts:—I. Bibliography; II. A Catalogue of Ruskin’s Drawings; III. Addenda et Corrigenda.

It will be understood that this Bibliographical Volume is in some measure a Bibliography by Reference, detailed bibliographical notes having been already given throughout the Edition in the case of each of Ruskin’s books: to those notes, the reference only is given, so as to avoid repetition. Editions, etc., which have appeared (or been traced) since the several Notes were printed, are enumerated in the first section of the Addenda (pp. 308–325), references to these being supplied in the main Bibliography.

The arrangement of the Bibliography is sufficiently explained in the List of Contents, and in the Notes prefixed to the several subdivisions. A few explanations may be added with regard to the most voluminous of the subdivisions, that devoted to Ruskiniana (N, pp. 130–190).

Every endeavour has been made to render this account of the criticism of Ruskin’s work as complete as possible, but it can hardly be expected that no Ruskiniana have been overlooked, whilst many books and articles, which might be included, have intentionally been omitted owing to considerations of space. Ruskin’s vogue has been very widespread; references to his views, his sayings, and his doings are to be found scattered through the periodical literature and the books of fifty years; in the case of books upon the Fine Arts in particular, it was for a large part of that time a rare exception to find no quotation from, or reference to, his works. Some selection and discrimination in the inclusion of such references among Ruskiniana have therefore been applied. Thus short biographical or critical notices, of no interest,
in General Dictionaries—English and foreign—and books on particular painters (especially Tintoret and Turner), and handbooks to galleries or countries, containing extracts from Ruskin or paraphrases of his views, are excluded; as also, except for special reasons in particular cases, are books of essays or biography in which there are only passing and incidental references to Ruskin. Enough items remain to satisfy the most exacting student, and baffle the most exhaustive collector, for, even with the omissions above noted, the number of Ruskiniana in subdivision N alone is 1200.

The interest of a Bibliography such as this of Ruskin is many-sided. The collector’s interest in it is obvious. It enables him to verify editions, to note the omissions in his collection, to detect the spurious first editions which are sometimes put upon the market. Early editions of Ruskin’s Works do not now command the same high prices that were common some few years ago, when many of the books were attainable in no other form; but there are other reasons why they are still, and are always likely to be, sought after. There are book-lovers who like to see and handle their favourite volumes in the very form which they wore when the author himself first saw them. In the case of illustrated works, such as many of Ruskin’s, the earlier impressions of delicate steel-engravings have a quality of their own which is at any rate different from that of any other reproductions of the original drawings. But, apart from this factor, a Bibliography has to consider the interest of the collector to whom the pursuit is itself the sport, and the acquisition itself the prize. To collectors who make a point of completeness, whose ambition it is to possess every edition of their author and every relevant book about him, this Bibliography will, it may be feared, prove somewhat tantalising. An absolutely complete collection of Ruskin and Ruskiniana is entirely beyond the purse of most book-lovers, and probably beyond the patience and the power of any. My own collection numbers some 1300 items; but the fullest collection in existence in any private library is probably that of Mr. Wedderburn. He possesses, I believe, every first edition and many unique copies. He has also a collection of Ruskiniana which is probably unparalleled. The nucleus of it is contained in a large folioscrap-book, wherein Ruskin’s father, up to the date of his death, had pasted every review of his son’s books, or other references to them, which he could find; and this collection was continued by Mr. Wedderburn in two further volumes. These scrap-books have been of great use.

Every volume, every pamphlet, and every newspaper-cutting count equally as “items.”
INTRODUCTION

in the compilation of the Bibliography. Yet if my friend were to go through its pages, ticking off the items which he possessed, he would find, I am confident, that even his collection is very far from complete. The reader may, if he cares, count up the number of possible items. A collection, to be complete, must include, first, all the editions of Ruskin’s books or other writings comprised in the subdivisions A, B, and C of the Bibliography: these would certainly number more than 500 volumes, even if all reprints without substantial alteration in contents or form be excluded. The collection of them all, though not impossible, is far from easy; for many of Ruskin’s writings first appeared in Annuals, Journals, Proceedings, and the like, which are now difficult to obtain. Next, our collector would have to secure copies of the newspapers or other publications containing the first Reports of Ruskin’s Lectures, Addresses, and so forth (subdivision D): there are more than 100 of such things to be collected. Next, he must collect copies of the newspapers which first printed Ruskin’s Public Letters (subdivision E): there are over 300 of such. Then he must turn to the publications which first contained Private Letters of Ruskin (subdivision F); the separate Bibliography of Letter in Vol. XXXVII. pp. 617–739 will put him on the track; if he obtained every item therein mentioned, he would have added nearly 200 to his collection. The Minor Writings (subdivision H) would add about 50 more; and the collection of books, articles, etc., containing Conversations or Obiter Dicta (subdivision I) about 100. Next he would have to collect 10 books, etc., containing drawings by Ruskin (subdivision J), and the photographs issued by him (K), about 80 in number. Passing to Writings about Ruskin, our collector would certainly require every complete volume of biography, bibliography, or criticism (subdivision L), about 120, and the volumes of Periodicals and Proceedings wholly or principally devoted to Ruskin (M); here the bibliography, for a reason noted below (p. 124), is probably not quite complete, but it comprises 39 items. Then come the 1200 items of Ruskiniana (N) already mentioned. Passing over the Manuscripts, the collector would finally desire to possess the books or other publications in which various Portraits of Ruskin were first published or most clearly printed: about 50 items more, making a grand total of 2750—a sufficiently formidable sum, which, in one department, may incidentally give the reader an idea of the amount of labour expended upon the present Edition of Ruskin’s Works. The voluminousness of this Bibliography may prove disheartening to most collectors, but the completeness of the Edition itself will, it may be hoped, afford some

1Thanks are also due to the pioneer’s work in the bibliography of Ruskin done by the late R.H. Shepherd (see below, p. 110); and, still more, to the elaborate and admirably arranged work by Mr. T. J. Wise and Mr. J. P. Smart (p. 115).
INTRODUCTION

compensation. Within these volumes are collected all Ruskin’s writings and speeches, together with many which appear nowhere else (see below, pp.23–25), and all his published drawings, together with 176 not heretofore reproduced. Every edition of each book has been collated, and the various readings have been given. In the field of Ruskiniana diligence has been exercised to make the Edition as complete an Encyclopædia to the study of Ruskin as was possible. Naturally it was not possible (nor if possible would it have been profitable) to reprint all the Ruskiniana which are included in the lists, but the reader will find in that section of the Bibliography many notes and references of interest.

Not every reader, nor every student, is a collector; but a full Bibliography suggests many points which have an interest wider than that of the collecting bibliophile. A Bibliography, carefully arranged and wisely consulted, contains the life-history of an author’s work. In the tabulation of details, apparently so dry, so forbidding even, is the material not only for that part of the life of an author which is contained in his books, but also for tracing the rise and fall of opinions and the movements of public taste. Bibliography is, in short, the historical material of criticism. A few remarks may be made to illustrate these points from the Bibliography of Ruskin. The chronological arrangement shows at a glance the early beginning and the long continuance of his literary life. He was eleven when a piece from his pen first appeared in print, and from his fifteenth year onward for fifty-five years his literary output was constant. Turning from one division of the Bibliography to another, the reader will observe that, almost from the first, Ruskin was an author who attracted the attention of reviewers; but he had made a false start, and his first reputation was that of an Album Poet. Three pages of the Bibliography are filled before Ruskin, anonymously at first, made a second reputation as “the author of Modern Painters” (volume i.). His books for seventeen years following (1843–1860) were widely read and as widely approved; he had his detractors and his severe critics, but these were years for the most part of steadily growing and continually enhanced reputation. Then in 1860 there came a change. He has noticed the point himself in one of his lectures. “For fifteen years precisely,” he says (taking Modern Painters, vol. ii., 1845, as the starting-point), “my writings were thought praiseworthy; for fifteen years precisely (1860–1875, when he was speaking), thought the reverse.” Then another change came, “and people are beginning to think again there may perhaps be something in what I say after all.”1 The Bibliographical particulars given

1 Vol. XXII. p. 511.
in this Edition illustrate these fluctuations. A reference to the extracts given from contemporary reviews of Ruskin’s *Unto this Last* (1860) will show how he was supposed to have destroyed by that treatise on Social Economy the reputation which he had built up as an art-critic. There are few things more instructive in bibliographical history than the fortunes of that little book.\(^1\) By the test, whether of circulation or of direct influence, the reprobated book which was summarily ejected from a popular magazine, which was scoffed at by all the reviews, and which for some years loaded the publisher’s shelf as dead-weight, has eclipsed the author’s earlier works. It suffered only for being a little in advance of the time; with the development of current opinions on economics and politics, a development to which Ruskin’s writings contributed not a little, readers began to “think that there might be something in what he said after all”; and it will be noted, in the pages of the Bibliography dealing with Ruskiniana, how much attention was paid during the last quarter of the nineteenth century to his work in social and economic affairs. It has sometimes been said that Ruskin’s vogue as a writer on economics has been accompanied by some eclipse of his influence in other directions. Bibliographical evidence, so far as it is relevant to the question, does not support that thesis. Any one who refers to the bibliographical notes throughout the Edition, and the supplement to them in the “Addenda,” will find that Ruskin’s public, for his general books no less than for his economic, has been greatly and continuously increasing. If we may judge from the flood of unauthorised reprints which followed the expiry of copyright seven years after his death, his public is increasing still.\(^2\) Up to about 1875 or a little later, Ruskin’s books were still in the most part for the few (as may be seen from the particulars of prices given in the bibliographical notes); afterwards, they have been for the many.

Another point of considerable interest may be discerned from the Bibliography in a similar connexion. This is the vogue which Ruskin has enjoyed during recent years in foreign countries, and more especially in France and Germany. His work was first introduced to French readers by Browning’s friend, M. Milsand, in 1864, and it is a sign of the times that his “Etude sur John Ruskin” has recently been reprinted.\(^3\) An earlier, though only an incidental, appreciation of Ruskin, by which he himself was yet more gratified, had been given by Montalembert (1856).\(^4\) Of late years, there have been, in connexion

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\(^1\) See Vol. XVII. pp. xxxi.–xxxii., 5–10; and, below, pp. 317–318

\(^2\) See below, pp. 39, 308, and 309–324.

\(^3\) See below, p. 110.

\(^4\) See below, p. 175 and n.
INTRODUCTION

with one aspect of Ruskin’s work or another, many French “studies”; nor has he anywhere found more sympathetic or discerning commentators than (to name but a few of French writers on Ruskin) M. de la Sizeranne, M. Bardoux, M. Cherfils, and M. Chevrillon. He has been fortunate also in his French translators. In Germany the vogue of Ruskin has been yet more extensive. Perhaps it was Herr Engel who set the fashion, for in his “History of English Literature” (1897) he commended Ruskin to German readers as “the Englishman’s Winckelmann and Lessing in one.” However this may be, a perusal of the Bibliography will show that Ruskin has often been taken as the theme for University dissertations, that various commentaries on his work have been published, and that on the occasion of his death, and in years immediately following it, his life and work attracted an amount of notice in the newspapers and Reviews hardly less widespread than in England itself. All his principal works have been translated into German, and volumes of Selections in that language have been numerous. “In the last twenty years,” said Professor Sieper of Munich in a recent lecture in London, “Ruskin and William Morris more than any other Englishmen had influenced German thought.” I am not aware that Ruskin has been translated into Russian; but Tolstoy’s appreciation of him is well known. Ruskin has also been the subject of essays or treatises in Belgium, in Denmark, in Holland, in Italy, and in Switzerland. Many of his books have been translated into Italian, Spanish, and Swedish; and one of them (Stones of Venice) into Hungarian. He is also not unknown, it seems, in Japan. A summary of foreign translations is given below, on p. 25. Ruskin has, in short, become a world-author. His vogue and influence among the English-speaking people on the other side of the Atlantic may be traced fully in the Bibliography.

Ruskin, it may be noted further, has attained the last, and not always the most welcome, distinction accorded to a great writer: he has become a school-book. The Bibliography includes a “Ruskin Reader”; there is “Ruskin for Boys and Girls”; and school editions of several of his books have been issued, Sesame and Lilies being

1 For their books, see below, pp. 123, 196; many other French treatises may be traced in the Index of Ruskiniana, pp. 191 seq.
2 See below, p. 190.
3 See Vol. XXXIV. p. 729
4 Ibid., p. 728.
5 “Boston and New York are of course the largest buyers of Mr. Ruskin’s books, but the sale is rapidly extending in the Central and Western States. It pays us to send a travelling agent specially to collect orders for Mr. Ruskin’s works” (an interview at Mr. Wiley’s, New York, in the Pall Mall Gazette, Dec. 21, 1887).
especially favoured for this purpose. In Canada and in the United
States, more particularly, teachers and professors in Schools and
Colleges have devoted much attention, as a glance through the
Bibliography will show, to the analysis and illustration of Ruskin as a
master in the art of English Literature.¹

Such are some of the points which a detailed Bibliography
suggests for the study of an author’s influence. It has a further, and in
some respects a greater, interest in connexion with the study of an
author’s treatment and opinion of his own books. No part of the labour
undertaken for this Edition has been heavier than that involved in the
collation of the text of different editions. Scholars will look
indulgently on such labour, as at any rate an intelligible and forgivable
weakness; but I have noticed in some of the friendly reviews, which
the Edition has been fortunate enough to receive, a note of impatience,
half amused and half pitying, at what has seemed meticulous
thoroughness. A word or two of explanation may thus not be
superfluous. The collation of editions is necessary, in the first place,
from the strictly bibliographical point of view, in order to satisfy the
harmless curiosity of the collector, and sometimes to safeguard him
from imposition. More than one spurious “first edition” has thus been
detected in the course of this Work. Secondly (and this is a more
important point), the collation of “various readings,” supplemented in
most cases by access to the author’s original manuscripts or
proof-sheets, has made it possible to give for the first time an accurate
text of Ruskin’s works, to remove mistakes which have hitherto been
current, and, incidentally, to clear up many a reference otherwise
obscure. Thirdly (and this is the most interesting point), the
Bibliographical thoroughness of the Edition makes contribution to the
study both of Ruskin’s literary art and of the history of his opinions.
He was a most careful craftsman, and a ruthless reviser. The textual
notes and collation of various readings admit the student, as it were, to
the craftsman’s workshop; showing the successive stages through
which the search for the exact word, or the building up of a sentence or
paragraph, was carried out. If Ruskin is to be used as a school-book,
one could imagine many a profitable lesson founded on such questions
as why this or that word was rejected, why this or that turn of a
sentence was preferred. Ruskin’s revisions were often of opinions, as
well as of

¹ See, for instance, below, pp. 320, 321; and among the Ruskiniana, Brewster (p.
166), Clarke (p. 169), Hill (p. 150), March (p. 140), Welsh (p. 151).
style, and the bibliographical apparatus contained in this Edition will not, it is hoped, be blamed by any careful reader. These few words of a bibliographer’s apology may be permitted in an age of hurry.

II

The Second Part of the volume contains a Catalogue of Ruskin’s Published or Exhibited Drawings, together with some others, as explained below (p. 221). References are given to passages in the Edition dealing both with Ruskin’s drawings generally (p. 217) and with particular examples (pp. 224 seq.), so that the Catalogue serves also as an Index to one branch of the author’s works. This Catalogue, in addition to its interest for collectors, will probably be to many readers a revelation of the amount of labour which Ruskin devoted throughout his life to drawing. He has himself spoken of “the labour I have had to go through in order to make sure of my facts, in any statements I have made respecting either architecture or painting.”

“People sometimes praise me as industrious,” he says in Præterita, “when they count the number of printed volumes which Mr. Allen can now advertise. But the biography of the waste pencilling and passionately forsaken colouring, heaped in the dusty corners of Brantwood, if I could write it, would be far more pathetically exemplary or admonitory.”

“My old work haunts me,” he had written some years previously to Professor Norton; “I don’t like to let it all rot in the damp here, till you can’t read any of its wreck; so I am going to try to edit some, with engravings, as I used to do, if I can find engravers; or else numbering the drawings, and leaving them for reference or publication by my executors.”

The exhibitions of Ruskin’s Drawings held after his death, the 176 drawings published for the first time in this Edition, and now the Catalogue of them all, are a fulfilment of his desire. Whistler’s saying, “talking all his life about what he has never done,” has been commonly taken as addressed to Ruskin; if it were so intended, it was very wide of the mark. Ruskin, who divided his energies between the arts of writing and of painting, did not indeed claim for himself any equality with professional artists; but he did claim such proficiency in drawing as proved his capacity to understand what good qualities are, and such diligence in manual

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1 See Vol. XIII. pp. 501, 528; and compare Vol. XXVIII. p. 408.
2 Vol. XXXV. p. 368.
4 See the references collected below, p. 217.
INTRODUCTION

study from nature and art as to form a sound basis for his literary work. The Catalogue, which, though mainly limited to engraved or exhibited drawings, enumerates 2145 pieces, sufficiently illustrates Ruskin’s diligence; the illustrations in the Edition will enable readers, not familiar with the originals, to form some idea of his artistic skill. Various critical judgments are quoted, or referred to, in the notes prefixed to the Catalogue.

III

The Third Part of the volume is occupied with Addenda and Corrigenda. This Edition has occupied nine years in passing through the press, and it deals with a subject to which throughout that period fresh contributions have been made. The additions are necessarily, therefore, numerous. In the first subdivision, the Bibliographical Supplement, already referred to, will be found (pp. 308–325). “Additional Matter” follows (pp. 326–349); this consists, first, of “Notes contributed to Murray’s Handbook to Northern Italy” (1847). These have hitherto escaped the attention of Ruskin’s editors and bibliographers; an incidental reference in a letter of Ruskin’s father gave the clue. Secondly, there are several additional Letters by Ruskin; a few of these had escaped notice when Volumes XXXVI. and XXXVII. were compiled; the others have been printed subsequently to the appearance of those volumes. Next come “Corrections in the Text and Notes, and Additions to the Notes, etc., in Vols. I.–XXXVII.” The claim has been made above that the text of Ruskin is for the first time adequately correct in this Edition; but in a Work of such magnitude, some errors of the press are almost unavoidable; the kindness of readers and subscribers has enabled these to be now corrected. Some wrong references have also been put right; and various additional elucidations have been included. Lastly, a Synoptical Table is given, whereby Turner’s Drawings in the national collection may be identified. Soon after the appearance of the Turner Volume (XIII.), in which attention was called to the neglect of the drawings, a complete inventory of them was made by order of the Trustees; the Table gives, opposite to each of the old numbers (as cited in Vol. XIII. and elsewhere in the Edition), the number that the drawing now has in the official Inventory. This addition has been made in the hope, which the editors are perhaps vain in cherishing, but which they have spared no pains to justify, that the Library Edition of Ruskin may become a Work of permanent reference.
INTRODUCTION

Of the contents of the present volume, the Bibliography (as also the bibliographical notes in preceding volumes) is the work of Mr. Cook. The Catalogue of Manuscripts is the work of Mr. Wedderburn (who also discharged the initial task of sorting and arranging the mass of papers left in confusion at Ruskin’s death). The Catalogue of Drawings is the work of Mr. Hugh Allen and Mr. Cook.

The illustrations to this volume are of miscellaneous interest. The frontispiece is from Mr. Arthur Severn’s portrait of Ruskin in old age (No. 62 in the list, below, p. 213). The other portrait (Plate VI.) is from an excellent photograph taken in 1874 by Ruskin’s friend, the Rev. C. L. Dodgson, “Lewis Carroll” (No. 29 in the list, p. 209).

Plate I. is a design which was made by Burne-Jones for one of Ruskin’s books. It was adapted (as explained below, p. 33) for the cover of a volume of Selections published in 1895.

The other illustrations are inserted in order to fulfil the promise made in the prospectus of this Edition that it should include every published piece of Ruskin’s work. They are reproductions of various drawings, etc., within that category for which no convenient place could be found in earlier volumes.

The drawings need not be described here, as the particulars will be found in the Catalogue. Plate IV. is No. 1408 in the Catalogue; Plate V. is No. 1225; Plate VII. is No. 1229; Plate VIII. combines Nos. 1228, 1229; Plate XIII. combines Nos. 1299, 1300; Plate XIV. combines Nos. 1764, 1365; Plate XV. is No. 1417; Plate XVI. combines Nos. 1588, 1589; Plate XVII. combines Nos. 1761, 1498; and Plate XVIII. combines Nos. 1856, 1857.

Plate X. brings together drawings of a piece of Native Silver and a Diamond Diagram (No. 1139 in the Catalogue) with a piece of a letter from Ruskin, which contains rough sketches of snow crystals. The diagram is of “the big ‘St. George’s’ diamond he bought for £1000, and studied, and made his secretary study, for weeks together. It ought perhaps to be said,” adds Mr. Collingwood, “that the diagram represents only one facet, and that this is magnified fully two diameters; the diamond is large, but not so large as all that. I cannot reproduce the drawing made at the time, too elaborate in its attempt at transparency and detail; ‘that style of drawing was too utter by far,’ he said, but his diagram may give some hint of the reason why he preached uncut diamonds as well as the jewellery of native gold.”

Ruskin Relics, p. 176.
The diamond in question was ultimately called by Ruskin the “Colenso Diamond” and, so inscribed, was presented by him to the nation: see Vol. XXVI. p. lv. The drawing of Native Silver on the same Plate is a rapid sketch in colour of a knot of natural silver wire, showing the arborescent shapes in which Ruskin delighted.

Plates II. and III. contain (on each side of each Plate) facsimiles of Ruskin’s handwriting at various dates; the facsimiles are collected from various publications.


E. T. C.
PART I

BIBLIOGRAPHY
Design for a book-plate by Ruskin, introducing the initials of Turner.
BIBLIOGRAPHY

I. WORKS BY RUSKIN
A. A CHRONOLOGICAL LIST OF ALL RUSKIN’S BOOKS AND CONTRIBUTIONS TO PERIODICAL LITERATURE (OTHER THAN LETTERS AND REPORTS OF LECTURES, ETC.)

This list includes, in order of publication, First Editions (or, in case of contributions to periodicals, first appearances). Later editions (or appearances) and reprints are excluded, but substantially Revised Editions are included.

All details of every edition, translation, etc., will be found in the Bibliographical Notes in the several volumes.

The first reference after the title of each book, or piece, is to the place in this edition where it is printed; the second (as the “Bibliog.” implies) is to the place where the detailed Bibliographical Note is given.

Where letters are added in brackets after the second reference, they indicate the Collected Volumes of Ruskin’s books in which the scattered pieces were included. Thus “(Arrows)” means that a piece was reprinted in Arrows of the Chace (1880); “(O. O. R.),” in On the Old Road (1885); “(P.),” in the Poems (1891); and “(R. on P.),” in Ruskin on Pictures (1902). It should be noticed that, in this edition, many of the contents of Arrows and On the Old Road have been given not in Vol. XXXIV., but in previous volumes.

It is impossible entirely to avoid cross-division as between books and lectures (pp. 40–47), since so many of Ruskin’s literary works were first prepared in the form of lectures, but the cross-references supplied will make things plain.

It may be noted that Frondes Agrestes is included here (rather than under the head of Selections) because Ruskin contributed original matter to it.

Writings printed for the first time in this edition are enumerated below, under the years 1903–1909, pp. 23–25. But in order to make the present list (1830 seq.) more complete as a chronological index of Ruskin’s literary activity, the titles of many of the hitherto unprinted pieces are included here also, under their dates of composition. But this has only been done in the case of independent pieces to which a precise date can be assigned.

An asterisk calls attention to such writings.

(i.) PRINTED 1830–1903

1830


1834


“Facts and Considerations on the Strata of Mont Blanc, and on Some Instances of Twisted Strata observable in Switzerland” (with illustrations by the author), in the same Magazine, December 1834.–I. 194–196. Bibliog., ibid., 194 n. (O. O. R.)
1835

“The Saltzburg,” poem in Friendship’s Offering for 1835.—II. 441–443. Bibliog., ibid., 441 n. (P.)


1835–1836


1836


“Observations on the Causes which occasion the Variation of Temperature between Spring and River Water,” in the same Magazine, October 1836.—I. 201–205. Bibliog., ibid., 201 n. (O. O. R.)


* A Reply to “Blackwood’s” Criticism of Turner.—See below, p. 25.

Essay on Literature, written in 1836; see below, under 1893, p. 21.

1837


“The Last Smile,” poem in Friendship’s Offering for 1837.—II. 18. Bibliog., ibid. (P.)


1838


These and the 1838 papers on Perspective are for the first time collected in the present edition. For a note upon the interest they excited at the time of their first appearance, see XXXV. lxv.


Reprinted for the first time (in England) in this edition.

“We care not what skies,” and “Though thou hast not a feeling,” songs in the London Monthly Miscellany, January 1839.—II. 76–78. Bibliog., ibid., 76 n., 78 n. (P.)

“Horace: Iter ad Brundusium” (a metrical paraphrase of Satires, i. v. 13–24), in the same Miscellany—II. 79. Bibliog., ibid., (P.)

“Memory,” and “The Name,” poems in the same Miscellany, February 1839.—II. 80, 81. Bibliog., ibid. (P.)


“Song of the Tyrolese after the Battle of Brixen,” poem in the same Miscellany, April 1839.—II. 88–89. Bibliog., ibid., 88 n. (P.)


This was the first published prose writing by Ruskin which bore his name, “John Ruskin.”


1840


Reprinted for the first time in this edition.


1841


1842


1843


1844

“The Battle of Montenotte,” and “A Walk in Chamouni” (with in each case an engraving of a drawing by Ruskin), poems in Friendship’s Offering for 1844.–II. 214–221, 222–226. Bibliog., ibid., 214 n., 222 n. (P.)


1845

“La Madonna dell’ Acqua,” poem in Heath’s Book of Beauty.—II. 227–228. Bibliog., ibid., 227 n. (P.)


1846


“Mont Blanc,” and “The Arve at Cluse,” poems in The Keepsake for 1846.—II. 237, 236. Bibliog., ibid. (P.)


1847


* Notes on Painting and Architecture contributed to the third edition of Murray’s Hand-book for Travellers in North Italy.—Below, p. 326.

These Notes have hitherto escaped the attention of Ruskin’s editors and bibliographers, and are for the first time collected in the present volume.

1848

Review of Eastlake’s History of Oil Painting, in the Quarterly Review, March 1848.—XII. 251–302. Bibliog., ibid., 250 (see also XXXIV. 90). (O. O. R.)

Revisions:—

Modern Painters, Volume I.: Ed. 4.—See III. lviii.

Modern Painters, Volume II.: Ed. 2, with new “Addenda.”—IV. 333–341, and see liii
BOOKS, ARTICLES, ETC.

1849


[A separate reprint of *The Scythian Guest*, which bears the date “1849” and contains what professes to be a Preface by Ruskin, is not authentic: see II. 102 n.]


W. H. Harrison’s name appears several times in the list of contributors, which fact may account for the first insertion of Ruskin’s poem in the little volume.

1850


1850–1851

* Essay on Baptism. See below, p. 23.

1851


*Notes on the Construction of Sheepfolds* (first and second editions, the latter with a new Preface).—XII. 509–558. Bibliog., *ibid.*, 513–515. (*O. O. R.*


*Pre-Raphaelitism.*—XII. 337–393. Bibliog., *ibid.*, 338 (and see XXXIV. 90; also Addenda, below, p. 314). (*O. O. R.*

Revisions:—

*Modern Painters, Volume I.*: Ed. 5, with a new “Postscript.”—III. 631


1852

[A separate reprint of two letters to the *Times*, 1847 and 1852, on *The National Gallery* (for which, see below, p. 48), bears the date “1852,” but was not issued in that year, and is not authentic. It was printed by some unauthorised person at a date later than 1880; see XII. 396.]


1853


*Giotto and his Works in Padua, Part I.*:—XXIV. 1–74. (See below, under 1860.
1854

*Giotto and his Works in Padua, Part II.*—XXIV. 75–96. (See below, under 1860.)

*Lectures on Architecture and Painting.*—XII. 1–164. Bibliog., *ibid.*, 5, 6 (and see Addenda, below, pp. 313–314).


Letters to the Times on the Pre-Raphaelite Pictures of 1854.—See below, under 1876.

1855


Revisions:

*Seven Lamps of Architecture.*—Ed. 2 with a new Preface.—VIII. 7–14; and for the revisions, see *ibid.*, lii.

*Lectures on Architecture and Painting.*—Ed. 2 with some revisions, for which see XII. 5, 6.

1856


*Notes on the Royal Academy, 1856.* (Three editions.)—XIV. 41–87. Bibliog., *ibid.*, 42.

1857

*Notes on the Turner Gallery at Marlborough House, 1856* (oil-pictures).—XIII. 91–181. Bibliog., *ibid.*, 93, 94 (and see Addenda, below, p. 315). (R. on P.)

*The Political Economy of Art.*—XVI. 1–139. Bibliog., *ibid.*, 5–6 (and see Addenda, below, pp. 316–317).

*Notes on the Royal Academy, 1857.*—XIV. 89–143. Bibliog., *ibid.*, 90 (R. on P.)

*Catalogue of the Turner Sketches in the National Gallery, Part I.*—XIII. 183–226. Bibliog., *ibid.*, 186. (R. on P.)—There was no Part II.

*The Elements of Drawing.* (Two editions.)—XV. 1–228. Bibliog., *ibid.*, 5–8 (and see Addenda, below, p. 315).


Revision: *Notes on the Turner Collection at Marlborough House.*—Ed. 4 (with a new Preface) and Ed. 5.—XIII. 95–98, and see 94.

1858

“Mr. Ruskin’s Report on the Turner Drawings in the National Gallery,” in the *Report of the Director of the National Gallery to the Lords Commissioners of Her Majesty’s Treasury, April 5th, 1858.*—XIII. 319–324. Bibliog., *ibid.*, 318. (R. on P.)

This report (dated 27th March 1858) is for the first time reprinted in this edition

First reprinted in this edition.

Notes on the Royal Academy, 1858.—XIV. 145–205. Bibliog., ibid., 146. (R. on P.)

Inaugural Address at the Cambridge School of Art.—XVI. 171–201. Bibliog., ibid., 175–176. (O. O. R.)


Revision: Catalogue of Turner Drawings at Marlborough House, Ed. 2 (with “Supplemental Series”).—XIII. 297–316, and see 231–234.

1859


Notes on the Royal Academy, 1859.—XIV. 207–257. Bibliog., ibid., 208. (R. on P.)


Revision: Elements of Drawing, Ed. 3.—See XV. 5.

1860


Modern Painters, Volume V., completing the work:—VII. 1–460. Bibliog., ibid., lxii.–lxvi. For Bibliog. of the complete work, see III. lviii.–lx., and Addenda, below, p. 311.

“Unto this Last,” four papers in the Cornhill Magazine, August–November 1860.—XVII. Bibliog., 5. (See under 1862.)

Giotto and his Works in Padua, Part III., completing the work.—XXIV. 97–123. Bibliog., ibid., 7–9.

1861


First reprinted in this edition.

[For Catalogue of Drawings by Turner presented in the same year to the University of Oxford, see XIII. 559. It was not separately printed.]

1862

“Essays on Political Economy,” Nos. 1, 2, and 3, in Fraser’s Magazine, June, September, and December 1862. Reprinted by the Author as Chapters i.–iv. in Munera Pulveris (1872).—XVII. 147–230. Bibliog., ibid., 119.

Unto this Last. The papers from the Cornhill (1860) with a Preface.—XVII. 1–114. Bibliog., ibid., 5–11 (and see Addenda, below, pp. 317–318)
1863

“Essays on Political Economy,” No. 4, in Fraser’s Magazine, April 1863. Reprinted by the Author as Chapters v. and vi. in Munera Pulveris (1872).—XVII. 231–283. Bibliog., ibid., 119.

For Gold: a Dialogue, written this year, see under 1891.

1864

[A pamphlet, entitled The Queen’s Gardens, with the date 1864, purports to be the editio princeps of one of the lectures in Sesame and Lilies, but it is not authentic: see XVIII. 14–15.]

1865


Reprinted for the first time in this edition.


Sesame and Lilies, Ed. 1 and Ed. 2 (with a new Preface).—XVIII. 1–29, 53–144. Bibliog., ibid., 5–18 (and see Addenda, below, p. 320).

1866


“The Cestus of Aglaia,” Chapters 7–9, in the Art Journal, January, February, and April, 1866.—XIX. 135–159. Bibliog., ibid., 45 (and see XXXIV. 90; also Addenda, below, p. 323).

First reprinted in their entirety in this edition; the reprint in On the Old Road excluding passages which were incorporated by the Author in The Queen of the Air.


1867

“On Banded and Brecciated Concretions,” Chapters 1 and 2 (with illustrations), in the Geological Magazine, August and November 1867.—XXVI. 37–45. (See 1870.)

Letters printed in the Manchester Daily Examiner and Times and some other papers, and reprinted in the same year under the title Time and Tide, by Weare and Tyne.—XVII. 295–482. Bibliog., ibid., 299–308 (and see Addenda, below, p. 319).

* The Relation of National Ethics to National Arts: the Rede Lecture at Cambridge. See below, p. 43.

* On the Present State of Modern Art, with reference to the advisable arrangements of a National Gallery. A lecture at the Royal Institution.—See below, p. 43
1868

“On Banded and Brecciated Concretions,” Chapters 3–5 (with illustrations), in the Geological Magazine, January, April, and May.—XXVI. 45–71. (See 1870.)


Samuel Prout. A reprint in pamphlet form of the Paper of 1849 (see p. 7)

1869


Catalogue of Pictures, Drawings, and Sketches, chiefly by Turner, the property of John Ruskin (sold at Christie’s, April 15, 1869).—XIII. 569–572. Bibliog., ibid., 569 n.

Reprinted for the first time in this edition.

The Queen of the Air.—XIX. 279–423. Bibliog., ibid., 283–288 (and see Addenda, below, p. 323).

“On Banded and Brecciated Concretions,” Chapter 6 (with illustrations), in the Geological Magazine, December.—XXVI. 71–79. (See 1870.)

1870


Reprinted, with the papers from the same Magazine for the three preceding years, for the first time in this edition.

A Talk respecting Verona and its Rivers. A lecture at the Royal Institution, February 4. See below, p. 44.


Samuel Prout. A reprint in pamphlet form of the Paper of 1849 (see p. 7)
1871

Theorem. The Range of Intellectual Conception is proportioned to the Rank in Animated Life.—XXXIV. 107–111. Bibliog., ibid., 106. (O. O. R.)
[For Lectures on Landscape, delivered in this year, see under 1897.]

1872

Instructions in Elementary Drawing, etc. Eds. 1–4.—XXI. 157–264. Bibliog., ibid., 161–164.
This and the preceding Catalogue were not issued to the general public, and are for the first time reprinted in the present edition.
* An additional lecture (“The School of Florence”) and notes for further lectures are printed in this edition: see below, p. 23.
Article on John Leech, in Catalogue of the Exhibition of Outlines by the late John Leech, at the Gallery, 9 Conduit Street, 1872.—XIV. 332–334. Bibliog., ibid., 332 n. (and see Addenda, below, p. 315). (Arrows.)
Revision: Time and Tide in the “Works” Series, with various alterations: see XVII. 300.

1873

Index to Fors Clavigera, Vols. i. and ii.—Incorporated in the Index to XXIX.
Bibliog., ibid., 603–604.
**BOOKS, ARTICLES, ETC.**

*Love’s Meinie*, Lectures 1 and 2.—XXV. 11–73. (See 1881.)

*Ariadne Florentina*, Lecture 1.—XXII. 301–324. (See 1876.)


Revisions:—

*Instructions in Elementary Drawing*, Ed. 5.—Bibliog., XXI. 162.

*Modern Painters*, with a new Preface (III. 54).

*Stones of Venice*, with a new Preface (IX. 11–16).


1874


*Ariadne Florentina*, Lectures 2, 3, 4.—XXII. 325–389. (See 1876.)

*Val d’Arno*.—XXIII. 1–176. Bibliog., *ibid.*, 5–7 (and see Addenda, below, p. 324).


*The Æsthetic and Mathematic Schools of Art in Florence*—See below, p. 23.


1875


*Ariadne Florentina*, Lectures 5, 6.—XXII. 390–462. (See 1876.)

*Mornings in Florence*, Parts 1, 2, 3, 4.—XXIII. 293–381. (See 1877.)

*Proserpina*, Vol. I. Parts 1.2.—XXV. 197–265. (See 1879.)


*Deucalion*, Parts 1, 2.—XXVI. 95–164. (See 1883.)

*Studies in the “Discourses” of Sir Joshua Reynolds.* See below, p. 25.

Preface and notes to *Frondes Agrestes*. Selections from *Modern Painters* made by Miss Susan Beever. For the Preface, see III. 677–678. Bibliog. (including synopsis of the selections and references to the added notes), *ibid.*, lxix.–lxxii. (and see Addenda, below, p. 311).

Revision: *Notes on the Construction of Sheepfolds* (1851), new ed. with addition to Preface (XII. 521).

1876


BIBLIOGRAPHY

Preface and Notes to Miss A. C. Owen’s Art Schools of Mediæval Christendom.—XXXIV. 129–132. Bibliog., ibid., 128. (O. O. R.)

A Note on Botticelli’s “Zipporah,” in the Catalogue of An Exhibition of Pictures lent by Professor Ruskin . . . opened April 6, 1876.—XXIII. 478, 479. Bibliog., ibid., 470.

Reprinted for the first time in this edition.

Proserpina, Vol. I. Parts 3, 4. XXV. 266–337. (See 1879.)

Mornings in Florence, Part 5. XXIII. 382–408. (See 1877.)


Ariadne Florentina, Appendix, completing the work.—XXII. 463–490. Bibliog., ibid., 293–298 (and see Addenda, below, p. 324).

Deucalion, Parts 3, 4. XXVI. 165–235. (See 1883.)


Revision: Letter to Young Girls. A reprint, with slight additions, from Fors Clavigera.—Bibliog., XXVIII. xxvi.–xxvii.

1877

St. George’s Museum, Sheffield, Mineralogical Department. Substance I. Silica.—XXVI. Bibliog., ibid., 416.

For an enlarged edition of this Catalogue, see under 1886.


Guide to the Principal Pictures in the Academy at Venice.—XXIV. 139–190. Bibliog., ibid., 143, 144.

St. Mark’s Rest, Parts 1, 2, and Supplement 1. XXIV. 203–276, 335–369. (See 1884.)


* An additional “Morning,” with other matter, is printed in this edition, see below, p. 24.

The Laws of Fesole, Part 1. XV. 341–386. (See 1879.)


Twelve lectures, notes for eight of which are printed for the first time in this edition from the author’s MSS.; whilst the twelfth is the “Oxford Lecture” printed by Ruskin in 1878.
BOOKS, ARTICLES, ETC.

* Additional matter prepared for the intended Part II. is for the first time printed in this edition, see below, p. 25.

Revisions:

Into this Last, Ed. 2 with additional notes to Preface (XVII. 17, 20).

Ethics of the Dust, Ed. 2 with new Preface and note (XVIII. 203–206, 368).

1878


* Catalogue of the Educational Series, 1878.—See below, p. 23.

* Catalogue of the Rudimentary Series, 1878.—See below, p. 23.


Deucalion, Part 5.—XXVI. 235–268. (See 1883.)

The Laws of Fésole, Parts 2, 3.—XV. 386–442. (See 1879.)


Reprinted for the first time in this edition.


1879

St. Mark’s Rest, Part 3 and Supplement 2.—XXIV. 277–308, 370–400. (See 1884)

Proserpina, Part 6, completing Vol. I.—XXV. 372–386, 553–569. (See 1886.)

Deucalion, Part 6.—XXVI. 269–294. (See 1883.)


Bibliog., ibid., 159.

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Circular respecting Memorial Studies of St. Mark’s Venice.—XXIV. 412–416.
Bibliog., ibid., 403. (Arrows)

Notes on Drawings by Mr. Ruskin placed on Exhibition by Professor Norton,
Reprinted for the first time in this edition.
completed Vol. I., but there was no Vol. II.

Note on Fra Filippi and Carpaccio in Henry Swan’s Collected Notes on some
of the Pictures in the St. George’s Museum, Sheffield.—XXIV. 451–454. Bibliog., ibid.,
451 n., and XXX. 159–160.
Reprinted for the first time in this edition.
notes. Preface, IX. 16; addition to ch. viii., X. 463, and various new notes, etc., for
which see IX. 18, 19, 22, 25, 26, 28, 30, 31, 36, 38, 47, 58; X. 3, 5, 7, 9, 10, 20, 27, 76,

1880

Fors Clavigera, Letters 88, 89 (part of vol. viii.).—XXIX. 381–422. Bibliog.,
ibid., xxix.–xxxvi.

“Usury: a Reply and a Rejoinder,” in the Contemporary Review, February

“Fiction, Fair and Foul,” Chapters 1–4, in the Nineteenth Century, June, August,

Letters on “A Museum or Picture Gallery: its Function and its Formation,” in the

Deucalion, Part 7.–XXVI. 295–330. (See 1883.)

The Bible of Amiens, Part I.–XXXIII. 21–52. (See 1885.)

Notes on Pictures in Catalogue of the first Exhibition of Pictures . . . at Douglas,
Isle of Man, 1880–XIII. 429, 445, 448, 457; XIV. 238.—Bibliog., XIII. lvi.

Arrows of the Chace. An authorised collection of letters to the Press, etc., with
Preface and Epilogue (XXXIV. 469–474).—Bibliog., ibid., 459–465 (where there is a
list showing the places in the present edition of all the contents of the publication of
1880).

A Joy for Ever. Including The Political Economy of Art (1857), Education in Art
(1858), Mansfield Art Notes (1873), and Social Policy (1875).—XVI. 1–160.
Bibliog., ibid., 5–8 (and see Addenda, below, pp. 316–317).

Catalogue of illustrations shown at the Lecture “A Caution to Snakes.”—XXVI.

Revisions:—
The Seven Lamps of Architecture, Ed. 3 with a new Preface.—VIII. 15–17.
The Lord’s Prayer and the Church, new ed. with Epilogue.—XXXIV. 215–230
BOOKS, ARTICLES, ETC.

1881


Love’s Meinie, Lecture 3, completing the work.—XXV. 74–151. Bibliog., *ibid.*, 5–7 (and see Addenda, below, p. 324).

* In the present edition an additional Lecture, with other hitherto unprinted material, is included, see below, p. 24.


The Bible of Amiens, Part 2.—XXXIII. 53–86. (See 1885.)

The Bible of Amiens, Part 4 (Travellers’ Edition).—XXXIII. 121–174. (See 1885.)


For the photographs referred to in this advice, see below, p. 98.


Revision: *The Stones of Venice*, Travellers’ Edition, Vol. II., with a new chapter, XI. 231–245, and notes, etc., for which see:—


1882


* The Bible of Amiens, Part 3.—XXXIII. 87–120. (See 1885.)

Proserpina, Parts 7, 8.—XXV. 387–465. (See 1886.)

Revision: *Sesame and Lilies*, Small Ed. with new Preface.—XVIII. 49–52.

1883


The Ruskin Cabinet at Whitelands College.—XXVI. 528; XXX. 348–357. Bibliog., *ibid.*, XXVI. 527; XXX. 348 n.

Deucalion, Part 8, the last Part of the Work.—XXVI. 333–360. Bibliog., *ibid.*, 89–92.

* Additional notes for the intended continuation are printed in this edition, see below, p. 23.

The Art of England, Lectures 1–6.—XXXIII. 267–393. (See 1884.)


XXXVIII.

Fors Clavigera, Letters 89–92 (parts of vol. viii.).—XXIX. 398–465. (See 1884.)


1884


* Additional passages are printed in this edition, see below, p. 23.

Introduction to W. G. Collingwood’s *The Limestone Alps of Savoy.*—XXVI. 568–574. Bibliog., *ibid.,* 568 n.

The Storm-Cloud of the Nineteenth Century.—XXXIV. 1–80. Bibliog., *ibid.,* 5, 6.


* Notes for *Ara Cali* (the intended Part iii. of Our Fathers have Told Us).—See below, p. 24.


* Catalogue of Minerals shown at Edinburgh.—See below, p. 23.


The Pleasures of England, Lectures 1, 2.—XXXIII. 421–457. (See 1885.)

St. Mark’s Rest, Appendix, completing the work, but consisting only of a chapter and an index not by Ruskin.—XXIV. 309–334. Bibliog., *ibid.,* 195–199 (and see Addenda, below, p. 324).

* Additional passages are printed in this edition, see below, p. 25.

Edited (with Preface, etc.): Miss Francesca Alexander’s *Roadside Songs of Tuscany,* Parts 1–4.—XXXII. 51–140. (See 1885.)
1885


* An additional lecture is printed in this edition, see below, p. 24.


Proserpina, Part 9.—XXV. 466–498. (See 1886.)

The *Bible of Amiens,* Appendix, completing the work, but consisting only of a reprint of Ruskin’s Advice (see 1881) and a catalogue of photographs, etc., not by him.—XXXIII. 177–187. Bibliog., *ibid.*, 5–18 (and see Addenda, below, p. 325).

* Additional passages relating to the Guild are printed in this edition, see below, p. 25.

On the Old Road.—An authorised collection of various papers, of which the places of first publication have already been enumerated, “(*O. O. R.*)” indicating the pieces in question.—Bibliog., XXXIV. 85–90 (where the placing of the several papers in this edition is noted).

Revisions:—


Edited:—


* Additional passages are printed in this edition, see below, p. 24.

1886


Præterita, Parts 8–21.—XXXV. 138–412. (See 1889.)

* Additional passages relating to the Guild are printed in this edition, see below, p. 24.

Dilecta, Part 1.—XXXV. 569–580. (See 1900.)

Preface and Notes in A. Gordon Crawford’s *Notes on Some of the Principal Pictures of Millais at the Grosvenor Gallery,* 1886.—XIV. 495–496. Bibliog., *ibid.*, 495.

Letter and Appendix, on Light and Water Colours, in *Catalogue of the Exhibition of Water-Colour Drawings by Deceased Masters, Royal Institute,* *July 1886.*—XII. 589–593
BIBLIOGRAPHY

  * Additional matter is printed in this edition, see below, p. 25.


  * Additional notes for Proserpina are printed in this edition, see below, p. 24.

Edited: Ulric the Farm Servant, Parts 1–4 (with Preface).—XXXII. 343–409. (See 1888.)

1887

Præterita, Parts 22–24.—XXXV. 413–468. (See 1889.)

Dilecta, Part 2.—XXXV. 581–592. (See 1900.)


Bibliog., ibid., p. 349 n.

Hortus Inclusus.—XXXVII. passim. Bibliog., ibid.

Notes appended to Index to “Fors Clavigera.” Edited by the Rev. J. P. Faunthorpe. See XXIX. 605–607.

Edited: Christ’s Folk in the Apennine, Parts 1–6 (with Preface), forming vol. i.—XXXII. 255–320. (See 1889.)

Ulric the Farm Servant, Parts 5, 6.—XXXII. 410–446. (See 1888.)

Revision: Lectures on Art, Ed. 4, with a new Preface. (XX. 13–15.)

1888


Bibliog., ibid., 357 n. With three drawings by Ruskin:

Lucca.—XXXVII. Plate ix.

Mont Blanc de St. Gervais.—XXXV. Plate xxxiv.

Tower at Rouen.—II. 400.

Præterita, Parts 25, 26.—XXXV. 473–520. (See 1889.)

Preface and Notes to E. T. Cook’s Popular Handbook to the National Gallery.—XXXIV. 451–453. Bibliog., ibid., 450

Edited: Ulric the Farm Servant, Parts 7–9, completing the work.—XXXII. 447–532. Bibliog., ibid., 341–342 (and see Addenda, below, p. 325).

Revision: Modern Painters, Complete ed. with new Epilogue. (VII. 461–464.)

1889


Præterita, Parts 27, 28, completing the work.—XXXV. 521–562. Bibliog., ibid., lxxxiii.–xcii.
  * Additional matter is printed in this edition, see below, p. 24.

Edited: Christ’s Folk in the Apennine, Part vii. (beginning Vol. ii.; but, as no more appeared, completing the work).—XXXII. 321–336. Bibliog., ibid., 253–254
Rukin's own literary work now ceased, but the following publications (1890–1897) were issued with his express or tacit sanction:

1890


1891

The Poems of John Ruskin.—II. 1 seq.

This work included all the Poems privately printed in 1850 (above, p. 7), and added many others. Bibliog. notes to each poem in Vol. II. of this edition enumerate places of previous publication. The poems at pp. 243, 439, 465, and 474–516 (“Marcolini”) appear in this ed. for the first time. For notes on additional lines, see pp. 275, 286, 340, 395.


Ruskiniana, Part I.—See XXXIV. 466–468.

1892

Letters upon Subjects of General Interest from John Ruskin to Various Correspondents.—See XXXVII. 721–724.

Stray Letters from Professor Ruskin to A London Bibliopole (F. S. Ellis).—See XXXVII. 638–641.

Ruskiniana, Part II.—See XXXIV. 624.

1893

The Poetry of Architecture. Collection of the Papers printed in 1837 and 1838 (see above, p. 4).—I. 1–188. Bibliog., ibid., 2 (and see Addenda, below, p. 309).

Letters from John Ruskin to William Ward.—See XXXVII. 701–715.


1894

Letters from John Ruskin to Ernest Chesneau.—See XXXVII. 635–636.

Letters on Art and Literature by John Ruskin.—See XXXVII. 719–721.

Letters addressed to a College Friend during the years 1840–1845.—I. 399–502. Bibliog., ibid., 400.

Verona and other Lectures.—The lecture on Verona (see under 1870) was now for the first time printed in its entirety (in this ed., XIX. 429–448). For the other contents and Bibliog., see ibid., 427.

1895

Notes on Drawings in William White’s The Principles of Art as illustrated by Examples in the Ruskin Museum at Sheffield.—These notes by Ruskin (written at various dates), as well as others from hitherto unpublished sources, are incorporated in the General Catalogue of the Ruskin Museum, first compiled for, and printed in, this ed., XXX. 181–280. Bibliog., ibid., 168–169.

Letters from John Ruskin to Rev. J. P. Faunthorpe, M. A.—See XXXVII. 641–648
22 BIBLIOGRAPHY

1896

John Ruskin and Frederick Denison Maurice on “Notes on the Construction of Sheepfolds.”—See XII. 515.


1897

Lectures on Landscape (delivered 1871).—XXII. 1–70. Bibliog., ibid., 5–7.

Letters from John Ruskin to Frederick J. Furnivall, M.A.—See XXXVII. 649–651.

Ruskin died in January 1900; the following publications being thus posthumous:—

1900

Dilecta, Part 3 (completing the work), prepared by Ruskin for the press, but not issued by him.—XXXV. 593–601. Bibliog., ibid., lxxxvi.

* Additional matter is printed in this edition, see below, p. 23.

1902

Ruskin on Pictures, 2 vols.—The title-page of these volumes is:—

Ruskin on Pictures | A Collection of Criticisms by John | Ruskin not heretofore Re-printed | and now Re-edited and | Re-arranged | Vol. I. | Turner at the National Gallery and | in Mr. Ruskin’s Collection | [Vol. II. | Academy Notes | Notes on Prout and Hunt] | London | George Allen, 156, Charing Cross Road | 1902 | [All rights reserved].


Issued, Vol. i. on November 11, vol. ii. on December 22, in green cloth, lettered on the back—in the case of vol. i., “Ruskin | Notes on Pictures | Turner”; in that of vol. ii., “Ruskin | Notes on Pictures | Academy Notes.” 2000 copies; price 7s. 6d. each volume (reduced in January 1904 to 6s.).

These volumes, edited by E. T. Cook, collect the following publications already enumerated:—


Catalogue of Turner Sketches in the National Gallery (1857), Catalogue of Turner Sketches and Drawings at the Marlborough House, 1857–1858, and Catalogue of Turner Drawings and Sketches (1881), pp. 79–294. These pamphlets were not reprinted in their original form, but were rearranged so as to serve as a guide to the National Gallery. This arrangement has been indicated in the present edition—XIII. 609 seq.

Notes by Ruskin on his Drawings by Turner (1878), pp. 295–425.

Light and Water-Colours (1886), pp. 431–437.

In vol. ii. are collected (1) The six numbers of Academy Notes, pp. 1–264; (2) Further Notes on Millais, collected from various sources, pp. 265–270; (3) Notes on Prout and Hunt (1879–1880), pp. 271–350.

1903

Letters to M. G. and H. G. By John Ruskin.—See XXXVII. 651–655
(ii.) WORKS AND ADDITIONAL PASSAGES PRINTED FOR THE FIRST TIME IN THIS EDITION: 1903–1909

As the dates of composition are not always certain, the entries in this division of the Bibliography are made alphabetically, the date (where known) being added after the title.

The Æsthetic and Mathematic Schools of Art in Florence (1874).—XXIII. 179–279. Bibliog., ibid., 182.

Aratra Pentelici:—

The School of Florence: the concluding lecture of the course.—XX. 355–367.

The Riders of Tarentum.—XX. 390–397.

The Eagle of Elis.—XX. 398–402.

Greek and Christian Art, as affected by the idea of Immortality.—XX. 403–406.

Some Characteristics of Greek Art, in relation to Christian.—XX. 407–413.


The Bird of Calm: an introductory passage (1872).—XXII. 239 n.

Breccias of Mornex: a Fragment.—XXVI. xxxi.–xxxii.

Carlyle’s Friedrich: notes.—XVIII. 532–533.


Colour and the Venetian School.—XXIV. 455–457.


Deucalion: Notes for the intended continuation.—XXVI. 363–370.

Dilecta:—

Additional Letters.—XXXV. 630–631.

Scheme for its completion.—XXXV. 634.

Additional Passages.—XXXV. 638–642.

The Eastern Question: Unpublished letter to the Times (1876).—XXIX. 45 n.


Fiction, Fair and Foul: Additional Passages.—XXXIV. 395–397.

Flamboyant Architecture of the Valley of the Somme (1869): see above, p. 11.

Fors Clavigera: Additional Passages:1—

Observation and Description.—XXIX. 535

The meaning of “mine”  “ 536

The worth of a vote  “ 538

Ruskin and Scott  “ 539, 540

Notes on the Life of Scott  “ 541–545

1 Exclusive of those previously published by Mr. Fauntthorpe (XXIX. 606) and Mr. Collingwood (XXIX. 536 n.)
Discrimination in Art Teaching.— XXIX. 559–560
Laws for the Wine Trade " 561–562
The 18th Psalm " 563–564
The Religion of Humanity " 565–566
Interest and Railways " 570–572
Morning Thoughts at Geneva " 574–577
“Creatures of Bread and Wine” " 578–579
Myths and Novels " 588
Plato and Ludwig Richter " 592–595
Good and Evil " 596–597
Epilogue " 600

Fronde Agrestes (1875): a note.—III. xlviii.
The Garnet (1885).—XXVI. 575–576.
A Geological Ramble in Switzerland.—XXVI. 577–579.
Giotto and Niccolo Pisano.—XXIII. 476–477.
The Grammar of Silica.—XXVI. 533–541.
Institutes of Mineralogy.—XXVI. lxii.-lxii.
Letters on Politics (1852).—XII. 591–603.
Love’s Meinie:—
   The Chough: an additional lecture.—XXV. 152–172.
   Notes for an Intended Continuation.—XXV. 175–184.
Modern Art (1867): see below, p. 43.
Modern Painters: Additional Passages:—
   Vol. i.–III. 680–684.
   ii.–IV. 363–389.
   iii.–V. 433–439.
   v.–VII. 479–487.
Notes on Architecture and Painting contributed to the third edition of Murray’s
Handbook for Travellers in North Italy (1847); see below, pp. 326–330.
Notes on German Galleries (1859).—VII. 488–495.
Notes on the Louvre (1844, 1849, 1854).—XII. 448–473.
Our Fathers have Told Us:—
   Notes for Ara Cœli (the intended Part III.).—XXXIII. 191–203.
The Oxford Art School Series.—XXI. 311 seq.
The Pleasures of England:—
   Lecture V.: The Pleasures of Truth.—XXXIII. 505–520.
Poems: see above, p. 21.
Præterita:—
   Additional Passages.—XXXV. 607–627.
   Schemes for its completion.—XXXV. liv., 632–638.
Queen of the Air: the Legend of Auriga.—XXVII. 418 n.
Proserpina:—
   Additional Notes.—XXXV. 539–549.
   Preface for vol. ii.—XXXV. xxxv.-xxxviii., 628–629
FOREIGN TRANSLATIONS

The Rede Lecture at Cambridge (1867): see below, p. 43.
Reply to Blackwood (1836).—III.
St. George’s Guild Reports: Additional Passages.—XXX. 153–156.
St. George’s Museum, Sheffield. Catalogue, including hitherto unprinted notes
by Ruskin.—See XXX. 168–169.
St. Mark’s Rest: Additional Passages.—XXIV. 427–450.
Seven Lamps of Architecture: Additional Passages.—VIII. 278–287.
Bibliog., ibid., 492.
A Note on Xenophon.—XXIII. 162 n.

(iii.) FOREIGN TRANSLATIONS

The following list is an index to the passages where bibliographical particulars of
foreign translations will be found:—
Aratra Pentelici, German, XX. 188.
Bible of Amiens, French, 1903, XXXIII. 16; Spanish, 1907, XXXVIII. 325.
Crown of Wild Olive, French, 1900, XVIII. 376; German, 1901, XVIII. 376.
Eagle’s Nest, German, 1902, XXII. 117.
Elements of Drawing, German, 1901, XV. 7; Italian, 1898, XV. 6.
Guide to the Academy at Venice, Italian, 1901, XXIV. 144.
King of the Golden River, German, 1861, XXXVIII. 310; Italian, 1891,
XXXVIII. 310; Welsh, 1909, XXXVIII. 310.
Lectures on Art, German, 1901, XX. 7.
Modern Painters, German, III. lxiii.
Mornings in Florence, French, 1906, XXXVIII. 324; German, 1901, XXIII. 287.
Munera Pulveris, Spanish, 1907, XXXVIII. 319.
Queen of the Air, German, 1905, XIX. 286.
Relation of Michael Angelo and Tintoret, Italian, 1901, XXIV. 199.
St. Mark’s Rest, French, 1908, XXXVIII. 324; Italian, 1885, 1902, XXIV. 198,
XXXII. 317.
Sesame and Lilies, French (extracts), 1901, XVIII. 16; French, 1906, XXXVIII.
321; German, 1900, XVIII. 15; Italian, 1907, XVIII. 16, XXXVIII. 322; Spanish,
1907, XXXVIII. 321; Swedish, 1900, XXXVIII. 321.
Seven Lamps, French, 1900, VIII. lv.; German, 1900, VIII. lv.
Stones of Venice, French, 1905, XXXVIII. 313; German, 1898, 1903, IX. lviii.,
lix.; Hungarian, XXXVIII. 312.
Time and Tide, Swedish, 1903, XXXVIII. 319.
Unto this Last, French, 1902, XVII. 8; German, 1896, 1902, XVII. 8; Italian,
1902, XVII. 9.
Selections from Various Works, French, XXXVIII. 39; German, XXVII. cvi.,
XXXVIII. 38; Spanish, XXXVIII. 39; Swedish, XXXVIII. 38.
B. SUMMARY OF COLLECTED WORKS

The foregoing enumeration is of separate works, etc. Collected “Works” have appeared in the following forms:

1871–1880

Ruskin’s own “Works Series.” For his “Advertisements” of this Series, see XVIII. 10–11. The Series included only eleven of his books, as under (the references are to the places in this edition where Bibliographical particulars of the “Works” edition of the several books are given):—


II. *Munera Pulveris.*—XVII. 119–120.

III. *Aratra Pentelici.*—XX. 185–186.

IV. *The Eagle’s Nest.*—XXII. 115–116.

V. *Time and Tide.*—XVII. 300.


VII. *Ariadne Florentina.*—XXII. 295.

VIII. *Val d’Arno.*—XXIII. 5–6.

IX. *The Queen of the Air.*—XIX. 284–285.

X. *The Two Paths.*—XVI. 245–246.

XI. *A Joy for Ever.*—XVI. 7–8.

1882–1910

Mr. George Allen and his successors have published a large number, though not all, of Ruskin’s books in uniform style in three different forms, the “Small Edition,” the “Pocket Edition,” and the “Popular Edition.” These have been described in the detailed Bibliographical Notes to the several books. These editions, however, besides not including all the author’s books, had no “Works” title-page, and were not numbered as volumes in a successive Works Series.

UNAUTHORISED AMERICAN EDITIONS

The “Complete Works of Ruskin” (so called, though not in fact complete) have been issued in various forms, all unauthorised, in America, especially by Messrs. John Wiley & Sons, of New York, whose “Catalogue of the Works of John Ruskin” forms a 12 pp. pamphlet in ornamental wrapper. There are “Complete Works” (19 vols.) and “Choice Works” (9 vols.) Also:—


COLLECTED WORKS
THE AMERICAN “BRANTWOOD” EDITION: 1891–1893

On the passage of the American Copyright Act of 1891, an authorised “Brantwood Edition” of many of Ruskin’s books was issued in America by Charles E. Merrill & Co., New York, in conjunction with Mr. Allen. Nineteen of the books (22 vols.) in all were so issued; all the books, except the Poems, having introductions by Charles Eliot Norton. In these introductions, Mr. Norton published many extracts from Ruskin’s letters to him (see XXXVII. 683). This “Brantwood Edition” (of which mention has been made in the detailed Bibliographical Notes) comprised the following books:

- A Joy for Ever
- Ariadne Florentina
- Aratra Pentelici
- Lectures on Architecture and Painting
- Lecture on Art
- Modern Painters, vol. ii. (2 vols.)
- Munera Pulveris
- Poems (2 vols.)
- Sesame and Lilies
- The Crown of Wild Olive
- The Eagle’s Nest
- The Elements of Drawing
- The Ethics of the Dust
- The Queen of the Air
- The Seven Lamps of Architecture
- The Two Paths
- The Stones of Venice (Travellers’ Edition; 2 vols.)
- Time and Tide
- Val d’Arno

In 1907 Messrs. George Routledge issued a so-called “Universal Edition of John Ruskin’s Works.” The edition (15 vols.) comprised, however, only a reprint of early editions of such of Ruskin’s Works as had then passed out of copyright.

It will be seen from the foregoing bibliographical statement that the present “Library Edition” is the only real Works Edition of Ruskin.
C. SELECTIONS

DIVISIONS (i.) and (ii.) are (with one exception) books authorised by Ruskin or his publisher:

(i.) From Various Works. (ii.) From Single Books.

Division (iii.) gives a few specimens of unauthorised American Selections.
Division (iv.) enumerates Selections translated into foreign languages.
Division (v.) gives specimens of unauthorised English Selections.

(i.) SELECTIONS FROM VARIOUS WORKS

"SELECTIONS": 1861

The first volume of Selections was made by Mr. W. Smith Williams (literary adviser to Messrs. Smith, Elder & Co.), at the instance of Ruskin’s father (XVII. li.). For a reference by Ruskin to the volume, see ibid. It had the following title-page:

Selections | from the | Writings of John Ruskin, | Master of Arts, | Oxon., | Author of “Modern Painters,” “Seven Lamps of Architecture,” “Stones of Venice,” etc. etc. | [quotation 1] | With a Portrait. | London: | Smith, Elder and Co., 65 Cornhill. | M.DCCC.LXI. | [The right of Translation is reserved.]


Issued in green cloth boards, lettered across the back: “Selections | from the | Writings | of | John Ruskin. | London | Smith, Elder & Co.”—Price 6s.

The First Edition was issued on November 18, 1861. There was a reprint on July 1, 1862, and there were several later reprints.

The portrait (frontispiece) is F. Holl’s engraving (given as frontispiece to Vol. XVI): for particulars, see ibid., p. lxx. The “Advertisement” is printed in Vol. XVII. p. 1.

The Selections are given under six different heads—Scenes of Travel, Characteristics of Nature, Painting and Painters, Architecture and Sculpture, Ethical, and Miscellaneous. They are taken from the following passages:

Modern Painters, vol. i.—Pref. to ed. 2, §§ 3–5, 24, 25, 32, 36–38, 40; pt. i. sec. i. ch. i. §§ 1 and n., 5, ch. ii. §§ 1–9, ch. iv. §§ 1–4, ch. vi. §§ 1–3; pt. i. sec. ii. ch. ii. §§ 1–7; pt. ii. sec. i. ch. i. §§ 1–6, ch. ii. §§ 3–5, 8; pt. ii. sec. ii. ch. ii. §§ 2, 7, 8; pt. ii. sec. iii. ch. i. §§ 1–3, ch. iv. §§ 35–38;
pt. ii. sec. iv. ch. ii. § 19; pt. ii. sec. v. ch. i. §§ 1, 2, 18–21, ch. ii. § 3, ch. iii. §§ 29, 30, 38, 39; pt. ii. sec. vi. ch. i. §§ 2–5, 16–18.
Vol. ii.—Pt. iii. sec. i. ch. i. §§ 2, 7, ch. ii. §§ 8–10, ch. iii. § 9, ch. iv. §§ 10, ch. v. §§ 3, 4, 15–17 ch. vi. § 7, ch. xiv. §§ 11, 12, 18, 19, ch. xv. §§ 8–12.
Vol. iii.—Pt. iv. ch. i. §§ 7, 8; ch. iii. §§ 5–16, 20, 21; ch. iv. §§ 2, 3, 5, 6; ch. v. §§ 6–13; ch. vi. § 5; ch. vii. §§ 9, 19–21; ch. viii. §§ 6, 7; ch. ix. §§ 3, 4; ch. x. §§ 14, 15, 22; ch. xi. §§ 7–11; ch. xii. 6 n., 8–10; ch. xiii. §§ 12–14, 27; ch. xiv. §§ 10–13, 29, 30, 33, 51, 52; ch. xvi. §§ 9–11, 24, 28, 29; ch. xvii. §§ 8, 9, 22–25, 35–37; ch. xviii. § 32.
Vol. iv.—Pt. v. ch. i. §§ 2, 3; ch. iii. §§ 21–24; ch. v. §§ 3–5, 21; ch. vii. §§ 3, 4; ch. viii. § 18; ch. x. §§ 4, 5; ch. xi. §§ 6–10; ch. xii. §§ 11, 14; ch. xvi. §§ 13, 15–17, 20, 21; ch. xviii. §§ 4–7, 26; ch. xix. §§ 3–6, 9, 12, 31–33; ch. xx. §§ 3–5, 9, 13, 14, 28, 30.

1 From Modern Painters, vol. v. pt. ix. ch. i. § 7 (“In these books of mine . . . forgotten or despised”): Vol. VII. p. 257.
SELECTIONS 29


Seven Lamps.—Preface to ed. 2, § 7; Introductory, §§ 4–6; ch. i. §§ 1, 7–13, 15; ch. ii. §§ i, 16, 17, 19 ch. iii. §§ 1–9, 13, 17, 23, 24; ch. iv. §§ 8, 9, 10, 12, 13, 16–23, 35–39; ch. v. §§ 2, 3, 5, 6, 21, 24; ch. vi. §§ 1, 3–6, 9, 10, 18–20; ch. vii. §§ 1, 2, 4–6.

Stones of Venice. vol. i.—Ch. i. §§ 17–21; ch. xix. §§ 11–13; ch. xx. §§ 3, 5, 6, 15–17; ch. xxi. §§ 3, 4, 11, 17, 18; ch. xxx. §§ 3–10.

Vol. ii.—Ch. i. §§ 1–7, 12–14; ch. ii. §§ 1, 2; ch. iii. §§ 1–7; ch. iv. §§ 10–20, 53, 54, 70 (end), 71; ch. v. §§ 30–32, 36; ch. vi. §§ 1–8, 11–17, 19–23, 28–32, 38, 39, 51–54, 56–60, 67–69, 78; ch. vii. §§ 46, 47.

Vol. iii.—Ch. i. §§ 41, 42, 46; ch. ii. §§ 28, 29, 34.


Lectures on Architecture and Painting.—§§ 1 (“I remember a city . . .”), 11, 12, 16, 17, 31–33, 44, 45, 89–91, 129–130 (“. . . take it for our subject”).

Notes on the Royal Academy (1859), XIV. pp. 228, 253–254.

Political Economy of Art, §§ 7, 8, 50–53, 70, 71, 73–75, 103.


The copyright of this volume of Selections expired in 1907, and unauthorised editions were issued:—

In Routledge’s New Universal Library.

By A. Melrose (with introductory note by Horace G. Groser).

By Nimmo (with Bibliographical Introduction by William Sinclair).

1875: ETHICAL SELECTIONS

The following volume may have been authorised, though no precise information is now available:—

University of Madras. | B. A. Examination of 1877. | Selections | from the Writings of John Ruskin. | Ethical. | Edited by | D. Duncan, M. A., | Professor of Logic and Moral Philosophy, Presidency College, | Registrar of the University of Madras. | Printed for the University, | at the Lawrence Asylum Press, Mount Road, | by W. H. Moore. | 1875.


Issued in reddish-brown cloth boards, lettered across the front: “Ethical Selections.”

A copy of this book, seldom met with in this country, is in the Bodleian Library.

1879: A SCHOOL READING-BOOK

Some “Extracts from Professor Ruskin’s Works (Printed by express permission)” are included in pp. 236–244 of The Whitelands Series of Standard Reading Books for Girls. Edited by Rev. J. P. Faulthrophe, M.A., Principal. Standard VI.

For a reference to these selections, see XXXVII. 225. A few extracts from Ruskin were also given in the same author’s Household Science: Readings in Necessary Knowledge for Girls and Young Women (1881): see XXVIII. 553 n.

1883: THE RUSKIN BIRTHDAY BOOK

The | Ruskin Birthday Book: | a Selection of Thoughts, Mottoes, and Aphorisms, | for every day in the year, | from the works | of John Ruskin, L.L.D. | Honorary Student of Christ Church; Honorary Fellow of | Corpus Christi College; and Slade Professor of Fine Art, Oxford. | Collected and Arranged by | M. A. B. and G. A. | [Quotation from “St. Mark’s Rest”] | George Allen | Sunnyside, Orpington, Kent. | 1883.

Foolscap 4to, pp. iv.+282 (the pages unnumbered). Half-title (with blank reverse), pp. i, ii; Frontispiece, portrait; Title-page (with imprint, “Chiswick

1 “The only doctrine . . . its Creator” (Vol. XXIV. p. 371)
30  BIBLIOGRAPHY

Press:—C. Whittingham and Co., Took’s Court, | Chancery Lane,” on the reverse), pp. iii., iv.; Text, pp. 1–282. Imprint repeated on reverse of the last page.

Issued on December 17 in mottled-grey paper boards, with white paper back label, which reads, “The | Ruskin | Birthday Book | 1883.” 3000 copies (of which only 75 were in paper boards, the remainder being in cloth), 10s. Also 1000 large-paper copies (post 4to), 15s., of which 100 were issued in paper boards, the remainder in dull-red cloth: in the large-paper copies the portrait was pulled on India paper.

The portrait (an engraving by W. Roffe from a photograph) is given as frontispiece to Vol. XXIX. The Birthday Book was compiled by Miss Maud Bateman and Miss Grace Allen.

1884: THOUGHTS ON EDUCATION

Some Thoughts on Education, dedicated to the Rt. Hon. Anthony John Mundella (Entrapped to give the sanction of his name on hearing that the little book contained No Flattery); by his Faithful Servant, S. A. Miller. 1884. (A. J. Roche, The Steam Press, Lewisham.)

The Second Part (pp. 49–109) consists of “extracts taken by permission from Fors Clavigera”; the Third (pp. 110–134), of extracts from several other of Ruskin’s books.

1886: NOTES ON MILLAIS, AND ON HOLMAN HUNT

The Notes on . . . Millais, mentioned above (p. 19), included, besides original notes by Ruskin, numerous extracts from his previous writings.

Notes on the Pictures by Mr. Holman Hunt exhibited at the Rooms of the Fine Art Society, 1886. With Criticisms by John Ruskin, LL.D., D.C.L. . . . (London: William Reeves).—Octavo, pp. xxiii. + 40. Issued in green paper wrapper (ls.); and a large-paper ed. in brown-paper wrappers (2s. 6d.).

This collected various notes on Holman Hunt, but contained nothing new. The compiler (as of the Notes on Millais) was Mr. A. Gordon Crawford (pseudonym for A. G. Wise.)

1888: HANDBOOK TO THE NATIONAL GALLERY

Mr. E. T. Cook’s Handbook, mentioned above (p. 20), included numerous selections from Ruskin’s works.

1892: THOUGHTS ABOUT WOMEN

Ruskin’s Thoughts about Women. Collected from his more modern Works and arranged by Kate Stanley, F.R.B.S., Head Governess of Whitelands College, Chelsea. London: G. White, Steam Printer, 396 King’s Road, Chelsea, S.W.—Octavo, pp. 16, in green paper wrappers, price 4d.

1893: “SELECTIONS” (2 VOLS.)


Crown 8vo, Vol. i., pp. xv.+524. Half-title (with blank reverse), pp. i., ii.; frontispiece, portrait (the same as in the Selections of 1861); Title-page (with blank reverse), pp. iii., iv.; prefatory note, pp. v., vi.; list of works from which selections are taken, pp. vii.–viii.; Contents, pp. ix.–xv.; Text, pp. 1–505; Index,
The volume was edited by Mr. Collingwood, and it was stated in an introductory note that it was based (with some revision) on the Selections of 1861, including only passages from books issued up to 1860. A few passages were added from Elements of Drawing, Arrows of the Chace, On the Old Road, and one of the Turner Catalogues.


First Edition, issued, vol. i. June, vol. ii. July, 1893, in green cloth lettered on the back, "Selections | from | The Writings | of | John Ruskin | First [Second] Series | 1843–1860 [1860–1888]. 5000 copies of each volume were issued; and there were the following reprints:—July 1894, 3000 of each volume; January 1, 1898, 1000 of vol. i., 400 of vol. ii.; January 1899, 1000 of each volume; March 1900, 1050 of vol. i., 850 of vol. ii.; September 1901, 1000 of each volume; January 1904, 1250 of vol. i., 1000 of vol. ii. The price was 6s. per volume, reduced January 1904, to 5s., and January 1907 to 3s. 6d. It will be seen that of this edition of the Selections alone 29,500 volumes were issued.

There was also a large-paper edition, large post 8vo, with the portraits pulled on India paper, 30s. the 2 vols. (reduced January 1903 to 21s.). 280 copies.

Pocket Edition (1905). Uniform with other volumes as described in Vol. XV. p. 6, the title-pages being


Vol. i. was issued in July, and vol. ii. in August, 4000 copies of the two volumes, price 2s. 6d. each (reduced January 1908 to ls. 6d.).

Popular Edition (1907).—Printed from electrotype plates of previous eds.; the title-page as in the ed. of 1893, except for the words "Thirty-fifth thousand | London | George Allen, 156, Charing Cross Road | 1907." On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh."

Pott 8vo, with gilt top and "J. R." monogram on the front cover. Price, each vol., 1s. net, in red cloth; 1s. 6d. net, in green leather.

1894: "RUSKIN ON MUSIC"

The title-page of this volume of selections (strung together with some comment) is:

Ruskin on Music | Edited by A. M. Wakefield | "But ye maun learn to put the heart into it, man—| To put the heart into it" | Redgauntlet | George Allen, Sunnyside, Orpington | and | 156 Charing Cross Road, London | 1894 | [All rights reserved].


Issued, on April 19, 1894, in green cloth, lettered on the back, "Ruskin | on | Music." Price 5s. net. 2000 copies.

For further particulars of this book, see Vol. I. p. 266
1894: “RUSKIN ON EDUCATION”

Ruskin on Education | Some Needed but Neglected | Elements | Restated and Reviewed by William Jolly | London | George Allen, 156, Charing Cross Road | and at Orpington | 1894 | [All rights reserved].


Second Edition, issued on March 26, 1907, in red cloth, similarly lettered, price 1s. This edition consisted of the unsold copies of the former, with a new title-page, on which the publisher’s imprint became “London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved].”

For a summary of Ruskin’s views on education, and a reference to Mr. Jolly’s book, see Vol. XXVII. pp. lx.-lxxv.

1895: “THE PRINCIPLES OF ART”

The Principles of Art as Illustrated by Examples in the Ruskin Museum at Sheffield.—Bibl., Vol. XXX. p. 166.

1895: “THE RUSKIN READER”

The Ruskin Reader | Being Passages from | Modern Painters | The Seven Lamps of Architecture | and | The Stones of Venice | By | John Ruskin, D.C.L., LL.D. | Honorary Student of Christ Church, and Honorary Fellow | of Corpus Christi College, Oxford; and sometime | Slade Professor of Fine Art in the | University of Oxford | George Allen, Sunnyside, Orpington | and | 156, Charing Cross Road, London | 1895 | [All rights reserved].


A few elucidations, taken from Mr. Collingwood’s Notes, will be found in the Addenda (below, pp. 351–352, 354).


Pocket Edition (1905).—Uniform with other volumes in the same edition (see XV. 6), the title-page being

The | Ruskin Reader | Passages from | Modern Painters | The Seven Lamps of Architecture | The Stones of Venice | London: George Allen. On the reverse, “September 1905. Ninth Thousand. All rights reserved.” Price 2s. 6d. net (reduced January 1908 to ls. 6d.).

Popular Edition (1906).—This appears to have consisted of copies of the previous editions, with a new title-page:

The | Ruskin Reader | Passages selected from | Modern Painters | The Seven Lamps of Architecture | The Stones of Venice | Ninth Thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved].

On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press.”

Pott 8vo, gilt top, with “J. R.” monogram on front cover. Price ls. net, in red cloth; ls. 6d. net, in green leather.
1895: “STUDIES IN BOTH ARTS”

Studies in Both Arts: by John Ruskin, D.C.L., LL.D., Honorary Member of the Royal Society of Painters in Water-colours and some time Slade Professor of Fine Art in the University of Oxford, and at the University of Oxford, and of the Royal Academy. Some time Slade Professor of Fine Art in the University of Oxford. George Allen, Sunnyside, Orpington, and 156 Charing Cross Road, London. 1895.

15 inches x 11, pp. 72. Half-title (with blank reverse), pp. 1–2; title-page (with blank reverse); List of Plates, p. 7 (with blank reverse); List of “Illustrative Passages,” p.9 (with blank reverse); Text (each subject having a fly-title), pp. 11–72. Issued in white cloth, the front cover adapted (by Mr. Collingwood) from a design by Sir Edward Burne-Jones (here reduced). Price 21s. (reduced, July 1900, to 20s.)

The text of the Preface by W. G. Collingwood is as follows:

“In the lately published Poems of John Ruskin, The Poetry of Architecture, and Verona and other Lectures, an attempt was made to present some of Mr. Ruskin’s drawings in facsimile. The line-engravings, mezzotints, and lithographs in his earlier books, though fine examples of the celebrated engravers who produced them, are, in many cases, other than translations of Mr. Ruskin’s originals,—faithful, indeed, up to the point to which those styles of engraving can be faithful, but hardly rendering the characteristic handling and interesting personality of the draughtsmanship.

“Modern photogravure, however, and improved methods of chromo-lithography, give us the chance of an almost perfect rendering; the only drawback to which has been the miniature scale of most book-illustration. Many small sketches have been attempted in this way: a few larger drawings have been reduced to fit the limit of size, but lose much of their charm by the reduction.

“The present publication aims at a worthier representation of Mr. Ruskin’s work. The plates, from drawings hitherto unpublished, and representing different periods and varying styles, have been produced on a larger scale under Mr. Ruskin’s personal direction and superintendence. The cover is from a design by Sir Edward Burne-Jones, Bart. The text has been selected to illustrate the subjects of the pictures; these forming a series of Studies in Both the Arts of which Mr. Ruskin is known as a master—the Art of Drawing, and that of Literature.

“CONISTON, August 1895.

The design by Burne-Jones was made by the artist for Unto this Last or Munera Pulveris, but not used. It was shown at the Ruskin Exhibition at Manchester in 1904 (No. 188), and is here reproduced (Plate I.). It was adapted for Studies in Both Arts by the omission of the lettering “Justitia,” and the insertion of a scroll at the top, bearing the words “STUDIES: IN: BOTH: ARTS:” and another at the bottom “BY JOHN RUSKIN.”

The following is a list of the drawings (with their places in this edition) and of the illustrative passages:


1 Not for Sesame and Lilies as stated in the Catalogue of the Ruskin Exhibition at Manchester (No. 188).
Justitia

Design by Burne-Jones for a Book by Ruskin.
1898: "BIBLE REFERENCES"

The Bible References of John Ruskin | By Mary and Ellen Gibbs | London: George Allen, Ruskin House | 156 Charing Cross Road | mdecxxviii.


Issued on January 25, 1898, in green cloth, lettered on the back, “The Bible References of | John Ruskin | George Allen.” Price 5s. 3000 copies.

Pocket Edition (1905), uniform with other volumes in the same edition (see XV. 6). The title-page is

The Bible References in the Works of | John Ruskin | London: George Allen.

Issued in March 1905. 4000 copies. 2s. 6d. (reduced, January 1908, to 1s. 6d.)

In the text, extracts are given from Ruskin’s books under various heads (such as, “Aaron, Death of,” “Abraham,” “Adamite Fall”), the Bible-references being supplied in marginal notes. Appendix I. gives similar references (e.g., “Abbot,” “Alabaster”), but the passages from Ruskin are not cited. The book aims rather at being a volume of Biblical Selections than a complete concordance of Ruskin’s Bible References. These will be found fully collected in the Index, XXXIX.

1900: "THOUGHTS FROM RUSKIN"

Thoughts from | Ruskin | Chosen and Arranged | by | Henry Attwell | Knight of the Order of the | Oak Crown, etc. | With Portrait | London | George Allen, 156, Charing Cross Road | 1900 | [All rights reserved].


Issued on November 12, 1900, in olive-green cloth, with gilt tops; lettered on the front with pansies and “Thoughts | from | Ruskin,” and on the back, “Thoughts | from | Ruskin | George | Allen.” 4000 copies. Reprinted, March 1901, 2000; December 1901, 2000; December 1903, 2000. Price 2s.

1900: "TURNER AND RUSKIN" (2 VOLS.)

Turner & Ruskin | An Exposition of the Work of | Turner from the Writings of Ruskin | Edited | With a Biographical Note on Turner | By Frederick Wedmore | Ninety-one Illustrations | in Two Volumes | Vol. I. [Vol. II.] | London | George Allen, 156, Charing Cross Road | 1900 | All rights reserved.

Imperial 4to (16 in. x 11). Issued on December 7, 1900, in blue cloth, lettered on the front, “Turner | and | Ruskin”; and on the back, “Turner | and | Ruskin | Vol. I. [Vol. II.] | Edited by | F. Wedmore | George Allen.” Price £7, 7s. (reduced, July 1903, to £5, 5s.). 850 copies. There were also 160 special copies, with the plates duplicated on India paper, price £15, 15s.

Selections from Ruskin’s writings on Turner, and photogravure plates from Turner’s works, pp. 1–156. Opposite p. 1 is Millais’ portrait of Ruskin at Glenfinlas (in this edition, frontispiece to Vol. XII.). Imprint (on reverse of title-page and at foot of p. 156), “Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press.”


1902: “PEN PICTURES FROM RUSKIN” (2 VOLS.)

Pen Pictures from | Ruskin | Selected and Arranged | By | Caroline A. Wurtzburg | With portrait | I. [II.] | London | George Allen, 156, Charing Cross Road | 1902 | [All rights reserved].


Issued in green cloth, uniform with Thoughts from Ruskin. Price 2s. each vol.

Vol. i. was issued on November 15, 1901, 5000 copies; reprinted, December 1905, 1000. Vol. ii., on March 18, 1902, 3000 copies; reprinted, December 1905, 1000.


The portrait in vol. i. is from the photograph reproduced in Vol. XXXVI, (frontispiece); that in vol. ii. is from the photograph reproduced in Vol. XXIX. (frontispiece).

1903: DANTE REFERENCES


The compiler remarks in his Preface that “the selections form an extensive commentary on the poem. Of the Inferno all but two, and of the Purgatorio all but three of the cantos are referred to; and of the Paradiso more than one half.” Ruskin’s comments, as also his quotations and references without comment (not included in Mr. Huntington’s book), are collected in the index to this edition (Vol. XXXIX.).

Mr. Norton in his Introduction says: “No other great English writer has shown such familiarity with the Divina Commedia as Mr. Ruskin. The references to it scattered through his writings . . . form a comment on the poem, partial and irregular indeed, but of peculiar interest.”

1906: “RUSKIN TREASURIES”


1857.—Notice of the Paintings by Tintoretto, in the Scuola di San Rocco, at Venice. Extracted from Mr. Ruskin’s “Stones of Venice”—Bibliog., XI. xxxii.

1874.—Catalogue of the Plates of Turner’s Liber Studiorum, with an Introduction and Notes with heliotype facsimiles (of some of the plates). Cambridge (Mass.)—Introduction, etc., by Professor Norton. The notes include numerous quotations from Modern Painters.

1874.—Our Sketching Club, by the Rev. R. St. John Tyrwhitt, contained voluminous extracts from The Elements of Drawing.—See XV. 6.

1875.—Frondes Agrestes. (Selections from Modern Painters.)—See above, p. 31.

1876.—A Letter to Young Girls. (Reprints from Fors Clavigera.—See above, p. 14.

1884–1885.—In Montibus Sanctis. (Reprints from Modern Painters.—See above, p. 18.

1885.—Cœli Enarrant. (Reprints from Modern Painters.)—See above, p. 19.

1887.—Our Sketching Club. By the Rev. R. St. John Tyrwhitt, contained voluminous extracts from The Elements of Drawing.—See XV. 6.

1887.—An unauthorised book, in 2 vols., with the following title-page:—


Demy 4to; vol. i., pp. lxii.+144; vol. ii., pp. iv.+192. Issued in cloth boards.—The so-called “Introduction by John Ruskin, LL.D.,” vol. i. pp. i.–viii., is not an original composition, but consists of garbled extracts from Modern Painters.

1899.—Readings in “Fors Clavigera.”—For bibliog., etc., see XXVII. civ.–cvi.

(iii.) SOME AMERICAN SELECTIONS

Selections from Ruskin issued in America are innumerable. The following list includes several of the more important. It omits large numbers of “Cameos,” “Gems,” “Readings,” and “Anthologies” from Ruskin. “Ruskin Calendars” have also been common; such as A Ruskin Time and Tide (1885), containing chromo-lithographs in the Christmas-card style, with extracts from his books.


Often reprinted; e.g., in 1881, pp. 349. By the same compiler are two other volumes of selections entitled Precious Thoughts and Choice Selections; these three volumes, often sold together in ornamental boxes and bindings, have had a specially wide vogue.

Often reprinted, in various forms; e.g., in 1877 (pp. 485), under the following title:—


1878.—Pearls for Young Ladies. From the later works of John Ruskin. Selected and arranged by Mrs. Louisa C. Tuthill. New York: John Wiley & Sons.


The Selections are from Modern Painters. “Sketch,” pp. 7–23.

1879.—Letters and Advice to Young Ladies on Dress, Education, Marriage, etc. Selected from Ruskin’s Writings. New York: John Wiley & Sons.


Mostly from the Poetry of Architecture and Stones of Venice. The editor was Professor of English Literature in Yale College.


Abridgments for school use from Sesame and Crown of Wild Olive.


1894.—Essays and Letters selected from the Writings of John Ruskin, with introductory interpretations and annotations by Mrs. Lois G. Hufford. Boston; pp. 441.

Sesame and Lilies, Unto this Last, and Queen of the Air are fully given. The compiler is teacher of English Literature in the High School of Indianapolis.


1898.—Selections from Ruskin. “Little Masterpieces” Series
These have been numerous in German and Swedish. The principal German Selections are as follow:


A second and revised edition has been published.


A second and revised edition has been published.


The Swedish Selections are, as will be seen, adapted from the German:

1900.—Huru vi rätt skola förstan konsten. Tankar om konstens betydelse alla konstens vänner tillägnade. (Stockholm: Geber.)—Adapted from Wege zur Kunst; translated by O. H. Dumrath (“Dedicated to all friends of art”).

1897.—Huru vi skola arbeta og hushålla. Tankar om nationalekonomiens första grunder. Alla människoväntiga arbetsgifvare tillägnade (Stockholm: Hey’l).—Adapted from Wie wir arbeiten; translated into Swedish by O. H. Dumrath (“Dedicated to all philanthropic employers”).

1900.—Hvad Venedigs Stenar lära. Tankar om arkitekturens förfall. Alla vänner af ädel byggnadskonst tillägnade (Stockholm: Hey’l).—Adapted from Die Steine von Venedig (see IX. lii., lix.). Same translator (“Dedicated to all friends of noble architecture”).

1898.—Hvad vi skola tro och verka för. Tankar om religion och moral. Alla människokärlekenens vänner tillägnade (Stockholm: Hey’l, 1898; second edition, 1900; third, Bjöck & Börjesson, 1906).—Adapted from Aphorismen zur Lebensweisheit. Same translator (“Dedicated to all friends of philanthropy”)
1903.—Huru vi kunna göra vår lycka eller hindra den. Tankar om arbetet och dess välsignelse, alla rättsskaffens arbetare tillägnade (Stockholm: Geber).—Selections from *Fors Clavigera* (“How we can make or mar our happiness. Thoughts about work and its blessing, dedicated to all right-doing workers”). Translated by O. H. Dumrath.

A Spanish book of selections has the following title-page:—


There is also a French volume of selections (now in a second edition):—


(v.) UNAUTHORISED ENGLISH SELECTIONS

The expiry in 1907 of copyright in many of Ruskin’s Works led to the appearance of numerous unauthorised volumes of selections, such as the following:—


**Some Sayings from the Works of John Ruskin; Edited by Rudolf Dircks.** Siegle, Hill & Co. Introduction by the Editor, pp. 5–10.

**Great Thoughts from Ruskin.** London: Truslove & Hanson, Ltd.


**Pearls of Thought from the Lectures, Writings, and Correspondence of John Ruskin.** Edited by Freeman Bunting. Gay & Bird, 1907. Biographical Note, pp. ix.–xxxv.


The following was an authorised publication:—

**The Ruskin Calendar for 1908.** Raphael Tuck & Sons.—Coloured prints after pictures by Turner, with extracts from Ruskin.
D. LECTURES, ETC.

In this Division a Chronological List is given of all Lectures, Addresses, and Speeches delivered by Ruskin. Evidence given before Royal Commissions is also included.

References are appended (1) to the places where such of the Lectures as were printed by Ruskin are included among his works; or (2) where the lectures were not so printed, to the places in this edition where Reports of them are given; and (3) to the places, similarly, where fuller bibliographical particulars will be found.

Where “(Ruskiniana)” is added, it means that the report was included in the volume of 1891 so entitled, for which see above, p. 21. The addition of “(O. O. R.)” similarly means that the report appeared in On the Old Road (1885).

1837–1856

1837.—February 14. A paper at the Meteorological Society “On the Formation and Colour of such Clouds as are caused by the Agency of Mountains.” Recorded but not printed: see I. 206 n.

1838.—Four speeches at the Oxford Union. Recorded but not reported: see I. xxxv. n.

1853.—November 1, 4, 15, 18. Architecture and Painting, at Edinburgh. Printed in 1854 (see above, p. 8); for list of reports in the newspapers, see XII. xxxvi.–xxxvii. n.


1855.—July 19. An Address at a Conversazione held at the Architectural Museum, the Rev. F. D. Maurice in the chair. Not reported.

1856.—“Recent Progress in Design,” report of an address in the Journal of the Society of Arts, March 14, 1856.—XVI. 427–430. Bibliog., ibid., 427 n. (Ruskiniana.)


1857


April 6.—Evidence, in Report of the National Gallery Site Commission, 1857.—XIII. 539–553. Bibliog., ibid., 539 n. (O. O. R.)
LECTURES, ETC.  41


June.—Preservation of Italian Pictures. Meeting of the Arundel Society. Report, Times, June 26.—XVI. 448. (Ruskiniana.)


October.—French Manners and Customs. At the Working Men’s College. Working Men’s College Magazine, October 1860.—XVI. lxix. n.

In the Working Men’s College Journal, June 1908, vol. x. p. 343, Mr. J. P. Emslie gives the following reminiscences of this lecture, which was delivered “at the request of some students of the College who were about to make an excursion into Normandy.” In addressing them, Ruskin said that he could only tell them of some of the notable things of Normandy, not give them practical instructions for travelling, nor tell them what to take, as each man knew best what it was that he liked to travel with. “So,” he said, “each one of you will take what he pleases in his knapsack; but there’s one thing which I hope that every one of you will put into his knapsack, and that is, plenty of Patriotism. I wish you to understand me in this matter: by patriotism I mean, not only that you should love your country, as you ought to do that; but you must remember that other people love their country, and their father and mother; and to be always praising your country and speaking ill of other countries is as if you were to say, ‘Oh! my father and mother are very good people, but your father and mother are very bad people.’ ”

1858

January 13.—Conventional Art. South Kensington Museum. Printed as Lecture i. in The Two Paths. For reports, see XVI. 245, lv. seq.


March 19.—An address at the Working Men’s College. Not reported, but noted—XVI. lxviii.

April 15.—The Study of Art. St. Martin’s School of Art.—XVI. 455–460. Bibliog., ibid., 455 n. (Ruskiniana.)

October 14.—Education in Art. Social Science Congress. Printed in A Joy for Ever.—Bibliog., XVI. 6.

October 29.—Inaugural Address. Cambridge School of Art. Printed as a pamphlet (see above, p. 9).

1859


February 22.—The Unity of Art. Manchester School of Art. Printed as a pamphlet (see above, p. 9), and also as Lecture ii. in The Two Paths (XVI.).


May 2.—Switzerland. Working Men’s College. Not reported
1860


1861

April 2.—An Address at St. George’s Mission Working Men’s Institute. Not reported; announced in the *Working Men’s College Magazine*, 1861, p. 73.


1862


1863


1864

January 30.—An Address at the Working Men’s College. Not reported.


December 6.—*Kings’ Treasuries*. Rushholme Town Hall, Manchester. Reported in *Manchester Examiner, etc.*, December 7 (Bibliog., XVIII. 5). Printed as Lecture i. in *Sesame and Lilies*. Additional passages from the newspaper reports, XVIII. pp. 53 n., 57 n., 78 n., 79 n.


December 14.—*Queens’ Gardens*. Town Hall, Manchester. Reported in the *Manchester Examiner, etc.*, December 15 (Bibliog., XVIII. 5). Printed as Lecture ii. in *Sesame and Lilies*. For an additional passage from the newspaper reports, see XVIII. 127 n
LECTURES, ETC. 43

1865


February 18.—An Address at the Working Men’s College. Not reported.

May 15.—*Architecture in our Schools*. Royal Institute of British Architects.—See above, p. 10.


1866

February 16 (see below, p. 345 n.).—*War*. Royal Military Academy, Woolwich.—See above, p. 10.

September 7.—*Governor Eyre*. Meeting of the Eyre Defence Fund.—XIX. 552–554. Bibliog., *ibid.*, 552 n. (*Ruskiniana*.)

October 9.—The Progress of Natural Science. Harrow School.—XXVI. xlix. n.

1867

May 24.—*The Relation of National Ethics to National Arts*. The Rede Lecture at Cambridge.


June 7.—*On the present State of Modern Art with reference to the advisable arrangements of a National Gallery*. Royal Institution.


October 12.—*Crystallization*. Harrow School.—XXVI. xlix. n.

“When I was a master at Harrow,” said Dean Farrar, “he did me the great kindness to come, at my request, and deliver a truly delightful lecture on crystallography to the Harrow Boys, and, in memory of his visit, he gave them the lovely collection of crystals which, if you ever visit Harrow, you may still see in their Vaughan Library” (“Ruskin as a Religious Teacher,” in *St. George*, vol. ii. p. 3).

1868

May 13.—*The Mystery of Life and its Arts*. Royal College of Science, Dublin.—See above, p. 11.

July 14, 15.—*Trade Unions and Strikes*. Meetings of the Social Science Association.—XVII. 536–539. Bibliog., *ibid.*, 536 n., 538 n. (*Ruskiniana*.)

July 18.—*The Three-Legged Stool of Art*. West London School of Art.—XIX. 469. Bibliog., *ibid.*, n. (*Ruskiniana*.)

1869

January 29.—*The Flamboyant Architecture of the Valley of the Somme*. Royal Institution.—There was a short report of the lecture in the *Daily Telegraph*, February 2. The lecture is for the first time printed in this edition (see above, p. 11).

For the Catalogue printed for this lecture, see also above, p. 11.
March 9.—*Greek Myths of Storm*. University College, London. Reported in the *Architect*, March 20, vol. i. 154–155. Printed, with modifications, as Lecture i. of *The Queen of the Air*.

March 15.—*The Hercules of Camarina*. South Lambeth School of Art. Not reported. Printed in *The Queen of the Air*.


1870


For the Catalogue printed for the lecture, see above, p. 11.

February and March.—*The Limits and Elementary Practice of Art*. Ruskin’s Inaugural Course as Slade Professor at Oxford. Printed as *Lectures on Art*. For dates, and Bibliog. of reports, see XX. 5.

November and December.—*The Elementary Principles of Sculpture*. Ruskin’s Second Oxford Course; printed as *Aratra Pentelici*. For dates, and Bibliog. of reports, see XX. 185.


1871

January and February.—*Landscape*. Oxford lectures. Printed in 1897 as *Lectures on Landscape* (see above, p. 22.) For Bibliog. note of the reports in 1871, see XXII. 5. (*Ruskiniana.*)

June.—*The Relation between Michael Angelo and Tintoret*. Oxford lecture. See above, p. 12, and for particulars of the lecture, see XX. 185, XXII. 75.

1872


February and March.—*The Relation of Natural Science to Art*. The Oxford course printed as *The Eagle’s Nest*. For particulars of the lectures as delivered, see XXII. 115.

November and December.—*Sandro Botticelli and the Florentine Schools of Engraving*. The Oxford course printed as *Ariadne Florentina* (see above, p. 14). For particulars of the lectures as delivered, see XXII. 293.

1873

March and May.—*English and Greek Birds as the Subjects of Fine Art*. Three Oxford lectures. The first two were printed in *Love’s Meinie* (see above, p. 17). The third (“The Chough”) is printed for the first time in this edition, XXV. 152–172. Bibliog., *ibid.*, 5
LECTURES, ETC.


May 17.—*The Beak of the Chough*. Eton College. Substantially the same as the third of the Oxford lectures. Reported as above.—XXXIV. 628. Bibliog., *ibid.*, 627, and XXV. 5.

October 14.—*Address to the Mansfield Art Night Class*. Reported in the *Times*, October 15, and the *Art Journal*, November 1873, p. 349. Printed as a pamphlet and in *A Joy for Ever* (see above, pp. 13, 16.)

October and November.—*Val d’Arno in the Thirteenth Century*. Oxford course. For particulars, see XXIII. 5. Printed as *Val d’Arno* (see above, p. 13).

1874

October and November.—*Mountain Form in the Higher Alps*. Four lectures, Oxford course. For particulars, see XXVI. 89. Incorporated in *Deucalion* (see above, p. 17). This course was first announced in March 3, 1874 (XXVI. 89). It was postponed as explained in Vol. XXIII. xxi., the following notice being issued by Ruskin:—

“The Slade Professor of Fine Art will be unable to give his proposed lectures on Mountain Form during the current term. He hopes subsequently to arrange them in a longer course.—*Coniston*, March 1874.”

November and December.—*The Æsthetic and Mathematic Schools of Art in Florence*. Eight lectures, Oxford course. For the synopsis, as announced in the *University Gazette*, see XXIII. 182, 183. First printed in this edition (see above, p. 23).


1875


November.—*Studies in the “Discourses” of Sir Joshua Reynolds*. Twelve lectures, Oxford course.—See above, p. 25.


1876

February 17 and March 28.—*Precious Stones: and the Gold of that Land is good: there is Bdellium and the Onyx Stone*. London Institution. Printed in *Deucalion* (see above, p. 17). For reports, see XXVI. 89, 188. There were also notices in the *City Press*, February 18, *Gardener’s Magazine*, March 11, and the *Hour*, March 30.

April 13.—*Stones*. Christ’s Hospital. Reports, XXVI. 563–565. (*Ruskiniana.*)

April 18.—*Stones*. Woolwich. Not reported, probably the same lecture as the preceding: see XXVIII. 591 n.


“A Evening with Ruskin at Walkley.”—XXX. 309–311. Bibliog., 309 n
1877


November and December.—*Landscape Painting* (Readings in *Modern Painters*). Twelve lectures, Oxford course. The author’s notes printed in this edition (see above, p. 14). For particulars of the lectures, see XXII. 492.


1878

[March 14, 21. Two lectures announced for these dates, at the London Institution, on *The Distinctive Powers of the Art of Sculpture*, were not delivered, owing to Ruskin’s illness.]

1879

October 22.—With Prince Leopold at the St. George’s Museum.—XXX. 311–314. Bibliog., *ibid.*, 311 n. (*Ruskiniana.*)


1880


November 6.—*Amiens*. Eton College. Incorporated in the *Bible of Amiens* (see above, p. 19). Reports, XXXIII. 5.

1881


1882

February 13.—*Modern English Sports*. Some remarks made at a lecture, given at the Marlborough Rooms, Regent Street, by Mr. Frederick Gale, at which Ruskin took the chair:

“In introducing the lecturer, Professor Ruskin said that he should be very glad to see some of the old-fashioned pageantry revived, and suggested that the present Lord Mayor should appear on the Thames in a barge decorated with statues of Victory and Amphitrite and with Union Jacks waving” (*Globe*, February 15). “Turning his eyes from the youth of old Greece, Mr. Ruskin bethought him of the boys of young London, and he wondered, not without reason, how activity and athleticism can flourish in this dull and depressed age, devoid of light and destitute of pageantry” (*Daily Telegraph*, February 16, leading article). From other passages in the latter article, it appears that Ruskin’s plea for a Revival of the Pageant was received at the time with ridicule in other quarters as showing a “characteristic lack of the sense of the ridiculous.” For a reference by Ruskin to his speech, see XXXVII. 645.

June 14.—Speech at a dinner to Sir Richard Burton.—XXXVII. 398 n
LECTURES, ETC.


July 19.—The Enlargement of St. George’s Museum. Speech at Sheffield.—XXX. 315–316. Bibliog., ibid., 315 n. (Ruskiniana.)

December 4.—Cistercian Architecture. London Institution. Printed in Verona and other Lectures (see above, p. 21). Bibliog. of reports, etc., XXXIII. 190.

1883

March, May, and November.—Recent English Art. Six lectures, Oxford course. Printed as The Art of England (see above, p. 18). For particulars of the lectures as announced and delivered, see XXXIII. 260. Reports, Bibliog., and extracts, ibid., 259, 260, 286, etc.

June 5.—Francesca’s Book. Lecture at a drawing-room meeting, Kensington.—XXXII. 535–538. Bibliog., ibid., 535 n. (Ruskiniana.)


November 14.—Art and Socialism. Speech after a lecture by W. Morris at Oxford. For reports, see XXXIII. 390 n.


December 22.—The Battle of Kineyree. Mechanics’ Institute, Coniston. Incorporated in A Knight’s Faith (see XXXI. 379). Reported in Yorkshire Post, December 24; also Daily Chronicle.

1884


October and November.—The Pleasures of England. Five lectures, Oxford course. The first four lectures printed by the author (see above, p. 19). For the fifth lecture, not printed by him, and for bibliog. of reports, see XXXIII. 414, 505–520.


December 9.—Vivisection. Speech at a meeting of the Anti-Vivisection Society in Oxford.—XXXIV. 643–644. Bibliog., ibid., 643. (Ruskiniana.)

1885

May 23.—Friends of Living Creatures. Speech at Bedford Park.—XXXVI. lxxvi.–lxxvii
E. PUBLIC LETTERS

In this Division of the Bibliography a Chronological List is given of all Ruskin’s Public Letters; that is, primarily, his Letters to the Newspapers; but letters to private correspondents written obviously for publication are also included. Owing to the habit of many of his correspondents of publishing his letters, the line is not always easy to draw between Public and Private (Division F).

The principal collections of Ruskin’s Public Letters, hitherto published, are:—

*Arrows of the Chace* (2 vols., 1880; see above, p. 16).—For the collation of the contents of those volumes, see XXXIV. 462–465.

*Ruskiniana* (part i., 1890; see above, p. 21).—See, similarly, XXXIV. 466–468.

In the present edition, many other Letters, in addition to those included in the collections just mentioned, are gathered together from various sources; and all are here enumerated.

The subject of the letter is given in the first column; its date of composition, in the second; its place and date of first publication, in the third; in the fourth column is the reference to the volume and page in this edition where the letter is printed and further Bibliographical particulars will be found.

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1890
### F. PRIVATE LETTERS

**A Chronological List of all the Letters (or extracts from letters) by Ruskin contained in this Edition**

The Bibliography of Books, etc., containing Letters from Ruskin, has been given in Vol. XXVII, pp. 617–739. The present edition, however, not only includes all these, but gives, in various places, a very large number of letters not hitherto printed.

The following list enumerates all the letters in chronological order; and as the place of writing is added, the list will serve to some extent as a Ruskin Diary.

Rhyming Letters, mainly addressed in Ruskin’s youth to his father, are not here included; for these, see the General Index, under “Ruskin, Verses” (39).

The Bibliographical reference, in the case of previously printed letters, will be found at the several places where the letters are printed.

“H. Hill,” or “H. H.,” means Herne Hill, and “D. Hill” Denmark Hill. “J. J. Ruskin” is, of course, Ruskin’s father, and “M. Ruskin” his mother.

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### Notes

- Year: 1881
- Various entries for different locations and dates, involving individuals such as Henry Jowett, Mrs. A. Severn, Miss M. Gladstone, and others.
- Pages range from 37 to 374, indicating the spread of letters across different volumes.
- The entries suggest a correspondence network with various individuals, including family members, friends, and scholars.
- Dates range from Feb. 1 to Dec. 31, covering a significant period.

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## G. DIARIES AND NOTE-BOOKS

In this Division of the Bibliography, a chronological list is given of all the passages from Ruskin’s diaries and note-books which are printed in the various volumes of the edition, with references to the place where each will be found.

It may be pointed out that years for which diary extracts are scanty or absent are often fully covered by letters. When Ruskin was travelling, away from his parents, his diary was often written in the form of letters to them; thus the tours of 1845, 1851–52, 1858, 1861–63, 1866–70, of which there are few or no records in the diary, are fully covered by letters: see above, pp. 57–58, 59–60, 62–63, 64 seq., 66–69.

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This division comprises all pieces from Ruskin’s pen not included in previous divisions. A large number of them appear for the first time in this edition.

(i.) ADVICES AND CIRCULARS

Advices or Advertisements included in the main text of Ruskin’s books—e.g., the “Advertisement” in Modern Painters, Vol. ii. (IV. xii.), the “Advice” in Love’s Meinie (XXV. 11), those in Ariadne Florentina (XXII. 294), the Advice in Deucalion (XXVI. 295 n.), and the Note in St. Mark’s Rest (XXIV. 308)—are not here included.

1851. Examples of the Architecture of Venice, prospectus.—XI. 313 n.
1858. Excuse from Correspondence. A circular.—XXXIV. 651. Bibliog., ibid., n.
1871. On the sale of Fors Clavigera.—XXVII. lxxv. n.
1871. “Advertisement” to collected works (1871), several editions.—XVIII. 10, 11.
1871. Advertisement of Fors Clavigera (on the paper wrappers).—XXVII. 11.
1873. Advice concerning Fors Clavigera.—XXVII. 678.
1880. Note concerning Fors, Love’s Meinie, and Elements of Prosody.—XXIX. xxxi.
1880. Slip (May 26, 1880) inserted in some copies of Seven Lamps, ed. 3.—VIII. 17 n.
1881. (Jan.). Advice concerning The Bible of Amiens.—XXXIII. 6.
1881. Circular letter convening a meeting of the St. George’s Guild.—XXX. 31 n.
1885. Advice inserted in Præterita, chap. i.—XXXV. lxxxi.
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Advices and Advertisements by Ruskin’s publishers, which may or may not have been revised by him, will be found at I. 310 (King of the Golden River), IX. lv., lvi. (Stones of Venice), XIII. 397 (Turner Notes), XIV. 370 (Notes on Prout and Hunt), XV. xxvii. n., 337 (Laws of Fésole), XVII. 1. (Selections), XX. 12 (Lectures on Art), XXI. xxiv., 197 (St. Mark’s Rest), XXVII. c. and xxix., xxx., xxxii. (Fors Clavigera), XXXIII. 8 (Bible of Amiens), 261 (Art of England), XXXV. lxxxi., lxxxvii. (Præterita).
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(ii.) EPITAPHS

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1872. “ mother’s.”—XXII. xxiv.

(iii.) INSCRIPTIONS

1872. On “St. Margaret’s Well” (in memory of his mother).—XXII. xxiv. and n.
1881. On a copy of the Koran.—XXVII. 426 n.
1887. On the Colenso Diamond.—XXVI. lv.
“ Edwardes Ruby”
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For various notes on Drawings, see the Catalogue of Drawings, below, passim.

(iv.) JUVENILIA

1827. Extracts from a versification of Scott’s Monastery.—II. 260 n., 276 n.
1827–1829. Extracts from Notes of Travels.—I. xxv.
1828. The Ship.—II. 264 n.
1829. Extract from a Sermon.—I. xxvi.–xxxv.
1829. Extracts from The Puppet Show.—II. xxxiii. 526.
1831. Extract from The Iteriad.—I. 417 n.
1834. Extract from Vintage.—II. 388 n.

(v.) MARGINALIA

Marginalia in:—
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Bewick’s Birds.—See above, p. 20.
A Birthday Book.—XXXIV. 705.
Carlyle’s Past and Present.—XXVII. 179 n.
FitzGerald’s Omar Khayyám.—XXXIV. 705.
Anatole France’s Crime de Sylvestre Bonnard.—XXXIV. 705.
Greek Lectionary.—XXXIV. 703–705 and facsimile.
Hefner’s Serrurie du Moyen Age.—XXIX. 357.
Jowett’s Plato.—XXXIV. 706.
Memoir of Dr. John Fothergill.—XXXIV. 706–707.
Mill’s Liberty.—XXXIV. 707.
1880. Catalogue of . . . Books many of them having the autograph of John Ruskin, Esq., and Notes of his reasons for removing them from his Library. Puttick & Simpson, June 30 and July 1, 1880.—Some notes from this are given at XXXIV. 709. The others are:—

59. Bunsen (C.C.J.), Egypt’s Place in Universal History. “Thrown out with other rubbish.”
63. Catulli Veronensis Liber, recognovit R. Ellis. “Never opened since I got it.
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(vi.) MISCELLANEOUS

1857–1858. Memoranda on sketches by Turner at the National Gallery.—XIII. xliv.
1861. Memorandum for Lord St. Leonards on the Turner Bequest.—XIII. xlv.
1878. Note on the illustrated edition of Turner Notes (1878).—XIII. 397.
1883. Note on his Political Economy.—XVII. lxxiii. Will.—XXXV. xlvi.
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" A description of Miss Rose La Touche.—XXXV. lxxv.
" Children’s Song: “Ho, ho, the cocks crow!”—XXXV. xxvi.
" On a Portrait of Turner.—XIII. 581.

(vii.) MUSIC

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(viii.) PROFESSORIAL NOTES AND NOTICES AT OXFORD

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1883. “Note by Professor Ruskin.”—XXI. 316. Bibliog., ibid., n.
I. CONVERSATIONS, AND OBITER DICTA

In this division of the Bibliography, remarks by Ruskin which have been recorded are indexed.

The index is arranged as follows:—(1) Conversations on a variety of topics are placed under the names of Ruskin’s friends or interlocutors; (2) Casual remarks are placed in alphabetical order according to topics.

Bibliographical particulars of the source from which the remarks, collected in this edition, are printed will be found at the places referred to in the following list:—

(i.) CONVERSATIONS

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1860. With W. J. Stillman.—XVII. xxi.–xxiv.
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1888. With Dr. A. Robertson, at Venice.—XXXV. xxxii.
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See also “Minor Ruskiniana” in the lists of Contents to the several volumes.

(ii.) OBITER DICTA

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1 This list indexes Reminiscences only when they contain report of actual sayings by Ruskin.
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J. BOOKS WITHOUT (ORIGINAL) LETTERPRESS BY RUSKIN BUT CONTAINING DRAWINGS BY HIM

1844.—The Amateur’s Portfolio of Sketches. Ruskin’s drawing of “Piazza Santa Maria del Pianto, Rome” is the 23rd of 30 lithographs; it measures 15 x 101/2. It is reduced in Vol. I. p. 382 (Plate 15). Biblio., ibid., p. lvi.


1897.—Architectural Review, Christmas Number. Full-page plate (half-tone) of “Budding Sycamore.”—XXI. 292 (Plate 66).

[1898.—Architectural Review, Christmas Number. Full-page plate (half-tone) lettered “Part of the South Transept, Rouen Cathedral: drawn by John Ruskin.” This was a mistake, the drawing being, in fact, by Ruskin’s assistant, J. J. Laing.]


1903.—Drawing Syllabus for guidance in Home Office Schools, with Practical Hints on Class Teaching. London: Printed for his Majesty’s Stationery Office, by Darling and Son, Ltd., 34–40 Bacon Street, E., 1903.—Foolscap, pp. 15, with numerous plates. Issued in green paper wrappers. Among the plates is a lithograph of Ruskin’s drawing “The Dryad’s Toil,” after Plate 51 in Modern Painters.


[The following publications, included in other sections of the Bibliography, contain important collections of drawings by Ruskin:—

Studies in Ruskin: see below, p. 114.

Studies in Both Arts: see above, p. 33.

The Studio: see below, p. 176.

The Artist: see below, pp. 164, 167.]

1 That is, the first publication of such drawings (except in the case of the 1903 entry).
K. PHOTOGRAPHS, ETC., ISSUED SEPARATELY IN ILLUSTRATION OF RUSKIN’S WORKS

From time to time there were issued, and placed on sale through Ruskin’s agent (Mr. W. Ward), various photographs, etc., illustrative of his books. They were announced in successive Catalogues issued by Mr. W. Ward. The following is a classified list of them, the numbers in brackets being those in Mr. Ward’s Catalogues.

In one form or another, this edition includes all the photographs, to the subject of which reference is made in the text.

To illustrate Fors Clavigera:—

The Four “Lesson Photographs”1 (1–4).—See XXVIII. xix.–xx.; reproduced in that volume.

Holbein’s “Introduction to the Dance of Death” (5).—Plate III. in Vol. XXVIII. (p. 550).

Athena (6).—This was a separate issue of a Plate in Aratra Pentelici (No. IV., Vol. XX. p. 242); referred to in Letter 78 (Vol. XXIX. p. 128 n.).

Study of a Kingfisher (7).—This was issued in connexion with Letter 65 (Vol. XXVIII. p. 606); Plate LVIII. in Vol. XXI. (p. 262).

To illustrate Mornings in Florence:—

Sepulchral Slab of Galileus in Santa Croce (41 and 42, issued in two sizes).—Vol. XXIII. pp. 306–309 and Plate XXVI.

“The Shepherd’s Tower”: a Series of Photographs.—See Vol. XXIII. p. 462, and following Plates.

To illustrate Deucalion:—

Six sheets of photographs of drawings (by Ruskin) of snakes (11).—See Vol. XXVI. p. 295 n., and Plates as there indicated.

Photographs “from Drawings by Professor Ruskin” illustrative of various works:—

Original sketch of “the True Griffin,” (8), i.e., the Griffin as described and engraved in Modern Painters, vol. iii. (Plate I., Vol. V. p. 140).

Two Oak Sprays (9).—See XXXVII. 712. Here reproduced (Plate XII.).

Sketch of the middle portion of Tintoret’s “Crucifixion” (10), described in Modern Painters, vol. ii. (Vol. IV. p. 270).—Plate XXVI. in Vol. XXXV.

Vine Angle, Ducal Palace, Venice (12), described in Stones of Venice, etc.—Compare Plate I. in Vol. X. (p. 362).

Study of Gneiss, with its weeds, above the stream of Glenfinlas (13).—Plate I. in Vol. XII.

Pencil Study of Turner’s water-colour drawing of Arona, Lago Maggiore (14).—Plate III. in Vol. XXXVII.

Italian Photographs, illustrative of Stones of Venice, St. Mark’s Rest, Fors Clavigera, etc.:—

The Front of St. Mark’s, in three photographs (15,16,17).—Represented (as also some of the following subjects) in this edition by Plate C in Vol. X. St. Mark’s, north-west angle of the Front (18). Compare Plate D. in Vol. X.

St. Mark’s, south front before restoration (19). Compare Vol. XXIV., frontispiece.

The Seasons, from lower central arch of St. Mark’s, looking north (20).

Detail of upper arch, central door of St. Mark’s, looking south (21).

1 The examples of these which collectors value are the picked prints which Ruskin signed. It is from such prints that the photogravures in this edition were made.
Detail of upper arch, central door of St. Mark’s, looking south (22).
Central lower arch of great door of St. Mark’s—Christian Virtues, Christ and Angels (23).
Detail of great central arch of St. Mark’s, left side, with bas-relief of St. George (24). Vol. XXIV. Plate 56.
Panel of Treasury Wall, St. Mark’s (25).
Inscription on Church of St. James, Rialto—“discovered by Prof. Ruskin” (26).—Plate LXIII. in Vol. XXI.
Gable at Ponte Paradiso, Venice (27).
The Two Pillars of the Piazzetta (28).
St. George and the Dragon at San Giorgio de’ Schiavoni, from Carpaccio (32).—See Plates LX. and LXIX. in Vol. XXIV. (pp. 340, 384).
St. Ursula’s Dream, from Carpaccio (33).—See Plate VIII. in Vol. XXVII.
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Tomb of Ilaria, Lucca (40).—Plate III. in Vol. IV.
“Twenty-three receipts given by Tintoretto between 1553 and 1554 for money received by him from the Confraternity of S. Rocco for Paintings” (43, on five sheets).—Examples are given on Plate VI. in vol. XXIX.
To illustrate The Bible of Amiens:—
“Folio Series of Examples for Drawing Copies.”—For these, announced and in part prepared but not issued to the public, see Vol. XXI. p. 311 and following Plates.
ALPHABETICAL LIST OF ALL RUSKIN’S WRITINGS, ETC., BEING AN INDEX TO DIVISION I. OF THE BIBLIOGRAPHY

In order to facilitate speedy reference, the particulars given in this Index are double:—(i) a reference to the page in the preceding Bibliography; (ii), where applicable, a reference (repeated from the Bibliography) to the place in the edition where a piece is printed.

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I. COMPLETE VOLUMES OF BIOGRAPHY, BIBLIOGRAPHY, OR CRITICISM, CHRONOLOGICALLY ARRANGED

In cases where books have already been described in previous volumes, the titles are abbreviated, a reference being appended to the volume and page where fuller bibliographical particulars will be found.

Where books have been otherwise referred to or quoted from, the references are also given.

The arrangement is chronological. An alphabetical list of authors is, in the case of the more important writings, given at the end of the Ruskiniana section of the Bibliography (9p. 191).

1851

W. Dyce, R.A.: Notes on Shepherds and Sheep.—Bibliog., XII. 514.

A Cambridge Graduate: A Reply to “Notes on Sheepfolds.”—Bibliog., XII. 514.

An Architect: Something on Ruskinism.—Extract, IX. xliii., referred to, 11, 36 n.; Bibliog., IX. xliii. n.

1852


1855

Notes on . . . the Royal Academy. A skit on Ruskin’s Academy Notes.—Bibliog., XIV. 4.

1856

J. Ballantyne: What is Pre-Raphaelitism?—Bibliog., XII. 338.

1857


1864

J. Milsand: L’Esthétique Anglaise. The title-page of this volume (the first devoted to Ruskin on the Continent) is:


Crown 8vo, pp. xii.+180, issued in pale-green wrappers, 2 fr. 50 c.—The study was for the most part reprinted from two papers in the Revue des deux Mondes (see below, p. 139). For an English account of it, see below, p. 129. For a reference to it by Ruskin, see XXXVI. 481.

Second Edition (1906).—Crown 8vo, pp. 208, published at Lausanne; with an Introduction, on Milsand, by Prof. M. Millioud; also a photograph of Milsand with Robert Browning.

1869


1873


1878


Seven eds. were published, the price in each case being 1s. The pamphlet was reprinted on pp. 21–34 of The Gentle Art of Making Enemies (Heinemann, 1890). For a reference to the pamphlet, see XXIX. p. xxiv.

Shepherd’s Bibliography of Ruskin. The title-page of this volume is:

The Bibliography of Ruskin | A Bibliographical List | arranged in chronological order | of the Published Writings in Prose and Verse | of | John Ruskin, M.A. | From 1834 to the present time | (September 1878).

Crown 8vo, pp. viii.+40. Issued in mottled-grey paper wrappers, lettered “The Bibliography of Ruskin” upon the front, 5s. Afterwards issued in green cloth, lettered up the back “Bibliography of Ruskin.”

Five eds. were published (the last in 1881), each revised and extended. The Bibliography was the work of Richard Herne Shepherd.—Referred to, XXXIV. xxxviii.; Ruskin’s letters to Mr. Shepherd, XXXIV. 537.

Chamberlain. A Catalogue of the Works of Mr. John Ruskin, as collected by J.H. Chamberlain, prior to January the first, 1879.

A few copies of this manuscript (and decorated) Catalogue were lithographed.
1879

Axon’s Bibliographical Biography, with the following title-page:—


Octavo, pp. 22. Issued in mottled-grey paper wrappers, with the title-page (enclosed in a plain ruled frame) reproduced upon the front, “Price Sixpence” being added at the foot. Second Edition, 1881; pp. 27 (with an added Preface).


Reprinted from Ben Brierley’s Journal, 1879 (see below, p. 147).

1880

Bust of Ruskin by Boehm. A fly-sheet (foolscap), dated “Oxford, May 27, 1880,” inviting subscriptions thus:—

“Many friends of Mr. Ruskin have expressed a desire that a statue of the author of Modern Painters should be placed in the School of Drawing, Oxford, which owes its existence to his generosity and bears his name. A Bust of Mr. Ruskin has been executed by Mr. Boehm, A.R.A., in Terra-cotta, of which one copy is now being exhibited at the Royal Academy, and another may be seen in the Turner Room at the University Galleries. Mr. Boehm has also made a full-length sketch of Mr. Ruskin in clay. It is proposed to raise by subscription a sum sufficient to procure a life-size Statue modelled upon this sketch. The cost of executing this would be in Terra-cotta, £700; in Bronze, £1000; in Marble, £1200.” List of the Committee (headed by Prince Leopold and the Marquis of Salisbury) followed.—The appeal was printed in the Times, May 26. Ultimately a marble bust was placed in the Ruskin Drawing School.

Is it true that Mr. Ruskin’s books are “scarce, dear, and difficult to obtain?”—Crown 8vo, pp. 4; a leaflet, without wrapper.

Circulated in 1880 by the Manchester Ruskin Society. The contents of the brochure had appeared in the Educational Chronicle.

Hume Nisbet. The Practical in Painting, also a few Remarks on John Ruskin. By Hume Nisbet, Artist, and Master of Painting, School of Art and Watt Institution, Edinburgh. Price Sixpence. Printed by Muir & Paterson.—Octavo, pp. 32; issued stitched and without wrappers.


First Edition (1880), issued in thick cream-coloured paper wrappers. Second Edition (1882). The Third Edition (1883) was issued in two forms:—(1) similar to ed. 1; (2) with a different title-page, issued in brown paper wrappers, “Price One Shilling.”


1881

E. J. Baillie. John Ruskin: Aspects of his Thought and Teachings. By Edmund J. Baillie (Member of the Ruskin Society.) London: John Pearce, “Dr. Johnson’s House,” Gough Square, Fleet Street. Orpington: George Allen, “Sunnyside.” Octavo, pp. 68; issued in green paper wrappers, price 1s.; or in limp leather, 2s. 6d. The frontispiece is a rough woodcut portrait of Ruskin. On p. iv. of the wrapper there is an advertisement of “Portrait of Mr. Ruskin, drawn by Thomas Scott, printed on large plate paper, suitable for framing. Price 1s.”

The series of papers forming the chapters of this book had previously appeared in House and Home (see below, p. 150). For a letter by Ruskin on the book, see XXXVII. 430.


Reprinted in The Pioneer for July 1890, pp. 15–33, where the paper is signed “Wm. Cassels.”

J. M. Mather’s Life and Teaching of Ruskin, of which the title-page is:


Small 8vo, pp. vii.+134, issued in green cloth, with gilt top, lettered across the back: “John Ruskin | J. M. Mather | Tubbs, Brook, & Chrystal.” 2s. 6d.

On pp. 82–83 appeared for the first time a letter by Ruskin on Nurseries.—XXXIV. 559.

Second Edition, 1884, pp. vii.+164. Among other additions, Ruskin’s poem “Charitie” II. 211) was given (pp. 31–32).


Ruskin’s Note (on p. 48) is printed in XVII. p. lxxxiii.


For references to this excellent essay, see XVII. civ
Inscription. A fly-leaf (8 ¼ in. x 5 ¼) with a brief appreciation of Ruskin, headed “Inscription,” and enclosed in an ornamental gold border. No imprint.

One of a series of “inscriptions” issued for pasting into books by favourite authors. This on Ruskin was written by Dr. Peter Bayne. (That in the same series on Wordsworth was by Matthew Arnold.)

Address to Ruskin.—XXXIV. 733–734. Bibliog., ibid., 732.


The Social Problem. Work versus Waste. A Paper read before the Ruskin Society of Glasgow, by the Vice-President, on 20th April 1885. (Revised and Extended.) And published at the request of the President and Members. Glasgow: Morison Brothers, 99 Buchanan Street.—Octavo, pp. 32, issued in buff-coloured paper wrappers, price 6d.

By William Cassels.

Morgan. Index to Academy Notes.—Bibliog., XIV. 312.

A second edition in 1890: see ibid.

1886


By John Morison.


These papers, which had previously appeared in the Sheffield Independent (Bibliog., XXXIV. 510, 725), contain Ruskiniana, reprinted in this edition.—XXXIV. 510, 724, 725.

1887


1888


1888–1904

For various Catalogues of the Ruskin Museum, etc., see XXX. 161–170.
1889


Inserted at the beginning are a facsimile of “Manuscript from ‘Fors Clavigera,’” vol. iv. page 103—i.e., Letter 41, § 3 (see XXVII., between pp. 80, 81), and an etching from a photograph of Ruskin at a writing-table: see below, p. 211 (No. 47).


The “Advertisement” (February 1889) on p. 2 states that the Paper was read before the Ruskin Society of Glasgow.


Entirely unauthoritative and for the most part imaginary.

A Fly-sheet (pp. 4, foolscap) containing Correspondence on the Re-issue of “Modern Painters,” reprinted from The Scots Observer (see below, p. 158).—See III.

1890


The volume contained in the text thirteen illustrations which are reprinted (or given in an improved form) in this edition, as shown in the following list:—


A small edition, without the thirteen reproductions, was issued simultaneously.

Post 8vo, pp. xvi.+304. Issued in blue cloth. Of this, a second edition, with some slight additions, was issued in 1891.

Downes. John Ruskin: a Study. By the Rev. R. P. Downes (Editor of “Great Thoughts”). London: A. W. Hall.—Octavo, pp. iii.+119. Issued in ornamental paper wrappers, with a representation of St. Mark’s, Venice, on the front cover, and a portrait of Ruskin (from a photograph by Barraud) as frontispiece. Is.

Largely reprinted from Great Thoughts (see below, p. 159), and in part borrowed from Studies in Ruskin. Two Ruskin letters are included: one to Dr. Guthrie (XII. xxx. n.); the other to Mr. Downes (XXXIV. 565).
Collingwood. The Art Teaching of John Ruskin. By W. G. Collingwood, M.A.

John Ruskin on Himself and Things in General.—Liverpool: At the office of
“Cope’s Tobacco Plant.”—Small 8vo, pp. xii.+59. Advertisements of Cope’s tobacco,
pp. i.–iv., half-title (“John Ruskin. Cope’s Smoke-Room Booklets. Number
Thirteen”), p. v.; list of “Cope’s Smoke-Room Booklets,” p. vi.; on the reverse of p.
vii. is a fancy portrait of Ruskin, with Venice in the background; Title-page, p. ix.;
booklet consists of extracts from Ruskin’s books (mainly Fors Clavigera), concluding
wrappers, with a caricature portrait on the front of Ruskin as St. George. Price 3d.

This publication was the subject of proceedings in the Chancery Division
before Mr. Justice Stirling on November 24, 1893, Messrs. Cope submitting to
an order for a perpetual injunction.

W. G. Collingwood’s Life, with the following title-page:—

The Life and Work of | John Ruskin. By W. G. | Collingwood, M.A., Editor
| of “The Poems of John Ruskin” | etc. With Portraits and | other Illustrations in
| London | 1893.

Octavo, vol. i. pp. xv.+243; vol. ii. pp. vii.+285. Issued in green cloth, 32s. (Also 300
copies on hand-made paper with the illustrations on India paper, 63s.; and 35 copies
on Japanese paper, of which 30 were for sale, 105s.)

These volumes contained several of Ruskin’s drawings, reproductions,
facsimiles, etc., thus placed in the present edition:—

John Ruskin, By himself (frontispiece to vol. i.).—XVII., frontispiece.
The Scala Monument, Verona (i. 51).—XXXVI., Plate ii. p. 4.
Stirling Palace and Church (i. 74).—See Plate XVI.
Olive at Carrara (i. 121).—XV., Plate i.
Pilatus, Lucerne (i. 130).—See Plate XIII.
Page of Fors MS. (frontispiece to vol. ii.)—XXIX., between pp. 536, 537.
Baden, Switzerland (ii. 33).—XXXVI., Plate xix. 1
Murano (ii. 167).—X., Plate B, p. 40.
Foreground detail, Brantwood (ii. 199).—XXV., Plate i. p. xxxiv.
Beauvais Cathedral (ii. 207).—XXXIII., Plate i. p. xxiv.

Each volume contains at the end “Chronology,” “Bibliography,” and

Wise and Smart’s Bibliography, with the following title-page:—

A Complete Bibliography | of the | Writings in Prose and Verse | of | John
Ruskin, LL.D. | With a list of the more important Ruskiniana. | Compiled by |

Quarto. This admirable Bibliography was issued at intervals between 1889 and 1893
in 18 Parts, each of which was put up in buff-coloured paper wrappers. The price of
each Part was 2s. 6d. 250 copies of each were issued upon Dutch hand-made paper.
A Supplementary Part 19, containing Illustrations, was issued in October 1893; of this
100 copies only were issued (price 10s.).

Volume I.—Frontispiece, Elliott & Fry’s full-face photograph of Ruskin, taken in
vi., “Of this book Two Hundred and Fifty Copies only have been printed for sale. R.
Clay & Sons, Limited. London and Bungay. May,

1 The Plate is from a better drawing of the same subject

Volume II.—Contents, pp. v.–xi. This volume contained:

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Of pages 41–42 and 43–44 in vol. i. “cancel sheets” were issued.

The contents of the Supplementary Part of Illustrations were:—

1. Original binding of Seven Lamps: see VIII. 185.
2. Title-page of 1st ed. of Salsette and Elephanta.
3. Title-page of Poems, 1850.
4. Facsimile of the frontispiece to original eds. of The King of the Golden River: see I. 306, 352.
5. * Title-page of The National Gallery, 1852.
8. Title-page of Miracle, 1873.
11. * Title-page of The Scythian Guest, 1849.
13. Title-page of Gold, 1891.

A Note by Mr. Wise on p. 3 of the wrapper is as follows:—

“These ‘Illustrations,’ which represent the scarcer and more uncommon of the First Editions of Mr. Ruskin’s books, are intended to supplement the verbal descriptions given in the Bibliography, to the end that copies of the books in question may more readily be recognized, and spurious examples more easily detected.”

Unfortunately, the title-pages thus illustrated belonged in four cases (asterisked above) to spurious editions. For the genuine ones, see the several bibliographical notes.

1894


The frontispiece is a small photogravure from Herkomer’s portrait of Ruskin. The substance of this book had been delivered as a course of three lectures at the Royal Institution in April 1888 (the first, reported in Pall Mall Gazette, April 11, 1888). Of these lectures a printed Syllabus was issued. The substance of the book also appeared as an article in Harper’s Magazine, February 1889, pp. 382–418.

Ruskin’s Handwriting
(1865, 1871, 1880)
Conversation supposed to be held between Mr. R., Mrs. R., Miss R. & Master R. on New year's morning 1836.

Mr. R. What a time, nearly nine.
Mrs. R. Breakfast's been a long time ready.
Mr. R. What a wind from behind.
Mary can't have that the door.
It is you, I am sure.
Go and shut it.
Quickly.

Miss R. But I-

Your affectionately and gratefully yours,

Ruskin

With a kind note, I believe, I really am along lot of work, but I Suppose needs to due to be in good humour.
1895


This little book contains a record of a conversation with Ruskin—XXXIV. 673–674.

1897


The portraits are (frontispiece) Hollyer’s (XXXV. frontispiece) and (p. 10) G. Richmond’s (XVI. frontispiece). This brilliant study of Ruskin appeared first in the *Revue des Deux Mondes*—Dec. 1, 1895, vol. 132, 553–590; June 1, 1896, vol. 135, 655–695; March 1, April 15, 1897, vol. 140, 169–203, 825–858.

For an English translation, see below (1899), and for a Swedish (1902).

1898


For references to this careful study, see XVII. civ. The same author’s *The Social Problem* (1901) contains references to Ruskin’s teaching passim.

1899

Address to Ruskin on his Eightieth Birthday.—XXXIV. 734. Bibliog., ibid., 732.

(See also below, p. 126.)

Another Address on the same occasion (from the Ruskin Society of London).—XXXIV. 735.

Printed, with illuminated letters, on a sheet of parchment.


This contains two additional notes (by “G. A.”)—one (“Appendix A,” p. 299) correcting some of the French author’s general remarks about the St. George’s Guild; the other (“Appendix B,” pp. 300–301), containing Mr. George Thomson’s criticisms of the St. George’s Mill at Laxey.

1900

Blanche Atkinson: *Ruskin’s Social Experiment at Barmouth.*

A pamphlet (pp. 54, in grey paper wrappers) reprinted from the *Leisure Hour* (see below, p. 167). For extracts and sketches from it, and letters from Ruskin included in it, see XXX. xxviii.–xxx., Plate 1, 300.


Not a reprint of the work of 1893; but re-written, with more biographical and less critical and expository matter. Called in the headlines “Life and Work of John Ruskin.” For a collation of the numerous Ruskin Letters included, see XXXVII. 718; the book contains reminiscences, etc., often quoted in this edition (see General Index, under “Collingwood”).

A. A. Isaacs. *The Fountain of Siena. An Episode in the Life of John Ruskin, LL.D.* By Albert A. Isaacs, M.A. London: S. W. Partridge.—Crown 8vo, pp. 52, issued in light-blue cloth.—For collation of Ruskin Letters included in this volume, see XXXVII. 670; for the frontispiece (the Fountain of Siena), XXIII. Plate VII.


*Ruskin Exhibition, Coniston, July 21 to Sept. 15, 1900.*—16mo, pp. 36, in white paper wrappers lettered as above (in an ornamental border) on the front, and with the imprint (“William Holmes, Printer, Ulverston, MDCCCC”) on the back.

Preface (by W. G. Collingwood), pp. 1–2; Catalogue of drawings by Ruskin and portraits of him, pp. 3–20 (Nos. 1–221); photographs, engravings, etc., pp. 21–26; personal relics, pp. 27, 28; Ruskin manuscripts, p. 29; specimens of his books, p. 30; other objects, p. 31; photographs, pp. 32–35; list of contributors, pp. 35, 36. The Catalogue of drawings is incorporated below (see p. 222). There were four editions.

*Ruskin and Modern Business.* Reprinted from “The Spectator,” Feb. xviii., MDCCCC. Crown 8vo, pp. 8, on rough white paper; p. 1 lettered as above; p. 2, a Ruskin letter, XXX. 333; pp. 3–7, the reprint of an article in the *Spectator* [by W. Clarke], see below, p. 174; p. 8, imprint—“Printed at the Press of the Guild of Handicraft, Ltd., Essex House, Bow, MDCCCC.”


“The earlier portion of the volume is based upon a Supplement which I wrote, in some haste, for the Proprietors of the *Graphic*” (see below, p. 172). Chapter x. (R. and Cruikshank) is reprinted with additions from the *Pall Mall Gazette* (see below, p. 151). Chapter xiv. (“The Portraits of Ruskin”) is reprinted with additions and alterations from the *Magazine of Art* (see above, p. 160). Chapter xv. (Ruskin’s “Black Arts”) is reprinted from the same magazine (see above, p. 20). The book also incorporates from the *Pall Mall Gazette* a “Conversation at Brantwood” (see above, p. 93). For collation of numerous Ruskin Letters included, see XXXVII. 726. For other Ruskiniana quoted from the book, see XXX. xlv., XXXIV. xlv., 566.

Wilmerdoerffer. “John Ruskin.”

This paper was a separate pull from the pages of a magazine (see below, p. 178), the title-page of the reprint being:—Nord und Süd. Eine deutsche Monatschrift. Herausgegeben von Paul Lindau. . . . Sonder abdruck aus Heft 283, Oct. 1900. Breslau . . .

1901


A careful and exhaustive study. There is a concise “Bibliographie des Oeuvres de Ruskin,” fairly extensive, pp. 535–540; and a “Bibliographie de la Littérature Ruskinienne,” pp. 541–549 (not very accurate).—Quoted, VIII. xliii. n.


This book contains:—“Significant Facts in the Life of John Ruskin,” pp. 1–38 (American readers should note that this section abounds in misprints and mistakes); “Estimates of Ruskin,” 38–47; list of “Books by production chronologically,” 48–55; “British Editions of
RUSKINIANA 119

Ruskin’s Books,” 55–85; “Foreign Editions,” 85–98; “Books composed of and containing selections from Ruskin’s writings, also of books for which he wrote prefaces, notes, letters, etc.,” 99–108; “Books concerning John Ruskin, his life, work, and writings,” 108–119; “Magazine Articles,” 119–144; Index, pp. 147–154. Though it contains many mistakes, omissions, and confusions—sometimes of a comic character, as when an item called “Growth of Ruskin” turns out, upon search, to be “Growth of Russia”—this Bibliography is valuable for its fulness in noting Ruskiniana, and its list of American editions differentiates it from other essays in the same kind.


Chaps. i. and ii. (“Ruskin and the English Lakes”) are biographical.—Some reminiscences of Ruskin quoted, XXXIV. 719.

Chap. iii. (“Reminiscences of Ruskin among the Peasantry of Coniston”):—“He hedn’t a bit o’pride, hedn’t t’ Professor, and he was partic’lar fond of a crack about dogs and sheep, . . . and birds and aw mak of things that hed life. . . . I’member he was yance up here latin’ mosses and what not, and he shewed me a bit of them colourments upon the steans, nay I can’t mind on what he cawed them, but he was pleased as a child wid yan o’ ‘em on a boulder stean, and talked for iver of it. . . . He was fond of everythin’ in t’ daale, and partic’lar fond o’ barns. School childer wad wait for him at lonning-end just on chance of a word or a pat o’ t’ head fra t’ Professor. . . . I’member yance of a time when he and yan they cawd Bell [see XXVI. 309] hed a crack about politics and sec-like, and William clapped Professor on t’ shoulder and he said, ‘Well, to my waays o’ thinking, for aw your conservative talk and writings and what not, you are as radical as t’ best on us.’ And Professor leuked oop wid a smile and smac ked his hand intil William’s, and he said, ‘Well, well, you’re not so far wrong efter aw.’


Also cited or referred to, I. 49 n., 59 n., 412, 415; II. 288 n., 306.

Royal Society of Painters in Water Colours, founded in 1804. Ruskin Exhibition open from February 4th to March 2nd at the Gallery, 5a Pall Mall East, S.W., open from Ten till Six. Admission one shilling. Catalogue, sixpence. All rights reserved.—Octavo, pp. 8 (unnumbered, advertisements, etc.); ix. (Preface); 44 (Catalogue), in white paper wrappers, with ornamental front cover.

The “Prefatory Notes, Ruskin as Artist: by W. G. Collingwood” were reprinted in Ruskin Relics, 1903 (see below, p. 120). The Catalogue, containing 427 items, is collated below (see p. 222).


An Oxford University Extension lecture, pp. 35 in stiff paper wrapper.


Synopsis of lectures, with numerous extracts from Ruskin’s books, references to authorities, etc.

1902


A short chronological bibliography is given, pp. 243–265. The titles of some of the chapters indicate the scope of this study:—“L’Éducation de Ruskin: La part faite à la Bible,” “La Bible et la Nature,” “La Bible et les idées sociales.” The initials cover the collaboration of M. Jean Brunhes, a Professor of Geography at the University of Fribourg, Switzerland, and Madame Brunhes, his wife.


The second volume (“Kunst-Kritiker und Reformer”) was published in 1907; the third (“Sozialreformer, Professor, Prophet”) also in 1907. 5 m. each vol. The work was reviewed in the Times, January 9, 1908, and (among many reviews in Germany) by Der Tag (March 2, 1907).
BIBLIOGRAPHY


Dedicated to M. de la Sizeranne, “an nom de notre commune admiration pour le grand vieillard de Brantwood.”


The Ruskin Cross at Coniston Described and Illustrated. Printed and Published by W. Holmes, Ulverston.—Octavo, pp. 16, in green paper wrappers, the front cover being lettered as above (with an ornamental border and the additional words “Price Sixpence”).—Referred to, XXXV. xlvi. n.

John Ruskin in his Study. Reproduced by W. Holmes, Ltd., Ulverston, from a picture by W. G. Collingwood, Brantwood 1881–2. This is a colour-plate (by the three-block process), 10 in. x 6½, mounted on a card (14 in. x 10), with descriptive text (lettered as above) on the reverse. Price 3s. 6d.

The picture shows Ruskin writing in the early morning. “The accessories are all accurately represented as they were at the time [cf. Mr. A. Macdonald’s drawing, Vol. XXIII. Plate B]. . . . In the fender, much foreshortened, is the once famous Ruskin Shovel, designed by him. self and made by the Coniston blacksmith.”


Ch. I. Ruskin’s Chair (an account of his teaching as Professor).
II. Ruskin’s “Jump” (his boat, The Jumping Jenny) — quoted, XXXV. xxix.
III. Ruskin’s Gardening — quoted, XXV. xxxvii.
IV. and V. Ruskin’s Old Road, and Ruskin’s “Cashbook” (these two chapters give account of travels with Ruskin in 1882)— quoted, XXXIII. xxxi. seq., XXXV. xlv. n.
VI. Ruskin’s Ilaria (further account of the same tour, at Lucca) — quoted, ibid.
VII. Ruskin’s Maps — quoted, XXVII. lxxii.
VIII. Ruskin’s Drawings.
IX. Ruskin’s Hand (writing).
X. Ruskin’s Music — quoted, XXXI. xxxiv.
XI. Ruskin’s Jewels.
XII. Ruskin’s Library — quoted, XXXIV. 698.
XIII. Ruskin’s Bibles — quoted, XXXV. 701, XXXV. xliii.
XIV. Ruskin’s Isola (Lady Mount-Temple) — quoted, XXXVI. Of the contents of this book, chaps. ii.–vii. and ix.–xiv. were reprinted, with additions, from Good Words (see below, pp. 181, 182); and ch. viii. was adapted from the Catalogue of the Ruskin Exhibition, 1901 (see above, p. 119). For a collation of Ruskin letters contained in ch. xiv., see XXXVII. 637.

Of the illustrations, the following were from drawings, etc., by Ruskin: Ruskin’s First Map of Italy (p. 108).—XXXV. 72.
“Geology on the Old Road” (p. 109).—XXXV. 152.
Sketch of Spain (112).—XXVII., Plate A, p. lxxii.
Physical Sketch of Savoy (113).—XXVII., Plate A, p. lxxii.
The History of France (117).—XXXIII., Plate vi.
“Coniston,” facsimile of MS. (137). See Plate opposite.
Ruskin’s Writing in 1836 (139). See Plate opposite p. 121.
Ruskin’s Writing in 1837 (141).—XXXV. 72.
Notes for Stones of Venice (143). See Plate opposite.
Ruskin’s Writing in 1875 (145). See Plate opposite p. 121.
“Trust thou thy love,” facsimile (163).—XXXII.
Native Silver (170). See Plate opposite
The volume is the source, as indicated above, of numerous anecdotes and reminiscences contained in this edition. With regard to ch. ix., the facsimiles in this edition give ample material to any reader who is interested in the subject of character in handwriting—a subject in which Ruskin himself took some interest (see, e.g., IX. 466); and it may be well here to collect references to Ruskin’s successive “hands.”

Its variableness is the first fact which will strike any one who examines the examples. “In writing,” says Mr. Collingwood, “he held the pen as we are taught to hold a drawing-pencil, and the long fingers gave much more play to the point than is usual in formed penmanship. Knowing that, it is not surprising to find that his writing varies, not only from one period to another, but with passing moods. Everybody shows some of this variety, but Ruskin’s hand was as flexible and impressionable as his whole being.”

“He had an odd way, down to the last, of ‘printing’ an inscription on the fly-leaf of a book or on the mount of a drawing, in neat, square Roman type, inked between double lines ruled in pencil. . . . This was a reversion to early habits. His juvenile MSS. contain many pages of similar calligraphy.” (See Vol. II. Facsim. 2 and 3, and Harry and Lucyin XXXV. 53, and for an earlier “script,” XXXV. 24.) “His ordinary running hand was a shocking scrawl; but there are examples of fair copies, “in the most approved writing-master’s manner” (II. 264). After 1830, he exchanged, in his literary productions, his “print” for copper-plate (see the “Fair copy of a poem,” here reproduced). “The model upon which Ruskin’s handwriting was at last formed was his mother’s. In the note-book in which he composed verses from 1831 to 1838 you can see the development of his hand from a spiky and cramped boyish scribble (XXXV. 72, 121) to the more open and slightly more upright style of 1835 and 1836 (the year of his matriculation at Oxford); a neat and educated penmanship, easy to read and regular, though differing slightly from day to day in size and slope. The backward switch of his y and forward toss of the tail to his angular t are already there; and the dainty shaping of capitals, based on Italic or Elzevir print, like his mother’s, with suggestion of the sérif in a little elegant curl to H and F. . . . At Oxford his writing became rather larger and looser, perhaps from Latin exercises in which indubitable distinctness is required. The page of a fair copy of The Poetry of Architecture in I. 140 is a good example; at XXXV. 72 is another page. “You note the tendency to round the foot of the down-stroke and the length of the greater limbs of the letters. He used to tell his secretary to take no notice of a letter in which h and l looked like x and e.”

In the period of the earlier part of Modern Painters, he adopted a smaller hand; and the character is intermediate between that of the Poetry of Architecture and his later style. The facsimiles in Modern Painters, vol. I., show it (III. 89, 256), and that from Stones of Venice, here given, is the same. By the time of the third volume of Modern Painters “the regular and tight spikiness begins to disappear” (V. 80). It must be to this period that an anecdote told by Mr. W. M. Rossetti refers. “My brother was one day in a picture-gallery (perhaps the National Gallery), and he took out of his pocket, for perusal, a letter recently received from Ruskin. Some person (unknown to Rossetti) passed by, and gave a glance at the handwriting, and he then said to my brother: ‘Will you excuse me for saying that, in passing, my eye happened to fall upon that letter, and, being an expert in handwriting, I cannot resist the conviction that the writer must be one of the most remarkable men living: might I inquire who it is?’” (Ruskin, Rossetti, and Pre-Raphaelitism, p. 11). The later handwriting, with its greater freedom and “far-flung curves,” appears in all the freedom and “far-flung curves,” appears in all the later facsimiles, which show little differences other than between better and worse, and more and less regular.


The Manchester City Art Gallery. Catalogue of the Ruskin Exhibition. Spring 1904.—Sixteenmo, pp. 8 (unnumbered)–150, in grey paper wrappers. The words of the title-page, as above, are reproduced on the front, with “a Cotoneaster by Ruskin, being a companion to the drawing given to the late Queen for her Jubilee.” (See XXV., Plates xxx., xxxi.)

Seven Lamps, and Stones of Venice period,” Nos. 218–322. “Room IV. Ruskin as Teacher. Chiefly later drawings in the time of his professorship at Oxford, with examples of artists he recommended to students, and of pupils taught by him,” Nos. 323–431. Ruskiniana, MSS. and books, 432–448; Annuals, etc., to which he contributed, 449–470; early editions of Ruskin’s works, etc., 471–487; autograph letters, 488–493; various Ruskiniana, 494–507; various Ruskin books and blocks, etc., 508–542.

The Catalogue contains some notes by Ruskin on his drawings: these are included in the Catalogue of Drawings, below.

Also a few other Ruskiniana, here appended:—

359. Elm-bark and Ivy (by George Allen): “Study by my pupil-assistant, Mr. G. Allen, from nature; elm-bark and ivy. The ivy leaves are touched with the brush, all the rest is worked entirely with the point (steel pen with Prussian blue and black), the whole intended as a study for practice in etching. Exquisite where completed, but wanting in breadth” (1859).

471. Presentation copy of Rogers’s Italy, with the poet’s autograph inscription, “To John Ruskin. Esq., with the sincere regard of the author”; and on another leaf, “The second of two copies given by the author to me with his autograph. Given by me, with kind regards, to Arthur Burgess, 1869. J. Ruskin.”


1904


Richards. Address delivered before the Men’s Class of the Asylum Hill Congregational Church, Hartford, Connecticut. By Alfred T. Richards, January 10, 1904. A pamphlet, pp. 15 (no imprint), in white paper wrappers, lettered as above on the front cover. The Address, entitled “The Afterglow of a Great Man’s Life,” is a biographical sketch of Ruskin.

On p. 10 is a letter from Ruskin (XXXIV. 504); on p. 11 the following anecdote:—“Mr. Ruskin would often repair to Mr. Taphouse [a pianoforte dealer in Oxford], and ask him to play some chords on an old harpsichord. The music would put Mr. Ruskin into a kind of day-dream, or ecstatic state; ‘then,’ said Mr. Taphouse, ‘his talk I can describe no otherwise than as the beautiful reverie of an angel.’”

1905


Thus lettered on p. 1; on p. 2, facsimile of MS. of Stones of Venice, i. ch. 1, § 1 (this is the fair copy of the MS. of an earlier draft facsimiled in IX., between pp. 16, 17); on p. 3, facsimile of MS. of Stones of Venice, ii. ch. 5, closing passage—here reproduced; on p. 4, the Doge’s seal.


1906


The Catalogue, principally concerned with the general contents of the Museum, comprises the following Ruskiniana:

A catalogue of drawings by Ruskin, exhibited at the Museum; collated below, p. 222.

List of Ruskin MSS. and sketch-books, also there exhibited; collated below, pp. 197 seq.

“124 Minerals given by Mr. Ruskin in 1884 and described by him.”—XXVI. 516–518
Chap. 2. The Journey.

§ 1. Two first the dominion of men was centred on the Sea. Three thrones of empires beyond all others, have been set upon its sands: the thrones of Tyre, Venice, and England. Of the first of these great powers only the memory remains; of the second the ruin; the third which inheres in Venetian. If it forgets this example, may it be saved through popularience, to less fatal destruction.

The Prophecy: Exaltation, the Sin, and the Punishment of Tyre have been recorded for us; in perhaps the most trenchant words ever uttered by the Prophet of Israel against the Cities of the Stranger: But we record them as a long song, and show our scars to the remembrance of their warning: for the very depth of the fall of Tyre has blinded us to its reality, and we forget, as we watch the blinding of the rocks between the mainland and the sea, that they are none as in Eden, the Garden of God,

But its beauty, like her in Prophecy of beauty, though life in Excess was her dominion, is still left for our beholding in the final period of her decline; a Ghost upon the sands of the sea; so weak, so quiet, so bereft of all but her looking, that we might well doubt, as we watched her faint reflection in the mirrors of the lagoon, which was the city, and which the Shadows.

I would endeavour to trace the lines of this song before it be far from last, and to record so far as I may, the Warning which seems to me to be uttered by every one of the first gaining conquerors that breast the passing bells, against the Stones of Venice.

§ 2. It would be difficult to evaluate the value of this lesson which might be derived from a faithful study of the history of this strange and mighty city; a history which, in spite of the labour of Chroniclers, remains in vague and disputable outline.

A Page of the MS. of "The Stones of Venice" (vol. i. ch. i.)

Those are Neo-Ruskinianas, says the author, who recognise in Ruskin a critic as well as a poet, but who, in accepting the general spirit of his doctrine do not hold themselves debarred from passing judgment on the letter. Ruskin remains the best critic of Turner; but his work on Turner is a forest. The object of the author is to find a clear path through it, and to bring into relief the principles of R.'s “canon of Turner.”


The French text was printed as Introduction to Mme. Crémieux’s French translation of *The Stones of Venice* (see Addenda; below, p. 313).

1907

*Ruskin Exhibition. Catalogue of an Exhibition of Water-Colours and Drawings by the late John Ruskin*. The Fine Art Society, 148 New Bond Street, March and April 1907, No. 333.—Sixteenmo size, pp. 32, in grey-green paper wrappers; the above lettering repeated on the front cover, with the addition of the words “Price 3d.” There were three editions. The “Third Edition Revised” extended, owing to additions to the notes, to pp. 38.

“Prefatory Note,” pp. 3–8: Catalogue, pp. 9–32 (38). This exhibition, including 227 (230) items, consisted of drawings belonging to Mr. and Mrs. Arthur Severn only. The Catalogue is collated below, p. 222.

1909


Reprinted (with additions) from the Revue des Deux Mondes (see below, p. 187). The author’s concluding proposition is that “l’idée maitresse” of Ruskin is to-day “maitresse” in England.


1910


1911


M. PERIODICALS AND PROCEEDINGS
WHOLLY OR PRINCIPALLY
DEVOTED TO RUSKINIANA

(i.) PAPERS OF RUSKIN SOCIETIES

This section of the Bibliography is probably incomplete, as the Papers of the numerous Ruskin Societies are not to be found in any public library, and are difficult to collect.

For a general note on the formation of such Societies, see XXXIII. xxvii. and n. For a letter by Ruskin on the earliest of them (Manchester), XXXIV. 539.

Among publications of the Manchester “Ruskin Society (Society of the Rose),” there are:—

A “Preliminary Statement” (a printed fly-sheet).—Also a second and longer issue of the same.

A fly-sheet, containing a reprint of a notice of the Society from the Manchester City News, March 8, 1879.

A similar reprint from the Manchester Guardian, March 27, 1879.

A Prospectus, 4 pp., dated “Christmas 1879”; headed “The Ruskin Society. | Society of the Rose,” with an extract from Ruskin’s letter. The following extract shows the objects of the Society:—

“The Ruskin Society finds the occasion of its existence in the need felt by a few students for associated sympathy through which to gain expression for the manifold thought and feelings evoked by the deep and sincere words of the famous Art Critic and writer on Political Economy. The teachings of Mr. Ruskin, the more they are really understood, seemed to reach the heart of things with the touch as of Ithuriel’s spear; and the conviction grew, therefore, that the power which could see the good and evil that are in the world so clearly and so strongly, must be vitally related to the power which could describe an availing remedy for the one, while it set forth with rare felicity the true nature and claims of the other.”

“Mr. Ruskin and St. Mark’s, Venice.” A reprint from the Manchester Examiner, December 6, 1879.

R. Bailey Walker’s account of Ruskin.—See below, p. 147.

First Annual Report, May 1880.—Octavo, pp. 12, in yellow or grey paper wrappers.

Second Annual Report, 1881.—Octavo, pp. 12, in grey paper wrappers.

Syllabus, 1881–2, 4 pp., on pink paper.


At first, the central “Society of the Rose” at Manchester had “Centres” in London, Glasgow, and other places. In 1881 a separate “Ruskin Society of London” was established, which issued a 4 pp. prospectus; a First Annual Report (1881), 8vo, pp. 8, in grey paper wrappers; Second Annual Report (1882), do.; Third Annual Report (1883), do. Reports (in buff paper wrappers) for the session 1880–1891 and 1891–1892; and in white paper wrappers for 1893–1894. Among other papers may be mentioned:—

“Dr. Bayne on Ruskin” (a quarto sheet, printed on one side only).

Catalogue of Books belonging to the R. Society of London, November 1894.

“The Ruskin Society of Glasgow” issued in 1879 a prospectus, 8vo, pp. 8, in yellow paper wrappers.—See XXXIII. xxvii. n.

The “Birkenhead Ruskin Society” issued a Report, 1881–2, 8vo, pp. 12, in brown paper wrappers.—See XXXIII. xxvii. n.
The Ruskin Reading Guild Journal, Edited by William Marwick. Volume I. 1889. George Allen, etc. (Printed at the Arbroath Herald Office.) Small quarto, pp. 384+xi. Issued in twelve monthly numbers, price 6d. each, with Green’s photograph of Ruskin (1885) as frontispiece to the volume.

The Editorial Note (p. 1) explains that hitherto (Nov. 1887 to Dec. 1888) the Journal appeared in MS. form. The printed Journal was to be the organ of the various Ruskin Societies, and of the “Ruskin Reading Circle”; and a large part of the contents of the vol. are occupied with the proceedings of those bodies. The following Ruskiniana may be particularised:

“Sonnet to John Ruskin,” by H.T. W[harton], p. 33.


“Mr. Ruskin and the Rose Queen,” 169–171.

“Unpublished Note by Mr. Ruskin,” 184.—XXX. 357.


“The Re-Issue of Modern Painters,” 220–224.—Correspondence printed also separately, see p. 114.


“The late Mrs. Ewing and the Elements of Drawing,” 280. See below.


A “Supplement to the Ruskin Reading Guild Journal, February 8, 1889,” pp. i.–xi., contains “John Ruskin. An outline of his Life and System,” by J. Marshall Mather, and a “Birthday Address to Mr. Ruskin” as follows:

“We, the undersigned, offer our heartfelt congratulations to Mr. Ruskin on his Seventieth Birthday, and fervently hope that he may be spared for many years to instruct, delight, and guide the ever-increasing number of his Disciples.” The address was signed by members of the St. George’s Guild, Carlyle Society, Glasgow Ruskin Society, Liverpool Ruskin Society, Ruskin Reading Guild, and various “Unattached” persons.

Of the Ruskin Reading Guild, under that title, only vol. i. was issued; it was continued as—


Igdrasil continued the work of its predecessor as a “medium of intercommunication” for the Ruskin Societies. In Volume I. the following Ruskiniana may be particularised:


“A Few Words about Jeremias Gotthelf,” by Julia Firth, 20–23.


“Ruskin May-Day Festival, 1890,” by Mary Birch, 228–234. (Among those present on this occasion were Ruskin’s friends, the Duchess of Albany and Lady Mount-Temple.)

“Rose Queen Festival,” 234–239.


1 For the title, see Laws of Fésole, XV. 485
BIBLIOGRAPHY

Igdrasil. Volume ii., October-December 1890. Issued in three monthly parts. Octavo, pp. viii.+148. The following Ruskiniana may be mentioned:—


Notes by Ruskin on Jowett’s Plato, 95–96.—XXXIV. 706.

Igdrasil. Volume iii., June 1891 to March 1892. Issued in ten monthly parts. Published at Edinburgh by the World-Literature Publishing Co. Octavo, pp. viii.+332. The following Ruskiniana may be mentioned:—


“Ruskin’s Marks in Carlyle’s Past and Present,” 53, 90–92, 105–106, with a letter from Ruskin to A. Macfee (XXVII. 179 n.).

“To John Ruskin,” verses by Laura Halliday, 92.


Facsimile of the letter to A. Macfee, 29.

“Professor Ruskin’s Rose Queen Festival,” at Cork, 42–46.


“Extract from a letter by Mr. Ruskin to Lady Waterford,” 136 (XXXVII. 715).

Each volume contains various summaries of Ruskin’s books, etc., and the reports of societies, guilds, etc.


Saint George. Volume II., 1899. (Same title-page.) Pp. iv.+201. The frontispiece, a photogravure from Hollyer’s photograph. Among the contents are:—

“Ruskin as a Religious Teacher,” by Very Rev. F. W. Farrar, 3–26.—Issued also as a pamphlet, see above, p. 122.


“A Reminiscence of Ruskin” (reprinted from the Academy, Nov. 19, 1898), 55–57.—XXXII. 535.

Ruskin and Robins, 57–58.—Quoted, XXVII. 193–194 n.


“The Figaro and Mr. Ruskin,” 158–159. (See below, p. 169.)

Saint George. Volume III., 1900. (Same title-page.) Pp. iv.+224. For collation of Ruskin Letters in this vol., see XXXVII. 727. The following articles may be particularised:—


“For collation of Ruskin Letters in this vol.,” see XXXVII. 727. The following articles may be particularised:—


“A Reminiscence of Ruskin” (reprinted from the Academy, Nov. 19, 1898), 55–57.—XXXII. 535.


"John Ruskin," Sonnet by Walter Crane, 123. Issued also separately on a stiff card with a decorative border by the author.


The article contained the following address presented to Ruskin on his eightieth birthday:—"The Ruskin Rose Queens of the Cork High School, on behalf of their maidens and subjects, send their most affectionate greetings and congratulations to their dear Friend on his eightieth birthday. They recognise the bright and joyous festival as the outcome of his love of beauty and his desire to increase the happiness of human beings, and especially of those in the threshold of life’s duties and responsibilities. They rejoice, too, that he has ever sought by precept and practice to encircle the Girlhood of their Kingdom with a fringe of flowers."

Ruskin Union Journal. London: The Ruskin Union. Treasurer: 7 Pall Mall—Honorary Secretary, E 4, The Albany, Piccadilly. No. 1 March 1900.—Quarto, pp. 48, issued in greenish paper wrappers, lettered on the front as above, the words "Ruskin Union Journal" being enclosed in a circle of olive.

An "Introductory Note" explained that the Journal was to be the organ of a Ruskin Union, affiliating the various Ruskin Societies, etc. A report of the Inaugural Meeting of the Union, with correspondence relating thereto, occupies pp.4–12. The following Ruskiniana were also included:—


No second number was issued, the Ruskin Union henceforth adopting Saint George as its journal, which accordingly revised its title-page as follows:—


For collation of Ruskin Letters in the vol., see XXXVII. 727. The following other Ruskiniana may be particularised:—

"John Ruskin," by the Very Rev. Francis Paget, Dean of Christ Church, 2–14.

"Ruskin at Oxford," by the Very Rev. G. W. Kitchin, Dean of Durham, 15, 43. Reprinted in Ruskin at Oxford and Other Studies, see below, p. 184.


"Ruskin at the Sorbonne," 97–99. A summary of Mr. Rouvier’s article in Le Temps (see below, p. 179).

"The Sophia of Ruskin. What was it? and How was it reached?" by A. J. Mories, 150–171.—Quoted, XXII. xxxvi.


"A Memorial Address," by Canon Beeching, delivered in St. Paul’s Church, Herne Hill, Feb. 1901, on the occasion of the unveiling of a memorial to Ruskin (see XXXV. xlix.), 275–280.


"A Memorial Address," by Canon Beeching, delivered in St. Paul’s Church, Herne Hill, Feb. 1901, on the occasion of the unveiling of a memorial to Ruskin (see XXXV. xlix.), 275–280.


The Ruskin Union and the Birmingham Memorial Scheme," 304–306.
"The Queen of the Air," by R. Warwick Bond, 46–74.
"The Ruskin Memorial Scheme" (Bournville), 96–101.
"Recollections of Ruskin at Oxford," by Peter, 103–115. For the letters included, see XXXVII. 619.
Reminiscences quoted, XX. xxxii.–xxiv.
"Personal Recollections of John Ruskin," by Oscar Browning, 134–143. For the letters, see again
XXXVII. 728. Reminiscences quoted, XX. xxv., XXIII.
"The Relation of Science to Art," by R. Warwick Bond, 250–270.
"Some Personal Recollections of John Ruskin," by Selwyn Image, 287–301:

Of Ruskin’s Oxford lectures, Mr. Image says: “I have heard in my time many speakers of high
repute, but never one that gave me the same sense of what I may call genius for the art of speaking,
quite apart from the value of the thoughts uttered. It used to be said of Savonarola that when he
preached his physical presence seemed actually to be enlarged. I would say the same thing about
Ruskin. . . . Always beginning in a low voice, slowly and quietly, he grew more and more full of
sparkle and vigour as he proceeded. But he never lost command of himself, or became the plaything of
his eloquence. Towards the end of his lecture he generally grew more quiet. Those perorations, those
incomparable perorations, were delivered very gravely, with the most exquisite sense of cadence, of
rhythmic modulation. Everybody, of course, looked forward to them. Ruskin knew that quite well
himself. I remember an amusing instance of it. . . . Drawing himself up and looking straight at his
audience, his face half reproachful, half agleam with malicious fun—‘Ladies and gentlemen,’ he said,
‘there is to be no peroration to-day. I know you think I take immense pains with these endings. I know you
take immense pains with these endings. I do take
immense pains with them. But they are not what I want you to come and listen to me for. So to-day we
will have none.’ And he abruptly stopped.”

Of a sketching lesson at Hincksey: “A rude little brat of a child held out a stick with a dead snake
at the end of it. ‘I say, guv’nor, draw this,’ shouted impudence. ‘My dear child, I should be delighted
to,’ gravely answered the professor—‘if I had time,’ and went on placidly with his work.”

Of his first introduction to Ruskin’s drawing-class: “Mr. Image, why, you have been sitting all
the while with your face to the light—let us change places.’ The words and action were simple enough,
but what a world of delicate consideration was in them! They put one at ease in a moment—as much at
ease as a shy youth could be in the presence of a great man he worshipped.”

Of Ruskin’s drawing of Laurel (No. 8 in the Educational Series, XXI. 75): “A fine drawing with a
brush, full of Ruskin’s characteristic nervous handling. What little training I had had before was under
the old South Kensington system. Nervous, sensitive handling was not encouraged under that system:
the thing was to draw hard outlines, hard as nails. Into such hard outlines I did actually have the
audacity to translate this splendid drawing of Ruskin’s with the purely conceited intention of showing
off my firmness of hand. By-and-by Ruskin came round and looked. He said only a few quiet words,
but I can assure you they effectually killed my conceit. Then he took the brush into his hand, and
showed me what kind of touch was worth having, what kind of line and form was fine or not fine, and
wherein lay the splendid quality of design in this Apollo’s sceptre. . . . Whatever small power of Design
I may possess, I date the dawn of it from that lesson.”

“A remark on Michelangelo, quoted as from a private letter on p. 294, occurs in Ruskin’s preface
to Christian Art and Symbolism, XXII. 110.

For a remark on Rossetti’s “Passover” (p. 299), see XXXVI. 199 n.

“John Ruskin: a Vindication, an Address to British Workmen,” by K
‘A , 302–324. A reply to certain statements in F. Harrison’s John Ruskin
(see above, p. 120).

Saint George. Volume VII., 1904. Editorial Board: J. H. Whitehouse (General
Editor), J. A. Dale, M. A., the Rev. J. B. Booth, M. A. The Saint George Press,
Bournville, Birmingham, and Abbot’s House, Dunfermline, N.B. London: George
Allen.—Pp. iv.+347, issued in four quarterly numbers. The following Ruskiniana may be particularised:—

“Schoolboys as Navvies,” by J. L. Paton, 54–58. —Referred to, XXVII. lxv. n.
“The Ruskin Memorial Scheme” (Bournville), Statement to the Subscribers, 8 pages (unnumbered),
between pp. 90, 91.
“Mr. Ruskin on Boyhood,” 111–114. A reprint of the Address of 1864 to the Manchester Grammar
School (see above, p. 42).
“The Economic Basis of Ruskin’s Teaching,” by Dean Kitchin, 223–243


“Mr. Ruskin’s Attitude to Science, illustrated by Letters,” by Sir Oliver Lodge, 279–295.—For collation of these letters, see XXXVII. 676.

Saint George. Volume IX., 1906. (“T. Edmund Harvey, M.A.” is now added to the Editorial Board.)—Pp. iv.+304. The following Ruskiniana may be particularised:—

“Mr. Ruskin and his Life Work,” by Sir Oliver Lodge, 1–9. An account of the Complimentary Address of 1885 (XXXIV. 733); with letters (see XXXVII. 676).

“Missing References in Ruskin’s Works,” by E. T. Cook and A. Wedderburn, 123–125.

“Ruskin and the New Turners,” by E. T. C[ook], 143.


Saint George. Volume X., 1907.—Pp. iv.+274. The following Ruskiniana may be particularised:—


“Ruskin as an Educationalist,” by Professor Churton Collins, 93–106.

“Ruskin as an Interpreter of the Bible,” by W. T. Porter, 114–123.


Saint George. Volume XI., 1908.—Pp. iv.+274. This contains:—


“John Ruskin,” by Dean Kitchin, 162–175. An address to the Guild of St. George at Sheffield, 22nd May 1909.

Saint George. Volume XIII., 1910. This contains:—

“Ruskin on Education,” by J. C. Wright, 115–118.

XXXVIII.
N. RUSKINIANA

A Chronological List of Newspapers, Magazines, Books, etc., containing Reviews of Ruskin’s Books, General Criticisms, Reminiscences, and other Ruskiniana

For the principles of selection adopted in this section of the Bibliography, see the Introduction, above, pp. xvii.–xviii.

It should be noted that many “Ruskiniana” are included in volumes which, in virtue of other contents, figure elsewhere in the Bibliography. Some of the volumes of Ruskin’s letters, for instance, contain interesting reminiscences in prefaces, etc.; and a similar remark applies to many Reports of Lectures.

It should be noted further that books, periodicals, and newspapers containing Letters from Ruskin are not here included unless they contain other Ruskiniana as well. Thus, a collector should compare this section N. with sections E. and F., and with the Bibliography of Private Letters in XXXVII. 617–739.

Even with these qualifications, the number of separate items recorded in this section N. is 1200.

“Extract,” or “Extracts,” followed by references, means that at the places indicated extracts are printed.

1837

*Atheneum*, October 14. Notice of “Christ Church, Oxford.”


1838


*Torch*, November. Notice of the same: see II. 58 n.

*Times*, November 2. Notice of “The Recreant”: see II. 71 n.

1839


1840


*Times*, December 7. Notice of “Psammenitus”: see I. 436 n., II. 185 n.

1843–1844

Reviews of *Modern Painters*, vol. i.:—

*Art Union Monthly Journal*, June, 151–152.—Extract, III. xliii. n.

*Globe*, August 30.—Extract, III. xxxv.


*Blackwood’s Magazine*, October, vol. 54, 485–503.—Extract, III. xliii.; Ruskin’s reply, III.

*Churchman*, October, 671–673.—Extract, III. xxxv.–xxxvi.


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Britannia, December 9.—Extract, III. xxxvii.
Athenæum, February 3 and 10.—Extracts, III. xliii.; Ruskin's reply, ibid. See also below, p. 337.
Spectator, September 5 ('44), December 7.—Extract, III. xxxvi.
Atlas.—It has been impossible to trace this review, as there is no file of the Atlas in the British Museum.
Artist and Amateur's Magazine, December, vol. i. 451–469.—Extract, III. xxxvi.; Ruskin’s reply, ibid., 655–661 (see also ibid., xlv.).

Athenæum, November 16. Notice of "The Old Seaman."

1846

Daily News, June 22.—Extracts, IV. xliii.

1847


1848


1849

Western Miscellany (Exeter), January–April. “Modern Painters, etc.,” by George Wightwick.—See IV. xlii. n.

1849–50–51

Reviews of Seven Lamps:—
Builder, May 19, 1849.
Britannia, May 26.—Extract, VIII. xxxviii.
John Bull, May 26.—Extract, VIII. xxxvii.
Morning Herald, May 28.—Extract, VIII. xlv.
Critic, June 1 and 15.
Weekly Chronicle, June 3.
Guardian, June 6.—Extracts, VIII. xxxix.–xl., xlv.
Morning Post, June 8.
Globe, June 14.
Examiner, June 15.
Atlas, June 23.—Extract, VIII. xxxvii.
Inquirer, July 14.
Spectator, July 28.—Noticed, VIII. xxxvi.
Daily News, July 31.—Noticed, VIII. xxxvi.
Athenæum, September 1.—Extract, VIII. xxxix.
Ecclesiologist, October, vol. 10, 111–120.—Extract, VIII. xxxxix.
Architect and Building Operative, August 9, 23, 1849; November, December, and January 1850.—Referred to by Ruskin, IX. 55; further particulars, ibid., 55–56 n.

1851

This review was by Coventry Patmore: see XXXVII. 692 n. It was the basis of an essay on “Architectural Styles” in Patmore’s volume, Principle in Art (1889); below, p. 160.
Builder, November 8, 22, December 6, 13. “Architecturus to his Son: Seven other Lamps of Architecture.”
Reviews of Notes on the Construction of Sheepfolds:—
See also above, p. 109.

1851–1852

Review of Stones of Venice, vol. i., and in some cases of Examples of Venetian Architecture:—
Athenæum, March 22.—Extract, IX. xlv.
Builder, March 22.
Express, March 15.
Literary Gazette, March 22.
1852–1853

Reviews of Pre-Raphaelitism:

Athenæum, August 23, p. 908.
Economist, August 23, pp. 933–934.
Leader, August 23, pp. 803–804.
Builder, September 22.
Spectator, October 4.
Scottsman, January 3, 1853.

1853

Alison. History of Europe from the Fall of Napoleon to the Accession of Louis Napoleon in MDCCCLII. By Sir Archibald Alison. Vol. i., 1853.

On p. 495 (in ch. v., dealing with Literature and the Arts), Alison describes Turner’s later works as “the works of genius run mad,” and continues: “There is only one consolation in reflecting on this running riot of so much talent—and that is, that it has elicited the genius, and displayed the taste and vivid powers of description of his accomplished advocate, Mr. Ruskin, who, in attempting to defend his extravagances, has only caused his ingenuity to be the more admired, that it has obviously been exerted in an indefensible cause. His great and varied genius and taste appear equally conspicuous in the Seven Lamps of Architecture, one of the most profound and original works of the kind in the English language.”


1853–1854

Reviews of Stones of Venice, vols. ii., or iii., or both:

Globe, July 21.
Athenæum, July 23, October 22.—Extract, X. xlvii.; noticed by Ruskin, ibid.
Spectator, July 23, October 8.—Extract, X. xlvii.; noticed by Ruskin, ibid., n.
Literary Gazette, July 30, August 16, October 29.
Daily News, August 1.—Extracts, X. xlv., 1.
Builder, August 6, 13, October 22.—Noticed by Ruskin, X. xlv. n.
Examiner, August 6.
Guardian, August 24.
Times, September 24, October 1, November 12.—Extract, X. xlvii.; noticed by Ruskin, ibid.
Ecclesiastic and Theologian, October, vol. 15, 467–476.
Edinburgh Guardian, October 22.—Extract, X. xlv. n.
Critic, August 1, November 1.
Eclectic Review, November, vol. 98, 553–563
BIBLIOGRAPHY


Notices of the lectures, and reviews of the book, Lectures on Architecture and Painting:

Athenæum, May 20, 27, 1854.
Spectator, May 27.
Builder, June 10.
Rambler, August, September, N.S., vol. 2, 155–162, 247–258. “Mr. Ruskin’s Art Philosophy.”
Ecclesiastic and Theologian, October, vol. 16, 473–481.
Edinburgh Guardian, November 19.—Quoted, XII. xxxi.–xxxii.
Edinburgh Advertiser, November 22.


1854

Reviews of The Opening of the Crystal Palace:

Athenæum, August 12.—See XII. lxiv. n.
Builder, August 12.

Athenæum, December 2. Review of Giotto and his Works in Padua, Part i.

1855


In a report of proceedings at the Society of Antiquaries (February 1), it is mentioned that the Society had, on the proposal of R., decided to form a fund for the Preservation of Mediæval Buildings and other Monuments. A Memorandum embodying the objects of this “Conservation Fund” (a forerunner of William Morris’s Society for the Protection of Ancient Buildings) appears in the same Magazine for June, pp. 616–617: though embodying R.’s ideas on “restoration,” it does not suggest his style.


Crayon (New York), vol. i, pp. 283, 298. Notices of Ruskin’s drawings: see XXXVI. 210 n., and for collation of R.’s letters in the same journal, XXXVII. 700.

Globe, June 18. Review of Academy Notes.—Noticed by Ruskin, XIV. 37


Kingsley. Glauces; or The Wonders of the Shore.

For a reference to Ruskin here, as also in a poem of 1856, see XXXVI. 257 and n.


Numerous references to, and criticisms of, Ruskin (e.g., pp. 245, 257, 268–278), to some of which Ruskin replied: see General Index (Leslie).


This contains, in vol. iii. ch. xiii. (“Great Prose Writers”), an appreciation of Ruskin, 288–292, and a reference to his kindness to her, 292.


Street in his Preface (p. xi.) expresses his concurrence in R.’s estimate of the Renaissance buildings, and adds (p. xv.): “As an architect I feel strongly that a great debt of gratitude is owing to him for his brilliant advocacy of many laws and truths . . . all that he has written is in the main most certainly for the benefit and exaltation of art of all kinds.”

1856


Reviews of Modern Painters, vols. iii. and iv.:—

Athenæum, January 26, May 10.

Saturday Review, February 2, March 8, March 29.


Critic, February 15, May 15, June 2.

Leader, February 23, May 31, June 7 and 14.

Weekly Despatch, February 17.

Guardian, March 5 (vol. iii.).

Economist, March 1, May 24.


Nonconformist, April 16.

Daily News, April 21.

Literary Gazette, April 26.


Examiner, May 31.


The Press, June 14 and 28.


Blackwood’s Magazine, November, vol. 80, 503–527. “Mr. Ruskin and his Theories—Sublime and Ridiculous.”


Builder, March 22, 29, April 12, 26, May 10. “Revolutionary Architector Principles” (by “Lemy”)

Reviews of Academy Notes:
- Leader, May 17.
- Economist, May 24.


Written by Burne-Jones and William Morris: see V. ix. n.


This, somewhat hostile, review (as probably that in the same paper of M. P., vol. iii.) was by John Duke (Lord) Coleridge: see references to it by himself and others in his Life and Correspondence (1904), vol. i. pp. 264, 287, 302.

Reviews of The Harbours of England:
- Athenæum, July 26.—Extract, XIII. xxi.
- Saturday Review, September 27.—Extract, XIII. xvi. n.


1857

Poems inspired by certain Pictures at the Art Treasures Exhibition, Manchester. . . . Dedicated with profound admiration and awe to that greatest of modern Poets, Philosophers, Artists, Art-Critics, and Authors, the Immortal Buskin. Manchester, 1857. [By J. B. Waring.]


Reviews of Notes on the Turner Gallery:
- Economist, January 31.—Extract, XIII. xxxii.


Reviews of Academy Notes:
- Athenæum, May 23.
- Critic, June 1, 240–241.
- Economist, June 13. Noticed by Ruskin, XIV. 147

Reviews of The Elements of Drawing:—
Spectator, July 4, vol. 29, 713.
 Athenaenum, July 11.—Extract, XV. xix.
 Daily News, July 16.
The Press, July 18.
 Literary Gazette, July 18.
 Examiner, September 12.

Art Journal, September and October, N.S., vol. 3, 265–270, 297–301. “Tintoretto at Venice and Mr. Ruskin.” (The critic speaks of the works of Tintoretto described by Ruskin as “these repulsive daubs.”)


Reviews of The Political Economy of Art:—
 Athenæum, December 26.
 Press, January 9.
 Aylesbury News, January 16.
 Economist, January 16.
 Literary Gazette, January 23.—See XVI. xxv. n.
 Saturdays Review, January 23.
 Guardian, January 27.
 Art Journal, 1858, p. 63.


Leader, May 22. Review of Academy Notes.


Blackwood’s Magazine, July, vol. 84, 122–126. “Mr. Dusky’s Opinions on Art.”
A skit by Sir Edward Hamley, reprinted in his Shakespeare’s Funeral, 1889.—Noticed by Ruskin, XIV. 146.


Reviews of Education in Art:—
 Daily News, October 18.
 Times, October 20 (leading article).
 Critic, October 23.


Reviews of Cambridge Inaugural Address:—
 Athenæum, November 27.
 Press, December 4.
 Literary Gazette, December 11.


In vol. iii., pp. 419–423, is a discussion of Ruskin’s views on the Homeric landscape. “I have ventured to dissent from Mr. Ruskin, whose authority I admit, and of whose superior insight, as well as his extraordinary powers of expression, I am fully conscious.
1859

The Critic, April 16. Review of The Unity of Art.

Reviews of The Two Paths:—

| Leader, June 4. | Economist, October 15. |
| Morning Advertiser, June 9. | |
| Illustrated London News, June 18. | |
| Illustrated Times, June 18. | |


Literary Gazette, June 4. Review of Two Paths and Academy Notes.

1860


Reviews of The Elements of Perspective:—


Reviews of Modern Painters, vol. v.:—

| Dial, June 22 and 29. | Sun, September 17. |
| Critic, August 4, 11, and September 1. | Extract, VII. lxv. |
| Spectator, August 11, September 1. | “Mr. Ruskin at the Seaside: a Vacation Medley.”—Extract, VII. lxvi. By Shirley (John Skelton) |
| Press, August 18 and 25. | |
| Builder, August 25. | |
| Weekly Mail, August 25. | |
| Saturday Review, September 1 and 8. | |
| Montrouze Standard, September 7 | |
| Witness, September 12 and 19. | |
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Reviews of Unto this Last (in Cornhill Magazine)—
Saturday Review, August 4, November 10. —Extracts, XVII. xxviii.
Critic, August 4.
Scotsman, August 9.—Noticed by Ruskin, XVII. 69 n.; XXXVI. 416, 417.
London Review, August 11. “A Very Ignorant Teacher.”
Manchester Review, August 11 and 18. “Mr. Ruskin and Political Economy.”
Glasgow Citizen, August 11 (signed ”G. G.”).
Weekly Times, August 12.
Morning Herald, September 5.
Dial, September 7.
Lincolnshire Herald, September 11.
Morning Star, September 21 (by Major-General T. Perronet Thompson), and October 5.
Manchester Examiner and Times, October 2.
Renfrewshire Independent, October 20.
Literary Gazette, November 3.
Lloyd’s Weekly, November 18. “Mr. Ruskin versus the Saturday Review.”
Bradford Observer, November 29.

1861

Athenaeum, November 30, p. 728. Note on Elements of Perspective, by A. de Morgan.

At p. 385, Brown says: “I do not know that there is anything in our literature, or in any literature, to compare with the effect of this one man’s writings. He has by his sheer force of mind, and fervour of nature, the depth and exactness of his knowledge, and his amazing beauty and power of language, raised the subject of Art from being subordinate and technical, to the same level with Poetry and Philosophy,” etc., etc. Brown goes on to quote from the North British Review, “of fourteen years ago,” as “the first acknowledgment in the quarters of this great writer” (the article was by Brown, see above, 1847)
1862


Reviews of *Unto this Last* (in book form):—
_Guardian*, August 27.
_Morning Star*, December 4.


_Hamerton: A Painter’s Camp and Thoughts about Art._ By Philip Gilbert Hamerton. 2 vols.

This book contains much criticism, for the most part appreciative, of Ruskin; see, e.g., vol. ii. pp. 15, 155–159, 243–296 (“Colour-Painting and Word-Painting”). Hamerton says very truly that most of the reviews of R. are travesties of his real teaching; his own verdict is that “so far as concerns the art of painting, Mr. R.’s opinion is the most reliable opinion to be had at this day in Europe.” He refers to Unto this Last as “those lamentable sermons in the Cornhill, showing the author’s resolute determination to destroy his own reputation.”


1863


_A notice of Ruskin and Matthew Arnold._


The author analyses R.’s vocabulary (in Modern Painters, ii. pt. iii. sec. ii. ch. v., and Elements of Drawing), and finds the proportion of Anglo-Saxon words in the former to be 73 per cent., in the latter 84 per cent. See his pp. 126, 127.


_References to R.*, pp. 28, 29, 61.

1864

1865


Reviews of *Sesame and Lilies*:
- *Saturday Review*, July 15.—Extract, XVIII. 16.


1866

Reviews of *The Ethics of the Dust*:
- *Saturday Review*, December 30, 1865.—Extract, XVIII. 195.
- *Spectator*, January 20, 1866.


Reviews of *The Crown of Wild Olive*:
- *Athenæum*, June 2.
- *Saturday Review*, June 2.


1867

*Lloyd's Weekly News*, March 10. Article on Letter ii. of *Time and Tide*.


The book is typical, in its numerous citations of R. (see its index, p. 392), of his vogue at the time
1868

_Judy_, January 29. Cartoon: see XXXIV. 495.


**Reviews of Time and Tide:**—

_Saturday Review_, March 14.


The references to Ruskin are slight; but the article is mentioned here as setting forth a scheme for the inclusion of art in the Oxford curriculum, in which he was much interested.


_Doyle’s Inaugural Lecture was largely (pp. 5–18) a criticism of R.’s dictum in Modern Painters, that “with second-rate poetry no one ought to be allowed to trouble mankind” (V. 205 n.).


London: F. Warne.

A few criticisms on Ruskin collected on p. 500; and his on other authors cited elsewhere. The idea of this book is more fully carried out in J. S. Clark’s “Laboratory Method,” below, p. 169)
1870


Reviews of Lectures on Art:—

Guardian, February 16, November 2.
Athenæum, July 23.
Saturday Review, July 30.
Spectator, August 6, 13.—Referred to by Ruskin, XX, 296; XXVII.
Academy, September 10, by E. F. S. Pattison; see XX, 7 n.
Art Journal, October, N.S., vol. 9, 301.

Art Journal, May, N.S., vol. ix. 94. “Mr. Ruskin’s Specimen of a Catalogue” and “Mr. Ruskin.”
A review of the Catalogue of the drawings, etc., shown at the lecture on Verona (see above, p. 11); and a short report of the inaugural lecture at Oxford.


References to Ruskin, vol. iii. 211, 212, 257.

1871

Daily Telegraph, January 19. List of committee and subscribers to the French Relief Fund.—Referred to, XXVII. 622–623.


Reviews of Fors Clavigera, Letters 1–12:—

Liverpool Daily Courier, February 9.—Referred to by Ruskin, XXVII. 67.
Liverpool Daily Post, June 9.—Referred to by Ruskin, XXVII. 106, 118.
Saturday Review, January 7.
Times, May 8, December 25.
Daily News, August 3.
Republican, August 19.
Spectator, October 7. “Mr. Ruskin’s ‘Violent Toryism.’”—Quoted, XXVII. xxiii.
The Asiatic, April 25, May 16.—Ruskin’s reply, XXXIV. 504.

The Month, July, vol. 15, 26–47. “Mr. Ruskin as an Art Critic,” by H. Bedford.

1872


Glasgow Herald. Notice of Fors Clavigera.—Referred to by Ruskin, XXVII. 276.


Gazzetta d’Italia, July 12; Il Tempo, July 13; Il Rinnovamento, July 14; Lo Stampa, July 17.—Notices of Fors Clavigera, see XXVII. 328 n.

Liverpool Weekly Albion, November 9, 16, 23. “The Disciple of Art and the Votary of Science.”—For a letter from Ruskin to the writer, see XXXIV. 508.


References to Ruskin, i. 230, 233; ii. 24, 82, 106, 134, 145–146, 223, 227.


Spectator, October 18, vol. 46, 1303–1304. “Mr. Ruskin on Ambition.” An article on the letter to the Art Students at Mansfield.

1874


Fan, April 18. “Ruskin and Realism,” caricatures of Ruskin’s diggings at Hincksey

Fraser’s Magazine, June 1, N.S., vol. 9, 688–701. “Mr. Ruskin’s Recent Writings,” by Leslie Stephen.—Referred to by Ruskin, XXVIII. xxix., 207; for other references, see General Index.

This article was reprinted in Appleton’s Journal (New York) for July, pp. 21–22, 87–88.

The Graphic, June 27. “Undergraduates making a Road as suggested by Mr. Ruskin. Amateur Navvies at Oxford.”—A full-page plate (XX. Plate A, upper subject).


Numerous references and citations from R., pp. 8 n., 32, 49, 110–111, etc.

1875


1876

Monetary Gazette, January 15, February 16, May 17, July 12, August 16, September 13. Notices of Fors Clavigera.—Referred to by Ruskin, XXVIII. 558.


Saturday Review, March 4. “Mr. Ruskin and Wakefield.”—See XXVIII. 382 n.

Family Herald, March 18, vol. 36, p. 320. An anecdote of Ruskin and Mr. E. Clifford.—XIV. 287 n.


Sheffield Daily Telegraph, April 28. Biographical sketch.


Reviews of Bibliotheca Pastorum, vol. i. (Xenophon’s Economist):—

Examiner, September 30.

Monetary Gazette, November 8.

Spectator, December 2. “Mr. Ruskin’s Letter to Young Girls.”

XXXVIII.

This article describes “St. Margaret’s Well” (Vol. XXII. xxiv.), and refers to Ruskin’s books as being “issued at an out-of-the-way village in Kent, generally considered without the pale of metropolitan literary influences.” The portrait is founded on Messrs. Elliott & Fry’s photograph.


1877

Spectator, April 7, “Mr. Ruskin’s Will”; April 14, “Microscopic Extravagance.” Reviews of Fors Clavigera, Letter 76.
Academy, June 30. Review of Bibliotheca Pastorum, vol. i., by James Davies.—Extracts, XXXI. xvi.
Standard, August 22. Notice of Fors Clavigera.—Referred to by Ruskin, XXIX. 207.

World, August 29. “Celebrities at Home. No. LIX. Professor Ruskin at Brantwood.”

This article (by A. Wedderburn) was reprinted in vol. ii. pp. 291–297 of Celebrities at Home, edited by E. Yates. For a quotation from it, see XXIII. xxvii.

Spectator, September 22. “Mr. Ruskin’s Unique Dogmatism.”—Referred to by Ruskin, XXIX. 318–322.


1878


An article [by Douglas Freshfield] on “Alpine Art in the Exhibitions,” discusses (pp. 44–45) Ruskin’s dictum (in XIII. 510) that the upper snows are unpaintable, and adds a note on Turner’s drawing called ‘The Splügen Pass’ (see Addenda, below, pp. 362–363).


Funny Folks, December 28.

Caricature of Whistler and Ruskin (“Whistler in the garden Hanging out his symphonies, Down came a critic With a farthing damages”).

[By T. M. Coan.]

Cope’s Tobacco Plant, December 1878. “Bibliography of Ruskin.”—A review of Shepherd’s Bibliography (see above, p. 110), supplying some omissions.

“Cope’s Correct Card of the Peerless Pilgrimage to St. Nicotine of the Holy Herb.”
(Printed and published at the office of Cope’s Tobacco Plant, Liverpool, A.D. 1878.) Ruskin is represented as Squire to Carlyle.


The text of the appeal was as follows:—“A considerable opinion prevailing that a life-long, honest endeavour on the part of Mr. Ruskin to further the cause of Art should not be crowned by his being cast in costs to the amount of several hundreds of pounds, the Fine Art Society have agreed to set on foot a subscription to defray the expenses arising out of the late action of Whistler v. Ruskin. Persons willing to co-operate will oblige by communicating with the Society, 148 New Bond Street, London.”

1879

Architect, January 11. “Mr. Ruskin’s Early Writings.” A review of Shepherd’s Bibliography (see above, p. 110), adding extracts from early poems, etc.

Spectator, March 15, 22. “Mr. Ruskin’s Society.” See XXIX. xxxiii.

Times, April 1. Law report of a trial in which Ruskin’s name had been forged.—Referred to, XXXIII. xxi.

Graphic (Supplement), July 5. “John Ruskin,” by A. D. O. W[edderburn], with full-page portrait.


Truth, August 28. “Anecdotal Photographs—Mr. Ruskin.”

Art Journal, November, N. S., vol. 18, 225–228. “Mr. Ruskin as an Art Critic.”

Examiner, November 1. Portrait, and list of writings.


A critique of the Exhibition of R.’s drawings (XIII. 582). “This exhibition reveals R. to us in the best light. . . . We see here only his singular insight and perception and the conscientious preparation for his accepted task.”

Mr. Ruskin and St. Mark’s, Venice: Reprinted from the “Manchester Examiner,” December 6th, 1879.—An appeal by Mr. F. W. Pullen, printed on a postcard (see XXIV. 423).


Chap. x. “Hobgoblins by the Great Masters: (1) Lancelot-Lictor,” pp. 89–106, is a criticism of the fifth of Ruskin’s Mornings in Florence. Some of the criticisms are applicable only to ed. 1, as the slip noticed by Mr. Bayliss was corrected in ed. 2 (see XXIII. 290, §§ 113, 114).


Henry Merritt, Art Criticism and Romance.—For Ruskin’s letters, see XXVII. 486
A criticism of R.’s theory of beauty, pp. 76–81; reference, 90; Lecture ix., “Professor R. on Michelangelo,” pp. 217–251 (these refs. are to ed. 4, 1897).—Quoted, XXI. xii. n.; XXII. xxxi., 86 n., 92 n.
A volume in the “International Scientific Series.” The author (Professor of Physics in Columbia College) cites with approval R.’s remarks on the mixing and gradation of colours (pp. 140, 278–279). “The distinguished artist, Samuel Colman, once remarked” to Mr. Rood that R.’s Elements of Drawing “contained not only more that was useful to the student of art than any previous work, but more than all of them put together.”


1880

Unitarian Herald, January 9 (quoting “Verax” in Manchester Weekly Times on Letters to the Clergy).
Athenæum, March 20. A note from Ruskin to Walt Whitman.—XXXIV. 727.
The Pen, May 22. “Our Living Authors—John Ruskin.”
The Pen, May 29. Marginalia by Ruskin.—XXXIV. 709.
Oxford University Herald, June 5. “The Ruskin Statue” (see above, p. 111).—For a letter by Ruskin on this article, see XXXIV. 546.
Reviews of Notes on Prout and Hunt:—
Architect, July 10.
Times, August 30.
Saturday Review, September 25.
Spectator, August 7. “Mr. Ruskin on Wordsworth”: criticism of Fiction, Fair and Foul.—Noticed, XXXIV.
By R. H. Hutton; reprinted in 1894 (see below, p. 164).
Glasgow Herald, August 20. Leading article on Ruskin, the Ruskin Societies, and St. George’s Guild.
The Yorkshireman, September 4. “Belonging to the Muses.” An account of the Walkley Museum


Moonshine, October 23. A caricature portrait.


October and November. The Lord Rectorship of Glasgow University.—List of newspaper articles, fly-sheets, etc., see XXXIV. 549 n.


November. The Chesterfield Letter.—For list of newspaper articles, etc., see XXXIV. 551–552.

Ambleside Herald and Lake News, December 11. “Concert at Coniston.” Account of the concert at which a letter from Ruskin was read, XXXIV. 653.


Reviews of Arrows of the Chace—

Athenæum, December 18. [By W. E. Henley.]—Extract, XXXIV. xlix.—lix.

Times, December 8 (leading article).

Cheshire Observer, December 11 (by E. J. Baillie).

Teacher, December 24.

Reviews of Letters to the Clergy:—


Manchester Weekly Times (by “Verax”), quoted in the Unitarian Herald, January 9.

Athenæum, December 18.

1881

Reviews of Letters to the Clergy:—

Glasgow Herald, January 13.

London Quarterly Review, April, vol. 56, 132–149.

Academy, August 13.

Reviews of Arrows of the Chace:—


Saturday Review, January 29.

Gentleman’s Magazine, February.

Academy, February 12. By Mark Pattison.—Extract, XXXIV. xlii.

Literary World, February 18.


Whitehall Review, March 3.

Scotsman, March 29.


Literary World (Boston), April 23.


Spectator, June 3
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Oxford University Herald, April 30, May 7, 14, 21, 28, June 4. “Art in Oxford and Elsewhere.” Critique of Ruskin’s Oxford teaching.—For a letter by Ruskin, see XXXIV. 556.

Educational Chronicle, May 7. “John Ruskin on Education.”


Quoted, XXIII. xxvii., cf. XXIX. 474. The illustrations included Mr. Macdonald’s drawing of Ruskin’s study.—XXIII. Plate B.

Oxford Times and Oxford Chronicle, December 3. Report of a Meeting held on November 26 in the University Galleries to witness the presentation of a bust of Ruskin in marble by Mr. Boehm, R.A. (Speeches by Dean Liddell and Dr. Acland). Compare above, p. 111.


The author (Professor of Rhetoric in Harvard College) reproves R. occasionally for grammatical solecisms, etc., e.g., pp. 39, 140.


House and Home, February 3, 10, 17, 24, March 10, 17, 31, April 14, 28, May 12, June 2, 16, 30. “John Ruskin. Aspects of his Thought and Teachings,” by Edmund J. Baillie. (Reprinted in 1882, see above, p. 112.)


Spectator, June 3. Review of Arrows of the Chace.


Dr. Wigg’s statement at the beginning of this privately-printed pamphlet, that the catalogue comprises “nearly all the works of Mr. Ruskin,” can only be accepted by giving a very wide extension to “nearly.”


For letters to Ruskin, see XXXVII. 682. Various references to him, in vol. ii. The Academy, October 14, reviewed the book and gave extracts from Ruskin’s letters.


1883

Punch, January 27. “John to John”: verses on Ruskin’s re-election as Slade Professor.

Daily Telegraph, January 30. Leading article on Ruskin’s re-election.

Punch, February 10. “Teaching the Young Idea. Three Notes from an Undergraduate’s Diary.”


Study and Stimulants . . . edited by A. Arthur Reade: Manchester. A note on Ruskin and Tobacco.—XXXIV. 721.

1884

The Lark, February, No. 7, p. 53. Sonnet to John Ruskin, signed “B.” [W. C. Bennett].


Society, March 29. “Society Bijou Portraits, No. 65: John Ruskin.”

Bristol Times and Mirror, April 7. See XXXIV. 639.

Sunday Sun, April 8. See XXXIV. 639
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Pall Mall Gazette, April 21. See above, p. 93.
The article was reprinted in the Critic (New York), May 17, 234–236.
Daily Telegraph, June 3. Leading article, to which Ruskin replied (XXXIV. 572).
Saturday Review, October 25. “Professor Ruskin’s Pleasures of Learning,” XXXIII. lxxi. n.
St. James’s Gazette, November 17. See XXXIII. lxxi. n.
Pall Mall Gazette, December 5. “St. George’s Guild.”
Pictorial World, December 25. “John Ruskin as he was fifty years ago and as he is to-day,” with full-page portrait.

1885

Pall Mall Gazette, June 4, 30, August 1, October 3, 30, November 20, and December 7. Reviews of successive chapters of Praeterita.


Richmond Dispatch (Virginia), August 18. “John Ruskin: his Life and Achievement.”


The Times, October 31. “Ruskin v. Robinson,” report of an action (tried before Mr. Justice Pearson) to restrain the sale in England of practical copies of Ruskin’s books printed in New York.

Passages from Mr. Justice Pearson’s judgment were printed in a 4 pp. circular of warning issued by Mr. George Allen in February 1886.


Appreciation of R., ii. 7; references, iii. 15, 37, 105.


Numerous anecdotes, etc., of Ruskin in relation to Carlyle. For citations, see General Index, under “Froude.”


Miss Gatty quotes some autobiographical notes by Mrs. Ewing, pp. 65–67, in which she explains how “on the subject of literary construction, she had been greatly indebted for her education to the Elements of Drawing.”

Hamerton. Landscape. By Philip Gilbert Hamerton. Numerous references to and citations from Ruskin.


Readings from Ruskin: Italy. With an Introduction by H. A. Beers (pp. iii.–x.). Boston: Chautauqua Press.

1886


Daily Telegraph, January 14. A leading article on an Address to Ruskin.—Ruskin’s reply to the article, XXXIV. 589.

Pall Mall Gazette, January 22, February 10, 20, 22, March 10, April 6, May 19, June 22, July 13, October 23, November 30. Reviews of successive chapters of Præterita.

Congregationalist, February, vol. 15, 140–146. “John Ruskin as a Lecturer.” Included under a general heading, “Gleanings from American Papers,” the source of the quotation not being indicated. The article is a descriptive account of some of the lectures on The Pleasures of England.

Pall Mall Gazette, February 8. “St. George’s Cloth.” An account of the Isle of Man industry, with illustration (XXX. 330).


Papers for the Times: a Magazine for Letters and Ethics, April, No. 22, 147–156. “Ruskin.”

Graphic (Supplement), April 3. “Celebrities of the Day—Mr. John Ruskin.” Short notice with portrait of Ruskin in his Study by T. Blake Wirgman: see below, p. 211.


The Dial (Chicago), vol. 7, p. 82. Review of Præterita, by Sara A. Hubbard.

Pall Mall Gazette, April 28, 29. An Expostulation with “St. Ruskin” by “An Englishman” (a leading Civil Engineer); with reply by “E. T. C.” (“Under which Saint—St. Ruskin or St. Sewer?”).


Standard, May 3. “Mr. Ruskin’s ‘Queen of the May,’ ” with a letter from Ruskin (V. 164 n., XXX. xxxix.).


Daily Telegraph, June 11. Leading article on Ruskin’s letter (XXXIV. 595) on Chapel debts.


Pall Mall Gazette, June 30. “A Ruskin Gift.” A list of books presented by Ruskin to Whitelands College: compare XXX. 357.


Mr. Gale mentions that the newspapers of 1660 referred to in Fors (XXVII. 270) were then in his possession (see XXXIV. 698).


Macmillan’s Magazine, October, vol. 54, 446–450. “Prose Poems.” Various instances are given of Ruskin’s power of making “even the most abstract thought come forth in form and shape, call up a train of glorious imageries,” etc.


Queries (Buffalo, N.Y.), November 1886. “John Ruskin,” with portrait.

Times, December 28. “A Gift by Mr. Ruskin.” A description of a stained glass window presented by Ruskin to the Church of the Sacred Heart of Jesus, Coniston.


A letter from Ruskin is inserted in the book in facsimile—lithograph—on a sheet of “Silurian” notepaper, such as Ruskin had written on. Some illustrations of pigeons are also given. The dedication is as follows: “I dedicate this book (by permission) to John Ruskin, Esq.r., who has taught me to see beauty in earth and sea, mountains and clouds, in flowers and birds, and God in everything.” The letter is:—“Brantwood, 26th June, ’86.—My dear Sir,—I shall be grateful for the dedication of your book, and am happy in all your expressions of kind feeling. I wish I could have done those pigeons for you.—Believe me, faithfully yours,

John Ruskin.”


1887


Pall Mall Gazette, January 5, March 16, June 16, November 15. Reviews of successive chapters of Præterita.

Tit Bits, February 12. Facsimile of Ruskin’s letter on Life Assurance (XXXIV. 600).


Hazell’s Magazine, March, vol. i. 119–120. “John Ruskin,” by the editor (Henry Jowett), with a portrait (Barraud’s photograph).—Quoted, XXXIV. 715.

Pall Mall Gazette, March 23, 28. “[‘Every Author his own Publisher’: an Interview with Mr. Ruskin’s Publisher.”—See XXX. 358 seq., XXXIV. 610 n.

Pall Mall Gazette, April 9. A note (by Dr. Furnivall) on Ruskin’s class at the Working Men’s College.—XX. xxii. n., XXXIV. 720.

Pall Mall Gazette, May 2, 3. Notices of the May-day Festival at the Cork High School and Whitelands.


Pall Mall Gazette, September 27. “A French View of Mr. Ruskin” (notice of a chronique by M. Marcel Fouquier)
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Times, September 30. Ruskin and Turner.—Quoted, XXXIV. 728.

Reviews of Hortus Inclusus:—
  Pall Mall Gazette, September 21.
  Spectator, October 1.
  Athenaeum, October 22.

Books which have influenced me. (“British Weekly” Extras, No. 1.)
  “Further Reminiscences” (1888). Anecdotes of Ruskin at i. 128, iii. 5, 136–137.
  Grant Duff, Rt. Hon. Sir M. E. Notes from a Diary, 1881–1886.—Recollections of Ruskin, XXIX. xxvi.


  “J. Ruskin writes—‘I am wholly with you in all you say, and wish, and mean to try for.’” For accounts of Mr. Mills’s scheme, see Pall Mall Gazette, October 25, November 24, 1887.
  Numerous references to R.; e.g., pp. 188, 272, 287, 290, etc., etc.

1888

Century Magazine, January, vol. 35, 357–366. “John Ruskin,” by W. J. Stillman, with a portrait.—For anecdotes, etc., from this paper, see XVII. xxi.–xxiv.; for a reference to it by R., XXXVII. 596; for a Ruskin letter, XXXVI. 123.
  Reprinted in The Old Rome and the New, 1897.
  Pall Mall Gazette, January 26, February 9 and 17. “The Gospel according to Ruskin.”
  Reprinted in E. T. Cook’s Studies in Ruskin, see above, p. 114.
Spectator, January 28. “Mr. Ruskin and the ‘Edinburgh Review.’”

A “refutation” of the article in the Edinburgh in January. “The Review which strove vainly to crush the author of Modern Painters while he was a young and comparatively unknown writer, and which, failing in that attempt, has kept silence upon his demerits during the whole period of his power and reputation, has to-day returned to the attack, emboldened, apparently, by the increasing age and failing strength of the great writer.” There had also been a reply (by E. T. C.) to the Edinburgh in the Pall Mall Gazette, January 17.


Leisure Hour, April, 247–248. “Ruskin’s Forge,” by Frederick Hastings.

An account of a visit to Mr. Allen’s publishing establishment at Orpington.


The writer, probably the same as the author of the paper in Macmillan (above, p. 154), selects, as “the finest passage of its order in the world,” the passage on Moss and Lichens (VII. 129–130). It is noticed that the passage ends in verse; as another also quoted, the “little picture-poem after Turner’s Chryses” (VII. 421).

Pall Mall Gazette, May 23, October 1. Reviews of Præterita.


The Nation (New York), July, 145–146. “The Economists and the Sentimentalists,” a notice of Mr. Stimson’s article.

Magazine of Art, August, vol. 11, 346–347. “Mr. Ruskin’s Museum at Sheffield,” by E. Bradbury.—Referred to by Ruskin, XXXVII. 604 n.


Books that have helped me. Reprinted from “The Forum.” New York: Appleton. The Rev. Edward E. Hale (pp. 11–12) says of the first volume of Modern Painters: “The book made a revolution even in the habits of life of intelligent young people. It taught them to watch the clouds, the shapes of trees, their habits of growth, and gave to them a new and higher enjoyment of natural beauty.”

Dr. A. Jesupp (pp. 65–66) describes the reading of the first two vols. of Modern Painters as an epoch in his life.

*D. D. Home. His Life and Mission*. Two letters from Ruskin, XVIII. xxxi. n.; notes on séances attended by him, *ibid*.

*Selections from Ruskin*. By E. Ginn. With notes and sketches of Ruskin’s life by D. H. M. (pp. v.–xxv.). Boston: Ginn & Co. 1889

*Pall Mall Gazette*, January 5. A conversation (with E. T. C.) in the “Literary Notes” on the contemplated completion of *Præterita* (XXXV. liv.)—

“I observed that there was to be nothing about Oxford. ‘No,’ he said, he meant to give that part of his life another book all to itself.”


*Artist*, June. “Sonnet to John Ruskin,” by E. R. Christie.

*Scots Observer*, June 1, 8, 15, 22, 29, July 6, 13, 20, 27, correspondence on the “Re-issue of Modern Painters.”—Reprinted, see above, p. 114.


*Pall Mall Gazette*, July 10. Review of *Præterita*.


*Pall Mall Gazette*, September 14:—

To the Album presented to Mr. Gladstone by members of the National Liberal Club, and reproduced as an illustrated quarto (The Gladstone Golden Wedding Album, presented Friday, July 26, 1889, by the National Liberal Club), Mr. Arthur Severn contributed a drawing of Westminster. Of this Ruskin said, “It couldn’t be better.”


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Great Thoughts, January 4, February 8, March 1, April 5, May 10. “John Ruskin,” by the Editor (Rev. R. P. Downes). With portrait and other illustrations.


Pall Mall Gazette, March 7. Letter from Mr. Arthur Severn correcting misstatements about Ruskin in American newspapers.

Pall Mall Gazette, April 2, 3. Reminiscences of Henry Swan.—XXX. xliv.

Cassell’s Saturday Journal, April 12, 680–682. “Representative Men at Home: Mr. Ruskin at Brantwood.”

With an outline picture of Ruskin standing in his study at Brantwood. The portrait was afterwards used in Literature.

Daily Graphic, April 15. “The Ruskin Museum at Sheffield.”

Spectator, June 28. “Mr. Ruskin’s Literary Style.”


Pall Mall Gazette, October 17 and November 4. “Beecham’s Pills advertising board (in Bowness Bay) has been removed in compliance with the wish of Professor Ruskin.”

Speaker, October 18. An article on Ruskin.


Pall Mall Gazette, November 3. A reminiscence of Robert Browning, with the following:—

“At lunch we talked of Ruskin and his art-views, with which, it seemed to me, Browning had not much sympathy. . . . ‘But never mind,’ he said, ‘he writes like an angel.’ ”

Pall Mall Gazette, November 6. Dr. Gott’s (Dean of Worcester) address to High School for Girls at Leamington, saying “he would never have been a clergyman but for the works of Ruskin.”


R. is cited in the chap. on “Mechanical Appliances” for his use of the dash in punctuation (p. 110), and in connexion with long and short sentences (pp. 211–212).


James Macdonell, Journalist. By W. Robertson Nicoll. A reminiscence of Ruskin.—XXXIV. 720–721
BIBLIOGRAPHY

This contains the substance of a paper on Ruskin, already noticed, see above, p. 132.

Scudder. *An Introduction to the Writings of John Ruskin*. By Vera D. Scudder (pp. 1–28). Boston: Leach & Co.


“To John of Brantwood,” pp. 42–44.

Depreciatory verses suggested by Ruskin’s criticism of Gibbon and others (XXXIV. 586). The verses were withdrawn in later editions.

1891


Ruskin at Glenfinlas, by Millais (photogravure frontispiece).—XII. frontispiece.

Ruskin at 3½, by Northcote (73).—XXXV. Plate ii.

Ruskin and the Thorn, by Northcote (74).—XXXV. Plate iii.

Richmond’s portrait, 1842 (76).—III. frontispiece.

Richmond’s portrait, 1857 (77).—XVI.

Elliott & Fry’s photo., 1866 (78).—XXVII.


Boehm’s bust, 1880 (121).—XII. Plate lxx.

Elliott & Fry’s photo., August 9, 1882 (123).—See below, p. 211.

Dressler’s bust, 1884 (124).—See below, p. 211.

Herkomer’s portrait, 1881 (125).—XXXVII. Plate vii.


*St. James’s Gazette*, February 17.

Mr. Ruskin once said that it was only the clergy who ever disregarded the scriptural retort, “For which of you desiring to build doth not first sit down and count the cost?”


A letter on *Modern Painters* is included; quoted, III. xxxix.


*Black and White*, October 31. “The Man of the Hour—No. xviii.: Mr. John Ruskin,” with a portrait


Sir James A. Picton: a Biography.—For collation of letters from Ruskin, see XXXVII. 694; Ruskiniana cited, XXXVII. 490 n.

Richard Redgrave: a Memoir compiled from his Diary.—Ruskiniana, 55, 205–206 (XVI. xx.), 216, 322.


Letters of James Smetham. With an Introductory Memoir.—For a collation of letters from Ruskin, see XXXVII. 700; for other Ruskiniana cited, see General Index (Smetham).

Thomas Sopwith, M.A., C.E., F.R.S., with Excerpts from his Diaries. By Benjamin Ward Richardson, 1891.

This contains interesting reminiscences of Ruskin as an undergraduate at Oxford, quoted at XXXV. lxv. Other references to Ruskin’s drawings, etc., are at pp. 192, 196.


1892


Strand Magazine, February, vol. iii. 228. Reminiscence of Ruskin in “Illustrated Interview with Professor J. S. Blackie.”—XXVII. 15 n.


Pall Mall Gazette, May 26. Tolstoy on Ruskin.—XXXIV. 729.
BIBLIOGRAPHY

Pall Mall Gazette, June 18. Ruskin and the author of Ionica.—XXIV. xxiii., XXXIV. 723.

Scottish Typographical Circular, August. “Mr. Ruskin and the Typographic Art.” An article reprinted with notes in:—

Hazell’s Magazine, September, vol. vi. 246–250.—For Ruskin letters, see XXXIV. 714–716; reminiscences, quoted, XXXIV. 713–715.


An interesting examination of Ruskin’s contributions to the theory of aesthetic, pp. 445–454. “It is not too much to say that he like Winckelmann has given the mind a new organ for the appreciation of beauty.”


The author (Professor of the History of Art in Yale University) avows himself in the Preface “a true disciple and ardent admirer” of R., etc., etc., while disagreeing with some of his views (e.g., pp. 12, 99). On p. 50 is an appreciation of R.’s own drawings, as exhibited at Boston in 1879. “He seems to say in every sketch, ‘I do not shirk work.’”


Scott. Autobiographical Notes of the Life of William Bell Scott.—For a letter from Ruskin, see XV. 493; Ruskiniana cited, ibid.


Thoreau’s criticism of Modern Painters (pp. 76, 160) may be cited: “I am disappointed at not finding it a more out-of-door book, for I had heard that such was its character; . . . Although the work betrays that he has given close attention to nature, it appears to have been with an artist’s and critic’s design.”

1893

The Young Man, February. “How we study Ruskin at 7 A.M., an Interview with Dr. Clifford,” by Percy L. Parker.

An account of a “Ruskin Class” at Westbourne Park Chapel.


Afterwards collected: see above, p. 32.


An appreciation of Ruskin, founded on a report that Mr. Gladstone had appointed Ruskin to succeed Tennyson—“something more than a happy hit; so audacious as to be very nearly a stroke of genius.” On this subject, see XXXVI. xxxv. n.


Good Words, July, 477–481. “Mr. Ruskin’s Titles,” by Mrs. E. T. Cook.—Referred to, XVII. lxxv.


On p. 328 is inserted a facsimile of Ruskin’s contribution to the Young Man (dated Brantwood, 3rd June, ’87), XXXIV. 609.

The Nation (New York), December 14, vol. 58, 447. “Mr. Stillman and Mr. Ruskin.” A letter from W. J. Stillman, containing an account of Ruskin’s loan as referred to in XVII. 477.


“In R.’s poetry there is much less of himself than young writers of capacity usually contrive to put into their early work.”


An essay in which the points and illustrations are often borrowed from Ruskin (esp. Elements of Drawing): see pp. 31, 52, 69, 122–123, 130, 160, 174 (where the reference to “Ruskin’s ‘Winkleman’s Ancient Art’” is cryptic), 203, 216, 219, 246, 282.

1894


This interview contains some reminiscences of Ruskin; also the following, in connexion with Ruskin’s letter to the Daily Telegraph, January 9, 1888, “Ceasing to be English” (XXXIV. 613):—

One day (at Sandgate) he said: “I am going to write another letter to the Telegraph, which will wake people up, and I want you to get me some statistics about the armament of the British troops, about the bayonets that twisted and the swords that snapped. I also want you to give me your ideas about the death of the Prince Imperial.” Mrs. Standard did not give the statistics, and the letter was not written.


An article founded upon inquiries made at the Free Public Libraries in London. “We are glad to record that the democracy believes in Ruskin. With all works which appertain to art it is Ruskin first and the rest nowhere. Some of his works are as seldom ‘in’ as the best known novels. . . . If we were to say who was the most popular author in political economy and sociology, it would be Ruskin.”

Goodwill, May, 88–89. “Social Heroes, John Ruskin,” by E. T. Cook, with portrait (Elliot & Fry).


The former article was largely quoted in the St. James’s Gazette, October 4.


The Young Man, July, p. 227. “A Talk with Mr. Ruskin,” on Scott’s manuscript.—XXXIV. 726.


The Morning Call (San Francisco), 1894. “Ruskin at Home: how two Californians were entertained,” by H. S. Allen.

A glimpse of Ruskin in his latest years. “He took our hands gently, and his clear blue eyes seemed very kindly and full of interest, though he did not speak.”

Artist, Nov. A pencil drawing by Ruskin of the “Bridge on the Reichenbach” (Plate 14 in this volume), with an editorial note on it, p. 398.

Westminster Budget, October 21. “Mr. Ruskin at Brantwood.”

A similar glimpse—of Ruskin walking out.

British Weekly, 1894:—

“Mr. Ruskin has occupied a part of his time lately in the perusal of Mr. S. R. Crockett’s The Stickit Minister—the idioms with which the work abounds doubtless proving rather difficult of enunciation to the friends who usually read to him—and has written an appreciative and friendly letter to the author.”


In vol. ii., “Mr. Ruskin on Wordsworth” (1880), pp. 106–113. “Mr. Ruskin on Nature and Miracle” (1873), pp. 114–120. The papers had previously appeared in the Spectator (above, pp. 148, 144).

Marks. Pen and Pencil Sketches. By Henry Stacy Marks, R.A.—For collation of letters from Ruskin, see XXXVII. 681; for Ruskiniana cited, see General Index (Marks).


The Young Man, July, 220–221. “Some Reminiscences of John Ruskin,” by Egbert Rydings.—For Ruskin letters, see XXXVII. 699; reminiscences (repeated, from The Young Man, in The King, January 27, 1900), XXXIV. 717.


Nineteenth Century, October, vol. 38, 561–575. “Ruskin as Master of Prose,” by Frederic Harrison.—Quoted, see General Index.

Reprinted in Tennyson . . . and other Literary Estimates (below, p. 170).


Description of “a walk with Mr. Ruskin” (cf. XXXIV. 216 n.). Mr. Malleson describes the Professor rushing in from the kitchen with his usual affectionate greeting, but without his coat, and with traces of flour whitening his clothes. He had been engaged more suo in a study of contorted strata in great rocks and in little agates by means of alternate layers of cochineal-stained pink and white pie paste, which being rolled tightly down in three successive layers, were then compressed laterally and cut across with a sharp knife.”


Reprinted in Tennyson . . . and other Literary Estimates.

Revue des Deux Mondes, December 1. See above, p. 117.

Strand Magazine, December, 669–680. “The Handwriting of John Ruskin,” by J. Holt Schooling.—For collation of Ruskin letters, see XXXVII. 728. In the list there given, No. 3 is the upper subject on Plate XVI. in this volume; No. 14 is given on p. 2 above; No. 21 (of which the original drawing has now been traced) is Plate IV. in this volume.


References to, and reminiscences of, R., in vol. i. pp. 51, 128, 196, 200, 239; vol. ii. 141.


Ruskin (“a Torquemada of Æsthetics”), pp. 77–84.


“A Ruskin I saw but once,—in the shop of Ellis, the bookseller: a very pleasant meeting. The purchase of Brantwood was pleasantly arranged in a couple of letters. But I knew of him not only through my admiration for his writings (admiring him as the Poet, beyond all versemakers of his time) . . . but farther as a man of the noblest nature” (p. 166).


A reference to R., on p. 240, and his “violent aversion to physical science”—a statement that requires qualification.
Dante Gabriel Rossetti: His Family Letters. With a Memoir.—For collation of letters from Ruskin, see XXXVII. 695. The book contains also several Ruskiniana; for citations, see General Index (Rossetti).


Ch. xxi., Mr. Ruskin, 198-208. Ch. xxii., “Mr. Ruskin (concluded),” 209–218. These interesting papers had previously appeared in the New York Critic. Mr. Saintsbury selects Stones of Venice as “the book of descriptive prose in English, and all others toil after it in vain.”


1896

The Young Man, February, p. 41. “A Talk with Sir Arthur Arnold” contains a reminiscence of Ruskin.—XXXIV. 724.

The Artist, May, 212–217. “Ruskin under the Two-fold Aspect of Artist and Critic,” with the following illustrations:

- A Turret (213).—Plate 17 in this volume.
- Mont Pilate (215). “ 14 “ “
- Revue des Deux Mondes, June 1. See above, p. 117.


This includes a statement by Ruskin, printed in XIII. 581.


Etchings from Nature and Imagination, by George R. Jesse (Hanbury, Macclesfield). Ruskin: “I have again and again taken up your etchings. They are full of power.” (From an advertisement of the book.)


The Pensées of Joubert, selected and translated, by Henry Attwell (George Allen, 1896). “Mr. Ruskin, in a letter to Professor Attwell, says: ‘These Pensées are out and out the wisest and most precious I’ve ever seen in print’ ” (p. viii.).


Roofs and Trees
From the drawing in the possession of Prof. Stephenson

This volume contains—(1) pp. 1–46, the letters to F. D. Maurice on Sheepfolds, with various connecting and explanatory matter (see XII. 514, 515); (2) p. 448, the letter to A. Ireland on Emerson (XXXIV. 563).

1897

*Revue des Deux Mondes*, March 1, April 15. See above, p. 117.


*Artist*, July, “Special Nature Number”; Ruskin, 331–346, by Aubyn Trevor-Battye. This includes reproductions by half-tone process of several drawings by Ruskin at Oxford, which are given by other methods in this edition, thus:—

- Fribourg (opp. 331).—V. xxxiv.
- Bramble (331).—XXI. 232.
- Oxford Ivy (331).—XIX. 377.
- Paper Nautilus (333) and Velvet Crab (334).—XXI. 92.
- Tree Growth, two drawings (335).—XXI. 296.
- Sea-horse of Venice (336).—IV. 154.
- Stone-pines at Sestri (337).—IV. 346.
- Moss and Wild Strawberry (338).—XXI. 34.
- Gneiss at Glenfinlas (339).—XII. xxvi.
- Morning at Vevey (340).—V. xviii.
- Landscape Composition (341).—Plate IX. in this volume.
- Gloucester (opp. 342).—XXI. 193.
- A Landscape (343).—XXI. 301.
- Valley of Geneva (344).—XXI. 101.
- Partridge (345).—XXI. 226.
- Fleur de Lys (346).—XXI. 76.

The statement in the article that “The Artist has the unique honour of being the very first” to reproduce drawings in the Ruskin Drawing School was incorrect, several of them having been included (by autotype process) in E. T. Cook’s Studies in Ruskin (1890).


An account of Ruskin at the Working Men’s College.—Quoted, V. xxxix.–xl.


Letters to Ruskin, ii. 190, 198, 214, 216, 299, 302, 315. Frequent references to him in other letters. See in XXXVI. various notes to letters from Ruskin to her.


Pp. 479–482 in the English translation of 1902. “Ruskin is the Englishman’s Winckelmann and Lessing in one. He is also to be considered as England’s seer, her faithful, intellectual Eckart. He also reminds us of Tolstoi: England’s modern ethical movement culminates in R. The work of his life has been enormous; in bulk it resembles Goethe. At the same time he is no mere scribbler; he has never written anything worthless or unimportant.”

An analysis of Ruskin’s style, with notes and illustrative extract from *Seven Lamps*, 108–126, 130–131.

*Life and Letters of Benjamin Jowett*, by Evelyn Abbott and Lewis Campbell: John Murray, 2 vols.—Conversation with Ruskin at Brantwood (ii. 257), XXXIV. 664; other reminiscences (ii. 75), XX. xxx., XXXIII. lv.


The frontispiece is from Elliott & Fry’s photograph (with beard). “John Ruskin,” by John C. Van Dyke, 12,509–12,516; extracts from his books, 12,516–12,562.


Alfred Lord Tennyson. *A Memoir by his Son*.—For collation of letters from Ruskin, see XXXVII. 701; other Ruskiniana cited, XXXVI. xl.


1898


A discussion inter alia of R.’s suggestions in Unto this Last.


*Academy*, November 19. A Reminiscence of Ruskin.—XXXII. 535
RUSKINIANA

Scribner’s Magazine, December, 659–673. “John Ruskin as an Artist,” by M. H. Spielmann.—Quoted, XXXVII. 453 n. The illustrations were as follow:—

Ruskin from a photograph by J. M’Clelland, July 17, 1897 (p. 659).
Sketch at Venice (p. 660).—XXIV. xi.
Casa Contarini (p. 661).—III. 212.
“Study of Wood and Sky” (p. 662).—XXXV. Plate xxviii.
Vesuvius (p. 663).—XXXV. Plate xiv.
Turrets of a Castle (p. 664).—Plate xvii. in this volume.
The Matterhorn (p. 665).—VI. Plate xxxviii.
Rock and Trees (p. 666).—XXXVI. Plate xvii.
Glenfinlas (really “Rock at Killiecrankie”); p. 667).—VII. Plate A.
Near Bellinzona (p. 668).—XXXVI. Plate xvi.
Peacock’s Feather and Plumes (p. 669).—XV. Plate v. (p. 411), XXV. Plate v.
Abbeville (p. 670).—XIX. Plate viii.
Silver Penny (p. 671).—XXX. Plate xxxvii.
Oak Spray (p. 671).—XV. Plate xxii.
Carpaccio’s St. George (p. 672).—XXIV. Plate lx.


Beilage z. Allgemeinen Zeitung (Munich), No. 116. “John Ruskin.”

1899


The Outlook, February 11. “John Ruskin in the ‘Eighties” [by L. Allen Harker].—For collation of Ruskin letters in this article, see XXXVII. 659; reminiscences quoted, XXXV. xxv.


The Independent, May 11. Ruskin on American piracies.—XXXIV. 728

The Outlook, June 10. “Memories of Ruskin” [by L. Allen Harker].—Conversations quoted, XXXIV. 724, 727.


Manchester Guardian, August 19. “Mr. Ruskin at Home, Evening Days at Brantwood.”

“If the day is very fine and warm, Mr. Ruskin is taken to his favourite place of retreat. This is a seat which he himself had constructed on the shore of the lake. It is on a slight eminence, in a little cove or bay, and commands an extensive prospect.”


George Harley, F.R.S. The Life of a London Physician.—For Ruskin’s letters, see XXXVII. 662. Ruskiniana, cited, XXVI. lxii.–lxiii.


Ch. II., “Ruskin as Master of Prose,” 51–70, reprinted from the Nineteenth Century (above, p. 165).

III., Ruskin as Prophet, a Dialogue, 77–104, reprinted from the same.


Henry George Liddell: a Memoir.—For collation of letters from Ruskin, see XXXVII. 675; for Ruskiniana cited, see General Index (Liddell).

Millais. The Life and Letters of Sir J. E. Millais. By his son, J. G. Millais. This book contains, besides numerous extracts from Ruskin’s criticisms, an account of Millais’s visit to R. at Glenfinlas (1853), vol. i. 195 seq.

Ruskin, Rossetti, and Pre-Raphaelitism.—For collation of letters from Ruskin, see XXXVII. 695. The volume contains also several Ruskiniana; for citations, see, e.g., XXXVI. xliv.


R. often quoted; also particular passages referred to, as instances of vividness (p. 320), interpretative imagination (327), energy (331), unity and method (333).
January 22. Ruskin died on Saturday, January 20, and the daily papers of Monday, January 22, contained obituary notices, leading articles, etc. On following days there was discussion as to his place of burial. It is needless to enumerate all the articles and notes; among the more considerable biographies, appreciations, etc., were the following:—

Christian World, reminiscences “From a Lady Disciple”: for some extracts from letters, see Addenda, below, p. 331.
Daily Chronicle, a full memoir; also “interview with his old coachman,” quoted XXXIV. 718.
Daily News, memoir [by E. T. Cook].
Daily Telegraph, memoir by H. D. Traill.
Manchester Guardian, memoir [by E. T. Cook].
Temps (Paris), by M. Abel Chevalley: “With R. disappears one of the great intellectual and moral forces of the present age. He represented an aggregate of philosophical and social tendencies of which the influence was immense on the thought and life of England and the world during the last half of the nineteenth century. It was in very truth a religion which he founded—a religion not so much of beauty as of harmony, the virtues of which cannot but be social.”
Times, memoir; leading article, extract IV. xlvii. n.

St. James’s Gazette, January 23. The following anecdote of Ruskin:—

“About the middle of the seventies, 1875 or 1876, an elderly gentleman, passing through the picturesque little town of Ashbourne, Derbyshire, paid a visit to its fine old parish church. The sexton, who was dusting the seats (it was a Saturday afternoon), was somewhat alarmed by the visitor’s sharply calling his attention to a very fine lancet window in the chancel. ‘Look at that window,’ he cried; ‘it’s positively shameful! It’s disgraceful!’ The poor man was staggered for the moment. He stammered out, ‘I keep ‘em as clean as I can, sir, but the old vicar as put in them windows told me not to meddle with the painted glass for fear I should damage ‘em!’ ‘Your old vicar ought to have been ashamed of himself,’ said the stranger, ‘for putting in such a ghastly daub. Why, it would disgrace a penny edition of Jack the Giant Killer!’ The subject of the window was David and Goliath. In the evening the new vicar, who had just been appointed to the living, received a long letter bearing on the same topic, and also expressing the writer’s disgust at finding the lovely valley through which he had travelled made hideous with the smoke and noise of ‘a beastly railway engine.’ The letter was signed ‘John Ruskin.’”

Daily Chronicle, January 23. “Ruskin: Stories of him told by his Publisher.”
Times, January 23. “The late Mr. Ruskin.” An account of his last hours.—XXXV. xlvii.–xliv.


The anthem was Mrs. Browning’s “He giveth His Beloved Sleep”; the hymn, “Now the labourer’s task is o’er.”

January 26. Ruskin was buried at Coniston on Thursday, January 25, the memorial service at Westminster Abbey being held at the same time. The daily papers contained notices of one or other or both of the services.

January 27 (Saturday). The weekly papers contained notices of Ruskin, and appreciations of his life and work. Here, again, it is needless to enumerate them all; among them may be mentioned:—

Academy, various notes, and a facsimile of five lines of the MS. of “The Black Arts.”

Black and White, by May Bateman. For collation of Ruskin letters in this article, see XXXVII. 620; reminiscences, XXXIV. 716–717.

Clarion, by “Nunquam” (R. Blatchford).

Graphic, by M. H. Spielmann.

The King, Ruskiniana, quoted XXXIV. 717.

Outlook, “Some Ruskin Memories,” by L. Allen Harker: for the letters contained in the article, see XXXVII. 659.


Speaker, by J. Comyns Carr.

British Medical Journal, January 27. “Mr. Ruskin’s Illness described by himself,” by H., p. 225. “H.” was possibly Dr. Harley. This curious piece is as follows:—

“During my first illness of wild delirium—for I have had several such attacks, but the first was by far the worst—the voice of the fowls was an inexpressible terror to me. Ridiculous as it may seem, my madness took the form of my ever being in conflict, more or less personal, with the Evil One. I had at that time an old peacock who was good for nothing—and bad for very much; for at that season of the year the weather was abominable, and he was for ever foretelling rain with his ugly, croaking voice. I was lying ill upstairs, and so quickly flew my thoughts (I have since in my subsequent attacks, which were much less severe, been able to verify this extraordinary psychological fact, which proves how the Creator of all can subdivide time infinitesimally) that every time he croaked I thought I was in a farmyard and that I was impelled by the tyrant Devil to do some fearful wrong, which I strove with all my might and main to resist. But my passionate efforts were of no avail; and every time I did the wrong I heard the voice of the Demon—that is, the peacock—give forth a loud croak of triumph. And this was more terrible than I can express in words.

“In the first instance, when the illness first came upon me, I seemed to be aware of what was about to happen. I became powerfully impressed with the idea that the Devil was about to seize me, and I felt convinced that the only way to meet him was to remain awake waiting for him all through the night, and combat him in a naked condition. I therefore threw off all my clothing, although it was a bitterly cold February night, and there awaited the Evil One. Of course, all this now seems absurd and comical enough, but I cannot express to you the anguish and torture of mind that I then sustained. I walked up and down my room, to which I had retired about eleven o’clock, in a state of great agitation, entirely resolute as to the approaching struggle. Thus I marched about my little room, growing every moment into a state of greater and greater exaltation; and so it went on until the dawn began to break, which, at that time of year, was rather late, about half-past seven o’clock. It seemed to me very strange that of which I had such a terrible and irresistible conviction, had not come to pass.

“I walked across towards the window in order to make sure that the feeble blue light was really the heralding of the grey dawn, wondering at the non-appearance of my expected visitor. As I put forth my hand towards the window a large black cat sprang forth from behind the mirror! Persuaded that the foul fiend was here at last in his own person, though in so insignificant a form, I darted at it, as the best thing to do under the critical circumstances, and grappled with it with both my hands, and gathering all the strength that was in me, I flung it with all my might and main against the floor... .

“A dull thud—nothing more. No malignant spectre arose which I pantingly looked for—nothing happened. I had triumphed! Then, worn out with bodily fatigue, with benumbed with the bitter cold of a freezing February night, I threw myself upon the bed, all unconscious, and there I was found later on in the morning in a state of prostration and bereft of my senses.

“I lay like that for a fortnight, during which I was in a state of wild delirium, and when at last I began to regain consciousness, the most fearful thoughts took possession of me. Demons appeared to me constantly, coming out of the darkness and forming themselves gradually into corporeal shapes, almost too horrible to think of. But even worse and more torturing than these were the fantastic, malignant, and awful imps and devils and witches that formed themselves out of various articles in the room. The
on the top of one of the bedposts of my little bedstead was continually turning into a leering, gibbering witch; and so forcibly did the likeness burn into my mind that I have since sketched the Old Lady. I will show her to you later on.

"There is a marvellous fact in connection with my illness which I believe is common to all who have suffered from the same disease; while all ugly things assume fearfully and horribly hideous forms, all beautiful objects appear ten times more lovely. Thus my Turner drawings, of which there are about a score upon the walls, and which are absolutely perfect as they are, seemed a thousand times more lovely, the colours brighter, and they looked in their splendour more like pictures of Heaven than of earth. The same applies to pretty patterns in materials, such as the borders on my window-curtains, or the wall-paper."

"May not this in some degree have been due to your æsthetic sense being more highly developed than most people's?" I asked.

"No; I am persuaded it is not," he replied. "It affects everyone alike. In the other attacks, which, as I told you before, were not so severe, I always knew what was coming; and whilst they were upon me, I could examine and analyse their nature, as if I were carrying out an independent investigation; and, observe, in every case these illnesses have been brought on not by overwork, as many have supposed, but by acute mental suffering or misfortune."

"I have sometimes wondered," proceeded Mr. Ruskin, more slowly, and seeming to weigh his thoughts as he spoke, "whether the peculiar habit of some persons who are for ever striving to find a resemblance, or fancy they do, between what they see and something quite different, which they ought not to be thinking about at all, if they would only rightly understand what they are looking at, can be a variation in a mild form of this disease, or whether it is merely the natural perversity of their foolish dispositions. Shakespeare evidently understood the symptom when he placed that wonderful touch of Nature in poor Hamlet's mouth. Yet entirely healthy persons sometimes make a practice of it. Why, when I took my two little wards on a tour through Switzerland, many years ago, there was nothing they saw—neither leaf, nor stone, nor pool, nor mountain—but what in their eyes bore resemblance to some other thing which had no sort of connection with them. So strong and continuous and unbearable did this habit become that I was obliged, for my own comfort's sake, to silence my little fairies, almost irresistible temptations (for them) they obeyed my order until our arrival at the Rhine Falls, at Schaffhausen, when they broke into a merry peal of laughter on instantly recognizing—as indeed we all three did on the moment—the extraordinary likeness of the centre rock to Mr. Punch; and as I had joined in their laughter, they forced me to rescind my order."


Mr. Guthrie, quoting from a letter written at the time, gives the following notes of Ruskin's conversation:—(1) Remarks on the Zulu War, quoted, XXXV. 725. (2) "I told him the story of the Northern Admiral who said, referring to his son, an officer in a Southern frigate, 'I never know but every gun I fire may kill my boy.' Ruskin remarked, 'Yes, that was very dreadful, but it was very noble. He knew all that; and yet, because he thought it his duty, he fired the guns.' " (3) "Of Uncle Tom's Cabin he said: 'A strange commotion that book of Mrs. Stowe's made, describing nothing but how a black woman secured her freedom and safety by flying with her child to Canada. Why, in this boasted country of ours, poor women every day are much worse off. There is nothing for them but to poison their children!' " In showing his illuminated books, Ruskin "pointed out the difference between the free and bold drawing of the foreign, and the stiffness of the English. 'We have always been a stiff-necked people—hearts of oak, and frequently heads of oak, too!' " The article ends with an anecdote of Dr. John Brown and Ruskin, cited in XXXV. 723.


The writer incorrectly states that "Ruskin when in Venice made his home with an American lady, Mrs. Arthur Bronson" (for whom, see XXIV. xlii.). Daily News, February 3. "Some Personal Memories" of Ruskin, by Hall Caine.
BIBLIOGRAPHY


_Literary World_ (Boston). February 3, vol. 31, 40–42. “John Ruskin.”
A list of some of his writings, 40; “The Man himself” (with an absurd account of a passage in R.’s life), 41; an account, condensed from the Cleveland (Ohio) World, of a visit to Brantwood by Mrs. Sarah K. Bolton.

“He was one of those unfortunate writers who outlive their own reputation.”


Reprinted, with additions, as a pamphlet: see above, p. 118.

_Westminster Gazette_, February 14. “Ruskin on the Road.” Reminiscences of the Hinksey diggings, etc., quoted from a diary contributed to “an Indian contemporary.”


Three illustrations:—p. 371, “Morning in Spring” (V. Plate A); p. 372, “Tree Growth” (XXI. 296); Dressler’s Bust, p. 399.


_The Bookman_, March. “Ruskin Memorial Number.” Not, however, exclusively devoted to Ruskin; containing the following Ruskiniana (repetitions from other places not included):—

Drawing of Fribourg (167).—II. Plate xxiv.

Letters from J. J. Ruskin to W. Smith Williams (p. 169). These are interesting; the date is 1856—

“I see that you consider my son may now number his foes—_Edinburgh, Quarterly, Blackwood, Athenæum,_—with smaller fry, _Art Journal and Illustrated News_. I hope the remaining journals may neutralise the effects of these. If we put praise and abuse together, I know no writer of the day more frequently mentioned, a proof he obtains more than usual attention.”

“A learned gentleman was saying lately at the Dean of Christ Church’s table that Ruskin was terribly cut up in the _Edinburgh and Quarterly_. The Dean [Liddell] quietly
replied the Edinburgh article was not worth naming, and the Quarterly one, no man with a heart in his body could have written . . . .

“I wonder, all things considered, at the influence of these quarterly and other Reviews. They are mere advertisements or battlefields—Macaulay v. Croker, and Croker v. Macaulay. My son values the small mention of his name by the foreigner Montalembert1 more than all the approvals in the Reviews. He has set to work for his fifth volume, although most of the day is passed among the hills. His guide says he goes over the Alps like a chamois. The tide of adverse criticism does not overwhelm him; on the contrary, he says he will make Modern Painters a profitable book for you.”

Ruskin at the Working Men’s College (p. 171).—XXXIV. 720.
Letter from J. H. Le Keux (p. 171).—VI. xxvii.
Reports of Ruskin’s lectures from the Minute Book of the Eton Literary and Scientific Societies (pp. 172, 174–176).—XXXIV. 627.
“Ruskin as Social Reformer” (177–179), by J. A. Hobson.
Boehm’s Bust of Canon Dale (Ruskin’s tutor; p. 172).
Photos. of Sir Walter and Lady Trevelyan, and Mrs. Churchill (Constance Hilliard; p. 177).
“A Nightmare,” reproduction of caricature by F. Sandys (p. 179).
Photograph of Miss Susan Beever (p. 180).
Photographs of Mr. and Mrs. Arthur Severn (p. 181).
Mr. G. Allen (from portrait by F. Yates, (p. 185).
Photograph of John James Ruskin (p. 170).

The Chautauquan (Cleveland, Ohio), March, vol. 30, pp. 559, 592 (short note, and memorial verses).
The writer describes a visit to Coniston a few years before, and reports the talk of villagers about R.’s local charities, etc.
The writer analyses Ruskin’s style under the three heads of “fulness of thought and meaning,” “verbal perfection in expression,” and “artistic construction.”
Reprinted in Myers’ Prose Remains, see below, p. 184.
Mr. Chapman mentions that R. was for some years “a devout worshipper in an house of prayer” and “an occasional communicant.” He gives account of R.’s generous and thoughtful charities, and prints a few letters (see Addenda, below, p. 331).

1See, in Montalembert’s De l’ Avenir Politique de l’ Angleterre (1856), a reference to the Working Men’s College, “où M. Ruskin, l’écrivain le plus remarquable du jour sur les questions d’art, fait gratuitement un cours de dessin pratique” (p. 211)
Studio, March, 77–92. “Ruskin as Artist and Art Critic,” by E. T. Cook. With the following illustrations from Ruskin’s drawings, included in this edition thus:—

Frontispiece: Venice, Fondaco de’ Turchi.—X. frontispiece.
Monte Rosa (p. 77).—From Modern Painters.
Venga Medusa (p. 87).—From Modern Painters.
Rheinfelden in colour (opp. p. 82).—VII. Plate B.
Light in the West (p. 85).—From Modern Painters.
Gneiss, Glenfinlas (p. 86).—XII. Plate i.
St. Mark’s, S. Portico (p. 87).—From Examples of Venetian Architecture.
Grand Canal (p. 88).—XXI. Plate xxvii.
Abbeville (p. 89).—XIX. Plate viii.
Glacier des Bossons (p. 90).—XXI. Plate xxix.
Fribourg (p. 91).—V. Plate F.
On the Reuss (p. 92).—I. Plate ix.


British Weekly, March 15. Note by Edmund Gosse on Modern Painters:

“...In my dumb and blind childhood in a country village the volumes of Modern Painters found me and gave me speech and sight. To no man do I owe more, probably to none so much, of the transforming and vivifying gifts which make life a live thing to a young man.”


This article consists of (1) “Recollections of Ruskin” (568–570), by “a girl fresh from an American College” who attended R.’s lectures at Oxford in 1884.
(2) “Ruskin as a Lecturer” (571–572), “notes of face and manner taken at the time” by one who attended the same course: “Mr. R.’s manner has a happy mixture of force and gentleness, but the force makes itself felt first. The one surprise which a face-to-face auditor must feel is the strength of his sense of humour. It is with a sense of relief that, when we hear the merciless invective against the modern spirit, we see its delivery accompanied with a twinkle of the eyes and a good-natured curve of the lips that modify its sting.”
(3) “Ruskin and the Hincksey Diggers” (pp. 572–576), by one “who came in the seventies under the personal spell of the Master” [Canon H. D. Rawnsley]. The writer describes how Ruskin first unfolded his idea to Mr. J. R. Anderson in February 1874 (“1873” in error in the Atlantic); and how the first twelve diggers, all from Balliol, breakfasted with the Professor (see XX. xlii.). Ruskin, between those occasions, was at Brantwood, and “wrote playfully that, however faithless it might seem, he was not Browning’s Lost Leader, but would yet meet his guests and claim leadership of a cause that was not lost.” Mr. Rawnsley then gives an extract from the letter to Mr. J. R. Anderson, printed in XXXVII. 85, and continues: “How deep and real was his interest in the plan is evidenced by the minute and careful instructions he penned at Genoa and Rome. His instructions relate first to the filling up of certain hollows, to the putting in of certain drains, to the turfing and planting of certain banks with wild flowers; but he asks for special care for the mosses and ferns which are, he remembers, growing in certain cottage steps, and suggests that some one shall be told off to be the peculiar guardian angel of all gentle life of flower and moss which it is desirable to conserve. The filth in the back streets of Genoa only makes him the more determined, evidently, to see to it that the squalor of Hincksey shall be removed, that so village life in decency should continue; and in one of his letters he urges that men shall endure hardness, for that part of the gain to all the workers will be the having had to run the fire of criticism and mockery for a great idea.

“...In another letter written from Rome, he says that, standing by St. Paul’s tomb, the thought had come to him how fatally the Apostle’s teaching about faith had been misrepresented, and how sure he was that if St. Paul could come on earth to-day he would approve all honest attempts to show forth faith by works.

“In a later letter he expresses a hope that his diggers may some of them band themselves together, one day, and go out in a kind of Benedictine brotherhood to cultivate waste places and make life tolerable in our great cities for the children of the poor.”

Later in the year, when Ruskin had returned to England, he joined his diggers. “I can see him,” says Mr. Rawnsley, “in blue frockcoat and blue cloth cap, with the earflaps pulled about his ears, sitting cheerily by the roadside breaking stones not only with a will but with knowledge, and cracking jokes the while.

“...Not the least pleasant part of the Hincksey day’s work was the walk to and fro with the Master across the Oxford vale. ...I remember saying to him, as we walked down the...
beautiful Long Walk at Christ Church, how full of wonder that living arcade of elm-like boughs was; and he replied sadly, "My dear Rawnsley, I have lived to find that none of this beauty has any power to help a broken heart." Mr. Rawnsley goes on to describe R.'s enchanting manner and delightful unconventionality in the lecture room and at his breakfast parties.


Of his lectures at Oxford: illustrated by two drawings, see XXXVI. Pl. ix.


There is at p. 300, a brief note on R.'s speech at W. Morris's Oxford Lecture (see XXXIII. 390 n.)

Magazine of Art, April, 241–258, “John Ruskin Out of Date?” by Robert de la Sizeranne. With the following illustrations from drawings by Ruskin, all included in this edition:—

“Near Bellinzona” (frontispiece, in colour).—XXXVI. Pl. 16.
Tower, Rosen (241).—II. Pl. 18.
“Street in St. Gall” (242).—XXXVI. Pl. 1.
Etching after Turner (243).—VII. Pl. 73.
Court of Doge's Palace (243).—IV. Pl. 2.
Sketch in Venice (244).—XXIV. Pl. C.
Bramble (244).—XXI. Pl. 48.
Grand Canal, Venice (245).—XXI. Pl. 27.
Lucca, 1882 (247, wrongly dated “1832”).—XXXVII. Pl. 9.
Sea-horse of Venice (248).—IV. Pl. 5.
Stone-pines, Sestri (249).—IV. Pl. 12.
Copy from Turner (250).—IV. Pl. 6.
Abbeville (facing 251).—XIX. Pl. 8.
Sketch in Venice (252).—XXIV. Pl. D.
Partridge (253).—XXI. Pl. 38.
Withered Oakbranch (254).—Pl. 5 in this volume.
La Spina, Pisa (255).—From Fors, XXVII.
Wood and Sky (256).—XXXV. Pl. 28.
Casa Contarini, Venice (257).—III. Pl. 2.
Head of "St. George" (259).—XXIV. Pl. 69.
Sea-weed (260).—XXX. Pl. 33.
Valley of Chamouni (261).—III. Pl. B.
Acanthus, St. Mark's (263).—XXIV. Pl. 58.
Glenfinlas (facing 264).—XII. Pl. 1.


Reprinted in Studies of a Biographer (below, p. 186). For references, see General Index (Stephen).

Nineteenth Century, April, vol. 47, 617–623. “Mr. Ruskin at Farnley,” by Edith Mary Fawkes.—For collation of Ruskin’s letters in this article, see XXXVII. 648; conversations, XXXIV. 670–671.


A depreciation, containing a prediction that posterity will find his writings lacking in form as to style and in substance as to matter.
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“The world has reason to regret that John Ruskin ever saw or thought of a work of fine art in his life.”


Westminster Gazette, August 23. An anecdote of Ruskin.—XXXIV. 723.


Saturday Review, October 13, 20. “Ruskin and his Critics,” by “D. S. M[acColl].”


Jahresberichte für Neuere Deutsche Literaturgeschichte (Berlin), vol. xi., i. 3 (notes 366, 412).


For a separate reprint to this paper, see above, p. 118.

L’Alto Adige. An article on Ruskin by S. D. Paoletti; translated by J. A. Dale in St. George, iii. 81–86
Oak-Spray
1867

From the drawing in the possession of M. H. Spielmann, Esq.


“His last public act,” it is stated, “was in connection with the memorial raised by the Society in 1897 against the rebuilding of part of the west front of Peterborough Cathedral, which he had drawn as a boy. To this memorial he added a pathetic signature, traced with evident difficulty by a hand that had lost its cunning. As this will be of interest to many of our readers, it is here reproduced.” It is believed, however, that later signatures were to an address presented to Watts and to a petition on behalf of Mr. Gleeson White.


A comparison between R.’s theory of the interdependence of art and morality, and Swinburne’s of “art for art’s sake,” pp. 52–60.


Also a large number of notices of Ruskin, following his death, in German periodicals: see F. Dietrich’s Bibliographie der Deutschen Zeitschriften-Litteratur (Leipzig), vol. vi. p. 239.

1900–1901


1901


A note on R.’s distinction between “work” and “play” in Crown of Wild Olive.


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The Argosy, March, 305–311. “John Ruskin as Artist,” by Frank Rinder.—Illustrated by the following reproductions (half-tone) of Ruskin drawings:—
“Abbeville.”—XIX. Pl. 8.
“Dawn, Coniston.”—XIII. Pl. 21.
“Thun.”—XXXV. Pl. 36.
“Chamonix.”—XXXV. Pl. 20.


Literature, August 24, pp. 171–182. Various Ruskiniana, viz.:—
Supplement. “Literature Portraits,” No. 16, a woodcut by R. Bryden, after one of Elliott & Fry’s photographs; see below, p. 211.

The following illustrations were included:—Richmond’s head (XVI. frontispiece). R.’s house at Herne Hill (see XXXV. Pl. 4); details of Casa Farsetti, pp. 173, 175, 182 (IX. Pl. C); “Ruskin in his study, Brantwood” (an outline from A. Macdonald’s drawing, XXIII. Pl. B, with a figure of R. inserted); “Moss and Wild Strawberry” (XXI. Pl. 28); Brantwood (see XXIII. Pl. A); and the “Ruskin Museum, Sheffield” (see XXX. Pl. 4).

Magazine of Art, October, 260–265. “A National Tribute to Professor Ruskin,” By William White. An account, with reproductions of some of the designs, of the address presented to R. on his eightieth birthday (XXXIV. 734).

Times, October 21. “In Memory of Mr. Ruskin.” An account of Mr. Willett’s memorial: XXX. xxxv.


“On one occasion for my benefit he drew a bit of mountain-side with trees and boulders, of which I had made a rough sloppy sketch. ‘Observe,’ said he to me, ‘this is how Harding would render it, and this is how Turner would do it. Mark how conventional and mean is the one; see how true and great is the other.”


Ashbee. An Endeavour towards the teaching of John Ruskin and William Morris. Being a Brief Account of the Work, the Aims, and the Principles of the Guild of Handicraft in East London, written by C. R. Ashbee, and dedicated by him, less in the writing, than in the work the writing seeks to set forth, to their memory. An. Dom. MDCCCCI.

The first book printed at the Essex House Press in the new type designed by the author, pp. 52, bound in vellum, with a few cuts by Geo. Thomson.

Chambers’s Encyclopedia, new edition, vol. xix. 27–29. (The article on Ruskin was revised by E. T. Cook.)


Dr. Garnett calls attention to the writings of Sir F. Palgrave (father of F. T. Palgrave) in the Quarterly Review, June 1840, on “The Fine Arts in Florence,” and in his Murray’s Handbook for Travellers in Northern Italy, 1842. “There can be no doubt,” he says, “that Palgrave’s views formed an element in Ruskin’s equipment, though . . . he may never have distinctly recognized the extent of his obligation.” An obituary notice of Palgrave in the Gentleman’s Magazine, 1861 (ii. 443), had already called attention to the anticipation in the Handbook of some of Ruskin’s views.
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The essays include “A French View of Ruskin” (pp. 128–139)—a notice of M. de la Sizeranne—and “Ruskin and Carlyle” (pp. 140 seq.)—a notice of F. Harrison’s Tennyson, Ruskin, Mill, and other Literary Estimates.

Rawnsley. Ruskin and the English Lakes. Ruskiniana (pp. 28, 29), quoted, XXXIV. 719.


Chapter xvii. of vol. i. covers much the same ground as the article in the Century (see above, p. 156); for a Ruskin Ghost Story, quoted from it, see XXXIV. 728.


Westermann’s illustrierte deutsche Monatshefte f. d. gesamte geistige Leben d. Gegenwart (Braunschweig), August, 645–659, “John Ruskin.”

In this year, again, there were numerous other articles on Ruskin in German newspapers, etc.: see Dietrich, as quoted on p. 179.

1902


Reprinted as chaps. iv., vi., x., vii. in Ruskin Relics (1903), see above, p. 120. “Ilaria” and “Jump” were printed also in the New York Critic, April and June 1902, vol. 40, 314–317, 559–562.


Spectator, March 22. “Mr. Ruskin on Sport,” a letter signed “Boscombrosa.”


An account (with illustrations) of the memorials in the Abbey, on Friar’s Crag, and in Coniston churchyard.

Athenaeum, October 4, pp. 443–444. Estimate of Ruskin, in a review of F. Harrison’s *John Ruskin.*

Spectator, November 1. “John Ruskin on ‘Society,’ ” a letter by “One who knew and loved him.”


Strand Magazine, December, 709–719. “Ruskin and his Books: an Interview with his Publisher,” by E. T. Cook. For a collation of Ruskin letters, etc., in this article, see XXXVII. 618; Ruskiniana quoted from it, XIII. lii., XVII. lix.


Sir T. Acland was a friend of R. (see General Index), and an amateur sketcher. In a letter from London (Nov. 18, 1858), Acland writes: “I did not get so much from R. as I hoped, but saw drawings again and understand them better. R. says the great secret is never to touch a place twice; also to stop out carefully every bit of white, unless it is specially wanted; also that the strong opaque colours don’t come on the highest lights” (p. 213).

R. wrote to him once: “I think all you have done quite right, and the willows and the bit you took so much pains with quite beautiful. You have a wonderful eye for colour. Not one in a thousand has so true a one.”


Goodall. *Reminiscences of Frederick Goodall, R.A.*—Quoted, II. xliii. n., XIV. 173 n.


Also numerous reviews in German periodicals of various books by Ruskin (translated into German): see Dietrich (above, p. 179).

1903


Reprinted as chaps. xiii., xii., iv., v., xi., ix., iii. in *Ruskin Relics* (see above, p. 126).


Ruskin, Tenn., sold out by a receiver—carried on at Ruskin, Ga., but now practically extinct.

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T. P.'s Weekly, April 3. “Ruskin and Emerson”:—

“Ruskin wrote: ‘Emerson came to my rooms a day or two ago. I found his mind a total blank on matters of art, and had a fearful sense of the whole being of him as a gentle cloud—intangible.’

“Emerson said: ‘I had seen Ruskin at Oxford, and had been charmed by his manner in the lecture-room, but in talking with him at his room I found myself wholly out of sympathy with Ruskin’s views of life and the world. I wonder such a genius can be possessed by so black a devil. I cannot pardon him for a despondency so deep. It is detestable in a man of such powers, in a poet, a seer such as he has been. Children are right with their everlasting hope. Timon is always inevitably wrong.’”


A reprint, with a few remarks, of many of the “Letters to M. G.” (above, p. 22).


Sir Henry Acland: a Memoir, by J. B. Atlay.—For collation of letters, see XXXVII. 617. The book contains also numerous Ruskiniana (see its index).


Moncure D. Conway’s Autobiography, 2 vols.

For some notes (from vol. ii. pp. 99–101) on Ruskin’s visits to Carlyle, see Vol. XXXIV. p. 721. Conway was present at Ruskin’s lecture on “Modern Art” (Vol. XIX.), and gives some notes of it, vol. ii. p. 107; also at that on “Snakes” (Vol. XXVI. 295), vol. ii. pp. 109–110. “There were many opinions of Ruskin,” says Conway, “with which I could not agree, but I never read or heard anything of his that did not stimulate thought and suggest truth. He was an inspired egoist without egotism” (vol. ii. p. 111).


At p. 289 is a portrait of Ruskin (see below, p. 209); on p. 292, a facsimile of a piece of the MS. of Seven Lamps (see VIII. 223).


A scientific study; numerous references to, and quotations from, R., of whom the author says: “The present writer’s own pursuit of the subject, though followed along a somewhat different line, has yet only served to increase his admiration of the great teacher’s marvellous insight and power of observation” (p. vi.).—Referred to, XIV. xxxvii. n., 474 n.

Rossetti Papers, 1862–1870.—For collation of letters from Ruskin, see XXXVII. 698; for a reference to other Ruskiniana, XXXVI. 1.

In this year, again, there were numerous reviews in German periodicals of Ruskin’s books (in German translations): see Dietrich (above, p. 179)
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1904

Spectator, February 27. “A Japanese View of Ruskin.”—Quoted, XXXIV. 728.


Gaulois, September 18. “La Maison de Ruskin à Mornex,” by A. Filon.—Quoted, XVII. lix.


Aubrey de Vere: a Memoir. By Wilfrid Ward. At p. 322 is a letter to Mr. Norton (December 8, 1878), giving an account of Ruskin at Brantwood in that year.

Memorials of Edward Burne-Jones.—For a collation of Ruskin’s letters, see XXXVII. 634–635. The book contains also numerous Ruskiniana, cited in this edition: see General Index (Burne-Jones).


The frontispiece is a photogravure from Millais’s portrait of Ruskin at Glenfinlas.


Myers. Fragments of Prose and Poetry. By F. W. H. Myers. Edited by his wife.—For collation of Ruskin’s letters, see XXXVII. 682; Ruskiniana cited, XIX. xxxii., XXIV. xxii., XXXIV. 724.


In this year again numerous German notices: see Dietrich (as above, p. 179).

1905


A notice of, with many extracts from, Letters to M. G. and H. G.


This paper covered much the same ground as the Introduction to XIII. xl.–xlv. It was reprinted, with numerous reproductions of the “buried” sketches and drawings, in pamphlet form (as a “Pall Mall Extra”), and also in leather-binding (1905), both entitled Hidden Treasures at the National Gallery. See, on the subject, Addenda, p. 360.
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Chambers’s Journal, October 2, 6th ser., Part 94, 645–647. “Ruskin and Millais in Scotland, a Memory of Ruskin,” by W. W. Fenn.—For two Ruskin letters in this article, see XXXVII. 330, 543.
Mr. Fenn describes how he and a friend, another artist, met Ruskin and Millais at Glenfinlas in 1853 (see XII. xx. seq.). Mr. Fenn and his friend were “good water-dogs” and used to perform various feats in a deep pool. “I assure you, gentlemen,” said Ruskin, “I envy you more than you can conceive. I declare I would rather be able to do what I saw you do than have written my rubbishing books. To have the constitution and the strength to turn out of one’s bed on a chilly, misty morning such as we are having now, and tumble headlong into that ice-cold, noisy burn, like otters, is to possess one of the greatest gifts that God vouchsafes to man.”
Kate Greenaway, by M. H. Spielmann and G. S. Layard.—For collation of Ruskin’s letters, see XXXVII. 655–658. The book contains other Ruskiniana, cited in this edition—see XXXVI. ciii.–cvii.
This book incorporated Mr. Hunt’s articles in the Contemporary Review, 1886, from which Ruskiniana are cited in III. xli., etc. It may be added from the book (i. 73) that the copy of Modern Painters of which Hunt obtained the loan belonged to Cardinal Wiseman.
A collection of critical extracts upon R., arranged under various heads; many of R.’s own criticisms are cited in other volumes, see its index (p. 666).
G. F. Watts: Reminiscences by Mrs. Russell Barrington.—For letters and Ruskiniana, see XXXVII. 715.

1906

Girl’s Realm, April, “A letter from Ruskin, a Message to all Girlhood,” by E. R. S.—XXXVII. 202 n.
An account of the Ruskin Commemoration at Venice, and a general estimate. Attention is called to a fact, too often ignored in criticisms of R., that “his praise was not won by high aims or didactic purpose, but from Tintoret to Kate Greenaway the artists he admired were those who showed a combination of imagination and power of design.”

Miniature Series of Biography: Makers of Modern Britain. (Swan Sonnenschein.) A series in paper wrappers, ld. each, “John Ruskin” being No. 17; also the whole series in one vol.

Life, Letters, and Work of Frederic Leighton.—For collation of letters from Ruskin, see XXXVII. 675; Ruskiniana cited, XXXVI. lvi.

German articles were again numerous; e.g.:—

“Ruskin über Askese des Geldes,” by Ch. Broicher, in Evangel-Sozial, 10–12.


1907


Fortnightly Review, September, October, 373–390, 592–609. “The Friends of Living Creatures and John Ruskin,” by Katie Macdonald Goring.—For collation of Ruskin letters in these articles, see XXXVII. 676; anecdotes quoted, XXXVI. lxxvi.–lxxviii.


This contains an essay on Ruskin by G. K. Chesterton (pp. 1–10), and a “Bibliographical List of the Chief of John Ruskin’s Writings,” pp. 11–25.

Letters of Dr. John Brown.—For a collation of Ruskin’s letters, see XXXVII. 633–634. The book contains also numerous Ruskiniana: see General Index (Brown)


Reprinted from the *National Review* (see above, p. 177).

1908

*The Times*, January 9. “A German View of Ruskin.” A review of C. Broicher (see above, p. 120).


Reprinted (with additions) in *La Pensée de Ruskin*, 1909: see above, p. 123.


“Recollections of Ruskin,” by J. P. Emslie.

Mr. Emslie was a pupil in Ruskin’s drawing-class. “Ruskin had a gift for perceiving a feature, not immediately apparent, in an object, but which, secondary though it was, gave charm or character to the whole. ‘Don’t you see,’ he said one evening, ‘that lovely swell on the side of the leaf?’ ‘Yes,’ I said. ‘Well then,’ he replied, ‘you haven’t made enough of it in your drawing, and in consequence you’ve lost a piece of rich form.’ . . .

“Very often if a student, in his endeavour to represent everything, had made too much of a detail, Mr. Ruskin would make a hasty sketch on the margin of the drawing in order to show what was the general form of the object which was being drawn, and how far the drawing had deviated from that general form. I say ‘hasty sketch,’ yet the haste of the sketch was not the haste of indecision, but the haste of one who wishes to be as short a time as possible from the main work, and desires his pupil not to lose the thread of the discourse which he is making for that pupil’s instruction. These sketches were most masterly, giving the prominent features of an object in exceedingly few, slight, but most expressive touches; not one line too many, not a stroke thrown away, but nothing omitted that could tell in the representation. I am happy in being the possessor of one of these sketches. I was copying Turner’s ‘Mill near the Grande Chartreuse,’ and Mr. Ruskin pointed out to me that I had made a rock too pointed in form. ‘Look!’ he said, sketching on the margin of my paper as he spoke; ‘the rock is of that general form, with fissures in its sides, the water flows over its top and rounds that top, then runs down the clefts in its sides and wears away their edges, so that a certain roundness comes into the whole mass.’

“For a short time I leave off writing to look at this sketch, and I count the lines that compose it: thirty-eight lines, as nearly as I can make them out; they were done in about as many seconds, and the work is a splendid suggestion of a water-worn rock. Below it is a sketch of a tree, slighter and less expressive, but sufficient for the lesson which he gave me. He explained that my tree did not tell its own story sufficiently, and, as he sketched, pointed out that the tree would naturally have grown upright, but being on the side of a steep bank, it declined a little from the perpendicular; as it grew higher and became heavier from increase of branch and leafage, it declined still farther from the perpendicular, but the lower part of the trunk, being older and stronger than the upper part, was only a little out of the upright; as the branches grew, they naturally shot upward, those on the upper side of the trunk have a free course and grow fairly well, but those on the under side of the trunk fall over with it and droop more and more the nearer they are to the ground; as they near the top, they get a better chance and grow in a more normal fashion, whilst the forms of the masses of leafage on the two sides of the tree differ from each other in consequence of this difference in the growth of the branches. All this history of a life, as shown in the form of a tree, astonished at the same time that it convinced me of its truth, as he spoke and illustrated his meaning by his sketch . . .

“There was in the drawing-class room Albert Dürer’s engraving known as the Death’s Head Coat-of-Arms. To those who do not know this engraving, I may say that the prominent object in it is a large shield charged with a skull, the skull being represented, not with heraldic flatness, but in full relief, so that the great feature of the work is one of grimness. Above the shield is a helmet with a grand pair of wings for a crest. A lady stands beside the shield holding a strap, which passes over a staff and, joined to shield and helmet, holds them in their places. Slightly in the rear of the lady is a
satyr who, with one hand on the staff, is placing his head near to that of the lady, whose coy smile shows that she is aware that he is maneuvering to get a kiss from her. This grandly conceived and patiently executed work was put before us as an example of thoroughly good art. I once asked Ruskin what it meant. He replied that it possibly represented the arms and supporters of some noble Nürnberg family, or it might possibly be an allegory. Honour, as typified by the arms, is sustained by the lady; the satyr, typifying Evil, is endeavouring to kiss the lady; if he can succeed, he will, while her attention is diverted, snatch away the staff over which passes the strap which the lady holds, and which keeps the shield and helmet in their places, and then Honour, as symbolized by the arms, will fall to the ground . . . .

“He gave us some addresses on composition. After he had spoken he would perhaps say: ‘There, now you can go and compose pictures; that is, if you have the gift. I haven’t it, but know its laws and can teach them to you, leaving you to apply them, if nature has endowed you with the ability to do so.’ And one evening, looking at the work of a student who was copying a group of bottles, baskets, and other objects of still life, he said: ‘That’s exceedingly well grouped; did you arrange that?’ ‘No,’ was the reply, ‘Mr. Dickinson grouped them.’ Whereupon Mr. Ruskin remarked: ‘Ah! I thought it was the work of a master. Can’t you see how well those objects contrast and balance each other? That’s a thing that I couldn’t in the least do myself, but I know, directly I see it, when it’s well done.’ ”


*The Bookman*: *Ruskin Double Number*, October 1908. A miscellany containing, inter alia, “Ruskin’s Position in the World of Art,” by M. H. Spielmann; “John Ruskin as a Social Reformer,” by J. A. Hobson; and short opinions upon “The Influence of Ruskin” by various persons: the most considerable of these is by Dr. J. B. Crozier. Two letters from Ruskin are printed at pp. 15, 16. For one of these, see XXXVIII. 610. For the other, see Addenda, p. 381.

*Atheneum*, October 17. An article giving “a comprehensive study of Ruskin’s intellectual and moral character.” It contains the following reminiscence:—

“To the writer of these lines is present while he traces them his last visit to Brantwood in 1893. Ruskin sat crouched like an old lion in his arm-chair, the fine Della Robbia Madonna above his head, a vase filled with pansies beside him, some glowing minerals on a central table, a large globe in one corner, choice books in their recessed cases. He was, as always, carefully dressed, with perhaps the extra neatness of an invalid, the historic blue tie showing through his long beard as he stroked and parted it, the eyes shining from under shaggy brows. Torpid at first and whispering, he grew animated as the interview proceeded. Pointing inquiringly to a college badge worn on his visitor’s coat, he murmured some indistinct sentences about Oxford, in which Acland’s name was audible. He chuckled merrily over an anecdote of an American lady, who boasted of having unloosed the tongues of silent Oxford dons at dinner-tables by begging them to explain the meaning of *Fors Clavigera*. He caused some of his treasured autograph Waverley Novels to be brought down, pointing out the beauty of the clear manuscript, without erasures or corrections. Of *St. Ronan’s Well* he said as we turned the leaves, ‘An unfortunate attempt.’


“I have been shown over Venice,” he says (p. 783), “by Ruskin as cicerone in his own gondola. It is interesting to remember that the architectural decoration to which he specially called attention in most cases dated from the Renaissance. The spirit (so he explained) in which these men worked was not the highest; but their artistic execution was perfection itself.”

RUSKINIANA

Short. The Etched and Engraved Work of Frank Short.—For collation of letters from Ruskin, see XXXVII. 700.


On pp. 176, 193, “The Track of the Plough: Some Memories of John Ruskin,” by May Bateman; substantially a reprint from Black and White (see above, p. 171).


Numerous other references to Ruskin; including also the letters collated, XXXVII. 635.


Young. The Letters of a Noble Woman (Mrs. La Touche of Harristown). Edited by Margaret Ferrier Young. George Allen & Sons.

For collation of Ruskin letters, see XXXVII. 674.

1909


A letter from Ruskin on Scott and Scotsmen (printed in XXXIV. 606) is given in part on p. 34; whilst on p. 35 Mr. Walker gives the first sentences of it as if they were his recollection of Ruskin’s conversation. Other remarks which he records are:—(With reference to Michael Angelo’s “Moses”): “ ‘How often have you seen it?’ ‘Oh, half-a-dozen times.’ ‘No man should dare to give an opinion on any work of art unless he has seen it every day for six months’ ; adding after a pause, ‘and even then he should hold his tongue if he has used his eyes as you seem to have used them.’ ” (With reference to a book): “ ‘How often have you read it?’ ‘Oh, two or three times.’ ‘You can never know a book until you have read it at least twenty times.’ ” (With reference to a photograph which Ruskin was asked to sign): “It does not do me justice. It does not show the good that is in me—I mean the capacity I possess for the work that I do. I shall send you another one.” The other one was doubtless by Barraud: see XXXIV. 562.


The substance of an address delivered to the Ruskin Union on June 5, 1909. On p. 523 is a reproduction of a sheet of Ruskin’s studies for Stones of Venice (Plate III. in this volume); on p. 525, of a drawing of Naples (here, Plate X.). The facsimiles of MSS. on pp. 521, 527 have already been given in this edition.

Daily Telegraph, November 16. Report of a dinner given to Mr. Arthur Severn at the Authors’ Club. Mr. Severn’s speech contained some anecdotes and reminiscences of Ruskin.

Guild of St. George. Notice (pp. 4, quarto) convening a meeting to be held at the Ruskin Museum, Sheffield, on May 21, 1909.

At this meeting it was agreed to lease to the Sheffield Corporation, for a further term of twenty years, the collections in the Ruskin Museum. Reports of the proceedings appeared in the Sheffield daily papers of May 24, 1909.

Guild of St. George. A circular, quarto fly-sheet, giving notice of a Ruskin Exhibition to be held at Keswick in August and September, under the auspices of the Guild.


An account of R.’s conversation, etc., at a dinner party at Mrs. Searle’s, Herne Hill.
Mahaffy. *What have the Greeks done for Modern Civilisation?* By J. P. Mahaffy.
A passage on p. 89 arguing that R., as “the master of the long period,” is “by far the greatest stylist among the writers of the nineteenth century.”

Souguenet. *A la Découverte de Londres: notes d’un explorateur au XXe siècle.*
By Léon Souguenet. Brussels.
An estimate of Ruskin’s influence, pp. 93–97, in a chapter entitled “Lutte du présent et du passé.”

1910


*Times*, August 13, 16. A leading article on August 13 upon “English Influence on German Thought”; a report on August 16 of a lecture in London by Professor Sieper, of Munich, on “Esthetic Culture in Germany.”

The leading article was suggested by Professor Sieper’s remark (in a previous lecture) that “in the last twenty years Ruskin and William Morris more than any other Englishmen had influenced German thought.” In his further lecture, Professor Sieper developed and illustrated that text.


*The Ruskin Museum*. Annual Report presented to the City of Sheffield Council, 14th September 1910.

This contains in an Appendix a full report of meetings of the Guild of St. George held in Sheffield, 1909, for the renewal of the loan of the Ruskin Museum Collections. The Report states that the total number of visitors to the Museum since its establishment by Ruskin has been “upwards of 1,000,000.”

NO DATE

*Is English not so clear as Latin?* A few words in reply to Professor Ramsay’s attack on the Queen’s English. By A. Cuthel (Glasgow: James Hadden).

“Such a pamphlet cannot be seen into with a glance. It seems to me admirably done” (J. R.).—Quoted from an advertisement
ALPHABETICAL LIST OF AUTHORS OF, AND PERIODICALS CONTAINING, RUSKINIANA; BEING AN INDEX TO DIVISION II. OF THE BIBLIOGRAPHY

The references in this Index are (1) to the authors of books, or other separate publications, about Ruskin; (2) in the case of papers in magazines, etc., to the name of the periodicals.

References in the latter case are sometimes given to the author’s name, as well as to the periodical; but considerations of space have necessitated some discrimination, and the name of every writer is not included in the index.

In the case of Biographies containing Ruskiniana, the name of the subject of the biography, and not the writer of it, is indexed.

It may be noted that the same page often contains more than one item. Thus, in the reference to "Athenæum, 130," three articles are referred to.

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III. CATALOGUE OF RUSKIN MSS.

The names in brackets indicate the ownership of the MS. The references are to the volume and page at which further particulars, and in some cases a facsimile, will be found. The entry “No MS.” does not amount to a positive statement that there is no MS. of the piece in the author’s hand, but only that the MS., if any, is unknown to the editors.

4. PUBLISHED WRITINGS

A Joy for Ever.

No MS. except the 1880 preface (George Allen). XVI. lxix.–lx.

A Knight’s Faith.

(Brantwood.) Fragmentary MS., proofs and revises, bound up in a folio volume. XXXI. xlii.

Academy Notes.


Æsthetic and Mathematic Schools of Florence. (Brantwood.) XXIII. lx.

Ara Coeli. (Brantwood.) XXXIII. lxvii.

Arachne, The Story of.

See XX. 37. Mr. S. C. Cockerell has part of the MS. This was exhibited at Manchester in 1904.

Aratra Pentelici.

No final MS. known, but much draft material in the Oxford ledgers at Brantwood, XX. lvii. Of the final lecture (added in this edition) on The School of Florence, there are three MS. copies at Brantwood, one separately bound up, the others in one or other of the ledgers, XX. lvii.–viii. FACSIMILE, XX. 283–4.

Ariadne Florentina.

Mr. S. C. Cockerell has a 4 to MS. book containing some MS. of Ariadne, Deucalion, Fors, etc. Mr. Wedderburn has a proof of Lect. vi. revised by Ruskin. XXII. xl.


Arrows of the Chace.

MS. mostly dispersed or destroyed. XXXIV. xlvi. Mr. Wedderburn has the MS. and corrected proofs of both preface and epilogue. FACSIMILE, XXXIV. 470–1. And see s. Field Sports.


Banded and Brecicated Congructions.

(Brantwood.) A set of the magazine articles revised by Ruskin was in Mr. Allen’s possession, and is now in that of Mr. Cook. The MS. of the fifth article is in the volume of Deucalion MS. at Brantwood. XXVI. xxxiii. FACSIMILE, XXVI. 66–67.
BIBLIOGRAPHY


Best Hundred Books. Facsimile of corrected list, XXXIV. 583.


Bibliotheca Pastorum.

See under sub-titles, A Knight’s Faith, Economist of Xenophon, Elements of Prosody, Rock Honeycomb.

Blackwood, Reply to (1836). No original MS. See III. 635.

Cambridge Address (1858). No MS.

Cavalli Monuments, The. No MS.


Christ’s Folk in the Apennine. No MS.

Chronicles of St. Bernard, Velasquez, etc.

(Brantwood.) I. 505. This is bound up in a thin folio volume, together with the “Essay on Painting and Music.”

College Friend. See s. Letters.

Crown of Wild Olive.


In addition to this, the MS. of part of the “Notes on the Political Economy of Prussia” was sold at Sotheby’s Dec. 1, 1910.


Denudation of Alps. No. MS.

Deucalion.

(Brantwood, F. Hilliard, A. Macdonald.) XXVI. xlvi., 363 seq. Some fragmentary MS. is owned by Mr. S. C. Cockerell, Mr. F. W. Hilliard, and Mr. A. Macdonald. See above, s. Ariadne. Mr. Hilliard’s MS. was shown at Manchester in 1904. It consists of a rough draft of the “Three æras,” in a copyist’s hand, corrected by R., with some sketches and material for “Pruina Arachne,” partly used in “Bruma Artifex.”—Notes for the intended continuation are in a bound-up volume at Brantwood, and have been largely used in this edition. Facsimile, XXVI. 346–7.

Dilecta. See below, s. Præterita.

Eagle’s Nest.

(Brantwood.) A few loose sheets only. Of the lecture on the Halcyon, the MS. is mainly in another’s hand, but some eight pages are in that of Ruskin. XXII. xxxvi.–vii. Facsimile, XXII. 180–1.

Eastlake’s Oil Painting, Article on. No. MS. XII. lxxxvi.

Economist of Xenophon.

(A. Wedderburn.) MS., proofs, and revises of Ruskin’s preface. XXXI. xix. Facsimile, XXXI. 20–21.


Elements of Perspective, The. (Allen.) MS. and revised copy of the book. XV. xxvi
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Elements of Prosody. No MS.

Employment for the Destitute and Criminal Classes (1868).

Mr. Bernard Buchanan Macgeorge in the privately-printed Catalogue of his library (Glasgow, J. Maclehose, 1906) notes that he has the corrected sheets, and three leaves of the MS. of the material added in the second edition.

Essay on Music and Painting. (Brantwood.) Two MSS. I. 266.

Essays on Political Economy. See s. Munera Pulveris.

Ethics of the Dust, The.

(A. Wedderburn, F. W. Hiliard.) The original MS. is in Mr. Wedderburn’s collection. Mr. Hiliard has a fair copy of the first paper. XXXIV. xxxv.–vi. Facsimile, XXXIV. 312–3.


Fors Clavigera.

Comparatively little of this remains, much having been destroyed by Ruskin as it was set up in type. See Vol. XXVII. lxxxviii.–ix., and Vol. XXIX. xxvii. The largest amount of it in any one place is that at Brantwood, but even that collection is fragmentary and not very large. It consists of the following: Letters 12 and 13 (parts only), 58 (fairly full and with first draft of St. George’s Creed), 60 and 61 (fragments only), 62 (partly MS., partly corrected proofs), 63 and 64 (fragments only), 74 (in part), 81 (a fragment), 84 (full), 87 (fragment), 88 (fairly full), 92 (full), 95 (fairly full). In addition to these is the MS. of what has been printed for the first time in this edition as Appendices 4–8, 12, 13, 15, 16, 18, 19, 21–25 of Vol. XXIX. Fragments of the MS. of Fors may well be in many hands. Often a few sheets of MS. were given away by Ruskin, and now and again a Fors was drafted in one of his note-books. Thus Mr. S. C. Cockerell has a little of the MS. (see above, s. Ariadne), and some of it occasionally appears in booksellers’ catalogues, e. g. in that of Mr. B. Quaritch (No. 286), some proof-sheets of Letter 67 were advertised for sale together with some of the MS. of Letter 82. The fact that Miss Anderson has the last two sheets of this MS. gives a good example of how Ruskin broke it up. Facsimiles (of parts of Letters 1, 12, 41, 58, 74, 91, 92, a hitherto unpublished passage, and the Constitution of St. George), XXVII. 12–13, 204–5, XXVIII. 80–81, 420–1, XXIX. 30–31, 446–7, 460–1, 536–7, XXX. 4–5.

Francesca’s Book. No MS. XXXII.

Franco-Prussian War, Letter on. Facsimile, XXXIV. 501.


Greek and Christian Art. (Two Lectures.) See XX. 403, 407.

Greek Art and Mythology, Lectures on (Arachne, Ægina, Elis, Tarentum, etc.).

MSS. in the Oxford ledgers, at Brantwood. XX. iiii.–ix. And see s. Arachne.


(J. P. Morgan, and a proof, Allen.) XIII. iiii.–viii. Facsimile, XIII. 18, 28, 33.

Home and its Economies. No MS.

Hortus Inclusus.

The original letters are in the possession of Mr. A. Fleming. The last letter was exhibited at Manchester in 1904.

Illumination, Addresses on. No MS. XII. lxxvi
200 BIBLIOGRAPHY

King of the Golden River, The.

(Brantwood.) I. xlvi.–ix., 305. This is a thin 4to MS., now bound in dark-blue morocco. The variations between it and the printed text are all noted in this edition. The illustrations by Doyle) are not with the MS., and it is not known if they are extant.

Landscape, Lectures on.

(Brantwood.) MS. of draft in one of the Oxford ledgers at Brantwood, and some loose sheets. Also a fair copy in another’s hand, revised by Ruskin. (Lent to Manchester, 1904.) XXII. xxx. Facsimile, XXII. 12–13.

Laws of Fésole.

(Brantwood.) Part of the MS. XV. xxx. A good many pages of matter for the intended continuation of the book are in a bound-up volume at Brantwood. This contains the original drawings for Plates VIII. and XI. Some of this matter is given in this edition; see XV. 395. Mr. F. W. Hilliard has part of the MS. of Vol. I. chap. 6. Facsimile, XV. 484–5. Another part of the MS. (chap. vi.) consisting of 9 pp. was sold at Sotheby’s, Dec. 1, 1910.

Lectures on Art.


Leoni. (Brantwood.) I. 288, II. 532.


Letters to a College Friend. (In America.) I. 400.

Letters to Dale. See below, s. Three Letters.

Letters to Count Zorzi on St. Mark’s. No MS.

Letters.

The originals of the letters are, of course, in the hands of the persons to whom they were addressed, or their successors. Those to Rawdon Brown are in the British Museum (Additional MSS. 36304); those to Miss Beever (as already stated, s. Hortus Inclusus), in the possession of Mr. Albert Fleming; a large collection, addressed to Professor Norton, in America; etc., etc. A few other letters (some published, others not) are in the British Museum (Egerton 2846, 2847; Add. MSS. 36525, 37021, 37194, 37725). A good many have been sold at Sotheby’s from time to time. See below, pp. 347–9. For facsimiles, see II. 264; XII. xxiv.; XIII. 324; XXVIII. 402–3; XXX. lx.–xi., lxvi.–vii.; XXXVI. 251, 276–7, 524; XXXVII. 122–3, 140–1, 210, 372, 414, 418–9, 614, 702, 705, 728–9.

Light and Water Colours. XIII. 589 seq.

The MS. of this letter and appendix was sold at Sotheby’s, Dec. 1, 1910.

Limestone Alps of Savoy. The MS. of the Introduction is in the Ruskin Museum, Coniston.

Lindsay’s Christian Art, Article on.

No. MS., but a revised proof, corrected by W. H. Harrison, is at Brantwood.

Lord’s Prayer and the Church. XXXIV. xxxiii.

Loudon’s Magazines, minor contributions to. No. MSS. known, but see I. xxxi.

Louvre, Notes on the. (Brantwood.) These are in diaries of 1844, 1849, 1854. XII. lxxxi.

Love’s Meinie.

(Brantwood, A. Wedderburn.) XXV. xxxii. A bound-up volume at Brantwood contains proofs of the lecture on “The Chough,” and some additions to it and various notes on birds. The MS. of the lecture on “The Robin” is in Mr. Wedderburn’s collection. Mr. B. B. Macgeorge has the MS. of the Preface. Facsimile, XXV. 20–21.

Michael Angelo and Tintoret, Relations between.

(Brantwood.) Some MS. in Ruskin’s diary, and some dictated notes in Mrs. Severn’s hand. XXII. xxxiv. Facsimile, XXII. 84–85.
CATALOGUE OF MSS. 201


Modern Art. (Brantwood.) MS. in another’s hand, corrected by Ruskin, thin 4to volume. XIX. lxxii.

Modern Painters. (J. Pierpont Morgan, Brantwood.) Almost the whole of this MS. was bought from Mr. George Allen and Mr. F. W. Hilliard by Mr. J. P. Morgan. Part, however, of the first MSS. of vol. i. and some notes for vol. ii. are at Brantwood. See II. 532; III. li., 635, 680 seq.; IV. xlix., 359 seq.; V. li., 433 seq.; VI. xxi. seq., 479; VII. lxvii., 479. See also XIX. lxixi. The MS. of some additional passages first given in this edition is not in Ruskin’s hand (IV. 378 seq., VII. 481 seq.). Mr. Hilliard’s MS. was exhibited at the Ruskin Exhibition in Manchester in 1894. It was of Vol. II. only, and consisted of 137 folios, being a draft of the first fifty pages of the book as originally printed, and the printer’s copy of the whole. At the same exhibition a proof of the 1884 Epilogue, corrected by Ruskin, was exhibited by Mr. W. G. Collingwood. Some proof-sheets were also advertised for sale in Mr. B. Quaritch’s catalogue (No. 286).

For facsimiles, see III. 89, 256; IV. 364–5; V. 80, 292–3; VI. 120–1, 296–7; VII. 374–5, 458–9.

Modern Painters, Readings in, 1877. (Brantwood.) XXII. xli.–ii. Loose leaves now bound together. There are forty leaves of Ruskin’s MS. of §§ 1–33, and thirty-three of his MS. of §§ 34–63 (XXII. 508 seq., 519 seq.), together with seven leaves of printed proofs of what is now Deucalion, chap. xii. §§ 33–40 (XXII. 519, XXVI. 260 seq.).


Museum or Picture Gallery, Letters on. See XXXIV. xxxixi.

Music, Ruskin’s. There is a little MS. both at Brantwood and in the Coniston Museum. See XXXI. 513 seq.

National Ethics, etc., Rede Lecture. (Brantwood.) MS. in another’s hand, corrected by Ruskin, thin 4to volume. XIX. lxxii.

National Gallery, Letters on the, 1847. (Brantwood.) XII. lxxxvi.; 1852, ibid.

On the Old Road. The MS. of many of these articles is not known. For others, see XXXIV. xxx. (Railways in Lake District), xxxii. (Three Colours of Pre-Raphaelitism), xxxiii. (Lord’s Prayer and the Church, Epilogue), xxxiii. (Museum or Picture Gallery), xxxvii. (Usury), all at Brantwood. And see above, s. Fiction, Fair and Foul.

Our Fathers have Told Us. See s. Ara Coœli, Bible of Amiens, Valle Crucis. Some preliminary notes were lent by W. G. Collingwood to Manchester in 1904.


Oxford, Final Lectures at. See XXXIII. lxxii.


Painted Glass, Letters on. (Oldfield.) XII. lxxvii.

Painting and Music, Essay on. (Brantwood.) I. 266
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Pleasures of England.

(Brantwood.) XXXIII. lxxii. This bound-up volume contains the MS. of part of Lect. i. (§§ 1–22), a para. (§ 33) of Lect. ii., and various matter (often very disjointed) for the intended continuation of the lectures.

Poems.

(Brantwood.) For an account of the various MSS. see Il. xxv. vi., 529 seq. Facsimiles, Il. 265, 316 (Plates), and Plate 15.

Poetry of Architecture, The. (Brantwood.) I. 140, XXXV. 72.


Political Economy, Letters on. No original MSS., but see XVII. 491.

Politics, Letters on. (Brantwood.) XII. lxxxvi.

Præterita.

(Brantwood.) For an account of this MS., see XXXVI. lvii.–viii. Facsimiles, XXXV. 326–7, 562–3.

Pre-Raphaelites, Letters on the. No MS. XII. lxxxvi.


Pre-Raphaelitism, Three Colours of.


Proserpina. (Brantwood.) Various, but incomplete, MSS. with additions, largely used in this edition. XXV. ii.

Prout, Article on, 1849. No MS. XII. lxxxvi.

Prout and Hunt, Notes on, 1880.


Queen of the Air, The.

(Allen.) A few pages only. XIX. lxxi. Facsimile, XIX. 297.

Rede Lecture. See above, s. National Ethics.

Reynolds’s Discourses, Lectures on. (E. T. Cook. Formerly at Brantwood.) XXII. xli.


Roadside Songs of Tuscany.

(Allen.) Only a few sheets of Ruskin’s MS. XXXII. xxxv. Facsimile, XXXII. 54, 55.

Rock Honeycomb.

(Miss S. Anderson.) Fairly complete MS. XXXI. xxxi. Facsimile, XXXI. 104, 105.

St. George’s Guild and Museum.

Reports, Accounts, Catalogue, etc., very little MS. known. See XXX. lxxvi. See above, s. Fors.

St. Mark’s, Circular relating to.

This MS., 16 pp., was sold at Sotheby’s, Dec. 1, 1910.

St. Mark’s Rest.

(F. W. Hilliard, Brantwood.) A few (eight) sheets of the MS. are owned by Mr. F. W. Hilliard, but there is at Brantwood a bound-up volume of MS. passages intended for its continuation, and largely given in this edition. XXIV. lvii., 424 seq.
CATALOGUE OF MSS.

Sesame and Lilies.

The complete MS. of “The mystery of Life and its Arts” is in Mr. Wedderburn’s collection, and was lent to Manchester in 1904. Of the other two lectures, no MS. is known. XVIII. lxiii. Facsimile, XVIII. 148–9.

Seven Lamps of Architecture.

(America.) VIII. xviii.–ix., 278 seq. Formerly in the possession of Mr. George Allen, and sold by him. Facsimile, VIII. 222–3.

Sheepfolds, Notes on. No. MS. XII. lxxxvi.

Silica, Form in. No. MS.

Silica, Grammar of. See XXVI. 532.

Stones of Venice, The.

(America.) IX. xlvi., X. lx., XI. xxv. seq., xxix. In addition to the main MS. there are at Brantwood several Venetian note-books full of sketches and memoranda. Seven of these are marked: “St. Mark’s,” “Palace,” “House,” “Door,” “Gothic,” and “Bit” Book respectively. There are also many sheets of notes with more or less detailed drawings of architecture and sculpture, chiefly at Brantwood, or in the possession of one or other of the editors. Mr. Wedderburn owns the MS. of the additional “Castel-Franco” chapter, and a large number of the corrected sheets for the Travellers’ Edition. Mr. F. W. Hilliard has a copy of the preface to the 1874 (autograph) edition in the hand of a secretary, but corrected by R. Facsimiles, IX. 16–17, X. 186–7, XI. 284–5.

Storm Cloud of the Nineteenth Century.

(Brantwood.) XXXIV. xxvii. MS. or corrected proofs, but with omissions, bound up in a thin folio volume.

Story of Ida, The, Ruskin’s Preface. Miss S. Anderson has two sheets of this.

Stratified Alps of Savoy. No MS.

Study of Architecture, The. (1865.) No MS.

Three Letters and an Essay.

I. 356. The MS. of the three Letters is now in the British Museum (Additional MSS. 37725), presented by Mrs. T. Thornton.

Time and Tide. No MS. But see XVII. cxiv.

Turner, Letters and Catalogues, 1856–1876.

No MS., except part of letter to Literary Gazette (Allen). XIII. lvii.–viii.

Turner, National Gallery Catalogues. No MS. XIII. lvii.–viii.

Turner, Notes by Ruskin on his Turner drawings, etc., 1878.

(Brantwood, H. Beaumont.) XIII. lvii.–viii. Facsimile, XIII. 410–1.

Two Paths, The.

(Allen.) XVI. lxx. Mr. Wedderburn has a small sheet on which are the sketches for figs. 3–6 of Appendix V. Facsimile, XVI. 276–7, 340–1.

Ulric the Farm Servant. (Mrs. Firth.) Draft of Ruskin’s preface. XXXII. 343.

Unto this Last. (Formerly Allen, now in America.) XVII. cxiii. Facsimile, XVII. 74–75.

Val d’Arno.

(Brantwood.) MS. of first draft of Lects. i.–v. written by Ruskin in a separate book. XXIII. lix. Facsimile, XXIII. 22.
BIBLIOGRAPHY

Valle Crucis.

(Brantwood.) XXXIII. lxiv., lxvii. MS. of “Candida Casa” and “Mending the Sieve,” fairly complete.

Valley of Somme, Flamboyant Architecture. (A. Wedderburn.) XIX. lxxii.

Venice Academy Guide. No MS.

Verona and its Rivers.

(Brantwood.) MS. 4to of the Lecture, but with some omissions. The MS. is largely not in Ruskin’s hand, but is revised by him. XIX. lxxii.


B. DIARIES AND NOTE-BOOKS

In addition to the above MSS. of his published books, there are at Brantwood a large number of diaries and note-books, to which the editors have had full access. These are written in various volumes of all sorts and sizes, from large folios to small account-books. The same book is often made up partly of diary and partly of notes of the subject or subjects to which Ruskin was at the time devoting particular attention.

(a) DIARIES

The references are to the volumes and pages where the diaries are summarised, or quotations from them referred to.

1830. A tour to the Lakes. II. xiv., 534.


1840. March 31-June 23, with some diary of 1843 and 1844. III. xii.; IV. xiv.; XII. lxiv., 131; XIV. 127.


1844. Tour abroad. III. xii., xxv.–xxvii.; IV. xiv., xxii.; XIII. xlvi.

1845. First tour abroad without his parents. Two volumes, mostly in the hand of his servant Hobbes, but corrected by Ruskin. III. xiii.; IV. xxiv.; V. 393; XI. x.; XII. x.–xi.; XXXVI. 47.

1846–47. Abroad and in Scotland. VIII. xx., xxvii.–viii.; IX. xi.; X. 152; XI. x.; XXV. 154; XXVI. xxi.; XXXV. 418.

1848–49. Abroad. V. x., xvii.; VIII. xxix.; IX. xi.; XXVI. xxiii.

1849–52. Two volumes containing mainly architectural notes made in France and Venice. VI. x.; IX. xi., xxiv.; X. xii., xxiv.; XII. xi.; XIII. 47, 369, 460.

1851, 1853, 1854. Mixed diary and notes, at home, at Venice, and in Scotland. See above, p. 87.

1854. Abroad. V. xii.; VI. x.; XII. xi.; XXIX. 302; XXXI. xli.; XXXV. 449
CATALOGUE OF MSS.

1854. A volume marked “Turner, Missals,” consisting more of notes than of diary.


1861–63. Two volumes, marked “Rock Book,” “Geol. Switz., etc.” These are more notes than diary. XXVI. 570; XXXVI. 538.


1871–72–73. This book runs from Dec. 1871 to April 1873, with some gaps. XX. xi.; XXII. xi.; XXX. x.; XXXV. xiii.


1875–76. “Broadlands Book.” XXIII. 32; XXV. x.; XXVIII. x.; XXIX. x.

1876–77, 1880, 1881–82. XXIV. xi.; XXV. x.; XXVIII. x.; XXIX. 136; XXXV. xiii.


1876–81, 1883. This is a large volume, and contains Ruskin’s translation of part of Plato’s Laws. XX. x.; XXX. 194; XXXIII. x.–xi.

1882, Aug. 10–1883. XXX. 223; XXXII. xxii.; XXXIII. x.–xi.

1884. XXV. x.; XXXIII. x.


1888. Two fragmentary diaries, one containing Jan. 1–10 only. XXXV. xiv.

There are also at Brantwood some seven bound quarto volumes of letters from Ruskin to his parents: (i.) 1827–44: see II. 534. (ii.) 1845. (iii.) 1847–48–49–50–51. (iv.) 1851–52. (v.) 1853. (vi.) 1857–59–61. (vii.) 1862–63; and a considerable number of letters to his mother, and to Mrs. Severn.

(b) NOTE-BOOKS, ETC.

Botany. (a) Marked “First Flora 1866.” This refers to six botanical note-books, viz. First, Second, Third, Savoy, Milan, and Home Flora. Of these the “Milan” book is missing. The “Second Flora” contains material used in Proserpina, Vol. I. chaps. i. and iv.; the “Third Flora” similar material, chaps. ii. and iii.; and the “Home Flora” much material there used, e. g. chaps. ii. §§ 8—end, iii. §§ 8–16. It also contains a draft of St. George’s Rules. For the “Savoy Flora,” see above, s. Diaries, 1856–62.

[Brantwood Study described. Facsimile, XXIII. lxvii.]

Chaucer Book. Notes on Chaucer, with some history notes.

Chess Notes. Two books
Classical Notes. (a) A large ledger with mythology notes (pp. 1–75). It also contains the first plan (pp. 77–82) for 1883 lectures at Oxford, thus—

1. All great art is praise.
2. The Word is in thine heart.
3. The Eyes of Science.
4. Elf Land.
5. The Fireside.
6. The Hillside. (See Vol. XXXIII.)

and (p. 83) some notes on the book of Daniel, begun Jan. 28, 1886.

(b) Folio book on various plants as mentioned in the classics and on Latin adjectives (8 pp.), a note on the seamew, a list (28 pp.) of St. George’s minerals and a plan for a school collection of minerals.

(c) Notes on Latin verbs (26 pp.) and on metals (29 pp.).

(d) Folio book on Greek words and Greek mythology.

(e) 4to book of classical notes.

Coin Book.

[Geological Map (1835). XXXV. 152.]

Geology. (a) Some early geology on 80 pp. of closely written foolscap. (b) 4to book on the breccias of Mornex, largely in Mrs. Severn’s hand, with some botany notes.

(c) Catalogue of crystals. (d) Geological notes, catalogue of minerals. (e) Large catalogue of mineral collection.

[Greek Gospels, annotated by Ruskin. Facsimile, XXXIV. 703.]

Juvenilia. For a detailed account of these MSS., containing Poems, Geological Notes, etc., etc., see II. 529. seq.

To those there described should be added three small books, containing: (a) Early Latin Grammar, with reports of three sermons. (b) Early mineralogy and catalogue of minerals, again with a report of a sermon. (c) Early mineralogy, with some notes of travels added to by Ruskin’s father, and a very neat “printed” copy of Mrs. Hemans’ “The Sound of the Sea.”

[Several maps made by R. when young, e.g. the map of Italy (1827). Facsimile, XXXV. 72.]

Mineralogical Dict., 1831. XXXV. 121.

Miscellaneous Note-Book, on Political Economy and Classics at one end, and on Geology at the other.

Oxford Ledgers. Two large ledgers with MS. of the draft or material for Oxford lectures. See above, s. Lectures on Art, Landscape, etc.

“Pindar” and “Psalterium” Book.

Plato’s Laws. Book I. and part of Book II. Ruskin’s translation was written in his diary of 1876–80. There is also at Brantwood a bound-up volume containing the beginning of an Introduction to the Laws; a fair copy of the diary translation in the hand of a secretary, revised by Ruskin; some notes on Book I.; various pages of the Laws from Jowett’s Plato, with marginal notes by Ruskin, together with some notes on Athenian History, dictated by Ruskin to a secretary.

[Sermon Book (1827). XXXV. 72.]
IV. PORTRAITS

Of Ruskin’s personal appearance, many varying accounts have been given. He is often spoken of as short in stature, but this is not correct. “I grant, alas!” wrote Mrs. Arthur Severn in 1891, “that in the last ten years he has stooped so much that he has shrunk into what might be considered by some a little man; but about twenty-five years ago, I should certainly have called him much above the average height. And as a young man he was well over 5 feet 10 inches—indeed, almost 5 feet 11 inches; and people who knew him then would have called him tall.” Richmond’s portrait of 1842 (No. 6) is of a tall, slight young man; the stoop and hunched appearance of the back, in old age, are suggested in Barraud’s photograph (No. 47).

Unfortunately Ruskin was not among the eminent men of the time painted by Watts. “It would have been impossible for me to attempt it,” he said, for “I should have felt paralysed in Ruskin’s presence.” In 1859 and later Ruskin gave sittings to Rossetti (XXXVI. 311, 329, 335, 405, 497), but nothing came of them except a very unsatisfactory crayon drawing (No. 15). In 1866 Ruskin gave sittings to Burne-Jones, who made some drawings, but these were not preserved (see XXXVI. 500, 501, 504, 511, 521, 522). In 1899 a scheme was set on foot for having his portrait painted by Holman Hunt (XXXIV. 734), but the state of Ruskin’s health rendered it impossible for the necessary sittings to be arranged.

It is, therefore, mainly upon photographs that the portraiture of Ruskin in later life depends, and the more important of them are therefore included in this list.

(1.) 1822.—Oil portrait at the age of 3½ by James Northcote, R.A., life-size. At Brantwood. Described in Praeterita, i. § 14.—XXXV. Plate ii.

(2.) 1822.—“The Thorn in the Foot.” Fancy Portrait (oil) by James Northcote, R.A. At Brantwood. Described in Praeterita, i. § 16.—XXXV. Plate iii. Magazine of Art and John Ruskin, etc., ut supra.

(3.) 1841.—Cameo in ivory. Done at Rome. At Brantwood. Described in Praeterita, XXXV. 280.—XXXV. Plate xiiiA.

(4.) Circ. 1841.—Portrait in oil by Thomas Richmond (elder brother of George Richmond, R. A.). In the possession of Mr. William C. Ward. A small picture (13¼ in. x 10). Figure, about three-quarter length, standing, and holding his gloves; hat and umbrella on a stone bench beside him.

(5.) 1842.—Full-length, in water-colour, by George Richmond, R. A. At Brantwood. Described in Praeterita (XXXV. 398).—III. Frontispiece. For reproductions, see III. xvi. note.

1 To M. H. Spielmann, in his John Ruskin, p. 154.
2 See Dr., Furnivall’s description, VIII. xxxiv.
3 M. H. Spielmann’s John Ruskin, p. 157. But see XXXVI. lvii.
(6.) 1853.—Pencil and slight wash drawing by J. E. Millais, R.A. Formerly in Lady Trevelyan’s possession, now in that of Miss Trevelyan.—XXXVI. Plate A. Thus described by T. Woolner, R.A.:—

“The Millais pencil sketch was in the possession of Lady Trevelyan, wife of the late Sir Walter Trevelyan, of Wallington. The likeness, so far as I can remember, was very good, but the expression that of a hyena, or something between Carker and that hilarious animal. Enemies would call the expression characteristic, but friends would declare that it did him injustice.” On Ruskin’s mouth Woolner added: “It would be hard for any one to read that feature. Rossetti told me that when a boy Ruskin had part of one of his lips bitten off by a dog. The mouth is the most expressive of all features, and tells the history of its owner’s nature better than any other; but under the circumstances how would it be possible to read it accurately? To fill up the gaps in Sappho’s verse would be but a schoolboy’s exercise compared to such a task. Lavater might give a hint, or the Greek expert who discovered that Socrates was a sensual fellow, but I don’t think any modern physiognomist could do much with this modern instance. Of course, the main force of his head is perception, this faculty being unusually developed; but, so far as I remember, I do not think there is anything else out of the common in the shape of it. His expression is varied beyond all example in my experience.” (Magazine of Art, January 1891, p. 77, and M. H. Spielmann’s John Ruskin, 1900, p. 165.)

(7.) 1853–4.—By the stream of Glenfinlas, oil, by J. E. Millais, R.A. In possession of Admiral Acland.—XII. Frontispiece.

For reproductions, see XII. xv. note; and for references, see General Index (Millais).

(8.) 1854.—Pencil and slight wash drawing; head (looking left), by J. E. Millais, R.A.; signed “January 17, 1854.” In possession of Mr. Arthur Severn.

In the Ruskin Exhibition at the Fogg Art Museum, 1909–10 (see below, p. 222), No. 16, “Portrait of Ruskin; reproduction of pencil drawing by John Millais,” was a reproduction of No. 9.

(9.) 1856.—Photograph (side-face) taken by a student at the Working Men’s College.—XXXVI. ex., Frontispiece. Of this year is a woodcut in the Illustrated London News, entitled “Distribution of Prizes at the Architectural Museum, April 7, 1856,” and containing what purports to be a likeness of Ruskin.

(10.) Cir. 1857.—Oil-portrait, life-size head, by Thomas Richmond. In possession of the artist’s son (Ruskin’s godson), Mr. John Ruskin Richmond.

(11, 12.) Cir. 1857.—Oil-portrait, head, smaller, by Thomas Richmond.—In possession of the artist’s daughter, Mrs. G. H. Wollaston.

There is also a water-colour sketch for the above.

(13.) 1857.—Head in chalk, by George Richmond, R.A., 1857. Engraved by Francis Holl, R.A.—XVI. Frontispiece. Mrs. Severn tells an anecdote about this head: see XXXVI. xxvii. Ruskin’s own criticism of the portrait (“misses all really valuable in the face”) is given in XVI. lxx.

Reproduced in Magazine of Art, January 1891, p. 77—and frequently in newspapers, etc.

(14.) 1857?—Head in chalk by George Richmond. In the National Portrait Gallery (No. 1058).—XXXVI. Plate C.

(15.) 1861.—Crayon drawing by D. G. Rossetti., In the University Galleries, Oxford.—XXXVI. li., 329, 335, Plate B.

(16.) 1861.—Portrait by himself in water-colour.—XVII. Frontispiece. For particulars, see XVII. cxxiv.–v.

(17.) 1862.—Photograph by Lombardi: standing. Reproduced in the Gentlewoman, January 27, 1900.
(18.) 1863.—Photograph, with D. G. Rossetti and W. B. Scott, in Rossetti’s garden in Cheyne Walk, by Messrs. Downey.—XXXVI. Plate 18; referred to, ibid., 454.

(19.) 1863.—Photograph by Messrs. Downey; Ruskin seated, leaning on a walking-stick.—Referred to, XXXVI. 49 and n.

(20.) 1864.—Bust (?) by Alexander Munro. Referred to in Ruskin’s Letters (XXXVI. 467); but the editors have been unable to trace it.

(21.) 1867.—Photograph (full-face) by Messrs. Elliott & Fry.—This appears as the frontispiece to Vol. XXVII., where it is wrongly dated 1876.

The original of numerous woodcuts, etc.; among them:—an engraving by M. Klinkicht in Magazine of Art, January 1891 (p. 78); Review of Reviews, January 1898 (p. 15); Bookman, March 1900 (p. 180). An excellent lithograph in the Examiner, November 1, 1879; “Ruskin in Middle Life,” wood-engraving by T. Johnson in the Century Magazine, February 1898.

(22.) A photograph, in a slightly different pose, by Messrs. Elliott & Fry.

Reproduced as frontispiece to vol. i. of Letters of John Ruskin to Charles Eliot Norton.

(23.) 1867.—Photograph (side-face) by Messrs. Elliott & Fry.

(24.) From No. 23 an etching was made and published by S. Haydon (face reversed), vignetted with a laurel wreath below.

(25.) 1869.—Chalk drawing. Full face.

Reproduced from a photograph (in Mr. Hugh Allen’s possession) in E. Gosse’s English Literature: an Illustrated Record, vol. iv. p. 289; also as frontispiece to Sesame and Lilies in Heinemann’s “Favourite Classics” (1908). Mr. Allen believes the drawing to have been made by Arthur Burgess.

(26.) 1872.—Caricature portrait by F. Waddy in Vanity Fair, February 17.—See above, p. 144.

(27, 28.) 1874.—Two portraits by himself, one in pencil (10 x 8), the other in water-colour, presented to Professor Norton.—Mentioned by Ruskin, XXXVII. 82, 92.

(29.) 1874.—Photograph by Rev. C. L. Dodgson (“Lewis Carroll”), leaning back in a chair. One of the best photographs of Ruskin: see Plate VI., opposite.

Copies of this were printed by Mr. H. P. Robinson, of Tunbridge Wells. “As several friends begged Lewis Carroll for copies, he wrote to ask Mr. Ruskin’s leave. The reply was, ‘Buy Number 5 of Fors Clavigera for 1871, which will give you your answer’ [See XXVII. 86]. This was not what Mr. Dodgson wanted, so he wrote back, ‘Can’t afford tenpence.’ Finally Mr. Ruskin gave his consent” (Life and Letters of Lewis Carroll, by S. D. Collingwood, 1898, p. 157). At p. 158 of that book is a small reproduction of the photograph.

(30.) 1874.—Caricature portrait, “No XVI., Great Guns of Oxford, President of the Amateur Landscape Gardening Society” (signed “Ino”).

Photographs of this drawing were sold at the time by Messrs. Shrimpton, of Oxford. It is a skit on the Hincksey Diggings.

(31.) 1874.—Caricature. A print published by Once a Week (May 22, 1874), showing Ruskin as an Angel of Light hovering over London and scattering flowers of art.

The print was reproduced, under the heading “A Forgotten Portrait of Ruskin,” in the Glasgow Evening Times, December 31, 1904.

(32.) 1875.—Plaster medallion by Charles Ashmore, of Aston, near Birmingham.

Described in the Magazine of Art, January 1891 (p. 122), and Spielmann, p. 174; probably founded on photographs.
(33.) 1876.—Dry-point etching by Georges Pilotell. Published by Noseda. From a sketch made by the artist, who chanced to see Ruskin in the National Gallery. Reproduced in Magazine of Art, January 1891, p. 79, and Spielmann, p. 105.

(34.) 1877.—Chalk drawing, life size, by E. W. Andrews. Exhibited at the Royal Academy in 1877 (No. 1275). “Mr Ruskin was engaged for some days,” says the artist, “in making studies from one of Turner’s works—if I recollect rightly, the ‘Apollo slaying the Python’—in one of the large rooms at the National Gallery, where I was at work near him, and it was during this time I made my small studies of Mr. Ruskin, from which the larger work was produced. Thus the portrait was taken from sittings, although Mr. Ruskin was an unconscious sitter” (Magazine of Art, March 1891, p. xxii.).

(35.) Circa. 1877.—Water-colour drawing, full length, by Mr. Arthur Severn. R.I. See Spielmann, p. 175.

(36.) 1877.—Bust by Benjamin Creswick.—XXX. Plate iii. For particulars, see XXX. xlv.

(37.) “Partly based on” No. 36. A portrait in vol. ii. p. 103 of Collingwood’s Life (1893).

(38.) 1879.—Woodcut by H. S. Uhlrich; according to Ruskin, “out and out the best portrait of me yet done” (XX. lix).—XX. Frontispiece

(39.) 1879.—Bust by J. E. Boehm, R.A. 1880. In the Ruskin Drawing School at Oxford (inscription, XXI. 1.). Also in the National Portrait Gallery (No. 1053).—XXI. Plate lx.

Reproduced in Studies in Ruskin; Magazine of Art, February 1891.

“I never saw any face,” wrote the sculptor to Mr. Spielmann, “on which the character and the inside of the man was so clearly written. He can never have tried to dissimulate” (Magazine of Art, p. 122). It appears from a circular already quoted (above, p. 111) that Boehm also made “a full-length sketch of Ruskin in clay.” Ruskin mentions his sittings to Boehm in letters: XXXVII. 301, 303.

(40.) 1879.—Water-colour by Hubert Herkomer, R.A. Exhibited at the Grosvenor Gallery, 1881; presented by the artist to the National Portrait Gallery, 1903 (No. 1336); etched by the painter, and published by the Fine Art Society, 1881.—XXXVII. Plate viii.

The drawing is reproduced in an excellent woodcut by W. Biscombe Gardner in Magazine of Art, February 1891 (p. 125), in the Bookman, March 1900 (p. 187), and in St. George, vol. i. 1898; the artist’s etching, in Harper’s Magazine, March 1890 (p. 581).

“I painted John Ruskin in 1879,” says Mr. Herkomer in an American paper. “It was in water-colour, a drawing of head and shoulders life-size, painted at Denmark Hill [a mistake for Herne Hill], in the little garret bedroom which had formerly been his nursery. He seemed most anxious not to look at the painting until I quite finished it; whilst sitting he was theorising about the methods of painting. I used in those days to paint abnormally large water-colours, and always covered the paper first with a wash of some ochre or grey, then sketched the subject with charcoal. I would then commence with a hoghair brush, working up the ground colour with some fresh tones, and out of a kind of chaos produce a head. Ruskin queried even the possibility of this, and would hardly believe that my final outlines and delicate bits of drawing were put in last. His theory was to draw the outline with the precision of an expert penman, then fill in with colour. He has tried this method over and over again, but the result has never been satisfactory; the theory seems to him right for all that. I know that he made repeated attempts to paint himself to prove this, between his sittings to me, but they were never openly shown.” (The Star, March 4, 1890.) Ruskin much liked Herkomer’s portrait, see XXXVII. 303, 427.

The editors have no knowledge of the “attempts” here mentioned; Ruskin, however, had made two in 1874 (see above; Nos. 27, 28), and had thoughts of again attempting a portrait of himself in 1875 (XXXVII. 160), but nothing came of it.

(41.) Circa. 1879.—A portrait, by W. G. Collingwood, in a design for the seal of the Liverpool Ruskin Society.

Engraved by H. Allen; an example was shown at the Manchester Ruskin Exhibition (1904), No. 417.
1881.—Bust by Mr. Atkinson.

“The Professor treated the unknown visitor as his visitor, found him lodgings and a workshop, and a place at his table for a great while, during which the bust made but slow progress. One reason, perhaps, for Mr. Atkinson’s difficulty was that Ruskin had just grown a beard, and the well-known face was no longer there to mould. ‘Can’t you treat the beard in early Greek fashion? I should like to be a Bearded Bacchus,’ he said. In spite of the admitted failure, he gave further work to the sculptor in casting leaves and other details. . . . Some of Mr. Atkinson’s casts are on view in the Coniston Museum. But the sculptor’s chief personal wish was to get a mould of Ruskin’s hand. He used to say there was more in it than in his face; at least, it was the most characteristic feature, and representable in solid form, while the face, depending on the bright blue eye and changeful expression, evaded him as it evaded more celebrated sculptors.” (W. G. Collingwood, Ruskin Relics, p. 136.)


Reproduced in 1902 as a coloured plate, with letterpress: see above, p. 120.

1882.—Photograph (full-face, with beard) by Messrs. Elliott & Fry. Engraved on steel by W. Roffe (Ruskin Birthday Book, 1883, Frontispiece).—XXIX. Frontispiece.

The original of many woodcuts, etc.; among others:—Art and Literature, April 1889 (large photogravure); Goodwill, May 1894; Review of Reviews, January 1898 (p. 19); Bookman, March 1900 (Supplement).

A woodcut by R. Bryden was founded on No. 44 and published as “Literature Portraits No. 16,” in a supplement to Literature, August 24, 1901.

1882.—Photograph (not quite full-face) by Messrs. Elliot & Fry (August 9).

Again often reproduced; e.g., in Tinsley’s Magazine, November 1889; English Illustrated Magazine, August 1893 (p. 783; Review of Reviews, January 1898; Magazine of Art, February 1891 (p. 123).

1882.—Photograph (full-face, with arms on a table) by H. R. Barraud—one of “the first,” said Ruskin, “that expressed what good or character there is in me for my own work” (XXXIV. 562, XXXVII. 427).—XXXIV. Frontispiece.

Of this photograph, two slightly different “positions” were taken, often reproduced; e.g., Bookman, March 1900 (p. 192). Founded on it is the etching by W. Burton prefixed to W. G. Collingwood’s Biographical Outline (above, p. 114).

1882.—Photograph (head, nearly full-face) by H. R. Barraud.

Reproduced in Collingwood’s Life (1893), ii. 215; and probably used by T. A. Butler (woodcut in Harper’s Magazine, February 1889) and T. Johnson (woodcut in Century Magazine, January 1888).

[1884.—In this year Miss Kate Greenaway had some sittings (XXXIII. xlix.), but the portrait was never completed.]

1884.—Pencil-drawing of Ruskin at Herne Hill by T. Blake Wirgman. In Mr. Spielmann’s collection. Published in the Graphic, April 1886.

In consenting to sit, the Professor wrote to the lady who pleaded for Mr. Wirgman: “I’ll have this portrait different from any that have been yet—only I always fall asleep in a quarter of an hour, so everything in the way of expression must be got, tell the artist, in ten minutes.” There were two sittings—one at Herne Hill, the other in Burne-Jones’s studio. “When the drawing was finished, Ruskin put a few finishing touches to it himself—touches having reference chiefly to the hair and eyebrows” (Spielmann, p. 180). Reproduced in the Bookman, March 1900 (p. 190).

1884.—Bust by Conard Dressler. Exhibited at the New Gallery in 1889. Presented by Mr. T. Thornton to the National Gallery in 1902.

“Ah!” said Ruskin to Mr. Spielmann of this work, “it makes me look far crazier than ever I’ve been.”

“He took occasion to tell me,” adds Mr. Spielmann, “in a sweeping sort of way, that he was dissatisfied with all his portraits, and the truer and more candid they were, the
less he cared for them. ‘I like to be flattered, both by pen and pencil, so it is done prettily and in good taste.’” (Magazine of Art, Feb. 1891, p. 123; repeated in Spielmann, p. 181, with “more frantic” for “far crazier.” “Frantic” was what Ruskin wrote: XXXVII. 604.)

“I cannot tell how many sittings we had,” wrote the sculptor in a letter in which he described with glowing enthusiasm the fascination of his visit to the Professor in the spring of 1884. “They took place in the outhouse, a very convenient place for my purpose; and I had as many as I wanted, some long and some short, as the humour served. I had, with the help of the old valet, made a little platform for the Professor to sit upon, and from this position he would watch me at my work for a couple of hours, sometimes talking the whole of the time . . . My deepest recollection of Professor Ruskin is as he stood one evening after dinner (during which the conversation had been about his life and work, and had been more animated and touching than usual) at the open window overhanging the lake. The sun had gone down, and he wistfully looked over towards the Old Man of Coniston, behind which the sky was still aglow. He seemed to be mentally reviewing his life’s work. His head was held up, although his body was slightly stooping, his right hand behind his back, and his left held on to the casement for support. I was deeply impressed with the expression of mystery in his face, and determined to endeavour to reproduce it in my bust. I have failed in my ideal; but that is what I tried.” (Magazine of Art, pp. 123, 124; Spielmann, p. 185.)

(51.) The sculptor afterwards made a bronze bust, with some modifications. This was presented by Mr. T. Thornton to the Ruskin Memorial Hall at Bournville.

Reproductions in the Artist, March 1900; Magazine of Art, February 1891.

(52.) 1885.—Photograph (in soft hat and overcoat, with stick, standing against a garden wall at Brantwood) by Green Bros., of Grasmere. The best likeness of Ruskin in his Brantwood days.—XXXVII. Frontispiece.

Frontispiece to The Ruskin Reading Guild Journal, vol. i., Review of Reviews, January 1898 (p. 18).

(53.) 1886.—Photograph (full-face, right hand in coat, standing against a pine trunk) by H. R. Barraud.

“Taken in one of his most frivolous moods. Young ladies and professional beauties, he said, were taken beneath palm branches, or leaning gracefully against a tree, and for that playful reason he selected the pose—very awkward for a man of such natural grace of movement” (Spielmann, p. 157 n.). Often reproduced; e.g., in the Bookman, March 1900 (p. 191).

(54.) 1886.—Photograph (seated, with hands crossed) by H. R. Barraud.

Reproduced in the Bookman, March 1900 (p. 191).

(55.) 1883.—Medallion by Clement Emptmeyer.

Exhibited at the Royal Academy in 1883 (No. 1662).

(56.) 1888.—Miniature by Miss Ethel Webling.

Exhibited at the Royal Academy in 1888 (No. 1546).

(57.) 1892.—Photograph (with long flowing beard) by Captain Walker.

An enlarged drawing made from this is printed in Collingwood’s Life (1893), ii. 244.

(58.) 1893.—Photograph by Miss Acland (August 1) of Ruskin and Acland in the Garden at Brantwood.—XXXV. Plate A.

First published at p. xxv. of the 1893 ed. of The Oxford Museum.

(59.) 1893.—Photograph by Miss Acland on the same occasion of Ruskin alone (seated in a basket-chair).

Reproduced in Review of Reviews, January 1898 (p. 23), and Bookman, March 1900 (p. 193).

(59a.) 1894.—Photograph by C. P. MacCarthy.

A copy of this, in possession of Mr. E. H. Blakeney, is inscribed “Professor Ruskin, photographed at Brantwood, by C. P. MacCarthy, May 1894.” It shows Ruskin seated, looking slightly round, most of one side of the face in shadow.
(60.) 1896.—Photograph (side-face) by F. Hollyer.—XXXV. Frontispiece (there called “Datur hora quieti”).

Often reproduced; e.g., Commonwealth, July 1896; Magazine of Art, April 1900 (p. 264).

(61.) 1897.—Photograph (in felt hat and overcoat) by J. M’Clelland.
Reproduced in the Bookman, March 1900 (p. 173).

(62.) 1897.—Photograph (full-face, seated in his study) taken at Brantwood July 17, by J. M’Clelland.

One or other of the positions reproduced in Scribner’s Magazine, December 1898; The Girl’s Realm, April 1900; Bookman, March 1900 (p. 194).

(63.) 1897.—Oil-portrait, by Arthur Severn, R.I. At Brantwood.—Frontispiece to this volume.
Reproduced as frontispiece to Turner and Ruskin, vol. ii.

(64.) Mr. Severn’s water-colour sketch (13½ in. x 10) for No. 63 is in the collection of Mrs Cunliffe; it was exhibited at the Ruskin Exhibition at Manchester in 1904.


(66.) 1897.—Head only, in oil, by W. G. Collingwood. Exhibited at Liverpool and Whitechapel. In possession of the artist.

Mr. M’Clelland’s were the last photographs, and Mr. Severn’s and Mr. Collingwood’s the last portraits, made of Ruskin in his lifetime. Posthumous portraits were:

(67.) 1900.—Medallion by Lucchesi on the Ruskin memorial at Friar’s Crag, Derwentwater: see II. 295 n.
Reproduced in Great Thoughts, February 1, 1892.

(68.) 1901.—Literature, August 24, p. 174. “Mr. Ruskin in his Study.” An outline sketch, with portrait of R. standing.
Probably based on Mr. Macdonald’s drawing of the study (XXIII. Plate A), with the addition of the figure.

(69.) 1902.—Bronze medallion by Onslow Ford, R.A., in Westminster Abbey.

Caricatures of Ruskin, in addition to those mentioned above, appeared in:—Judy, January 29, 1868; Punch, May 11, 1872; Once a Week, May 25, 1872; Fun, April 18, 1874; Punch, February 5, 1876; Fun, March 29, 1876; Cope’s Modern Pilgrims, 1878; The Hornet, March 20, 1878; Punch, December 7, 1878; Punch, January 10, 1880; London Figaro, March 24, 1880; Moonshine, October 23, 1880; Punch, December 12, 1880; Moonshine, May 6, 1882. The skit by F. Sandys on Millais’s “Sir Isumbras at the Ford,” entitled “The Nightmare,” and published by Smith & Elder, May 4, 1857 (see XIV. 106 n.), may also be mentioned.

A portrait of Ruskin, in stained glass, is introduced in a window of one of the halls at the Cork High School for Girls: see XXX. xxxix.

A long list of portraits of Ruskin, which have appeared in periodicals, etc., will be found in A. L. A. Portrait Index: Library of Congress, Washington, 1906, p. 1266. But this adds nothing to the roll of portraits, as all the reproductions indexed in that volume are founded on one or other of the portraits enumerated above.
PART II

CATALOGUE OF RUSKIN’S DRAWINGS

WITH INDEX REFERENCES
This Part of the Volume is divided into two sections:—(1) References to Ruskin’s Drawings generally; (2) Catalogue of the Drawings, with references to particular pieces.

[Bibliographical Note.—This Part includes all particulars, notes, and information contained in any previous Catalogue, and adds a large amount of further information.

A Catalogue of some of R.’s drawings was given in the first edition of W. G. Collingwood’s Life and Work of John Ruskin (1893), vol. i. 238–243, vol. ii. 272–275. Most of the drawings there enumerated appeared in subsequent exhibitions, or are otherwise known to the compiler of the present Catalogue. In a few cases, no particulars have been obtainable beyond the mere mention in Mr. Collingwood’s Catalogue.

The Exhibition Catalogues are detailed below (p. 222), with references to the Bibliography where the pamphlets are described.

The Ruskin Exhibitions of 1901, 1904, and 1907 were widely noticed in the press. Among the notices in 1901 was one by M. H. Spielmann in St. George, vol. iv. 230–241; and among those in 1907, one in the Athenæum, March 16, 327–328.

Ruskin’s Drawings generally have been the subject of numerous articles in magazines, etc.: see, e.g., in the Bibliography, pp. 166, 167, 168, 176.
CATALOGUE OF RUSKIN’S DRAWINGS

THE DRAWINGS GENERALLY

Ruskin’s references to his own handiwork may most conveniently be arranged under four heads:—(1) Principal passages; (2) his general estimate of his work; (3) account of his artistic development; (4) general references.

(1) Principal passages:—In 1878 R. arranged “an autobiography of drawings” (Exhibition 9 seq., p. 222), with descriptive notes, 13, 502–528. At various times (1870–78), he printed notes on the examples in the Ruskin Drawing School, including 300 of his own drawings (21, passim). In Præterita, he described his artistic development, etc., 35, 76 seq., 261–2, 311, 313–4, 621–7. In epilogue to Modern Painters, vol. ii., he gave another general account, 4, 343 seq.

(2) Ruskin’s general estimate of his work: 35, 612, 37, 566, not a mere amateur, 5, 4, nor theorist, 3, 5.—R. claimed for himself such proficiency in drawing as proved his capacity to understand what good qualities are, 5, 10 (cf. 16, 182), and himself engraved as well as drew many of his illuminations, 16, 421–2, but disclaimed any equality with professional artists, 5, 10–11, 11, 311, 36, 211; not a painter, but a draughtsman capable of faithful studies, 11, 311; he sketched as a means of fixing his attention, 1, xli., and to learn the qualities of things, 13, 508, 525, 38, 347; seizing a few points, 22, 23; leaving a drawing unfinished because he had to learn something else, 13, 509, 35, 368, 37, 107, no time to do the “tailoring,” 37, 453 n.; drawing, the foundation of his literary work, 13, 501, 528; his work divided between writing and drawing, 36, 350; no gift for colour arrangements, 35, 216, 383; chiroscuro, rather than colourist, 20, 175; architectural drawings living from corner to corner, from acuteness of delight, 35, 296

(3) Account of his artistic development:—a drawing (art. 4), 3, 331; began by copying maps, 13, 502–3, 35, 74, and Cruickshank’s Grimm, 13, 503–4, 35, 74; earliest sketch-books, 35, 77–8, 467

1830–31, first lessons, 1, xxxii. n., 35, 621

1833, foreign tour drawings, 13, 504–5; industry, 13, 505, in delicate line, 35, 120; energy thrown into it, 35, 141, Florentine minute touches, 22, 383


1835–42, generally, 35, 621–7; Fielding processes found unsuitable for Alps, 35, 216; abandons colour for outline, 35, 216, 624, 625

1837, drawings characterised, 35, 623

1837–38, list of dated drawings, 1, xxxvi n.

Oxford vacation sketches, not in imitation of Turner, 13, 506–7


1842, first studies of foliage from nature, 1, 476, 34, 13, 508, a turning-point at Fontainebleau, 35, 313–5, botanical drawing, 25, 204, drawings characterised, 35, 313; 1842–47, physical study, 35, 429

1844, botanical precision and delicate colour, 35, 328; drawing busily, 4, xxii.; hopes to paint a Madonna, 35, 339

1845, sketching with Harding, 4, 353–4, 38, 371

1847, 35, 632

1849 and earlier, catalogue of Chamouni drawings, 5, xxxi n.

1856, 13, 502

1858 seq., projected illustrated work on Swiss towns, 5, xxxi, 7, xxii., 13, 521–2, 35, 483, 494, 36, 244; 1860–6, studies of figure and drapery, 17, xxxvi n., 18, 1, 19, xxvii.

(4) General references:—accumulation of his old work, 37, 179, retouching and mounting (1886), 37, 560; an honest copyist (of pictures), 34, 637; architectural drawing, his methods of, 11, 311, 13, 499, 501–2, 35, 490; best drawings, most at Oxford, 14, 358 n., 37, 276; drawing-hand becoming shaky, 15, 366 n., 370; drawing of pines, 21, 398; earlier and later work compared, 31, 109; happy in drawing, 1, 453, 28, 206, 648, 33, 403, 35, 623; his early complacency in and later dissatisfaction, 22, 183–4; hopes for cataloguing, etc., of his work, 37, 179–80; intense love of form, 13, 507; landscape drawing, method of, 33, 532; liked drawing things without life, 15, xxii.; memoranda of skies, 28, 104; methods of reproducing his drawings, 11, 312; one of the chagrins of his life, that he did not draw more, 34, 668; onlookers interested in his work, 35, 356, 623; over-praised in his youth, 13, 505; power of delineation, 13, 508; thousands of days spent in, 33, 403; wash and grey tint drawings, 14, 406; what he might have done, instead of writing books, 8, 194 n.; years spent in Alpine drawing, 23, 398; zoological studies, 18, 245
The foregoing Index of R.’s own references to his drawing may be supplemented by a few further remarks.

A general estimate of R. as an artist was given by Professor Norton in his Introduction to the Boston Exhibition of 1879 (see below, p. 222). This estimate is quoted in 13, 583.

Mr. W. G. Collingwood has written two accounts of Ruskin’s drawings: (1) as an introduction to the 1891 edition of the Poems; this is printed in 2, xxxix.–xlv. (2) As an introduction to the Ruskin Exhibition of 1901. This was summarised as an introduction to the Ruskin Exhibition of 1907, and is quoted below.

Another estimate is given by Mr. Arthur Pope in an Introduction to the Catalogue of the Ruskin Exhibition held in the Fogg Art Museum (Harvard), 1909–10. Mr. Pope remarks that “most of R.’s drawings are evidently the work of a man who had other things on his mind. Oftentimes he jumped restlessly from one medium to another, first working in pencil, then, becoming dissatisfied in this, putting in some touches with the pen, then perhaps a bit of wash or even colour in a few places—the drawing being left unfinished finally. The different bits are almost always effective, but the drawings are apt to be collections of bits, though often delightfully arranged, and not complete pictures. . . . Ruskin differed from the scientist on the other hand in that it is the visually appreciable order of the form that especially attracts him, and that he tries to point out and emphasise. . . . He had a wonderful feeling for the effective, and the lack of finish in places was undoubtedly often the designed suppression of the unessential. . . . Although he was not primarily an artist at all, yet of all the painters in England of the 19th century, there are strangely few whose work has the vital and lasting interest of Ruskin’s.” see also, for other estimates, 38, 128, 142, 162, 187.

The following summary describes the various phases and styles of Ruskin’s work in drawing:

(1) Childish efforts; maps, facsimiles of Cruikshank, etc., and boyish studies under the age of 13. see, e.g., Nos. 578, 607, 1098, 1522 in the following catalogue.

(2) Early sketches from nature during a foreign tour in 1833, many of them vignette in the manner of the illustrations in Roger’s Italy. see 2, xli., and in the Catalogue, e.g., Nos. 83, 301, 599.

(3) Adaptations of Prout’s methods during his second foreign tour in 1835. The Catalogue includes a large number of examples under this head; both of the original sketches made on the spot, and of re-drawings from them. see 2, xli.–xlii., and in the Catalogue, e.g., Nos. 1868, 1918, 2045.

(4) By 1837 “the outline style had become freer and larger.” see 2, xlii., and in the Catalogue, e.g., Nos. 62, 625.

A little later in date are experimental drawings in water-colour, influenced by Copley Fielding; e.g., in the Catalogue, Nos. 614, 2127, 2128

At Oxford, R.’s reputation as a draughtsman was considerable, 35, lxiv.

(5) Drawings of 1840–41, influenced by the hard pencil on grey paper, with lights in body colour, of David Roberts. see, e.g., Nos. 61, 1172–1180, 1398. On this foreign tour, R. notes that he “got 47 large size sketches and 34 small,” 1, 453.

(6) A phase followed in which R. imitated Turner; either in elaborately “composed” vignettes (see 2, xlii.–xliii., and in the Catalogue, e.g., Nos. 65, 386, 433, 773); or, later, in the method of Liber Studiorum (see, e.g., Nos. 106, 424, 1592, and cf. 4, xxiii.); or “in a variation of the same, which consisted in a slight pencil sketch, firm and emphatic quill-pen work to represent the etched line, and brush-work in brown, on paper usually grey.” Examples of this latter method are Nos. 283, 416. These “Turnerian” methods were practised at times almost throughout R.’s life.

“As years went on,” continues Mr. Collingwood, “the pen-work became finer.
and the colour more predominant: the solid white, used at first for high lights, invaded the tints and gave a mystery to the outline; and in ten years more he had found his central style, a manner quite his own, producing beautiful results, inimitable by any method of reproduction. That style in turn developed into the delicate and dainty water-colour painting of his late years; passing through a phase in which the pencil took the place of the pen, useful for getting notes of architectural detail and mountain form, and never quite abandoned."

(7) Returning to the chronological order, we may note 1842 as the year in which R. abandoned mere imitations and commenced the sincere study of nature; see the references given above to his own words in this sense, 2, xli., and in the Catalogue, e.g., Nos. 125, 398, 466, 902.

(8) In 1845 he went to Italy, and drew from the Primitives (e.g. Nos. 797–9); he also went to Switzerland to look for Turner subjects (e.g. No. 644). With J. D. Harding, he sketched in Italian lakeland (e.g. Nos. 162, 894): see 2, xliii. With Harding he went to Venice, where he did much drawing (e.g. Nos. 1817, 1869).

(9) To 1846 and 1847 belong some serious mountain studies (e.g. No. 2101), and some Scotch drawings (e.g. Nos. 573–5).

(10) Following years were occupied with his studies for Seven Lamps and Stones of Venice. The Catalogue sufficiently shows, without detailed references, the large amount of drawing which went to the making of those books.

(11) “Drawings for the last two volumes of Modern Painters. The engravings of these, beautiful though they are, hardly show the originals; though from the book one knows that its author had dwelt upon the aspects of nature, and had struggled with the problems of art with more than an amateur’s attention. His Aiguilles and Matterhorns, his mossy stones and his repeated studies from the Old Masters, tell all the same tale of passionate interest in the subject and penetrative insight into the situation.”

(12) “Many succeeding summers (1854–63) were spent in obtaining materials for a projected History of Swiss Towns, the drawings for which were full of detail, handled with extremest fineness in some parts, and with a breadth extending into carelessness in others.” see the references to R. above (p. 217), and in the Catalogue, e.g., Nos. 157, 1655.

(13) “It was not until 1866 that he emerged into a still more developed style in another visit to Switzerland.” see, e.g., Nos. 293, 887, 1069.

(14) At home, at the same period, he devoted much time and care to various studies of flowers and still-life—of minerals, Egyptology, and Greek coins; of shells and birds, 18, l., 19, xiii.–xxiv.; of studies at the Zoo, 18, 245.

(15) “In 1868 he was again attracted by his ancient love for French Gothic to Abbeville, where his work showed a great advance on that which he had previously done for the Seven Lamps. The same kind of work was repeated in 1869 at Verona.” To this period belong many of his most accomplished pencil drawings (e.g. No. 16), and his most beautiful water-colours (e.g. Nos. 1422, 2035, 2036).

(16) In 1870 he entered on his duties as Slade Professor at Oxford. He sketched with his pupils afield; and he prepared a large number of drawing copies.

(17) Journeys abroad in 1870, 1872, 1874, 1876–77 did not show any material alterations in the methods and styles already described. The journey of 1882 was marked by some of his most beautiful coloured drawings of architecture: see, e.g., Nos. 1034, 1035.

(18) Ruskin’s last drawings (1889) were the pencil notes, Nos. 315, 955. Ruskin seldom painted in oils. “In his later years he used to say,” as Mr. Collingwood records, “that the practical reason why he never went on with oil painting was that he had to draw, and to keep his drawings, among books and papers, and oils were messy and did not smell nice. But no doubt the rea
fact was that his drawings were mainly meant for book illustration, done for the engraver, and intended, on a small scale, to get as much form as possible (R. W. S. Catalogue, p. ii.). His early attempts in oil seem for the most part to have been suppressed; though the Catalogue includes one example (783).

Ruskin etched several plates, and took much trouble in supervising the work of the engravers of his drawings. For a mezzotint, he drew the outline separately for etching, and made another drawing with the tint for the engraving: several examples are included in the Catalogue. Mr. George Allen used to recall the fact that Ruskin made five distinct studies before etching the plate of the Pass of Faido, “Turnerian Typography.”

Many proofs of the plates in Modern Painters, touched by Ruskin, are in existence. One collection of them is in the Library of Mr. B. B. Macgeorge, of Glasgow: see pp. 192-3 of his privately printed Catalogue (1906).

“He was not naturally a colourist. In later life he found out for himself the ways and means of producing bits of very sweet opalescent colour, but at any time was capable of relapsing into gaudiness, in hours of fatigue or ill health: and throughout his earlier life, he was much more at home in light and shade, or in work with the point” (R. W. S. Catalogue, pp. iv.–v.)
CATALOGUE OF RUSKIN’S DRAWINGS

(Mainly those published, exhibited, or referred to)

WITH INDEX REFERENCES

This is not a complete Catalogue of every drawing or sketch by Ruskin which is in existence. Such pieces number many thousands; to enumerate them all would be impossible and unprofitable.

It is a Catalogue of Drawings and Sketches which come within one or other of the following classes: (1) engraved or otherwise published; (2) exhibited; (3) referred to in this edition; (4) To these three definite classes a fourth is added. Some drawings are also included, of which particulars have been available and which it seemed desirable to add, either from their intrinsic interest or as supplementing R.’s range of subject and method.

Engraved or otherwise Published Drawings.—This edition includes, it is believed, a reproduction of every drawing by R. which has anywhere or at any time (up to the end of 1910) been published. It also includes 176 drawings not elsewhere published. Where a drawing reproduced in this edition has also been reproduced elsewhere, the first fact only is stated in this Catalogue; particulars of the other places of publication will be found at the end of the Lists of Illustrations in the several volumes of the Edition.

In the case of plates after Turner or other artists, it should be noted that in nearly every case the plates were either etched by R. himself, or engraved from drawings of his (see 5, 11–12, comparing, however, 7, 8 n.). Ruskin, in the former passage, speaks of his translation of Turner’s colour into black and white; it may be doubted, however, whether in the case of reproductions from Liber Studiorum he made similar studies for the engravers. All Plates, for which he was certainly responsible in either of the senses mentioned above, are included in the Catalogue (generally under the name of the original artist).

Not every woodcut or minor illustration included in Ruskin’s books is enumerated in this Catalogue. Every Plate is included, but in the case of the other illustrations selection has been made. The number of minor illustrations is very large (796); some of them, though elucidatory of the text, are in themselves quite unimportant; and it is not in all cases possible to know which of them were prepared by Ruskin himself. Among these woodcuts, etc., such drawings only are included in the Catalogue as are known to have been done by Ruskin, and as are of some interest or importance, or have been exhibited.

Exhibited Drawings and Sketches:—Ruskin’s handiwork has been shown (i.) in temporary Exhibitions, and (ii.) in permanent Exhibitions.

The temporary Exhibitions are, in order of date:—

1. At exhibitions of the “Graphic Society,” 1844 (see 4, xl.), and, 1869 onwards, at the “Hogarth Club.” Catalogues of these Exhibitions are not available. Some particulars of the Hogarth Club (founded by D. G. Rossetti and others) may be found in W. M. Rossetti’s Ruskin, Rossetti, and Pre-Raphaelitism. Ruskin was among the
“Artistic Members.” The Rules, etc., of which a copy is in the British Museum, show that its Exhibitions (held at 6 Waterloo Place) were “strictly on private view, and not submitted to press criticism.”

2. In 1869 at the Royal Institution R. showed several drawings in illustration of his Lecture on “The Flamboyant Architecture of the Valley of the Somme” (19, 269 seq.). In the present Catalogue this Exhibition is referred to as “Somme.”

3. In 1870 at the Royal Institution drawings were similarly shown in illustration of the lecture on Verona (19, 449 seq.). This Exhibition is referred to as “Verona” in the Catalogue.

4. At the Annual Exhibitions of the Royal Society of Painters in Water Colours. R. was elected an Honorary Member of the Society in 1873. “Nothing ever pleased me more,” he said; “I have always been abusing the artists, and now they have complimented me. They always said I couldn’t draw, and it’s very nice to think they give me credit for knowing something about art” (Ruskin Relics, p. 131). R. after his election became an occasional exhibitor. In the Catalogue “R.W.S.” with a date in brackets, refers to these Exhibitions. Drawings by him were sometimes shown in the rooms without being included in the catalogues.

5. In 1878 at the Fine Art Society, Ruskin had an exhibition of his drawings in illustration of, and connexion with, his collection of drawings by Turner (13, 395; 487 seq.). “F.A.S. (1878)” in the Catalogue.

6. In 1878–79 a few drawings by R. were included in the Prout and Hunt Exhibition (14, 435–436). “F.A.S. (1879)” in the Catalogue.


8. At Coniston, July 21—Sept. 15, 1900, a Ruskin Exhibition was held. “Coniston” in the Catalogue.

9. In 1901, Feb. 4—March 2, a Ruskin Exhibition was held at the Royal Society of Painters in Water Colours. “R.W.S.” in the Catalogue. For bibliographical note on the Catalogue, see above, p. 119. The Exhibition contained 427 items.

10. In the autumn of 1901 an Exhibition of Drawings by Ruskin was held in the Ruskin Museum, Sheffield (see 30, 167). “Sheffield (1901)” in the Catalogue.

11. At Coniston in 1903, the “Fourth Annual Exhibition at the Coniston Institute” included several drawings by Ruskin. “Coniston (1903)” in the Catalogue.

12. In the spring of 1904 a Ruskin Exhibition was held in the Manchester City Art Gallery. “M.” in the Catalogue. For bibliographical note on the Catalogue, see above, p. 121.

13. In 1906 the “Catalogue of the Ruskin Museum, Coniston Institute” (above, p. 122) included several drawings by Ruskin. “Coniston (1906)” in the Catalogue; the R. drawings were not numbered.

14. In March and April 1907 a Ruskin Exhibition was held at the Fine Art Society. “F.A.S.” in the Catalogue. see above, p. 123.

15. At the Fogg Art Museum, Harvard College, 1909–10, a Ruskin Exhibition was held “in memory of Charles Eliot Norton.” The catalogue (above, p. 123) was compiled, with an introduction, by Mr. Arthur Pope. Fifty-four drawings by Ruskin were shown (Nos. 1–48, but some of the numbers included more than one piece). This Exhibition is referred to as “Fogg” in the Catalogue.

16. In addition to the foregoing Exhibitions, a few drawings by R. have been shown from time to time at various Exhibitions—at Brighton (above, p. 14), at the Dudley Gallery, at the “Old Masters,” at Bradford (May to Oct. 1904, Inaugural Exhibition at the Cartwright Memorial Hall), at Exhibitions of the Alpine Club, at the London County Council’s schools of art, and elsewhere.
The permanent Exhibitions of drawings by Ruskin are:—

1. In the Ruskin Drawing School at Oxford (see Vol. 21). “Oxford” in the Catalogue. This is the largest and most representative of all collections of R.’s drawings. For a general account of it, see 21, xxix. seq.; for index of R.’s drawings in it, 21, 325–326. It should be remembered that many of the drawings were for use as exercises, etc., see 21, xxx.–xxxi.


2. The British Museum has a small but characteristic collection of R.’s handiwork. Several of the examples were in 1901 included in “An Exhibition of Drawings and Sketches by Old Masters and Deceased Artists of the English School, principally acquired between 1895 and 1901.” Of this Exhibition, held at the Museum in 1901, a Guide was issued; referred to in the Catalogue as “Brit. Mus. Guide.”

3. The Victoria and Albert (South Kensington) Museum has two examples by Ruskin in its “National Gallery of British Art”: see its Catalogue of Water Colour Paintings, 1908, p. 313.

4. It may be useful to state that the Tate Gallery has as yet (October 1911) only one slight example of Ruskin (No. 1241, below).

5. The Ruskin Museum at Sheffield contains a few examples: see 30, 293.

6. Various Municipal and similar Galleries contain drawings by Ruskin. Among them may be mentioned the Birmingham City Art Gallery, the Manchester Art Museum, and the South London Art Gallery.

7. The Ruskin Museum at the Coniston Institute owns several; and many more are generally placed there on loan from Mr. and Mrs. Arthur Severn.

Two drawings were mistakenly included in some of these Exhibitions which were not by Ruskin, and there are some of which the attribution to him must be considered doubtful. Those which are excluded from the following Catalogue as now known not to be by Ruskin are:—

An Australian Opal, exh. at Coniston, 163; R.W.S., 391; M., 416. The drawing was reproduced, in the belief that it was Ruskin’s, as frontispiece to Vol. 26. Mr. A. Macdonald, who had not noticed the drawing in the three Exhibitions above named, on seeing the reproduction, at once identified it as a study which he had made for Ruskin.

“Bridge of Kaiser’s Thal [Kaiserstuhl], Rhine, in 1862,” exh. F.A.S. 87. This drawing was included in the Exhibition by inadvertence. It is by R.’s assistant, J. W. Bunney, and was exhibited as his at Coniston (1903), 115.

The doubtful drawings are Nos. 297 (Bristol) and 2093, 2094 (Vesuvius) in the following Catalogue; notes discussing the attribution will be found under those numbers.

Similarly, there are published drawings which have been ascribed to Ruskin but are really the work of his assistants. An instance is noted at 35, lxxix.–lxxx.

Ruskin’s work has not escaped the attention of forgers. Mr. Spielmann mentions “a large, highly finished, architecturally drawn, photographic sort of oil picture, representing the Houses of Parliament at Westminster seen from the Thames, evidently done from a photograph, not unskilfully, and signed at length ‘John Ruskin!’” (“Art Forgeries and Counterfeits,” in the Magazine of Art, n.S., vol. ii., 1904, pp. 77–78).

Many of Ruskin’s drawings have been sold. He himself occasionally sold them, through Mr. George Allen (see 37, 309); many of the examples in the collection of Mr. Macgeorge were thus acquired. Several of those exhibited in 1907 were sold, at prices ranging from 200 guineas to 5. The prices of drawings sold at auctions are in several cases given in the Catalogue.
The dating of the Drawings in the Catalogue is fixed either by Ruskin’s own hand, or by incidental references in his books and letters, or by internal evidence. Where no certain evidence was available, no date is given. It should be noted that his drawings often bear a date which is not that of the year in which they were made. Thus in 1879 he spent some time in going through his portfolios, and signed a large number of the pieces “J. R., 1879” (cf. 37, 276). In that year and at other times he sometimes added the year in which he believed the drawing to have been made, but these added dates were not always accurate.

In the *Pall Mall Gazette* (July 8, 1889) it was stated, in an account of Ruskin’s gifts to the Cork High School for Girls (see 26, 530), that he had “presented eighteen of his original drawings to illustrate *Stones of Venice*.” The drawings, however, were only lent, and were subsequently returned to Brantwood. Most of them doubtless appear in the following Catalogue.

**Arrangement of the Catalogue.**—The drawings and sketches are placed alphabetically, according to subject.

The date, when definitely known, follows in brackets.

The medium and size, where ascertainable, are next given; the figures mean inches (except where otherwise stated), and the height is given first.

The name of an individual, or institution, or “Brantwood” (meaning Mr. and Mrs. Arthur Severn), which then follows, is that of the owner of the drawing. In many cases, it is probable that the ownership may have changed since the particulars were ascertained. Of private collections of Ruskin’s drawings, the choicest and most representative is that of Mrs. Cunliffe, at Ambleside.

Particulars of Exhibition (“Exh.”) follow; the abbreviations used have already been explained. References added to the place of Exhibition are to the volume and page in this edition where the drawing is described, noted, or alluded to.

References are next given to reproduction in the present edition, and to allusions in it to the drawing.

Consecutive numbers are appended in square brackets, for convenience of reference.

A few notes are added, here and there, mainly from the Catalogues of various Ruskin Exhibitions. R.’s own remarks are not detailed; the reader can find them by turning up the references.

It is probable that in some few cases the same drawing may be twice entered. Unfortunately, many compilers of catalogues do not give the sizes of the drawings; and as it has been impossible to inspect all the drawings, means of verification are necessarily absent.

**Aarburg:**—with cliffs of Jura (1863); pencil. Exh.—Boston 41, Coniston 150. [1]

**Abbeyville:**—

**Church of St. Wulfran:**—

Church from the East, and River (1868); pencil and body c., on grey (14 x 20). Lady Macmillan. Exh.—Somme 41, R.W.S. 30, F.A.S. 56. Reprod., 2 (Pl. 17); ref. to, 20, 68–69 n., 2, xliv. [2]

Church and River: Evening (1868); w. c. (13 x 19%). Brantwood. Exh.—Somme 42, Coniston 165, R.W.S. 234, Manchester 307, F.A.S. 68. [4]

Church, from the North. Exh.—Somme 39. [5]

Part of the Church (1868); w. c. (19½ x 12). W. Allfrey. Exh.—R.W.S. 185, F.A.S. 40. [6]

Part of the Church (1868); pencil and wash (8½ x 11 1/4). Fogg Museum. Exh.—Boston 80, Fogg 46. [7]


Archway and Buttresses (1868); w. c. (20 x 13). Miss G. Allen. Exh.—R.W.S. 13. [9]
Doorway and Street (1868); pencil and b. c. on grey (18½ x 13¾). W. S. Allen.

Exh.—R. W. S. 23. [10]


One of the Crocketts. Exh.—Proudt and Hunt Exh., 1879, No. 111; see 14, 436. Once at Sheffield, see 30, 175 (No. 26). [12]

One of the Crocketts (1881); w. c. (8¼ x 11). Manchester Art Museum. [13]

“Shewing the essence of Sculpture to be in flow of line and modulation of surface in beautifully related masses; not in imitation. see Aratra Pentelici, pp. 22–27 [20, 214–218]. J. Ruskin, Brantwood, 1st June 1884.” The date on the drawing is 1882, but see 37, 355.

Tower and Crocketts (1868); pen and wash (10 x 8). Brantwood. Reprod., 19 (Pl. 11). [14]

Tower, windows. Etched in 8, Pl. 12, fig. 3 (8, 211). [15]

Market Place (1868); pencil (14 x 20). Oxford, Ref. 61 (21, 31). Exh.—Somme 43, R.W.S. 6, Manch. 306. Reprod., 19 (Pl. 8); refs., 19, lxxvi., 276, 21, 31, 22, 30. [16]

“Compare this revived Proutism with the work of a quarter of a century earlier, as in ‘The Square at Cologne,’ and note the advance. And yet R. himself said, in reviewing his summer’s work: ‘It isn’t Turner, and it isn’t even Prout; but it isn’t bad!’ ” [19, xliii.] (M. Cat.). For general refs. to R.’s sketching at Abbeville in 1868, see 19, xxxviii.–xliii.

Modes au Premier; two, pencil with notes of colour (9¼ x 5½, 4 x 5½). Oxford, Rud. 134. [17]

Old House at: w.c. (13 x 9). T. F. Taylor. [18]

Street Scene (1848); w. c. (unfinished, 11 x 17½). Brantwood. Exh.—Coniston 67, R.W.S. 181, F.A.S. 122. [19]

Street Scene (1868); w. c. on grey (13 x 9¾). Mrs. S. Morse. [20]

View; pencil (4½ x 6½). T. F. Taylor. [21]

View—With St. Wulfran (1880); 3 pencil sketches (6 x 9½, 4 1/8 x 9, 3 3/8 x 7¾). S. C. Cockerell. Exh.—R.W.S. 395. [22]

View; pencil (8½ x 15½). Brantwood. Exh.—R.W.S. 393. [23]

View; pencil and b. c. on grey (4½ x 6½). Brantwood. Exh.—F.A.S. 59. [24]

Woodwork and Vine (1868):—

(1) Sepia sketch (5½ x 6½), first process. Oxford, Rud. 290. [25]

(2) The same, further carried (8½ x 9½). Oxford, Rud. 291. [26]


Abingdon:—

Common window at; w.c. (3½ x 3). Brantwood. Exh.—R.W.S. 291. [28]

Sketch (1872); pencil (5½ x 8½). A. Wedderburn. [29]

" (1872); pencil (5½ x 8½). T.F. Taylor. [30]

Signed.—“Sketch for composition, J. R. 1879.”

" w.c. (4½ x 8½). Theodore Dyke Acland. [31]

Abstract Lines. Engraved, 9, Pl. 7. [32]

Acanthus Leaf. Black and w. (19 x 13). Oxford, W.S., i. 23. [33]

Achray, Loch (June 24, 1838). Referred to, by R., 1, xxxvi. [34]

Adder, Black (1878); three w.c. studies (3½ x 5½, 3 x 5, 4½ x 6½). Oxford, Ed. 169, 21, 89 n. [35–37]

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Amboise (1841); w. c. (16¾ x 11). Mrs. Cunliffe. Exh.—R.W.S. 133, Manchester 89. Reprod. (with the engraving by Goodall), 2, Pls. 2, 3. Referred to, 1, 445, 2, xlii—xliii n., 35, 302, 304. [65]

Amiens—

Cathedral—


Choir Stalls, details of carving (1881); w.c. (9½ x 6). F. Randal. see 33, xxv. [67]

Cockatrice (see 33, 145–146): “study of that animal from the life”; pencil. A. R. Ballantyne. Exh.—F.A.S., unnumbered. [68]

Niche. Woodcut, 12, Pl. 8. [69]


Plan of Western Porches. Reprod., 33, Pl. 12. [71]

Sculptured Heads; pencil (11 x 8). Brantwood. Exh.—Coniston 179, R.W.S. 110, Manchester 305. [72]

View of, from the river: “careful study for composition on the spot”; pencil. A.R. Ballantyne. Exh.—F.A.S., unnumbered. [73]

The same view: similar study, smaller; pencil. A.R. Ballantyne. Exh.—F.A.S., unnumbered. [74]

Canal and Cathedral (1885); pencil and white (4 x 6½). Miss Gale. [75]

Jour des Trépassés (1880); wash. Brantwood. Engraved by G. Allen, 33, Pl. 2. [76]

Sketch; pen and tint (3½ x 6). Brantwood. Exh.—R.W.S. 42. [77]

Sketch (Oct. 12, 1880); pencil (7 x 10½). Brantwood. Exh.—R.W.S. 73. [78]

Possibly this was the sketch ref. to at 32, 117.

Amsteg—

Little Devil’s Bridge, near (1835); pen (7 x 9½). Brantwood. Exh.—Coniston (1903) 57. [79]

Pass of St. Gothard, near (1835); pen (9½ x 13). Exh.—R.W.S. 159. [80]

Inscribed by R., “Signed and ludicrous figures scratched out, 1880.”

Anaconda, two studies of; w.c. (6½ x 9½ each). Oxford, Ed. 173, 21, 90 n. [81, 82]

Andromeda, a study of. Brantwood. Exh.—Coniston 157. [84]

Anemone, Wood, w. c. (6 x 5½). Oxford, Rud. 251, 21, 146 (No. 16), 231. [85]

Angelico, Fra, studies from:


Sketch from “St. Lorenzo giving Alms,” in the Vatican (1874). Ref. to, 37, 100–101. [87]

Sketch from the “Madonna of Perugia” (1874); w.c. (9¾ x 7¾). H. D. Acland. Exh.—Coniston 190, F.A.S. 71. Ref. to, 21, 202, 37, 124. [88]

Annecey—

Castle (1845); sepia. Brantwood. Engraved by G. Allen, 35, Pl. 22. [89]

Evening at; pencil. Once at Oxford, Ed. 296, 21, 101 n. [90]

Houses and Bridge (1849); pen and tint (6½ x 4½). Miss Theodora Sedgwick. Exh.—Fogg 20. [91]
**CATALOGUE OF DRAWINGS**

Mountains of the Lake of, from the Brezon (1862); w.c. (4¼ x 11¼). Mrs. Cunliffe. Exh.—Coniston 76 d., R.W.S. 306, M. 104. Reprod. in colours, 17, Pl. 6. [92]

“Even in a fully coloured sketch like this he still keeps his pen outline, anxious above all things for the forms, and not intending a picture in the ordinary sense, but a study to serve as document towards writing on the Alps.”—Manchester Catalogue.

Passage Nemours (1874); pencil (14 x 8). J. Lane. Exh.—Coniston (1903) 53, F.A.S. 140. [93]

Inscribed by R., “Pencil merely and too soft; ten minutes' slovenly work.”

Promontory of Talloires, Lake of; w. c. (5½ x 8¼). S. C. Cockerell. Exh.—F.A.S. 206. [94]

Rochers de Lanfon, Lake of Annecy; pen (4½ x 6¾). Brantwood. Exh.—R.W.S. 197. [96]

Rochers de Lanfon, Lake of Annecy; w. c. (5½ x 7¾). Mrs. Cunliffe. Exh.—Coniston 149, R.W.S. 230, M. 105. [97]

Two Sketches (1858); pencil (4 x 5½ each). Brantwood. Exh.—R.W.S. 195; F.A.S. 131. [98, 99]

View near; pen and pencil (6½ x 5). G.A.B. Dewar. [100]

R. had a woodcut of this made by W.H. Hooper, but it was not published.

Antelao, seen from Venice, pencil (1851). Reprod., 36, Pl. 6. [101]

Antwerp (1842); in W. G. C.'s Catalogue. [102]

Aosta, cottages near (1838); pen. Brantwood. Exh.—Coniston 39. Reprod., the original drawing, 1, Pl. 3; the woodcut in Loudon's Magazine, facing it. [103]

“Aosta view (1835); pen. Brantwood. Exh.—Coniston 15: [104]

“see also Val d’Aosta.

Apennines:—

From Florence (1882); w.c. (5 x 8). J.F. Caroe. Exh.—Coniston (1903) 66. [105]

Inscribed by R., “The very best I could ever do—fast sketch with all my energy and knowledge. Apennine in Bearing. J.R.”


Apple, study of a Blenheim Orange (1873); w.c. (4 x 5¼). Mrs. Cunliffe. Exh.—R.W.S. 373, M. 94. Reprod., 15, frontispiece. [107]

For R.’s inscription, see 15, xxx.

Apple Buds; w.c. (4 x 4). Miss Bayne. Exh.—R.W.S. 365. [108]

Arch Masonry; pen. Lithographed in 9, Pl. 3 (for details and references, see 9, xv.–xvi.). [109]

“pen. H.S. Severn. Exh.—M. 299. Lithographed in 9, Pl. 4 (for details and references, see 9, xvi.). [110]

Architectural Details; pencil, pen, and wash (two studies, 5¼ x 6 ¾ x 4 ½ x 6¼). Harvard College. Exh.—Fogg 41. [111]

“Etching, intended for Seven Lamps. Reprod., 38, Pl. 7. [112]
A Plate intended for "Seven Lamps"
Arictia, near Albano (1841); pencil and tint (13¼ x 17¾). Mrs. Cunliffe. Exh.—Coniston 46, R.W.S. 66, M. 87. [113]

“Made at the time when he saw the glowing vision of colour described in Mod. P. (3, 279). Of all this colour there is nothing in his sketch; but in the diary posted up at night it is described in much the same words as those of his book. He had not then learnt to paint colour, but he saw it; and while seeing it, was still able to give the attention to form which is so carefully and steadily carried out in this remarkable drawing.”—Coniston Catal. Compare R.’s own remarks, 35, 625.

Arona:—
The Rock of; w. c. on wood. Manchester Art Museum. Engraved by Le Keux, 6, Pl. 41.
Ref., 13, 505. [114]
Views between A. and Domo d’Ossola. Exh.—F.A.S. (1878), 23 g, 13, 505. [115]
View at (“May 5”); wash and b. c. on grey (7 x 5). H. S. Severn. [116]

Arquà. “Petrarch’s Villa” (1837). Reprod., 1, Fig. 18. [117]

Arum stem; reprods., 21, Pl. 48a, see 21, 233 and n. [118]

Ash, studies of:—
Branch, crayon (18 in. high). Manchester Art Museum. [119]
Leaves, with notes, pencil (9½ x 14). Mrs. J. H. Sturgis. [120]
Spray of, and improvement of the same on Greek Principles. Reprod., 12, Pl. 3. [121]

Ashby de la Zouch (1837); pencil (10½ x 13½). Brantwood. see 1, xxxvi n. [122]
“” “” (1838); pencil (13 x 9). A. E. Cropper. see 1, xxxvi n. [123]

, Egyptian; referred to, 26, 331. [124]

Aspen:—
Aspen Unidealised: Study of, at Fontainebleau (May 1842); w. c. (12 x 9).
Brantwood. Exh.—M. 75, F.A.S. 209. Engraved by Armytage, 6, Pl. 8. [125]
The drawing referred to in Præterita as marking an epoch in R.’s development: 35, 314–5.
Aspen under Idealisation: Studies after Turner, etc. Engraved by Cousen, 6, Pl. 27. [126]

Asphodel, wild hyacinth of Jura; w. c. (11 x 7). Oxford, Ed. 23, 21, 116. [127]

Assisi:—
Arch in main street (1874); w. c. (7 x 6½). Miss Mitchell. Exh.—Coniston, 194, R.W.S. 150, F.A.S. 133. Ref. to, 23, xlv (No. 11). [128]
Capital at (1874); w. c. on grey (7½ x 6½). South London Art Gallery. Exh.—R.W.S. (1875), 227. [129]
Inscribed: “Acanthus changes to acacia, Assisi 13th century, J. Ruskin, 1874.”
Details at Assisi and Perugia; w. c. (8½ x 5½). Brantwood. Exh.—R.W.S. 250, F.A.S. 55. [130]
“The cross on the keystone at Assisi was copied by him for his father’s tomb.”—R.W.S. Catal.

East Gate; Cyclopean Architecture. Reprod., 33, fig. 2. [131]
Sketch at; pencil (5 x 8½). Mrs. A. Holland. Exh.—R.W.S. 93, F.A.S. 214. [133]
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Sketch at (April 15, 1874); pencil (5 x 7). Brantwood. Exh.—R.W.S. 315. [134]


"Bishop’s Throne; w. c. (18 x 13). Oxford, Ref. 135. Reprod., 23, fig. 4. Referred to, 23, 105. [136]

"Griffins; referred to, 23, xlv. (Nos. 8, 9). [137]

"Wheel window; referred to, 23, xlv. (No. 10), 188. [138]

Well and Cloister; w. c. (unfinished). Miss F. Alexander. Ref. to, 23, xlv. (No. 12). [139]

Avalon:—

Sketch at (1882); pencil and tint (4½ x 7¼). Brantwood. Exh.—R.W.S. 419. [140]

Porch (1882); No. 4. A single leaf, real size, of Greco-Gothic frieze of 12th century; pencil. A. R. Ballantine. Exh.—F.A.S. (not numbered). [141]

Capital (1882); pencil. F. Randal. [142]

" (1882); pencil and tint (7½ x 4½). Brantwood. Exh.—R.W.S. (Winter, 1883–84), 429, R.W.S. 278. [143]

Church of St. Ladre (1882), moulding at; pencil and tint (4½ x 7¼). Brantwood. Exh.—Coniston (1903) 51. [144]

Moulding at (1882), w. c. (4½ x 7½). Brantwood. Exh.—Coniston (1903) 73. [145]

"The Daughter of Herodias (1882) dancing before Herod. Figure sculpture of the Porch of Avalon. Compare style of its leaf frieze, No. 4." Pencil. A. R. Ballantine. Exh.—F.A.S. Referred to, 33, 238. [147]

Avignon (1840); pencil on grey (10 x 13½). T. F. Taylor. Exh.—R.W.S. 131, M. 51. [148]


Avocet. Engraved by H. Allen, 25, Pl. 6 (see 25, liii.). Ref. to, 37, 510. [150]


Baden, Switzerland:—

Towers at (1863); pencil. Exh.—F.A.S., 1878, 39 b (13, 523), Coniston 151. [151]

Towers of Abbey (1859); pencil (5 x 8). J. J. Brigg. Exh.—Coniston (1903) 83. [152]

Inscribed by R.: “Very careful half an hour, meant to be gone on with. Remaining towers of Abbey of [? Wettingen]: see drawing of Gate Tower. These roofs are drawn with my most delicate care, but were grievously rubbed before I got them mounted.”

Tower of Abbey Gate (1859); pencil (8 x 5). K. Anderson. Exh.—F.A.S. 34. [153]

View of, and mountains; w. c. (11½ x 14½). A. Wedderburn. Exh.—R.W.S. 84, M. 353. [154]

A drawing for the projected Swiss Towns Series.

View of; pencil and wash (10½ x 7). Brantwood. [155]

View of (1835); pen (6½ x 9¾). South London Art Gallery. Exh.—F.A.S. (1878), 35 (13, 522, see also 13, 505). Signed by R. in 1879. [156]
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View of (1860); pen and w. c. (4¾ x 6 ½). Miss Theodora Sedgwick. Exh.—Fogg 21. [158]

View of; pencil (3 x 5 ½). Harvard College. Exh.—Fogg 38. [159]

Basle, with outline of mountains of the Black Forest (1858); pencil (6½ x 17). Oxford, Ed. 122, 21, 86. [160]


Bay Leaves; carmine (14 x 20, with another study in pencil on the back). Oxford, unframed, 21, 308. [163]

" blue on grey (10 x 7). W. Ward. [164]

" engraved by G. Allen, 21, Pl. 73. [165]

" withered; wash (3½ x 3). T. C. Horsfall. This may be a study for part of Plate 43 in Vol. VI. [166]

Bayeux, architectural details, etched in 8, Pls. 3, 7 (see Index to Plates, 8, xv., xvi). [167]

Bean Blossom, two studies; pen (½ x 3¼, 3 x 5). Oxford, Ed. 238, 21, 142. [168, 169]

BEAUVAS:—

Cathedral:—

“Light in the West,” sunset over the C. Engraved by Armytage, 7, Pl. 66. Referred to, 7, 154, 37, 606. [170]

Portal (Aug. 31, 1880); pencil (7 x 10½). Exh.—M. 308. T. F. Taylor. Reprod., 33, Pl. 1. [171]

Window, etched in 8, Pl. 3, fig. 6. [172]

Church of St. Etienne:—

Notes of details; pencil and wash (7 x 10½). Brantwood. Exh.—R.W.S. 323. [173]

North side (9th July 1888); w. c. (5½ x 9). S. C. Cockerell. [174]

Study of carved foliage, from lintel of W. porch, “J. Ruskin to C. C., 11 July 1888”, pencil and sepia (5½ x 9). S. C. Cockerell. [175]

Study of carved foliage from W. porch, 9th July 1888; wash (5½ x 9). S. C. Cockerell. [176]

Study of carved foliage, 10th July 1888; pencil (5½ x 9). S. C. Cockerell. [177]

Corner of Great Square, showing houses supported on pillars, “Beauvais, 12 July, J. R., 1888”; pencil (5½ x 9). S. C. Cockerell. [178]

Sketch at; w. c. (4¼ x 6¾). Brantwood. Exh.—F.A.S. 59. [179]

Bedford, Mill at Eaton near (1837); pencil on grey (9 7/8 x 14¼). B. B. Macgeorge. [180]

Bedroom in a German Hotel (1859); w. c. (7½ x 7). Mrs. Mackay. [181]

Beech Tree; wash (7¼ x 4). Manchester Art Museum. [182]
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Bellagio (1836); w. c. Brantwood. Exh.—M. 82. [183]

"The student’s ‘bogus’ from a sketch of the previous year, done in order to carry out what he had learnt from Copley Fielding.”—Manchester Catalogue.

Villa Serbelloni. Reprod., 1, Fig. 12. [184]

Bellinzona:

Castle of Schwytz: Two Views (1858); w. c. (5½ x 8½ each). F.P. Osmaston. Exh.—R.W.S. 154, F.A.S. 54. Reprod. 7, Pl. C. [185, 186]

Cottage near (1858); w. c. (9 x 6½). M. H. Spielmann. Exh.—M. 340. Reprod., 36, Pl. 16. [187]

Cure’s Garden at; referred to, 7, xxxvi. [188]

To this drawing, which may be identical with one of the others in the list, R. further refers in a letter to his father:—“(BELLINZONA, June 19, 1858.)—I have got quite a little San Miniato to go to in the afternoons—a church on the hillside with a garden among the rocks—hopelessly beautiful to give any idea of in drawing, steps descending hither and thither—half rock, half laid stone—just flowers and grass enough to make the rocks lovely without in the least hiding them.”

Iron Work of; pencil sketches. Reproduced, 16, 421–423. [189]

View into the valley, from a ravine in the hills above; w. c. (6 x 8¼). T. F. Taylor. Exh.—R.W.S. 8, M. 364. [190]

View (1858); w. c. (6 x 5½). Miss A. Allen. Exh.—R.W.S. 202, M. 351. [191]

View (1858); pencil (9 x 12). Brantwood. Exh.—R.W.S. 269. [192]

View (1858); w. c. (12½ x 20). Mrs. Cunliffe. Exh.—R.W.S. 294. [193]

View; pencil (10¾ x 8¼). Brantwood. [194]


View; pencil (7½ x 11¼). W. Ward. [196]

View; pencil (7¾ x 11¾). Boston Museum. Exh.—Fogg 28. [197]

Benvenue and Trosachs over Achray (July 25, 1838); two drawings, pencil (10 x 14¼ each). B. B. Macgeorge. Exh.—M. 39. 44. [198, 199]

“While his drawing of architecture was still Proutesque, in his landscape sketching he was trying for a freer style, and emulating the pencil draughtsmen and lithographers of the period, not without temporary loss of his individuality.”—Manchester Catal.

Bergamo (1845); sepia. J. J. Bolding. [200]

Bergamo:

Street scene (1835); pencil. Exh.—M. 13. [202]

“Similar to ‘Hotel de Ville, Brussels’ in its effort to treat a mass of buildings in perspective. This kind of subject made a recurrent appeal to him, all his life.”—Manchester Catal.

Street scene (1835); pencil (7¾ x 9). B. B. Macgeorge. [206]

Street scene (1844); pencil and tint (9 x 6½, with pencil sketch of a girl on the back). Mrs. Warwick Draper. [204]

Bernese Alps (1866); w. c. (5½ x 17). W. Ward. [205]

This drawing was given by R. to Arthur Burgess.

Bienne, the Great Square (1835); pencil (8½ x 6 ½). B.B. Macgeorge. [203]

Birch:

Study of (1873); w. c. (8 x 6). Oxford, W.S. i. 32; described, 21, 289 (No. 278). [207]

The same, carried further; w. c. (11 x 8¼). Oxford, W. S. i. 33; described, 21, 290 (No. 279). [208]
Twig of; w. c. (7½ x 5). Miss Millais. Exh.—R.W.S. 18, M. 76. [209]
Signed “J. Ruskin 1879.” The date is probably, however, not of the drawing, but of the later signature.

Stems and Ivy; w. c. (8 x 5). Brantwood. Exh.—F.A.S. 205. [210]

BIRDS [for particular birds, see Duck, Kingfisher, etc.; see also Feathers; and for list of minor illustrations in Love’s Meinie, see 25, xv.]:—

A Dead Bird (? Jay); w. c. (10 x 12). Exec. G. Allen. Exh.—M. 344. [211]


Heads and Skulls of, two studies; pencil (7 x 9½, 7½ x 9½). Brantwood. Exh.—Boston 94, Coniston 188, R.W.S. 143. [214, 215]

Studies made in connexion with Love’s Meinie.

Study; w. c. (4 x 4). Brantwood. Exh.—R.W.S. 152. [216]

Study; carmine. W. H. Hooper. Exh.—M. 328. Ref. to, 34, 720. [217]

"Mr. Hooper notes: ‘In violet carmine, a colour he caused his pupils to use at the Working Men’s College, as being pleasant to the eye than black. It was done in about ten minutes on the corner of my paper as a lesson in speed.’ “—Manchester Catal.

Study of an Egyptian Bird; outline (9 x 7½). Oxford, W.S. i. 43. [218]


Studies of Bird Anatomy, at the British Museum (1874). Exh.—Boston 93 (13, 587). [221]

BITTERN, A Dead; w. c. (10¼ x 17¾), Mrs. Cunliffe. Exh.—R.W.S. 193. [222]

Black Currant Leaves; w. c. (5½ x 8¾). Oxford, W.S. ii. 30. [223]

Blair Athol (1857); referred to, 7, xxv., 16, xxxviii. [224]

Blonay, Château de; w. c. on buff (6 x 9). A copy of this was made by Miss Harrison. [229]

Bludenz (1835); pencil (8½ x 9½). Mrs. Cunliffe. Exh.—R.W.S. 335. [230]

Boats in perspective; chalk and wash (4¾ x 6). W.G. Collingwood. [231]

BOLOGNA:—


S. Giacomo (with details, much inscribed); pencil and wash (20 x 14). W. Ward. [233]

View (1841); pencil and tint (19 x 13). Brantwood. Exh.—R.W.S. 270. [234]

View (July 8); pen and sepia (9 x 6¾). Brantwood. [235]

View (1846); sepia (13 x 19). Brantwood. Exh.—F.A.S. 64. [236]

View; w. c. (6½ x 9). Mrs. Hopkinson. Exh.—F.A.S. 225. [237]
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Bolton Priory:—

Choir (1837); pencil (13½ x 10¼). Brantwood. Exh.—F.A.S., 1878, 24 c (13, 506). Ref. to, 35, 623, 272 n. [238]
West end; pencil (10½ x 13¼). Mrs. Talbot. [239]

Bone, in British Museum, engraved by Pre-historic Man (1872); w. c. Exh.—Boston 91. Ref. to, 37, 151. [240]

Golden Sunshine near (1862). C. E. Norton. [241]
Old Bridge at, pencil and b. c. on blue (13¾ x 19¼). Mrs. Strode. Exh.—Coniston 153, R.W.S. 121, F.A.S. 182. [242]
View of, on other side of the bridge (1849). No. 4 in R.’s list (10, xxx.). [243]
View at, pen (4½ x 6¼). Mrs. Coniliffe. Exh.—R.W.S. 386. [244]
View near (1835); pen. Brantwood. [245]
View at (1856); w. c. (13 x 19). Reprod., 36, Pl. 13. [246]
View at, w. c. on grey (12 x 17¼). A. Wedderburn. [247]
View at. (1862). Brantwood. Exh.—M. 348. [248]
R.’s note on the drawing is:—“The shingle of church roof drawn carefully for its junctures. Wall going up-hill; mistake to try it.”

Botanical Studies, a book of, given to C.E. Norton; ref. to, 4, 344. [249]

Partly cut on wood by A. Burgess, but not published.

Botanical Study; for Proserpina, lamp-b. (5 x 6¼). Brantwood. Exh.—R.W.S. 363. [251]

BOTTICELLI, studies from:—

“Life of Moses,” Sistine Chapel:—


“In this drawing R. set himself to facsimile the dog and its surroundings, to get at Botticelli’s manner of painting in fresco and his sentiment in portraying animal life, with the delicately followed bit of gold embroidery on Gershom’s coat and sleeve.”—Manchester Catal.

“Zipporah” (1874); b. c. (57 x 21½). Brantwood. Exh.—Brighton (1876), R.W.S. 112. Reprod., 23, Frontispiece. Ref. to, 22, 427, 23, xxxv.—xxxvi., 478–479, 37, 100, 102, 112. [253]

Primavera, Florence Accademia:—

Roses from the dress of Spring (1874); w. c. (4 x 4¼). Brantwood. Exh.—F.A.S. 192. Ref. to, 23, 1. Reproduced as a vignette for Fors, etc., see 27, 371. [254]

Foot of “Spring”; ref. to, 37, 139. [255]

Leaves in background; wash (10½ x 5¼). Oxford, Ed. 252. Ref. to, 22, 18. [256]

Bourges Cathedral:—

Architectural Notes for Seven Lamps (1848); pen and pencil (10½ x 7). Brantwood. Exh.—Coniston (1903) 61, F.A.S. 229, [257]
Sculpture: Women and Birds sinking in the flood (1851); pencil (11½ x 7¼). British Museum. Exh.—Coniston 88, R.W.S. 158. [258]

“Very fine workmanship; inscribed in printed characters by the artist’s hand: ‘Sculpture, Cathedral of Bourges, France. Women and birds sinking in the waters of the Flood.’” (British M. Guide, 1901, p. 61.)

Sketch of Spandril in W. Porch; sepia and b. c. (5 x 7). Oxford, Rud. 81, 21, 190. [259]
CATALOGUE OF DRAWINGS 235

Bowerswell (Sept. 1846); pencil and body-colour (7 x 9¾). Miss Millais. [260]

Box, a growing shoot of; pen and wash (6½ x 4½). Oxford, Ed. 268. Reprod., 21, Pl. 59. Ref. to, 21, 143, 263. [261]

Bramble, studies of:—
Quick Study of Leaf Contour; w. c. (8½ x 6¼). Oxford, Rud. 280. Reprod., 21, Pl. 48. Ref. to, 21, 68. [262]
Sprig of (1884); w. c. H. Allen. Exh.—M. 79. [263]

BRANTWOOD:—

"A stone of my garden wall" (Jan. 1873); w. c. (13 1/8 x 9 3/8). The Misses Norton. Exh.—Boston 87, Fogg 14. [264]

Garden wall, study of plants in; w. c. (9 x 4½). E. T. Cook. [266]

Bremgarten (1860); pen (6¾ x 5). T.F. Taylor. [272]

Brescia, Sunset near (1845); w. c. (3¾ x 5). Brantwood. Exh.—R.W.S. 42. [273]

BRÉVENT, the:—
Geological note of the top of the, from S.E. (23rd Sept.); pencil and wash (9 x 4¼). W. G. Collingwood. [278]

Notes of contorted limestone: (1) Pencil (5¾ x 9). W. G. Collingwood. (2) Pencil and wash (4½ x 9). W. G. Collingwood. [279, 280]

Plain of Bonneville and the Brezon, from La Roche; pen (4½ x 13). Brantwood. Exh.—R.W.S. 47. [281]
Section of the Brezon. Reprod., 26, Pl. 3. [282]

"View from the base of the Brezon above Bonneville, looking towards Geneva: the Jura in the distance; Salève on the left" (1862); pen and wash (13½ x 20). W. Pritchard Gordon. Exh.—M. 366. Reprod., 17, Pl. 4. Ref. to, 36, 436, 17, cvv. [283]

View of, from inn window, Bonneville (1849); w.c. on buff (13 x 19). F. R. Hall. No. 3 in R.’s list (10, xxi.). [284]

See also Annecy.

Briche, study of, to show cleavage in burnt clay; w.c. (6 x 6). Oxford, Ed. 281. Ref. to, 22, 33 n. [285]

Bridge, A; pencil (5½ x 8½). Brantwood. Exh.—Coniston (1906), R.W.S. 383. [286]
Bridge over the Effra (1832); ref. to, 35, 78–79. [287]

Bridges, Two (1840–41); pencil and tint (12½ x 18). Brantwood. Exh.—R.W.S. 284. [288]
CATALOGUE OF DRAWINGS

Brieg:—
Twisted Spire, village near (1876); pencil. Brantwood. Exh.—F.A.S. (1878) 39 b (13, 523). [289]
" pencil (3 ⅛ x 6). Harvard College. Exh.—Fogg 38. [290]
" two pencil drawings (one inscribed “Brieg, 31st Aug. 1876”), C. H. Moore (to whom Ruskin presented them). [291, 292]

Brienz, Lake of:—
View from the Giessbach Hotel (1866); w.c. (7½ x 10½). Brantwood. Exh.—R.W.S. 333, F.A.S. 45. Reprod., 18, Pl. 3. [293]
Lake of; w. c. (6½ x 9½). The Misses Norton. Exh.—Boston 35, Fogg 13. [294]
R.’s note on the back is: “Waterfall—and a very mighty one, which nobody knows but me—between the Reichenbach and head of Lake of Brienz—Reichenbach side.”

Bristol:—
St. Mary Redcliff (1834). Mrs. Holt. Exh.—Coniston 11. [296]
Avon and St. Mary Redcliff (1833); pencil and w. (10 x 13). Brantwood. Exh.—Coniston (1903) 11. [297]
The date of this drawing was given in the Coniston Catalogue (1903) as “1839.” It does not appear, however, that R. was at Bristol in that year; and the style of the drawing does not suggest his handiwork. It is possibly by Clarkson Stanfield.

British Museum. Notes of work in, geological and ornithological studies (1872); pencil and w. c. Exh.—Boston 92; Fogg 32. [298]

Brougham Castle, Penrith (1837); pencil (10½ x 13½). Brantwood. Ref. to, 1, xxxvi. n., 35, 623. [299]

Bruges (1842). In W. G. Collingwood’s Catalogue. [300]

Brussels, Hotel de Ville (1833); pencil (12 x 9). Brantwood. Exh.—M. 9. Ref. to, 35, 80–81. [301]
"A highly elaborated and delicate lace-work of lines, without Prout’s dotted emphasis; no figures, but merely a close study of ‘Gothic’ windows in perspective” (Manchester Catal.). R. also made a copy of Prout’s drawing of the same subject (13, 505, 22, 368–369, 35, 81); this copy (once at Oxford) was exh. at F.A.S. (1878), 23 h.

Buildings, Old (1854); pen and colour (6 x 6). A copy of this was made by Miss Harrison. [302]

Buttermere and Honister (July 11, 1837). Ref. to, 1, xxxvi n. [303]

Butresses of an Alp. see Martigny.

Cabbage Leaf, first sketch of. Once at Sheffield, see 30, 175 (No. 29). [304]

Cadenabbia, Villa Sommariva. Reprod., 1, fig. 13. [305]

Caen:—
St. Etienne (1848). Two drawings; pencil and w.c. (18¼ x 13 ½ each). The Misses Norton. One exh., Boston 78; both exh., Fogg (1910) 5. 6. [306, 307]
Traceries. Reprod., 8, Pl. 3, Fig. 1. [308]

Calais:—
Church spire, referred to, 14, 408, 35, 416. [311]
From the Sea (1835); pen. Brantwood. [312]
Hotel Dessein (May 13, 1858); b. c (7 x 9 ¾). Mrs. Cunliffe. Exh.—Coniston 123, R.W.S. 48, M. 90. [313]

Wrongly dated 1848 in the Manchester Catal.


Calder Abbey (1889); pencil. Ref. to, 35, xxiii. [315]
One of R.’s last drawings.

Cambridge, Street in (1837); pencil (14 ½ x 10 ½). B. B. Macgeorge. Exh.—M. 47. [316]

Candle (1872); pencil (10 x 7 ¾). Brantwood. Exh.—Coniston 189, R.W.S. 412, M. 404. [317]
Exercise in drawing for Oxford pupils.

Candy Tuft seed (1865); pen and wash (4 x 2). Brantwood. Exh.—F.A.S. 200 [318]

Canterbury Cathedral:—
(1) 1832; pencil (7 ¾ x 4 ½). Miss Gale. [319]
"My first as ever was drawing of architecture, 1832. J. Ruskin, signed Jan. 15, 1880."
(2) 1832; pencil (7 ¾ x 4 ½). Miss Gale. [320]

Capitals, studies of:—
Bird and beast capitals; pencil and tint (7 x 10 ½). Brantwood. Exh.—R.W.S. 331. [321]
A Capital; pencil and tint (6 ½ x 5). Brantwood. Exh.—Coniston 87, R.W.S. 165. [322]
Capitals and Arch; pen and w. c. (12 x 9 ½). Brantwood. Exh.—R.W.S. 183, F.A.S. 130. [323]
Capital and Column; w. c. (8 ½ x 5 ½). Brantwood. Exh.—R.W.S. 366. [324]
Capital of a Pillar; pencil on brown (7 x 4 ½). Brantwood. Exh.—Coniston (1903) 55. [325]
Detail of capital; w. c. (10 ½ x 8 ½). Harvard College. Exh.—Fogg 39. [326]
Part of a Capital; pencil and blue (13 x 10). Manchester Art Museum. [327]

Capri (1841); pencil and wash (4 ½ x 8 ½). T. F. Taylor. [329]

Carlisle:—
Cathedral (Aug. 7, 1838); pencil and b. c. (14 ½ x 9 ½). B.B.Macgeorge. Exh.—M. 38. [330]
Fisher Street (1837); pencil (10 ½ x 7 ½). B. B. Macgeorge. [331]
Queen Mary’s Tower (1837); pencil (10 x 7 ½), B. B. Macgeorge. [332]
Redness Hall (Aug. 7, 1838); pencil (14 x 9 ½). W. Ward. [333]


Carpaccio, studies of:—
"St. George and the Dragon":—
(1) Copy of the whole picture; sepia (6 ½ x 17 ½). Ruskin Museum, Sheffield (30, 197). Reprod., 24, Pl. 60. [335]
(2) Head of St. George, sepia (12 x 18 ½). Ruskin Museum, Sheffield. Reprod., 24, Pl. 69. Ref. to, 24, 341. [336]
(3) Viper; w. c. (10 ½ x 7 ½). Formerly at Oxford, Ed. 171 (21, 90, 152) Ref. to, 22, 62, 367, 24, 340–341. [337]
“St. Jerome in his Study,” chair in (1876); w.c. (12½ x 8¼). Brantwood. Exh.—Coniston 199, R.W.S. 287, F.A.S. 190. Ref. to, 22, 367; dog in, engraved in, 24, fig. 2, 230. [338]

"part of the open book in front of the picture. Ruskin made a study of this:—“A bit of Carpaccio, looking like the rock of Gibraltar,” he wrote to G. Allen, “with R. on it for pasting in my books.” He had it engraved by W. Roffe, but the plate was destroyed. [339]

“Death of St. Jerome,” Carpaccio’s signature held by a lizard (1870); w. c. (4½ x 7). Oxford, Ed. 171; described, 21, 152 (No. 189). Reprod., 24, Pl. 65 (with inscription by R.). Ref. to, 37, 6. [340]


“Presentation,” study of angels playing; w. c. (11 x 4¾). G. R. Roxburgh. [342]

“Dream of St. Ursula,” studies from (1876–1877), see 28, 733, 760.
(2) Head of St. Ursula. Somerville Hall, Oxford. Ref. to, 24, xxi., 33, 507. [344]
(3) Head; pencil (6 x 6). C. H. Moore. [345]
(4) Hand of St. Ursula. Somerville Hall; ref. to, 24, xxi., li., 37, 216. [346]
(5) Plant in the window; w. c. (14 x 12). Mrs. Oliver. Exh.—F.A.S. 176. Ref. to, 29, 31 n., 37, 216. [347]
(6) Blue slippers (see 30, 195 n.). [348]
(7) Bell and tassel of St. Ursula’s pillow; w.c. (2½ x 4¼). Miss E. H. Moore. [349]


“Venetian Ladies and their Pets,” detail from. Exh.—Coniston (1906). Ref. to, 37, 221. [351]


Carrara, Quarries of. Engraved by Le Keux, 6, Pl. 47, 363. [353]

Cassel, Hotel de Ville. In W. G. C.’s Catalogue. [354]

Castle in the Alps; pencil (3½ x 6¼). Brantwood. Exh.—Coniston (1906), R.W.S. 101. [355]

Caterpillar; w. c. (3 x 3). Mrs. Mackay (1848). [356]

Caudébec, architectural details. Exh.—Fogg 33. (1) Pencil and wash (12½ x 5¼). Harvard College; (2) etched in 8, Pl. 1 (fig. 2, c.) [357, 358]

Cerastes Cornutus:—
(1) seen from above; w. c. (4 3/8 x 5½). W. Ward. Reprod., 26, Pl. 18 (upper subject). [359]
(2) seen from above (4 x 5½). Oxford, Ed. 175. [360]
(3) Full front; w. c. (5 x 7). Oxford, Ed. 175. [361]

Catenary Curves under Tension. Oxford, Rud. 5. Engraved by G. Allen, 21, Pl. 54. [362]

Chalons sur Marne, Church (1835); pencil (5¾ x 7¾). B. B. Macgeorge. [363]
Chambéry:

- Poplars and Cottages in Evening Sunlight (1846); lamp-b. (6 x 10). G. Allen. Exh.—R.W.S. 328. [364]
  Inscribed: “Signed 1879. I consider it one of the best sketches I ever made. John Ruskin.”
  Sketch at. see Alpine Chapel.

Chamouni, Mont Blanc and Neighbourhood. [In 1854 R. made a list of most of his earlier sketches of Chamouni: see 6, xxi. This is referred to in the following entries as “R.’s list.” R. does not give the sizes, or other detailed particulars, and it is possible, therefore, that some of the items in his list may be identical with drawings otherwise described here]:—

Aiguille d’Argentière, from flank of the Buet (1844). No. 52 in R.’s list. [366]
Aiguille Blaitière, from near its base (1849). No. 40 in R.’s list. [367]
Aiguille Blaitière, view of the spur of, three sketches (1849). Nos. 41–43 in R.’s list. [368–370]
Aiguille Blaitière, from the foot of its glacier (1849). No. 44 in R.’s list. [371]
Inscribed: “Showing finest conchoidal riband-structure. J. R. on the spot, 1849.” This drawing is doubtless one or other of the foregoing.

Aiguille Blaitière. The centre of the foregoing, drawn on wood (see 6, xxvii.). Exh.—M. 528. [373]
Aiguille Bouchard, from valley (1849). No. 31 in R.’s list; pencil and brush (8 x 13). Brantwood. Exh.—Boston 53, R.W.S. 190. Engraved by Cuff, 6, Pl. 33. [374]
Aiguille Bouchard and Glacier des Bois (1849); pen (8½ x 12¼). No. 32 in R.’s list. H. S. Severn. Exh.—Coniston 99, R.W.S. 3, M. 237. Engraved by R., 6, Pl. 34. Ref. to, 37, 145. [375]
Inscribed: “Cleavages of Aiguille Bouchard, and mass of Glacier du Bois, 1856, J. R.” But R.’s memory was here at fault, as the inclusion of the drawing in Mod. P. iv. and his own earlier list show.

Aiguille Charmoz, shoulders of, from Chamouni (1849). No. 27 in R.’s list. [376]
Aiguille Charmoz, from bottom of valley, beneath it (1849). No. 29 in R.’s list. [377]
Aiguille Charmoz, from window of the “Union” (1849). No. 36 in R.’s list. [378]
Aiguille Charmoz, details (1849). No. 45 in R.’s list. [379]
Aiguille Charmoz, from Montanvert (1849). No. 46 in R.’s list. [380]
Aiguille Charmoz, “The Ideal of Aiguilles” (1854); pen and tint (9½ x 14). Mrs. Morse. Exh.—R.W.S. 140, F.A.S. 142. Engraved by Cuff, 6, Pl. 30. [381]
Aiguille Charmoz, and foreground study of its gneiss cleavages (1854). Two drawings, pencil and tint (5 x 4, 6 x 5). Mrs. Morse. Exh.—Coniston 98, R.W.S. 241, M. 228. [382, 383]
Inscribed by R., and dated “Sept. 1, 1854.” On the back, a drawing of the “Cabane of Montanvert.”

Aiguille Dru, from Chamouni (1849). No. 26 in R.’s list. [384]
Aiguille Dru, shadow of, on cloud, from Montanvert (1849). No. 49 in R.’s list. [385]
Aiguille Dru and Valley of Chamouni. Engraved by Armytage, 3, Pl. 7. [386]

Aiguille Dru, Angles of; on the back, reflections in Lake of Geneva (1849). No. 30 in R.’s list. [387]

Aiguille du Goûter (1849); pen and ink. Brantwood. Exh.—Coniston 76 c. [388]

Aiguille du Midi, from Montanvert (1833); pencil (11 x 8½). A. E. Cropper. [389]

Aiguille du Plan, from foot of Breven, half a mile beyond village of Chamouni (1849). No. 28 in R.’s list. [390]

Aiguille du Plan, outlines (1849). No. 37 in R.’s list. [391]

Aiguille du Plan, from its base: two sketches (1849). Nos. 38, 39 in R.’s list. [392, 393]

Aiguille Rouges:—
   (1) 1844; from source of Arveron. No. 59 in R.’s list. [394]
   (2) 1849; from window of “Union.” No. 57 in R.’s list. [395]
One or other of these drawings may be the one ref. to at 5, 170, 171.

Aiguille Sans Nom, from Les Montets (1844). No. 13 in R.’s list. [396]

Aiguille Verte, from near Flégère (1844). No. 48 in R.’s list. [397]


Aiguilles of Chamouni, from near Bossons (1844). No. 15 in R.’s list. [399]

Aiguilles of Chamouni, from the village (1849). No. 23 in R.’s list. [400]

Aiguilles of Chamouni, from the village, large eye-sketch (1849). No. 25 in R.’s list. [401]


Aiguilles of Chamouni, general contours (1849). No. 34 in R.’s list. [403]

Aiguilles of Chamouni, from ascent beyond Glacier des Bois (1844). No. 35 in R.’s list. [404]

Aiguille with Mont Blanc, from Aiguille Bouchard (1844). No. 50 in R.’s list. [405]

Aiguilles of Chamouni, by moonlight; w. c. (4 x 6¼). Brantwood. Exh.—R.W.S. 136. This drawing was reproduced for the Poems (1891), but was ultimately not included. [406]


Aiguille Structure. Engraved by Armytage, 6, Pl. 29, from four drawings:—
   (1) Mont Blanc from Geneva: see 6, 201. [408]
   (2) Charmoz, top of the ridge: see 6, 234. [409]
   (3) A spur of the Aiguille Blaitière: see 6, 481. [410]
   (4) Dent de Morcles: see 6, 192, 200. [411]

Autumn on the bases of the Aiguilles (1894), No. 22 in R.’s list: Aiguilles Charmoz and Blaitière from the “Union”; w. c. (14 x 17). H. S. Severn. Exh.—M. 349. [412]

Brévent, side of the (1849). No. 58 in R.’s list. [413]

Camera Lucida outlines of the Aiguilles: “on the back, outlines of Jorasses and Aiguille Dru, and most important sketch of Blaitière” (1849). No. 24 in R.’s list. [414]

Camera Lucida outlines of Mont Blanc, from Chamouni (1849), No. 16 in R.’s list; pencil (9½ x 12). Brantwood. Exh.—R.W.S. 275, F.A.S. 217. [415]
CATALOGUE OF DRAWINGS

Cascade de la Folie and its Uplands, as seen from the old Hotel de l’Union; pencil, pen, and wash (14½ x 12). Birmingham Art Gallery. Reprod., 5, Pl. C. [416].

Sold at Sir J. Simon’s sale, 1904, 22 gs.

Chamouni in Afternoon Sunshine, or On the Road to Chamouni (1844); w.c. (9¾ x 11¼). W. P. Gordon. Reprod., 3, Pl. 4. Ref. to, 35, 252. [417]

Chamouni: Moonlight at (1860); w.c. (8½ x 11). Once at Oxford, see 21, 151 (No. 111). T. F. Taylor. [418].


Chamouni: North side of the valley; pencil, pen, and wash (19 x 13). Brantwood. [420]

Inscribed: “Study of rounded turf and pine grouping. 1846; no, must be later, I forget. J. Ruskin, Brantwood, 1879.” This study was photographed by Hollyer, but not published.

Chamouni: Rocks and Stream (1842); w.c. (13 x 16½). Mrs. Cunliffe. Exh.—R.W.S. 252, M. 93. [421]

“Very Hardingesque in style; probably the result of lessons from J.D. Harding in the previous year.”—Manchester Catal.

Chamouni: Rocks and Trees near, or “Sketch of Gneiss at Chamouni” (1858); w. c. (12 x 18½). The Misses Norton. Exh.—F.A.S. (1878) 45 (13, 524), Boston 86, Fogg 3. Reprod., 36, Pl. 17. Refs., 36, 277, 294, 37, 563. [422]

Chamouni: Rock and Vegetation (1854); w.c. (9¾ x 10¾). Mrs. Cunliffe. Exh.—F.A.S. (1878) 28 (13,510), R.W.S. 142. [423]


Sold at Sir J. Simon’s sale, 1904, 16 gs.

Chamouni: View; pencil and colour (13½ x 19). Harvard College. Exh.—Fogg 48. [425]

Chapieux, “View; from my window”; on the back, Aiguille de Varens in cloud (1849). No. 62 in R.’s list. [426]

Col de la Seigne: view from the top (1849). No. 63 in R.’s list; w. c. on buff (8 x 14). H. S. Severn. Exh.—M. 110. Reprod., 26, Pl. B. [427]

Col du Géant, from Aiguille Bouchard (1844). No. 51 in R.’s list. [428]

Crest of La Côte: one of Three Studies of Aqueous Erosion; w. c. (5 x 8¼). W.A. Cadbury. Exh.—Coniston 97, R.W.S. 179, M. 343, F.A.S. 165. Once at Oxford, see 21, 278 (No. 120); also ref. to, 26, 369. [429]

Crest of La Côte: wash. Engraved by Lupton, 6, Pl. 36. [430]

Crests of La Côte and Taconay:—

(1) Pencil. Brantwood. [431]

(2) Pen (5¾ x 8). S. Morse. Exh.—Boston 52 (13, 584), R.W.S. 79. Etched by R., 6, Pl. 35. [432]

Glacier des Bois:—

(1) 1843; vignette. Engraved by Armytage, 2, Pl. 7. [433]

(2) 1849; w. c. (13½ x 19). H.S. Severn. Exh.—M. 341. Ref. to, 37, 145. [434]

(3) 1856; pen (5 x 8¼). Brantwood. Exh.—Coniston 65, R.W.S. 240. [435]

XXXVIII.
Catalogue of Drawings

Glacier des Bossons:
(1) 1849; sepia (13 x 18½). Oxford, Ref. 91. Exh.—Bradford. Reprod., 21, Pl. 29. [436]

Limestone promontories of the Brezon; on the back, Mont Blanc de St. Gervais, and an oven at St. Martin (1849). No. 5 in R.’s list. [438]

Limestones of the Valley of Sixt:
(1) 1844. No. 60 in R.’s list. Brantwood. Exh.—Coniston 71. [439]
(2) 1849. “The same, better drawn, at head of valley.” No. 61 in R.’s list. [440]

Mer de Glace; sepia (12 3/8 x 19). Theodore Dyke Acland. Exh.—Alpine Club (1907) 25. [441]

This beautiful drawing was specially made for Sir Henry Acland.

Mer de Glace and the Aiguilles, from the Montanvert (1874); w. c. (11 x 20). H.S. Severn. Exh.—M. 337. Reprod., 26, Pl. A. Ref. to, 37, 146. [442]

Mont Blanc and the Aiguilles: sketch plan, 6, 204 (fig. 22). [443]

Mont Blanc and its Aiguilles from Geneva (1849):
(1) No. 1 in R.’s list. [444]
(2) Same sketch continued, with the Buet and Sixt mountains, etc.; No. 2 in the list. [445]

Mont Blanc and the Aiguilles, from above Les Tines (1842); w. c. (16½ x 10½). America (formerly Sir J. Simon). Reprod., 4, Frontispiece. Ref. to, 4, 345, 35, 329, 627. [446]

Inscribed: “Study of Stone and Lichen in Chamouni Valley, with the chain of Mont Blanc and its Aiguilles outlined above, J. Ruskin, 1842.” Sold at Sir J. Simon’s sale, 1904, 18 gs.

Mont Blanc (1842); w. c. on grey (13½ x 18½). F. R. Hall. Exh.—Victorian Era Exhibition, 1897. [447]

Mont Blanc, with the Village of the Prieuré (1842); w. c. Brantwood. Reprod., 2, frontispiece. Ref. to, 35, 627. [448]

Mont Blanc, Summit, from Chamouni (1849). No. 21 in R.’s list. [449]

Mont Blanc de St. Gervais:
(1) 1849; w. c. (5½ x 8). No. 11 in R.’s list. Mrs. Morse. Exh.—R.W.S. 281, M. 329, F.A.S. 152. Reprod., 2, Pl. 9. see 2, xlv. [450]

(2) w. c. (6 x 6). A drawing copied by Miss Harrison. [451]

Mont Blanc from St. Martin:
(1) 1849, in storm. No. 12 in R.’s list. [453]

Mont Blanc from the Allée Blanche (1849). No. 64 in R.’s list. [455]

Mont du Reposoir, top of, above Sallanches. No. 9 in R.’s list. [456]

Montagne de la Côte (see also “Crests of La Côte”):
(1) 1844; summit, from flank of Mont Blanc. No. 53 in R.’s list. [457]
(2) 1849; from Chamouni. No. 17 in R.’s list. [458]
(3–5) 1849; from Chamouni; on the back, a little bit of Petit Charmoz and Blaitière in cloud. Three sketches of the same subject. Nos. 18–20 in R.’s list. [459–461]
CATALOGUE OF DRAWINGS

Montanvert, Cabane of (1854); see Aiguille Charmoz.

Petit Charmoz, cleavage of (1849). No. 47 in R.’s list. [462]
Pines at foot of Montanvert (1849). No. 55 in R.’s list. [463]
Pines close to Glacier des Bois (1849). No. 54 in R.’s list. [464]
Relations of form in alternating hard and soft rocks, from drawings. Brantwood.

Exh.—Coniston (1903) 79, F.A.S. 104. [465]
The subjects, etc., are: (1) Mont Blanc from Geneva seen over back of Salève (pencil, 2½ x 11); (2) Gault and Rudisten Kalk in the Dorons above Sallanches (pencil 2½ x 7½); (3) Gault in the ranges between Bonneville and Annecy (pencil and pen, 3 x 9½); (4) Outline from Geneva, Buet, etc. (pencil, 3½ x 12).

Rocks near Les Ouches, above Les Montets (1844), No. 56 in R.’s list; w.c. (12½ x 16½). America (sold at Sir J. Simon’s sale, 25 gs.). Exh.—R.W.S. 130. Reprod., 35, Pl. 21; ref. to, 35, 329. [466]

CHARTRES:

“Cathedral seen over cabbage fields above Coteaux of the Eure on the n. bank, bright white clouds on a breezy day”; pencil and w. c. A. R. Ballantine. Exh.—F.A.S. (unnumbered). [467]

Cathedral, and houses; w. c. (9 x 6). H. Hartley. [468]

Cathedral, over trees; w. c. (6½ x ¾). Brantwood. Exh.—R.W.S. 339 [469]

Cathedral, wooden angel; w. c. (6½ x 4½). Brantwood. Exh.—R.W.S. 339. [470]

“Looking down the river from my favourite stone double-arched bridge” pencil (9 x 5½). T.F. Taylor. [472]

Moulding at; wash (7½ x 4½). Brantwood. Exh.—Coniston (1903) 59. [473]

Sketch; pencil (3½ x 5). Miss Millais. Exh.—Coniston (1903) 75, F.A.S. 216. [474]

View, Cathedral in mid distance; pencil (9 x 5½). T.F. Taylor. [476]

Chartreuse, the Grande (1849); sepia (12 x 18½). Mrs. Cunliffe. Exh.—Coniston 66, R.W.S. 95. Reprod., 35, Pl. 35. [477]


Chillon from Meillerie (1835); pen. Brantwood. Exh.—Coniston 14. [479]

Chinese Enamel, study of colour in; w.c. (2½ x 2¼). Oxford, Ed. 202, 21, 93, 137. [480]

Chestnut, studies of:—

Spanish Chestnut at Carrara (1845); pen, pencil, and colour (9 x 11½). T.F. Taylor. Exh.—Sheffield (1901) 172, M. 114. Reprod., 15, Pl. 1. A portion of this was drawn and cut on wood, 15, Fig. 24 (p.114). [481]

Study of (1863); w.c. (9 x 5). Miss Harrison. Reprod., 7, fig. 5. Ref. to, 22, 33 n. [482]

Leaves; w. c. Mrs. Kollesford Fortesque. Exh. at the London County Council School of Arts and Crafts. [483]

Chimneys, various studies. Reprod., 1, Fig. 9. [484]


Church Tower in n. Italy; ink and w.c. Drawn by G. Allen under R.’s supervision, roofs by R. T.C. Horsfall. [486]

Cima da Conegliano, studies of oak, after:—

(1) w. c. (10½ x 4½). Oxford, Ed. 20, 21, 115. Ref. to, 20, 155. [487]
(2) w. c. (17 x 11). Oxford, Rud. 287, 21, 293–294. [488]

Study of rocks from Louvre, No. 1259. Reprod., 6, Fig. 86. see 6, 311, 12, 472 n. [489]
CATALOGUE OF DRAWINGS

Cimabue, studies after:—

Madonna (1874); w. c. (8½ x 6). Brantwood. Exh.—Coniston 193, R.W.S. 117. Reprod., 33, Frontispiece. [490]

St. Francis (1874), ref. to, 23, xlv. [491]

St. Peter; in W.G.C.'s Catalogue. [492]


Citeaux:—

Cemetery (1882); pencil (4¾ x 7¾). Brantwood. Exh.—Coniston (1903) 68. [495]

Inscribed by R.: “Sept. 1, 82. Tired on hot day, but very careful 1/4 hour.”

Poplar Avenue, clear afternoon sunshine; pencil. A. R. Ballantine. [496]

Clock Tower; w. c. (8½ x 5). Mrs. Cunliffe. Exh.—R.W.S. 57. [497]

Clouds, studies of (see also Coniston, Sky):—

Autumnal Cloud filling the Valley of Geneva, the Jura rising out of it, seen from the Brezon; w. c. (4½ x 9). Oxford, Ed. 297 (21, 101). Reprod., 21, Pl. 35. [498]

Cloud Perspective:—(1) Rectilinear. Reprod., 7, Pl. 64. [499] (2) Curvilinear. Reprod., 7, Pl. 65. [500]

The Cloud Flocks; w. c. Engraved by Armytage, 7, Pl. 63; ref. to, 7, 158 n. [501]

Dawn, studies of:—

(1) The first scarlet on the clouds; w. c. (5¼ x 7¼). Oxford, Ed. 3 (21, 75, 106). [502]


(3) Purple clouds; w. c. (6 x 8¼). Oxford, Ed. 5 (21, 75, 107). [504]

See also Coniston.

Drift-cloud, seen from Turin; pen (4 x 8¼). G. Allen. Woodcut, 7, 168 (Fig. 87). [505]

Fair-weather cloud (1885). Sir O. Lodge. see 37, 525 n. [506]

The Graiæ; sketch of cloud on one of the Cenis hills (1858); pen and brush (4¼ x 6¼). C. J. Hegart. Exh.—R.W.S. 236, M. 331, F.A.S. 208. Engraved by Armytage, 7, Pl. 70. Ref. to, 7, 188. [507]

Morning Clouds, quick studies from the Faulhorn (1846); w.c. (6½ x 10). W.A. Cadbury. Once at Oxford, see 21, 277–278 (No. 118). Exh.—Coniston 61, R.W.S. 132, F.A.S. 38. [508]

Inscribed with the names “Jungfrau, Eiger, Schreckhorn, Finsteraarhorn.”

Clouds, Martigny; w. c. (4¼ x 7¼). Mrs. Cunliffe. Exh.—R.W.S. 371. [509]


Storm Clouds on Monte Cenis, opposite the monastery of San Michele, from Rivoli (Aug. 13, 1858); w. c. (5½ x 11¾). Brantwood. Exh.—R.W.S. 177. Ref. to, 35, 497. [511]

Study of Clouds from Norwood; w.c. (4¼ x 8¼). Oxford, Ed. 289, see 21, 100 n., 279 (No. 122). [512]

Sunset Clouds (see also Sunset); w. c. (5½ x 10¾). Mrs. Cunliffe, Exh.—R.W.S. 375. [513]

Thunder Clouds, Turin; w. c. (9 x 21). Mrs. Holman Hunt. Exh.—F.A.S. 63. Ref. to, 35, 497. [514]

Thunder Cloud in the Val d'Aosta (1858). Woodcut by J. D. Cooper, 34, Pl. 2 (Fig. 4). [515]

Venga Medusa; sketch of clouds on one of the Cenis hills (1858). Engraved by Armytage, 7, Pl. 71. Ref. to, 7, 188. [516]

See also 7, Figs. 79–93 (list, 7, xvii.)

" study; b. and w. (5¼ x 2¼). Oxford, W.S. ii. 14. Woodcut by Burgess, 21, Pl. 47. [520]

Cluses, Gorge of; pen and wash (4½ x 9½). W. G. Collingwood. [521]


" w.c. (6 x 9). Brantwood. Exh.—Coniston 63, R.W.S. 314. Reprod., 2, Pl. 10. see 2, xlv. [523]

" Valley of Maglans and Aiguille de Varenns (plan). Exh.—Coniston 59. Engraved by G. Clauses, Valley of Cluses; pen and wash (4½ x 9¼). W. G. Collingwood. [521]

" looking back from Sallanches (1846). No. 10 in R.’s Chamouni list. [525]

" Cottage at Maglans; on the back, limestone cliffs at entrance of Valley of Cluses (1849). No. 8 in R.’s list. [526]

Coblentz, Bridges; pencil (12½ x 18). Birmingham Art Gallery. Exh.—F.A.S. 22. [527]

Cobra, profile and full face; w.c. (8 x 4¼). Oxford, Ed. 174. Ref. to, 26, 323, 331. [528]

Cockatoo, Sulphur-crested (Zoo, Oct. 17, 1877); w.c. (4 x 4¼). Oxford, Rud. 189 (21, 277). [529]

COINS, studies from:—

Apollo’s head, from a coin of Amphipolis; pen and sepia (12¼ x 12¼). Miss Gale. [530].

Wreath from the same; pen and sepia. W. Ward. [531]

Arethusa, from a coin of Syracuse. Exh.—Somme 15 (19, 271). Also ref. to, 18, xxxv.

[532]

Hydra of Lerna, from a coin of Phæstus. Reprod., 26, Fig. 39; see 26, 299, 300, 330. [533]

Juno’s head, from a coin of Crotone. Exh.—Somme 16 (19, 271). [534]

Lion of Leontini, see Lion.

Silver Penny of William I., enlarged; wash (8¼ x 4). Ruskin Museum, Sheffield (30, 268, 277). Woodcut, 30, Pl. 37. [535]


Study from a Greek coin; w.c. (12 x 13). F.R. Hall. [537]

Coldstream (1863). In W. G. C.’s Catalogue. [538]


“One of his last Proutesque drawings.”—Manchester Catal.

Como, Broletto:—

Arch Masonry. Chromo-lithographed, 9, Pl. 5. [540]

Window (1869); w. c. (16 x 12). Oxford, Ed. 87, 21, 82. Ref. to, 19, lviii. [545]

Como, Lake of, and other n. Italian Scenes: Four pen drawings on one sheet (1835):—(1) Bellagio; (2) End of the Lake of Lecco; (3) Bergamo and the Alps, from the road to Brescia; (4) near Bassano. T.F. Taylor. Exh.—Sheffield (1901) 156. [542–545]
Como, Lake of, Villa Porro; repro., 1, Fig. 16. [546]—See also Cadenabbia.

" " (early drawing); w. c. Ref. to, 20, 283. [547]

Conflans (1845); ref. to, 36, 131, 42. [548]

**Coniston:**—

*Coniston Hall and Old Man,* from Brantwood (1836). Brantwood. Exh.—Coniston (1906). Reprod., 1, Fig. 10. [549]


*Fixed Cloud on the Old Man;* w. c. (6 x 7¼). Brantwood. Exh.—R.W.S. 403. [551]

*Gloomy vertical sunshine on the Old Man* (1875); w. c. (11 x 3¼). C.E. Norton. [552]

*Iridescent Cloud over the Old Man* (1881); w. c. (8½ x 15¼). Brantwood. Exh.—Coniston (1903) 63. [553]

*Morning Cloud on the Old Man* (1877); w. c. (5½ x 8¼). Brantwood. Exh.—Coniston 206, R.W.S. 24. [554]

*Morning on the Old Man* (1876); w. c. (7 x 10¾). Mrs. Morse. Exh.—R.W.S. (Winter, 1883–84) 403, R.W.S. 235 b, F.A.S. 70. [555]

*View, from the Waterhead.* Ref. to, 37, 323. [556]

**Constance:**—

Bridge of (1859); pencil (5 x 15). Brantwood. Exh.—R.W.S. 1. [557]

" (1859); w. c. (4½ x 6½). Brantwood. Exh.—R.W.S. 425. [558]

Lake of (1859). Miss Gale. [559]

View of (1859); pencil (5 x 7½). Brantwood. Exh.—R.W.S. 111. [560]

**Convolvulus:** pen. Mrs. Cunliffe. [561]

R. had this drawing cut on wood by A. Burgess, but it was not published.

**Corn:** “Behold a sower went forth to sow.” Mrs. Cunliffe. Woodcut by A. Burgess, 25, Pl. 21. [562]

**Cotoneaster leaves:**—


Presented in an Album to Queen Victoria on her Jubilee.

(2) seen from the side (1879). Engraved by G. Allen, 25, Pl. 31. [564]

**Cottages, Thatched;** pen and ink (12½ x 7¼). T.F. Taylor. [565]

**Courmayeur, Church Tower** (1849); w. c. on buff (8 x 14¼). America (formerly Sir J. Simon). Reprod., 12, Pl. 6. see 12, lxxxvii. [566]

Sold at the Simon sale, 1904, 18 gs.

**Coutances, architectural details.** Reprod., 8, Pl. 3, fig. 3, Pl. 13, fig. 4. [567]

" Spire. Reprod., 12, Fig. 11. [568]

**Covent Garden,** “The Modern Parthenon”; pencil (6½ x 9¼). G. Allen. [569]

**Cowslip bells;** pencil (8½ x 8). Oxford, Ed. 17, 21, 76, 115. [570]


**Cranberry blossoms;** ref. to, 26, 331. [572]
Crossmount:—
Study of Thistle, etc. (1847); pen and sepia (18 x 23). Brantwood. Exh.—R.W.S. 346, M. 221, F.A.S. 91. Reprod., 35, Pl. 31. [573]
Study at (1847); w.c. (13 x 19). E. Tate. Exh.—F.A.S. 197. [574]
Said in F.A.S. Catalogue to have been reproduced, but such is not the case.
Study at (1847); pen and colour (12½ x 18½). Mrs. Cunliffe. Exh.—R.W.S. 26, M. 92. [575]


Croyland Bridge; pencil and sepia (8½ x 5½). T. F. Taylor. [577]


Crystalline Increment, Modes of; w. c. Engraved by G. Allen, 26, Pl. 20. [579]

Cumberland Mountains; w. c. on buff (10 x 14). Mrs. Hay Wilson. [580]

Currant Blossom; pen and wash (3¼ x 4¼). Oxford, Ed. 18. Reprod., 21, Pl. 30 A. [581]

Currant, Black; w. c. (5½ x 8½). Oxford, W.S. ii. 30. [582]


Cyclamen (1873); w. c. (6 x 5). The Misses Norton. Exh.—Fogg 11. [584]
Inscribed: “In cœlum tendit nec terræ obliviscitur.”

Cylinder and Drum; w.c. (6½ x 7½). Oxford, unframed, 21, 308. [585]

Daisy, studies of. Engraved by G. Allen, 25, Pl. 17. [586]

Dandelion; pen. Oxford, Ed. 15. Cut on wood by A. Burgess. Reprod., 21, Pl. 47. Pl. 47. [587]

Daphne, flower-study; wash (6 x 7½). W. H. Willink. [588]

Dawn, studies of. see Clouds.

Débris Curvature. Engraved by Cuff, 6, Pl. 45. [589]

Denmark Hill, R.’s House at:—
Study Chair; w.c. (9 x 9). Miss Millais. [590]
Study of Wood and Sky, Winter (Field behind the house); pencil and sepia (10 x 14). Brantwood. Exh.—R.W.S. 324, F.A.S. 100. Reprod., 35, Pl. 28. [591]
Sunrise from (March 19, 1868). Exh.—Boston 89. [592]
Sunset from, looking to Tulse Hill; w. c. (8 x 11). Brantwood. Exh.—M. 355. [593]

Derby, Street and Church (1837); pencil (14½ x 10½). Mrs. Mackay. [594]

Development. see Birds.

Dictionary, an old (1859); w. c. Ref. to, 18, lxv. [595]
Dieppe:
St. Jacques, before restoration; pencil (8½ x 5½). Brantwood. Exh.—R.W.S. 147. [596]
St. Jacques, studies of detail (1845); pencil (14¾ x 13). Mrs. Morse. [597]
Sketch; w.c. (4¼ x 6½). T. F. Taylor. Exh.—M. 112. [598]

Dijon,
Church at (1833); pencil and pen (8½ x 12). Mrs. Cunliffe. Exh.—F.A.S. (1878) 23 1(13, 504–505), R.W.S. 420, M. 83. Ref. to, 37, 607. [599]

Domo d’ Ossola:
Lago Maggiore and, “A Day’s Sketching finished out of my head” (1833); pencil (8¾ x 10¾). Mrs. Cunliffe. Exh.—F.A.S. (1878) 23 (13, 505), R.W.S. 334. [600]

Dorchester Abbey; b. and w. (8½ x 6½). Mrs. Daniel. [604]

Dove, a Dead; w.c. (6½ x 10¾). Oxford, Rud. 181, 21, 226. [605]

Dryad’s Toil, etc. see Leaves.

Duccio, a Madonna attributed to, study of. C. E. Norton. Ref. to, 37, 55. [610]

Dulwich Gallery, exterior (March 25, 1873); pencil and b. c. on grey (4¾ x 6½). Mrs. S. Morse. Exh.—M. 339. [612]
This drawing was photographed for Ruskin by Burgess, but not published.

Dulwich, Tree at (1842); w.c. (7 x 4¼). E. M. Hutchinson. Exh.—R.W.S. 354, F.A.S. 139. Reprod. 2, Pl. 25. see 2, xlii. [613]

Dumbarton (July 30, 1838); w.c. (11 x 7). Birmingham Art Gallery. Ref. to, 1, xxxvi. n. [614]

Dunbar, Coast of (1857); w.c. (12½ x 18½). Birmingham Art Gallery. [615]

Dungeon Ghyll (Aug. 11, 1837); ref. to, 1, xxxvi. n. [617]

Eagle, studies of (see also Pisano):—
Head, from Life (1870); w.c. (3½ x 6). Oxford, Ed. 165, 21, 136. Reprod., 21, Pl. 41. [618]
" (1870); w. c. (5¼ x 7½). Oxford, Ed. 165, 21, 136. Reprod., 22, Pl. 21. see 22, 229. [619]
" (1870); pen (4¼ x 8½). Oxford, Rud. 49, 21, 179. [620]
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**Edge Decoration.** see Venice.

**Edinburgh:**—
- St. Anthony’s Chapel (July 19, 1838). Reprod., 1, fig. 40. Ref. to, i, xxxvi. n. [623]
- Free Church College, Tower. Reprod., 9, Pl. 6. [624]
- Vignette (1838); ref. to, 35, 624. [626]

This drawing was photographed for R. with a view to insertion in *Præterita*, but ultimately not issued.

**Egyptian Art.** studies in:—
- Lion’s Profile; w.c. (5¼ x 4). Oxford, Ed. 156, 21, 88. [627]
- Head of Amasis from a Sarcophagus (British Museum); w.c. (8 x 5¾). Brantwood.
  Exh.—Coniston 161, R.W.S. 409, M. 422. Ref to, 20, 410, 411, 22, 394. [628]
- Table of Hera (British Museum, No. 588); w.c. (12 x 13). F. R. Hall. [629]

See also Birds.

**Ehrenbreitstein** (1833). Reprod., 2, Pl. 15. [630]

**Eildon Hills** (1863); ref. to, 36, 45. [631]

**Elementary Constructions** (Oxford Art School Series): see 21, 312. Engraved by G. Allen, 21, Pl. 71. [632]

**Elm Leaves** (1841); w.c. (8 x 6). Brantwood. Exh.—Coniston 52, R.W.S. 389. [633]


**English Mansion, An Old** (1837). Reprod., 1, fig. 20. [635]

**Erica Tetralix.** see Heather.

**Eriophorum, outline**; w.c. (12½ x 7¼). Oxford, Rud. 276, 21, 232, 252, 314. Reprod., 21, Pl. 54. [636]

**Etna** (1874);—
  And Taormina (April 26); pencil and white (6½ x 10). Brantwood. Exh.—R.W.S. 61, F.A.S. 86. [637]
  At Dawn, from Taormina (April); w. c. (6½ x 10). Brantwood. Exh.—R.W.S. (1875) 312, Coniston 191, R.W.S. 359, F.A.S. 147. [638]
  Sunrise on; w.c. (6½ x 9¾). Oxford, W.S. ii. 42, 21, 150 (No. 109). Ref. to, 37, 95. [639]
  Twilight on; w. c. (6½ x 9¼). Oxford, W.S. ii. 45, 21, 151 (No. 110). Reprod., 21, Pl. 40. [640]


**Etruscan Vases.** see Greek Vases.

**Evanesence, Law of, studies for the Plate in Mod. P.,** 6, Pl. 26; pencil and tint (5 x 9).
  Exh.—R.W.S. 381, M. 233. [642]

Inscribed: “Signed at Brantwood 1879.”

Eton College Chapel

From the drawing in the possession of Reginald Smith, Esq., K.C.
FAIDO, THE PASS OF, on the St. Gothard (for note on R.’s studies of this subject, see 6, xxv.–xxvi.):—

Sketch of the scene of Turner’s drawing (1845); pen and tint (10 x 14). E. T. Cook. Exh.—Coniston 104, R.W.S. 320, M. 150, F.A.S. 28. [644]

Another sketch of the same; w. c. (10 x 13½). Harvard College. [645]

"Pass of Faido: Simple Topography":—
2. Etching by R. in Mod. P., 6, Pl. 20. [647]

"Pass of Faido: Turnerian Topography":—
1. Study for etching; pencil and pen. Exh.—Boston 55. [648]
2. Etched plate in Mod. P., 6, Pl. 21. [649]

"The Gates of the Hills":—
2. Etching by R. in Mod. P., 6, Pl. 20. [647]

"Rocks in Unrest," study of the rocks on the left in Turner’s drawing. Engraved by Armytage, 7, Pl. 81, 435 n. [655]

Falaise:—
Architectural details (1848), reprod., 8, Pl. 4, fig. 2. [656]
Capital in Norman Castle; ref. to, 16, 457. [657]
View (Nov. 1848); sepia and colour (18 x 10½). Mrs. Butterfield. [658]

Faulhorn. see Clouds.

FEATHERS, studies of:—
A Hen’s Feather. Brantwood. Ref. to, 24, xxi. [659]

Peacock’s Feathers, studies of (refs., 25, iii., 28, 466, 37, 186):—
Breast Plumage; w. c. (5 7/8 x 8 7/8). Ruskin Museum, Sheffield (30, 244). Exh.—Coniston 220. Reprod., 25, Pl. 5. [661]
Two rays of the same, enlarged. Ruskin Museum, Sheffield. Exh.—Coniston 221. Reprod., 25, Pl. 5. [662]

Decorative Plumage: Peacock; two stages; wash (5 7/8 x 3¾). Ruskin Museum, Sheffield. Engraved by G. Allen, L. of F., Pl. 5, 15, 411. [663]
Study; w. c. (12 x 7¼). Brantwood. Exh.—R.W.S. 164. [664]
Study ("J. Ruskin, Oxford, 1876"); w. c. (8½ x 5 7/8). C. W. Smith. [665]
Study, painted at Broadlands and set as a pendant for Miss Agnew; w. c. Brantwood. Exh.—Coniston 292. [666]
Study; w. c. Mrs. Cunliffe. [667]
Study ("For Miss Susie, J. Ruskin, Dec. 7, 1873"); w. c. (5 x 4). A. Fleming. Exh.—M. 80. [668]
Study ("For Miss Susie, to show how her spoiled pets dress, J. Ruskin, Dec. 7, 1873"); w. c. (5 x 4). A. Fleming. [669]

This lovely drawing may be the one ref. to, 34, 720.

Pheasant’s Feathers, magnified (1879); w. c. (8 ½ x 5 ½). Harvard College. Exh.—Boston 103 (13, 588), Fogg 37. Ref. to, 37, 286. [671]

Fern Frond, w. c. (4½ x 3). J. L. Booth. Exh.—F.A.S. 145A. [672]

Fielding, Copley, copies of:—
(1) Ben Cruachan (1835); w. c. Brantwood. Exh.—M. 31. [674]

Fiesole, Badia of S. Domenico:—
Details (1874); w. c. (6½ x 9¾). Brantwood. Exh.—R.W.S. 247, M. 395. [676]
Inscription (1874); pen and brush (9 x 14). Oxford, Rud. 13, 21, 265 (No. 1). Reprod., 21, Pl. 61. [677]
Two sketches at, from above and from below (1874); pencil (7 x 10 each). Brantwood. Exh.—Coniston (1903) 85. [678, 679]
Another sketch (1874) (or possibly one of the foregoing); ref. to, 23, xlii., 268. [680]

Fir:—
Three Cones of; pencil (7½ x 4). T. C. Horsfall. [681]
Small Branch of Scotch; reprod., 21, Pl. 48A. [682]

Fish; study in British Museum; pencil (6 1/8 x 9 7/8). B. B. Macgeorge. [683]

Fletschorn, from the Simplon (1844); ref. to, 26, 220. [684]

Florence:—
Campanile (Giotto’s Tower):—
Red Lily of Florence on. Formerly at Oxford, Ed. 211; 21, 93 n., 112, 23, 67. [686]
Shield on; w. c. (9½ x 6½). Brantwood. Exh.—Coniston (1903) 69. [687]
Two Panels (June 1872); pencil and tint (7½ x 5½ each). Brantwood. Exh.—R.W.S. 106, M. 319. Ref. to, 22, 337. [688, 689]
Window, engraved by Armytage, 8, Frontispiece; etched by R., 8, Pl. 9 (see 25, 455). Ref. to, 8, 126, 187. [690]
Cypress Avenue, Porta Romana; ref. to, 35, 363. [691]

Duomo:—
With the Campanile (1874); pencil. G. Allen. [692]
Study for etching (1874); pencil (5½ x 7½). The Misses Norton. Exh.—Boston 75, Fogg 10. [693]

Fra Angelico’s Convent and San Domenico, Fiesole (1874). Two drawings; pencil (7 x 10 each). Brantwood. Exh.—F.A.S. 138. [694, 695]

Lung Arno (1874); pencil (7 x 10½). The Misses Norton. Exh.—Boston 76, Fogg 10. [696]


Ponte Vecchio:—
Study for etching (1874); 4½ x 3½. C. E. Norton. [699]
Two Sketches (1882), the lower showing the Arno in flood; pencil and tint (3 x 7, 6½ x 4½). Brantwood. Exh.—Coniston 210, R.W.S. 52, M. 390. [700, 701]
Interior (1882); pencil (4½ x 7½). Mrs. Hodgkin. Exh.—Coniston 211, R.W.S. 123, M. 391, F.A.S. 228. [702]
Sketch (1882); pencil and white (4½ x 7½). Brantwood. Exh.—R.W.S. 192. [703]
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S. Maria Novella, examples of flat sculpture from front. Once at Oxford, Rud. 80, see 21, 273. [705]

San Miniato:—

View; pencil (6½ x 4½). Mrs. Holiday. Exh.—R.W.S. 63, F.A.S. 137. [706]

View (1845); pen and colour (15 x 14½). Brantwood. Exh.—Boston 77, Coniston 57, R.W.S. 98, M. 246. [707]


View (1845); w. c. (6 x 3¼). In W. G. C.’s Catalogue. [709]

Design for Cover of Seven Lamps, from the floor: see 8, 185. [710]

San Miniato:—

View; pencil (6½ x 4½). Mrs. Holiday. Exh.—R.W.S. 63, F.A.S. 137. [706]

View (1845); pen and colour (15 x 14½). Brantwood. Exh.—Boston 77, Coniston 57, R.W.S. 98, M. 246. [707]


View (1845); w. c. (6 x 3¼). In W. G. C.’s Catalogue. [709]

San Miniato:—

View; pencil (6½ x 4½). Mrs. Holiday. Exh.—R.W.S. 63, F.A.S. 137. [706]

View (1845); pen and colour (15 x 14½). Brantwood. Exh.—Boston 77, Coniston 57, R.W.S. 98, M. 246. [707]


View (1845); w. c. (6 x 3¼). In W. G. C.’s Catalogue. [709]

Design for Cover of Seven Lamps, from the floor: see 8, 185. [710]

Spanish Chapel Frescoes, studies of (1874), 23, 1., 37, 139, 141–142:—

A found sheep; ref. to, 23, 411, 37, 141–142. [711]


Eve, ref. to, 37, 141, 142. [713]

Grammar; w. c. (14½ x 19½). Brantwood. Exh.—Coniston (1903) 54. [714]


Music; w. c. (5 x 5½). Brantwood. Exh.—R.W.S. 233. [716]


Practical Religion; ref. to, 37, 141–142. [718]

St. Agnes; ref. to, 37, 141–142. [719]

Study of Branches and Foliage at (1845); w. c. on grey (6 x 8½). Exh.—L.C.C. [720]

Inscribed: “Up near Galileo’s village. J. R. June 14, ’45.”

Study of Sky; pencil (4¼ x 6½). Brantwood. Exh.—R.W.S. 414. [721]

Inscribed: “Western sky, I believe, seen over Ponte della Trinità, but puzzles me, at last.”

Study outside the South Gate (1845); sepia (14½ x 20). Brantwood. Exh.—F.A.S. (1878) 25 b (13, 508), F.A.S. 58. [722]

View of hills from, with S. Felice below; sepia (13½ x 19). Birmingham Art Gallery. [723]

View from Fiesole (1845); pen and brown (6½ x 8½). Brantwood. Exh.—Coniston 55, R.W.S. 162. [724]

“He was now greatly interested in Turner’s Liber Studiorum, and made many drawings in brown, pen, and brush work, like Turner’s etching and mezzotint, a style that lends itself to expression of form for the sake of study.”—Coniston Catal.

Flowers, see the particular names; and for list of minor illustrations in Proserpina, see 25, xvi.–xvii.

Fluelen, Church Porch at (1858); ref. to, 7, xxxiii. [725]

Foliage, etching; 3, Pl. 13. [726]

Folkestone, Hillside and Church as formerly seen from the Pavilion Hotel (1849); pen and sepia (11 x 18). Birmingham Art Gallery. Reprod., 34, Pl. 6. Sold at Sir J. Simon’s sale, 1904, 11 gs. [727]

Fontainebleau. see Aspen.

Foreground Study; w.c. (12½ x 19). Brantwood. Exh.—R.W.S. 188. [728]

Forest Hill, from Denmark Hill; sunset, w. c. (8 x 11). A Wedderburn. Exh.—F.A.S. 41. [729]

France. see Maps
CATALOGUE OF DRAWINGS

“Francesca Geum.” see Saxifrage.

Fribourg (Switzerland):—

From the River (1835). Sketch on the spot; pencil. Brantwood. Exh.—M. 24. [730]

“The upper part—ranks of tall houses and church tower—all beautifully rendered in terms of the given material, the lower part left broad in vacancy; the treatment showing great artistic feeling and knowledge in a lad of sixteen.”—Manchester Catal.


Hotel de Ville (1835); pen (9¾ x 10¾). B. B. Macgeorge. [733]

Study for Etching (1856); w.c. and pencil (9½ x 12). Messrs. Sherratt and Hughes. Exh.—Boston 31, M. 352. [734]

Tower; pen and colour (8 x 6½). Mrs. Sturgis. One of the towers engraved by Le Keux, 6, Pl. 25. [735]

Tower; pen and colour (9 x 11). Brantwood. [736]

Tower of (1856); w. c. (14¾ x 9¾). Mrs. Churchill. [737]


Towers (1854); w. c. (4 x 6, 5¼ x 7 3/8). Fitzwilliam Museum, Cambridge. Reprod., 36, Pl. 9. [740, 741]

View (1856); pen and blue (12 x 18). Canon Rawnsley. Exh.—R.W.S. 258, F.A.S. 213. [742]

View (1856); pen and colour (14 x 18%). Mrs. Cunliffe. Exh.—Boston 32, Coniston 125, R.W.S. 226. [743]

Inscribed: “Colour stopped for fear of losing the lines. J. Ruskin, Brantwood, 1879.”

View (1859); pen and w. c. British Museum. Exh.—Boston 33, Coniston 127, R.W.S. 76. [744]


View; w. c. (6 3/8 x 9¾). Miss Theodora Sedgwick. Exh.—Fogg 22. [746]

View; pen and ink (9 x 7). Miss F. Alexander. [747]

Fritillary, studies of (ref. to, 37, 167):—

(1) w. c. (9¾ x 6¼). Oxford, Ed. 13, 21, 76, 113. [748]

(2) w. c. (9¾ x 6¼). Oxford, Rud. 236, 21, 229. [749]

(3) pencil (9¾ x 6¼). Oxford, Ed. 14, 21, 76. [750]

Fuchsia; w. c. (4 x 4). W. Ward. [751]

Furness Abbey (1837); pencil (10½ x 13½). Brantwood. [752]

Garda, Lago di (1838); pencil and b. c. (4½ x 5 3/4). B. B. Macgeorge. [753]

Gardener’s Cottage under Tulse Hill (1835); pencil. Miss Gale. [754]

Signed: “J. R., 1883.”
CATALOGUE OF DRAWINGS

GÉNEVA, Town of:—

Early April Morning at (1874); w. c. (4¼ x 12¼). Mrs. Albert Williams. Exh.—F.A.S. 102. [756]
From the Hotel des Bergues (1882); w. c. (6 x 6). Brantwood. Exh.—M. 388. [757]
Old Houses on the Rhone Island; w. c. (14 x 16½). Birmingham Art Gallery (formerly Sir J. Simon). Exh.—R.W.S. 211. Sold Simon sale, 1904, 26 gs. [758]
Old Houses and River (1862); pencil (5 x 7¾). Mrs. Morse. Engraved by H. Allen, 35, Pl. 19. [759]
Old Houses; w. c. on grey (9 x 15). A. Wedderburn. Exh.—F.A.S. 72. [760]
Old Town; w. c. (5 x 9). A copy of this was made by Miss Harrison. [761]
Old Town; w. c. on buff (13½ x 17¾). A copy of this was made by Miss Harrison. [762]
Sketch at (1868); w. c. (5½ x 7¼). H. Hartley. F.A.S. 111. [763]
Two Sketches (1862); pencil and w. c. (4½ x 6½, 10 x 13¼). Brantwood. Exh.—Boston 39, 40 (13, 584), R.W.S. 72, F.A.S. 88. [764, 765]
Two Sketches; pen and wash (4½ x 7). Mrs. A. Holland. Exh.—F.A.S. 215. [766, 767]
View ("April 1, 1845"); sepia. Mrs. Cunliffe. [768]
View of, actual scene compared with Turner's (1861); pencil (4½ x 7). Etched by G. Allen, 36, Pl. E. [769]

GÉNEVA, LAKE OF:—

On the Lake; w. c. (9¾ x 20¼). Mrs. Cunliffe. Exh.—R.W.S. 289. [770]
Mountains at the Head of the Lake; pen and w. c. (8½ x 15¼). Mrs. Morse. Exh.—R.W.S. 37, F.A.S. 127. [771]
The Head of the Lake looking into the valley of the Rhone; w. c. (8 x 18¼). America (formerly Sir J. Simon). Reprod., 5, Pl. E. [772]

GENOA:—

Coast of (1841). Engraved by Armytage (re-engraved by M. E. Saddler), 2, Pl. 6. see, xli. [773]
View (1841); pencil and b. c. on grey (6½ x 10¼). H. Hartley. Ref. to, 35, 265. [774]

Geology and Mineralogy. For various minor illustrations in Deucalion, etc., see 26, xv.–xvi.

Geology of the Middle Ages. Studies after Leonardo, etc. Engraved by Cuff, 5, Pl. 10, 306. [775]

GERANIUM, studies of:—
Study of; pen. Mrs. Cunliffe. Woodcut by A. Burgess, 14, Pl. 5 (central subject). [777]
G. Lucidum, leaves of, etc. see Leafage.

GIOTTO, studies from:—

Apocalypse, fresco in S. Croce, Florence (1874); ref. to, 23, l., 356 n., 37, 142. [778]
Chastity, study from the fresco of, at Assisi (1874). Exh.—F.A.S. (1878) 56 (13, 527).
Ref., 37, 121. [779]
Poverty, cluster of roses from the fresco of, at Assisi (1874). Exh.—F.A.S. (1878) 57 (13, 527).
Ref., 23, xliv., 28, 89, 163, 207, 29, 91, 37, 276. [780]
St. Francis (1874); w. c. (18 x 12¼). C. E. Norton. [781]
Other Studies from the Allegories, at Assisi (1874); ref. to, 23, xliv., 29, 91, 37, 276. [782]
Glenfinlas. see Gneiss.

Glen Tilt (1859); oil (54 x 36). This, the only known oil by R., was given by him in 1860 to r. Julius Schissel, who gave it to the father of the present owner, Major Samuels. [783]

Globes, studies of:—(1) “Perspective of First Geometry.” (2) “Appellavitque lucem diem, et tenebras noctem.” Engraved by G. Allen, L. of F., Pls. 9, 10, 15, 447, 463. [784, 785]

Gloucester, Tower (1832); pen (11½ x 7). Oxford, Rud. 87, 21, 193. Reprod., 21, Pl. 43. Ref. to, 35, 621, 622. [786]

Gneiss, studies of:—


Ruskin had this drawing photographed; Boston 85.

Piece of Rolled Gneiss; lamp-black (7 x 8). Oxford, Ed. 276, 21, 99. [790]

See also “Chamonix, Rocks and Trees.”

Gondola, three sketches; pencil (3½ x 19, 4½ x 11½, 3½ x 8). Oxford, Rud. 105, 21, 200. [791–793]

Gooseberry, study of blossom; pen and brush (5½ x 2). Oxford, Ed. 18 (21, 77, 115). Reprod., 21, Pl. 30A. [794]

Gothic, Linear and Surface; wash. H. S. Severn. Exh.—M. 266. Reprod., 10, Pl. 12 (for particulars and references, see 10, xx.). [795]

Gourd, Leaf; pen (8½ x 14). Brantwood. Exh.—R.W.S. 184. [796]

GOZZOLI, BENOZZO, studies of frescoes by, at Pisa (1845): see 4, xxx., 350, 35, 354:—


Jacob and Laban’s Flocks; pencil (13 x 17). Oxford, Standard 24. [798]

Other Studies. Brantwood. Exh.—Coniston (1906); ref. to, 4, xxx., 350, 359. [799]

Grass of the Field. Engraved by Armytage, 16, Pl. 18. [800]

Grass, Study of Growing Blades; w.c. (8½ x 6). Exh.—Boston 17, Oxford, Ed. 6, 21, 75, 108–109. [801]

GREEK SCULPTURE, studies of:—

Caryatid in the British Museum; pencil and w. c. (17 x 11). Oxford, Ed. 36, 21, 78. Ref. to, 18, xxxv. [802]

Head; pencil and colour (5¼ circle). W. Ward. [803]


Heads from Parthenon Frieze in British Museum. Two drawings, pencil (7½ x 4½) each). A. E. Cropper. [805, 806]

These and other studies in the British Museum (1865) were exhibited at the R.W.S. (Winter, 1883–84), 417.

Lion’s Profile; outline (10 x 10). Oxford, Ed. 157, 21, 88. [807]

GREEK AND ETRUSCAN VASES:—
Chimæra, part of the ornament of Etruscan cup; lamp-black (5¼ x 10). Oxford Rud. 56 (21, 181). [810]

Greek Clay Cantharus; lamp-black and b. c. (8 x 12). Oxford, Rud. 53 (21, 180). Ref. to, 22, 217. [811]

Head of Triptolemus; pencil. Oxford, Ed. 176 (21, 90 n.). [812]
Outline of Etruscan Cup; brush (7¼ x 10¾). Oxford, Rud. 54 (21, 180). Reprod., 21, Pl. 72 (centre). [813]

Outlines of Greek Vases. Two Plates, engraved by G. Allen for Oxford Art School Series, 21, Pls. 56, 72; see 21, 314. [814, 815]


Study of a Greek Vase; w. c. (5¼ x 3¼). Brantwood. Exh.—Coniston (1906), R.W.S. 406. [817]

Greta and Tees, Junction of (1876); pencil (5½ x 8¼). Brantwood. Exh.—Coniston (1903) 86, F.A.S. 105. [818]
Inscribed: “Sketched on spot with Arthur and Joan, on last posting expedition from London to Brantwood.”

Grindelwald:—
Eiger, Church and Glacier (1835); pencil (9½ x 8¾). Brantwood. Exh.—M. 22. [819]
Lower Glacier, “Showing sharp-edged ridges produced by fusion on crevasse sides” (1846); pencil and colour (9½ x 13). J. R. Barlow. Exh.—R.W.S. 84, M. 327, F.A.S. 69. [820]

Valley of (1835); pen (9 x 6½). G. Allen. [821]

Grimsel, Bridge on the (1835); pencil (10 x 7¼). A. E. Cropper. [822]

Grotesque, Noble and Ignoble. Engraved by Lupton, 11, Pl. 3 (for details and refs., see 11, xiii.). [823]


Guildford; w. c. on buff (5 x 9). A copy of this was made by Miss Harrison. [827]

"St. Catherine’s Hill; pencil and w. c. (5¼ x 7¼)." Francis Bullard. Exh.—Fogg 26. [828]

Haddon Hall:—(1) 1837; pencil on grey (14 1/8 x 9 7/8) B. B. Macgeorge. [829] (2) Aug. 29, 1838; pencil and tint (13¼ x 9¼). T. F. Taylor. Reprod., 2, Pl. 12. Ref. to, 1, xxxvi. n., 2, xli. [830]

Hanover, roofs and towers (1859); w. c. (18¼ x 13). F. R. Hall. Ref. to, 36, 306. [831]

Hapsburg (near Brugg):—
Alps seen over Castle, from the Jura slope on the n. (1862–63); w. c. (5¼ x 16¼). Brantwood. Exh.—R.W.S. 302, F.A.S. 198. [832]
Evening in Autumn under the Castle (1858); w. c. (16 1/8 x 10¼). Oxford, Ed. 299, 21, 101. Reprod., 16, Pl. 4, see 16, lixii.–lxxxii., 190. [833]
"Hill of H. on the left; white line, a sweep of the Aar” (1862–63); w. c. (5¼ x 8¼). Brantwood. Exh.—R.W.S. 302, F.A.S. 198. [834]

Harding, J. D., sketch of Stone Pines after a lithograph by Harding; crayon (13½ x 7¼). Harvard College. Exh.—Fogg 44. [835]

Hasli, Valley of; above Meiringen (1835); pen (14 x 9). Brantwood. Exh.—Coniston (1903) 80. [836]
Hawkeye; W. C. E. Norton. [837]


“Of this drawing R. said to the late John Barratt, of Brathay, to whom he gave it in 1881, that of its sort it was one of his very best.”—Manchester Catal.

Heads, studies of: pen, facsimile, 18, 358–359. [839]

Heather, studies of:

Erica Tetralix; pen. W. Ward. Woodcut by A. Burgess, 25, Pl. 10. The drawing by R. was once at Oxford: see 21, 76, 114, 25, 205. [840]

Study; W. C. (4 x 6¾). Brantwood. Exh.—Coniston 218, R.W.S. 198. [841]

Two studies (3 x 1½ each). Oxford, unframed, 21, 308. [842, 843]

Herb Robert, leaf. Engraved by G. Allen, L. of F., 15, Pl. 11 (“Study with the lead and single tint”), 15, 477; ref. to, 25, 294. [844] see also Leafage.

HERNE HILL, R.’s early home:—

Dawn at (March 1868); w. c. (6½ x 7). Brantwood. Exh.—Coniston 164, R.W.S. 330. [845]

Drawing-room (1833); pencil (7 x 4¾). Brantwood. Exh.—Coniston 12, M. 2. [846]

“A sketch from the corner where, as he says in Præterita, he used to sit as an idol in a niche” (35, 39).—Manchester Catal. The corner itself is shown in the next drawing.

Corner of the same (1882); sepia. Drawn partly by R., and partly by F. Randal. Exh.—M. 377. [847]

Half Moon Inn (1832); pencil. Brantwood. Exh.—M. 4. [848]

“An early attempt, in the conventional drawing master’s touch with the soft pencil; perhaps with some notion not suggested by his teacher of imitating an engraving.”—Manchester Catal.

Sunset through London Smoke. Brantwood. Exh.—Coniston, 1906. [849]

Hibiscus (1867); w. c. Exh.—Boston 100. [850]

High Tor, near Matlock (Aug. 11, 1837); pencil on tint (10 x 14). Mrs. Talbot. [851]

“Highest House in England,” Malham (1876); w. c. (4½ x 8¼). H. T. Butler. Exh.—M. 421, F.A.S. 109. Reprod., 1, Fig. 8. [852]

Hinksey, Upper (1872); pencil (5½ x 8¾). A. Wedderburn. [853]

HOLBEIN, studies from:—

Giver of False Comfort; brush (10 x 8). Oxford, Ed. 227, 21, 95. [854]

Head of Miser, enlarged; brush (10 x 12¾). Oxford, Ed. 73, 21, 81. [855]

Parrot on branch of Tree of Knowledge. Formerly, Oxford, Ed. 226, 21, 95 and n. [856]

Hollyhock buds; pen. Mrs. Cunliffe. Woodcut by A. Burgess, 14, Pl. 4 (two lower subjects). [857]

Holywood Chapel (July 1838); pencil (13½ x 9¾). G. Allen. Exh.—R.W.S. 7. [858]

Signed: “J. Ruskin, Dec. 28th, 1879.”


“In Præterita (35, 107) he describes this carriage; and this is his drawing of it, and in it, done on some dull part of the road; you see his own boyish boots in the foreground, and his mother, back view from the recesses of the cushions, on his left. On the box (the driver being a postilion) are his father and adopted sister, Mary Richardson. In his old age, R. has written ‘J. R. probably,’ as not remembering the fact of making the sketch; but on the back is ‘M. R. from J. R.,’ i.e. his mother from himself.”—Coniston Catal.
Hospenthal. see St. Gothard.

_Houseleek; W. C. (10½ x 8¼)._ Oxford, Ed. 24, 77, [860]

_Hyacinth; pen (6½ x 4)._ Brantwood. Exh.—R.W.S. 399, [861]

_Ilaria di Caretto, Tomb of, Lucca:_—
  Head of Ilaria showing wall behind the tomb (1874); wash. Brantwood. Reprod., 23, Pl. 19. Ref. to 23, xlvi., 223, 233, 28, 146, [862]
  Head of Ilaria; pencil and wash (11 x 17). W. G. Collingwood. [863]
  Tomb (1874); b. c. (8 x 12). Oxford, Ref. 79, 21, 33, [865]

_Ilex; studies of:_—
  (1) W. C. (5½ x 8¼). Oxford, Ed. 21, 21, 77 n. [866]
  (2) A study, thus inscribed by A. Burgess: “Done by Mr. R. to show me how to mass in and generalize masses of fine foliage.” Mrs. Cunliffe. [867]

_ILLUMINATED MSS., studies from:_—
  _Dog and Hare, two drawings; W. C. (8¼ x 6¼ each)._ Oxford, Rud. 41, 21, 178, 252. [868, 869]
  _Falcon; W. C. (7 x 8)._ Oxford, Ed. 167 (21, 89, 136). Ref. to 22, 230. [870]
  _Interlacing ornament, from an Irish MS.; W. C. (7 x 5¼)._ Brantwood. Exh.—R.W.S. 78, Coniston (1906). [871]
  _A Letter, “B” (5 in. long)._ Manchester Art Museum. [872]
  _Letter “E” (enlarged); w. c. (20 x 14¼)._ W. Ward. [873]
  _Two Letters from the “Psalter of St. Louis” (1858); w. c. (20 x 14, 21 x 13)._ Oxford, 21, 300. [874, 875]
  _Outline of 13th cent. ornament; pencil (9½ x 7)._ Oxford, Ed. 203. Refs., 20, 361, 21, 93, 253, [876]
  _Page from Book of Hours of Yolande of Navarre; w. c. copy._ Oxford, Supp. 172, 21, 269, 305. [877]
  _Shields of Harold and William the Conqueror: Once at Oxford, 21, 178, 253. [878]
  _Squirrel and Bird’s Nest; w. c. (15½ x 11)._ Oxford, Rud. 40, 21, 178, 252, 314. Reprod., 21, Pl. 55. [879]
  _Symbolic Shield of St. Michael; w. c. (11 x 8¼)._ Oxford, Rud. 9, 21, 174, 252, 314. Reprod., 21, Pl. 55. [880]

_Innsbruck (1835); pencil on buff (8½ x 9¼). Brantwood. Exh.—Coniston 29, R.W.S. 259, M. 14. [881]

“The first of our series [at M.] which shows his feeling for the decorative use of lines and dots, as apart from the attempt to represent things.”—Manchester Catal.

_Innsbruck (1835); pen (10 x 12)._ Mrs. Mackay. [882]


_Interlaken:_—
  _Sketch for composition, pencil and wash (6¼ x 10¼)._ Oxford, W. S. i. 24. Reprod., 21, Pl. 69. [884]
  _View, with a storm gathering on the mountains; body-c. on grey (8¼ x 12¼)._ British Museum. Exh.—R.W.S. 261. Reprod., 18, Pl. 2. [885]
  _View (1866); W. C. (13 x 17¼)._ Mrs. Holden. Exh.—R.W.S. 338. [886]
  _View, looking up the Lauterbrunnen valley (1866); w. c. (19¼ x 13)._ Mrs. Cunliffe. Exh.—M. 106. [887]
  _View near (1870); w. c. (13 x 19)._ Mrs. Cunliffe. Exh.—R.W.S. 298. [888]

_Iris, Blue: (1) w. c. (6 x 4). Oxford, W.S. ii. 22. (2) In bud; w. c. (5 x 3)._ Oxford, W.S. ii. 23; described, 21, 146. [889, 890]
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Iris Florentina, Fleur de Lys (1871); w. c. (11 x 7). Oxford, Ed. 12, 21, 76, 112, 244. Reprod., 21, Pl. 30. Ref. to, 37, 31. [891]

Iris Germanica, “Radical Insertion of Leaves.” Engraved by G. Allen, 25, Pl. 22, 25, 328. [892]

Iron Work, Sion (1871); pen (4½ x 8 3/4). Brantwood. Exh.—F.A.S. 135. [893] see also Bellinzona, Verona (Scaligers).

Isola Madre, evening (1845); w. c. (6 x 8). Mrs. Morse. Exh.—R.W.S. (Winter, 1883–84) 403, R.W.S. 235, F.A.S. 70. Ref. to, 36, 131. [894]

Italian Church, river and mountains; pen and w. c. (12½ x 18). Harvard College. [895]

Italian Scenes:—
Coast (1841); pencil and tint (11 x 18). Brantwood. Exh.—R.W.S. 96. [896]
Cottage Gallery (1846). Brantwood. Exh.—M. 115. Reprod., 1, Pl. 8 a. [897]
Sketches, vignettes (1833). Brantwood. Exh.—Coniston 7. [898]

Italian Twelfth Century Architecture. A drawing, not identifiable (and possibly one of those elsewhere in the catalogue), once at Oxford, and described in 21, 272 (No. 77). [900]

Itri (1841); pencil and tint (13 x 18). Brantwood. Reprod., 35, Pl. 15. Ref. to, 35, 290. [901]

Ivy round a stump in the hedge of the Norwood Road (1842); light and shade pencil study. [902]
To this drawing R. refers as a turning-point in his development, 4, 344, 13, 508, 35, 311.
It may possibly be the one which is engraved in 3, 338, Pl. 6.

Ivy, studies of:—
Study of Ivy; w. c. (5 x 6 3/4). Miss Lucy Wells. Exh.—R.W.S. 170, F.A.S. 167. [903]
Study (1873). Mrs. C. E. Norton. Exh.—Boston 96 (13, 587). Ref. to, 37, 57. [904]
Ivy on an Old Tree (Brantwood, 1879); w. c. (9 x 6). Mrs. Mackay. [905]
Winter Ivy; w. c. (15 x 10¾). Oxford, Supp. 173, 21, 297. [906]
Ivy Leaf, in Sculpture; pencil and wash (14¼ x 9). Oxford, W.S. ii. 15. [907]
Ivy Leaf, enlarged from a MS. Oxford, W.S. ii. 16, 21, 60. [908]


Studies made for his Oxford pupils. No. (2) is inscribed: “J. Ruskin, 1872, 3½ in diameter, 3⅔ high. The centre of the top 18 in. below the eye, 6 ft. distance, and picture plane through it.” Ref. to, 26, 162.

Japanese Enamel, two studies of. Ed. 201:—(1) outline (9½ x 8) [912]; (2) w. c. (9½ x 8). Oxford, Ed. 201 (21, 93). [913]

Jib Sail: “The Old Dover Packet’s Jib” (1854). Engraved by G. Allen, 35, Pl. 29. [914]

Jungfrau from Interlaken (1833); pen (3½ x 3½). Miss Agnes Taylor. Reprod., 2, Pl. 16. see 2, xl. [915]

Jungfrau, Wengern Alp and Lauterbrunnen (1835); pen (6½ x 9). Oxford, Ed. 119, 21, 85. [916]
Juniper, Leaves and Berries (1863); w. c. W. P. Gordon. Ref. to, 36, 432. [917]

Katherine, Loch (July 26, 1838); pencil on blue (6 7/8 x 9 7/8). B. B. Macgeorge. [919]

Kempten, Lines of the Alps from (1859); pencil and pen (5 x 13 3/4). Harvard College. Exh.—Boston 51, Fogg 42. [920]

Kenilworth, Ruins of (1847); sepia and pen (13 1/2 x 19). W. Ward. Ref. to, 36, 73. [921]

Keswick, The Market Place (1837); w. c. (9 x 10). Canon Rawnsley. Exh.—Coniston (1903) 188. [922]


Kingfisher:—
Study of, with dominant reference to colour; w. c. (8 1/4 x 11). Oxford, Rud. 201. Reprod., 22, Pl. 22. [924]


Photographs of this were placed on sale by R.: see 28, 606, 37, 711.

Feathers of Back, rough study; w. c. (6 x 8). Oxford, Rud. 203, 21, 227. Ref., 22, 247. [926]

Feathers of Wing and Head, enlarged: and Group of Wing Feathers, real size; w. c. (13 x 9 1/2). Oxford, Rud. 204, 21, 227. [927]

Extremity of Wing Feather; w. c. (12 x 8). Oxford, Rud. 205, 21, 228. [928]

Foot dried (1871); w. c. (3 1/2 x 3). Brantwood. Exh.—F.A.S. 135. [929]

Kite’s Head; w. c. (6 1/2 x 6 1/2). Oxford, Ed. 166, 21, 89, 136. [930]

Knapweed:—(1) Pen etching. Sir J. Stirling Maxwell. (2) Sepia drawing of same as engraved by G. Allen, 25, Pl. 15. [931, 932]

Knocker (at Verona): “Dragon holding pitcher which knocks on polygon; dragon swings by his tail”; w. c. (6 x 4). Brantwood. Exh.—R.W.S. 407, Coniston (1906). [933]

Königsfelden, Church of (1858). Two studies; w. c. (10 1/2 x 8 1/2, 5 x 8). Oxford, W.S. ii. 48; described, 21, 282 (No. 140). Ref. to, 36, 292. [934, 935]

Laburnum, Leaf Contour; w. c. (8 1/4 x 6 1/4). Oxford, Rud. 21, 233. [936] see also Leaves.


Lancaster (Aug. 1838); pencil (13 1/4 x 9 1/4). B. B. Macgeorge. [938]

Landeck (1833); pencil. Mrs. Cunliffe. [939]

Landscape Subjects:—

A composition in colours in imitation of Turner. W. Ward. [940]

A drawing in imitation of Turner; w. c. (6 1/4 x 10). Mrs. Morse. Exh.—F.A.S. 98. [941]

Coast Scene, with Cattle. By R. and J. D. Harding; chalk and wash (10 1/4 x 14 1/4). W. Ward. [942]

Landscape; w. c. (12 x 18). H. D. Acland. [943]

A very fine drawing.
CATALOGUE OF DRAWINGS

Landscape, with ruins of church (about 1840); sepia and colour (7 x 12). Russell Reid. [944]


Modern and Medieval Landscape: two studies. Engraved by Le Keux, 5, Pl. 17 A. [946]

These, however, may have been engraved direct from the original prints.

Outline; pencil and pen (8 x 20). Brantwood. Exh.—R.W.S. 29. [947]

Sketch; pencil (6½ x 4½). Brantwood. Exh.—R.W.S. 426. [948]

Sketch; pencil (6½ x 9¾). Oxford, W.S. ii. 47. Reprod., 38, Pl. 9. [949]

Sketch; w. c. (6½ x 9¾). Oxford, W.S. ii. 47. [950]

Sketch; w. c. (4 x 7). Mrs. Macmillan. Exh.—F.A.S. 211. [951]

Two Sketches; pencil. Oxford, unframed. [952, 953]

Langdale Pikes:—

From Low Wood (July 1837); pencil (14½ x 10). T. F. Taylor. Exh.—M. 40. [954]

From Lower Moor (1889); pencil. Brantwood. Ref. to, 35, xxxiii. [955]

One of R.’s last drawings.

Laon:—

Details at (Aug. 14, 1882); pencil (12 x 8). Oxford, unframed, 21, 308. [956]

Old Houses at (1882); pencil (4 1/2 x 7½). W. G. Collingwood. [957]

Porch of Cathedral (1882; see 33, xxxiii.—xxxiv.); pencil and tint (16 x 13½). A. Wedderburn. Exh.—R.W.S. 248, M. 396. [958]

Larch buds, enlarged; w. c. (7 x 5). J. R. Barlow. Exh.—F.A.S. 136. [959]

Laurel, studies of leaves of:—

In conventional outline, after Baccio Baldini; brush (18 x 12). Oxford, Ed. 8; see 21, 57, 75, 109, 22, 380, 25, lv., 38, 128. [960]

Laurel leaf; blue and wash (5½ x 9¼). W. Ward. [961]

On a Syracusan Coin, Early Greek Treatment of Foliage; w. c. (14 x 8). Oxford, Ed. 37, 21, 78, 118. [962]

Seen underneath and in profile; pencil and wash (6½ x 4). Oxford, Ed. 9, 21, 58, 76, 110. Engraved by G. Allen, 25, Pl. 11 ("Central Type of Leaves"). [963]

Study of dead leaves; w. c. (10½ x 5¼). Exh.—L.C.C. Reprod., 6, Pl. 43 (two upper groups). [964]

Lausanne:—

Chateau of (1835); pencil. Brantwood. Exh.—M. 16. [965]

Chateau: Moonrise (1845); w. c. on buff (10 x 15). Miss Harrison. [966]

Chateau: Sunrise (1845); w. c. on buff (10 x 15). Miss Harrison. [967]

View opposite; pen and colour (5½ x 18). Brantwood. Exh.—R.W.S. 272. [968]

Lauffenbourg:—

Bridge (1863); pen and colour (5 x 13). Brantwood. Exh.—R.W.S. 173, M. 347. [969]

Bridge (1863); pencil. Exh.—Boston 44. [970]

Bridge (1863); pencil (13½ x 21¼). Mrs. Cunliffe. Exh.—F.A.S. (1878) 44 R, Boston 45 (13, 523, 584 and n.), Coniston 146, R.W.S. 41, M. 103. Once at Oxford, see 21, 220. [971]


Sold at Sir John Simon’s sale, 1904, 26 gs.

From two points of view (1863); pencil (5 1/2 x 8 7/8 each). Harvard College. Exh.—Fogg 36 (there wrongly dated 1868). [973, 974]
CATALOGUE OF DRAWINGS

House; w. c. Exh.—Boston 43 (13, 584). [975]

Twilight (1863); pencil and b. c. (8 x 10½). Brantwood. Exh.—Boston 42, R.W.S. 88. [976]

View; w. c. (6¼ x 5¼). Mrs. Merrielees. Exh.—F.A.S. 150. [977]

View (1863); w. c on buff (8½ x 11¼). America. Exh.—R.W.S. 126. [978]

For a general reference to the 1863 drawings at Lauffenbourg, see 17, xxxvi, n.

Laurustinus leaves; pen and w. c. (8½ x 5¼). W. Ward. [979]

Lauterbrunnen, Valley of:—

View from the Castle of Manfred; pen and colour (7½ x 9¾). G. D. Pratt. Exh.—Coniston (1903) 78, R.W.S. 149, F.A.S. 169. Reprod., 5, Pl. H; see 5, lxiii. [980]

View (1866); pen and colour (12½ x 7¼). Mrs. Cunliffe. Exh.—Boston 47, R.W.S. 286, M. 91. [981]

View; pencil and colour (6 ½ x 9 ½). The Misses Norton. Exh.—Boston 38, Fogg 12. [982]

View (1866); w. c (6¼ x 10). B. H. Alford. Exh.—F.A.S. 173. [983]

Leamington, "a laboured drawing" (July 29, 1847); ref. to, 8, xxvi. [984]

LEAVES, studies of:—

Foreground Leafage. Engraved by Armytage, 5, Pl. 6. Ref. to, 6, 64 n. [985]

Group of Leaves, and Leaves and Moss (1886); w. c. (7 x 5, 4 x 4). Miss M. H. Beever. Exh.—R.W.S. 374. [986, 987]

Among his last drawings. Done, October 5, "to amuse Susie at the Thwaite, and given by him in memory of her to Mary Beever, 1st Dec. 1893."

The growth of Leaves. Engraved by Cuff, 5, Pl. 8. [988]

Leaf Curvature:—

(1) Magnolia and Laburnum. Engraved by Cuff. Reprod., 6, Pl. 42. [989]

(2) Dead Laurel. Engraved by Cuff. Reprod., 6, Pl. 43. [990]

(3) Young Ivy. Engraved by Cuff. Reprod., 6, Pl. 44. [991]

Leaf-study; pencil and colour (6 x 8¼). Brantwood. Exh.—Coniston 53, R.W.S. 12, F.A.S. 51. [992]

Leaf and Flower; pencil (12 x 8). Oxford, unframed, 21, 308. [993]

Leafage. Study of, "in crannies of Malham Limestone" (Aug. 15, 1875). A sheet of drawings in b. and w., once at Oxford, Ed. 8 (21, 145–146); ref. to, 24, xxxv, 25, lv., 293, 28, 424, 37, 200. The sheet was afterwards cut up, and a portion of it (Geranium Lucidum and Herb Robert) was engraved by H. Allen, 25, Pl. 14. The drawing of the engraved portion is in possession of Mrs. Thicknesse. [994]

Leaves; pen (3½ x 5¼). Brantwood. Exh.—R.W.S. 427. [995]

Leaves and Berries (1873). Exh.—Boston 97, 13, 587. [996]

The Rending of Leaves. Engraved by Cousen, 7, Pl. 60. [997]

Spray of Leaves; w. c. (11 x 8). Manchester Art Museum. [998]

Study of Dead Leaves; w. c. (13 x 9). Oxford, 21, 300. [999]

Study from plaster cast of leaves (probably made at the Working Men’s College); w. c. (7½ x 5½). J. Willis. [1000]

Lecco and Bergamo. View between (1845); pencil, pen, and brush (5 x 8). “J. R. to A. D. O. W., 1877.” Exh.—R.W.S. 91, M. 330. [1001]

Lenzburg, Tower and Fortress (1835); pencil (9¼ x 8¼). Brantwood. Exh.—M. 17. [1002]

Le Puy (Oct. 1840); pencil and tint (13 x 9¾). Brantwood. Exh.—Coniston 43, R.W.S. 297. [1003]

Les Rousses, Kitchen at (1842). Two sepia sketches. Mrs. Cunliffe. [1004, 1005]
Lichfield Cathedral (1837); pencil (9 x 10%). Brantwood. Exh.—F.A.S. (1878) 24 b (13, 506), R.W.S. 254. Ref. to, 35, 623. [1006]
This drawing was photographed for R. and reproduced by autotype process, but not published.

Lilac, a Spray of leaves; wash (5½ long). Manchester Art Museum. [1007]

Lille (1833); pen. Brantwood. [1008]

Lily; pen. Mrs. Cunliffe. [1009]
Cut on wood by A. Burgess, but not published.

Lily of the Valley leaves (1871); b. and w. (12 x 10). M. A. Bowness. Exh.—Coniston 181. Reprod., 21, Pl. 73. [1010]

Linaria Cymbalaria (Oxford Ivy, Erba della Madonna); pencil, wash, and colour (7 x 4¾). Oxford, Ed. 19, 21, 77, 115. Reprod., 19, Pl. 17. [1011]

Ling:—(1) Two water-colours (9 x 5½ each). Oxford, unframed, 21, 308. [1012, 1013]

Lions, studies of:—
French Heraldic. Once at Oxford, Rud. 39, see 21, 178 and n. [1015]
Lion’s Profile, from life; w. c. (6½ x 6¼). Oxford, Ed. 155. [1016]
Lombardic Sculpture: lion with dragon in its claws; w. c. (9 x 6). Oxford, Ed. 79, 21, 82. Exh.—Verona 7 a (19, 450). [1017]
Outline from a coin of Leontini; pencil (10½ x 12). Oxford, Rud. 48, 21, 179, 253. [1018]
Sketch of a head, from life; pencil (6 x 8). Oxford, Rud. 47, 21, 179. Reprod., 21, Pl. 41. [1019]
Study at the Zoo; pencil. Brantwood. [1020]
Two Sketches; w. c. on buff (3½ x 4¼ each). Brantwood. Exh.—F.A.S. 132. [1021, 1022]

Lippi, Filippo. Study of head of Gabriel from the Annunciation at the Accademia, Florence; pencil and wash (6½ x 5½). Oxford, Ed. 100, 21, 84, 126, 262. [1023]

Lisieux, architectural details. Etched, 8, Pl. 7, fig. 1; refs., 8, 93, 125 n., 128. [1024]

Lodore (1837); pencil (13½ x 9½). B. B. Macgeorge. [1025]

London, Arthur’s Club. see Wall Veil Decoration.

Louvain, Hotel de Ville (1842); pencil and wash on grey (15½ x 11). T. F. Taylor. Ref. to, 35, 623, 627. [1026]

LUCCA (see also Ilaria):—
Apse of a Church (1882); pencil and colour (19 x 13). Brantwood. Exh.—R.W.S. 115. [1027]
Cathedral of S. Martino:—
Details from the Front:—(1) A Lion; w. c. (9 x 10¾). Oxford, Ref. 86, 21, 34. (2) A Plinth; w. c. (12½ x 9½). Oxford, Ref. 86, [1028, 1029]
General View (1882); pencil and tint. Brantwood. Reprod., 37, Pl. 9. Ref. to, 33, xl. [1030]
Inscription on the Front (1874); wash (3¾ x 7¼). Oxford, Rud. 90, 21, 194 n., 266 (No. 9). Reprod., 21, Fig. 4; see also facsimile, facing 37, 141. [1031]
Labyrinth on. Woodcut by A. Burgess, 27, Fig. 6, 401. [1032]
Part of the Front (1874); w. c. (20 x 13). Oxford, Ref. 85 (21, 34). Exh.—F.A.S. (1878) 59. Reprod., 21, Frontispiece. [1033]
Considered by R. one of his best drawings.


Part of a Pier in the Porch (1882); w. c. (14 x 18½). Mrs. Thornton. Ref. to, 33, xli. [1036]

Porch. Sculptured leaf from. see facsimile, 37, facing p. 140. [1037]

Study of the Base of a Pier, of the real size. Once at Oxford, Rud. 78 (see 21, 273). Ref. to also, 22, 345. [1038]

Church of San Michele:—

Arch of the Façade. Etched, 8, Pl. 7. Refs., 8, 121, 125, 185, 277. [1039]

Part of the Façade before restoration (1845); pencil and wash (13 x 9¼). Oxford, Ed. 83, 21, 82, 123. Reprod., 9, Pl. 21 (“Wall Veil Decoration”). Refs., 9, 131, 351, 356, 368, 432. [1040]

Part of the same Façade, sketched in colour (1845); pencil and w. c. (16 x 8½). Oxford, Ed. 84, 21, 82, 123–124. Reprod., 3, Pl. 1. Ref. to, 22, 321. [1041]

Lateral view of the same Façade (1845); w. c. (18 x 9). Oxford, Ed. 85, 21, 82. Reprod., 4, Pl. 1. [1042]

Patterns of the columns. Etched, 8, Pl. 2, fig. 2 (8, 183). [1043]

Church of S. Frediano, interior (1845); sepia (13½ x 19). F.R. Hall. [1044]

For the effect of this interior upon R. in 1845, and for his architectural studies there began, see 4, 346–347.

Early Sculpture: two sketches; wash (6½ x 3¼, 7 x 5). Brantwood. Exh.—R.W.S. 59. [1045, 1046]

East Gate. Cyclopean architecture (May 1, 1872); w. c. (5 x 5). Oxford, Ref. 134, 21, 39 n. Reprod., 23, Fig. 2. Ref. to, 23, 99–100. [1047]


Shield at; w. c. (5 x 4½). Brantwood. Exh.—Coniston 208, R.W.S. 153. [1050]

Street (1882); pencil (7½ x 4¼). Brantwood. Exh.—Coniston 207, R.W.S. 104. M. 394. [1051]


Sunset. Two Drawings (1882); w. c. (4½ x 7¼, 4½ x 6¼). Brantwood. Exh.—R.W.S. 148, 208. Ref. to, 37, 415. [1053, 1054]


A duplicate of this drawing is in the collection of Mr. G. R. Roxburgh [1056].

Lucerne:—

“Ancienne Maison” (1835); pencil (6½ x 6¼). T. F. Taylor. Exh.—Coniston 20 (the pen drawing made from the original sketch). Reprod., 2, Pl. 22. [1057, 1057 A]

Bridge; pencil (8½ x 18). Brantwood. Exh.—R.W.S. 83. [1058]

Foreshape (1862); w. c. (7 x 10). Miss Hilliard. [1059]


Lake; w. c. (5½ x 7¼). Mrs. Morse. Exh.—F.A.S. 149. [1061]

Lucerne; pencil and colour (6½ x 9¼). The Misses Norton. Exh.—Boston 36 (13, 584). [1062]

Lucerne and the Alps, from Hill above the Reuss. Two drawings (1862); w. c. (4½ x 14 ½ each). B. B. Macgeorge. [1063, 1064]
CATALOGUE OF DRAWINGS

Lucerne and Lake; w. c. J. R. Barlow. Exh.—F.A.S., unnumbered. [1065]
Lucerne: looking down upon town and Lake (1866); pen (8 x 11¼). Miss Hilliard. Exh.—F.A.S. (1878) 40 (13, 523), R.W.S. 397, M. 397. [1066]
Lucerne, old bridge, etc. (June 1866); w. c. (6 x 7). Miss McGee. Exh.—Boston 46, M. 365, F.A.S. 164. [1067]
“A coloured beginning, showing his manner of putting in his picture at this period.”—Manchester Catal.

One of the towers; w. c. (5½ x 11%). Theodore Dyke Acland. [1068]
Scene on the Reuss (1866); pen and colour (6½ x 7½). F. Manson. Exh.—Coniston 155, R.W.S. 4, F.A.S. 81. Reprod., 1, Pl. 9. [1069]

View (1854); pen and pencil (8 x 11). F. R. Hall. [1070]

View; w. c. (4½ x 7). Brantwood. Exh.—F.A.S. 161 A. [1071]


“Study from Luini at Milan” ; w. c. (6½ x 5). Brantwood. Exh.—R.W.S. 350. [1078]

Lyons Cathedral: sculpture. Woodcut, 12, Pl. 7. [1079]

Macugnaga; a drawing sold at Christie’s, 1868, £14, 3s. 6d. [1080]

Maggiore, Lago:
Five Pencil Sketches. A. Alessandri. [1081–1085]
Lake and Mountains. Two drawings; w. c. (5 x 11 each). W. A. Albright. [1086, 1087]
Mountains; w. c. (3 x 4½). W. A. Cadbury. Formerly at Oxford, see 21, 278 (No. 120). Exh.—Coniston 97, R.W.S. 179, M. 343, F.A.S. 165. [1088]


Mantegna, Andrea: study of oak-spray from, in fresco at Padua (1869); pen and pencil (11½ x 6). Oxford, Bud. 298; 21, 234. Ref. to, 36, 598. [1093]

Maple Leaves; outline, touched with colour (3½ x 3¼). Oxford, Ed. 253, 21, 68, 97, 292. [1094]
MAPS:—


Dynasties of France. Brantwood. Engraved by H. Allen, 33, Pl. 6. [1096]

England (1828); pen. Camberwell Central Library. [1097]

Inscribed: “March 14, John Ruskin. Aged nine, 1828.”


R. learnt the use of pencil and brush by drawing maps, of which he was always fond, and in Laws of Fisole recommended the student to do likewise. _see also 35, 312 n._

“geological (1842); ref. to, 35, 312 n. [1099]

India; w. c. Brantwood. Reprod. in colours (same size), 31, Pl. 5, 388, 508. [1100]

Italy (1827). Facsimile, 35, facing p. 72. [1101]


“Solomon’s Throne” and adjacent country; pen. Brantwood. Woodcut. Reprod., 31, Pl. 6. [1104]

Spain; outline. Brantwood. Reprod., 27, Pl. A. [1105]

Two Hemispheres (1829); w. c. J. J. Bolding. [1106]

MARTIGNY:—

Buttress of an Alp; pencil and colour (13 x 17¾). Mrs. Cunliffe. Exh.—Coniston 110, R.W.S. 194. Engraved by Le Keux, 6, Pl. 46. Ref. to, 6, 346. [1107]

Hotel de la Poste (1835); pen. Brantwood. Exh.—Coniston 16. Ref. to, 29, 475 n. [1108]

Masaccio: study from background to fresco of “The Tribute Money” at Florence (1845); w. c. (5 x 15%). Brantwood. Exh.—Coniston 54, R.W.S. 114. Engraved by Le Keux, 5, Pl. 13 (“First Mountain Naturalism”). [1109]

Match-box on a china palette (1877); w. c. (5 x 6½). Miss E. H. Moore. [1110]

Inscribed: “Lesson to a student of the antique. J. Ruskin, Venice, 1877.”

Matlock:—

Study of Limestone (Aug. 18, 1837); pencil (10½ x 13¼). Brantwood. Ref. to, 1, xxxvi. n. [1111]

Study for composition (1871); pencil (6¾ x 4¾). T. F. Taylor. [1112]

View ("J. R., Matlock, June 1871"); pencil (4½ x 6½). Photogravured, but never published. [1113]

MATTERHORN:—

Contours of:—(1) From above Brieg, 6, 227 (fig. 34). [1114] (2) From Zermatt, 6, 226 (fig. 33), 283, 289, 290. [1115] (3) From Zmutt glacier, 6, 225 (fig. 32). [1116] (4) From the Riffelhorn (daguerreotype), 6, 287 (fig. 80). [1117]

View of (1849); w. c. (7½ x 4¾). Mrs. Cunliffe. Exh.—Coniston 69, R.W.S. 379. [1118]

View of, from the E., from the most of the Riffelhorn (Aug. 7, 1849); w. c. (8½ x 12). Ruskin Museum, Sheffield (30, 233). Exh.—Coniston 120. Engraved by Armitage, 6, Pl. 38 (left). Refs., 6, 284, 286, 21, 278. [1119]

View of, from the n.E., from Zermatt; w. c. (9¼ x 13½). America. Reprod., 5, Pl. D. [1120]

Sold at Sir J. Simon’s sale, 1904, 21 gs.

View of, from the n. W., from foot of the Stockje. Engraved by Armytage, 6, Pl. 39, 290. [1122]

View of; w. c. (10½ x 14½). Miss Theodora Sedgwick. Exh.—Fogg 19. [1123]

Mayence, Towers; ref. to, 35, 627. [1124]

Meillerie, Chillon in distance (1833); pen (6½ x 9¼). British Museum. [1125]

Meiringen (1835); pencil. Brantwood. [1126]

Melrose: South Transept (July 17, 1838); pencil and b. c. on buff (19½ x 13¼). Brantwood. Exh.—R.W.S. 276, F.A.S. 18. [1127]

“Menthæ”: studies of Salvia, Dead Nettle, and Thyme. Engraved by G. Allen, 25, Pl. 28. [1128]

Messina:—

Apsidal Arches (April 25, 1874); pencil and b. c. (9 x 6). J. Morgan. [1129]

Straits; ref. to, 37, 95. [1130]

MILAN:—

Cathedral with Street (1841); pencil and tint (19½ x 13¼). M. Tomkinson. Exh.—M. 59, Alpine Club (1907) 96. Ref. to, 35, 296. [1131]

Cathedral Interior (1841); pencil and tint on grey (19½ x 13¼). Ref. to, 35, 296. [1132]

St. Ambrogio: capital and base (Oct. 27, 1849); pencil, pen, and tint (9¼ x 14). Brantwood. Exh.—R.W.S. 268. [1133]

" pencil (7 x 10). F.R. Hall. [1134]


Mill, an Old; chalk and b. c. on grey (10 x 14). F. R. Hall. [1136]

Minerals, studies of. Two drawings; w. c. (4½ x 3, 2¼ x 4¼). Brantwood. Exh.—R.W.S. 74, 408. [1137, 1138]

" various studies. Reprod., 38, Pl. 10. [1139]

Modern Painters, drawings for, on wood. [1140] Ruskin made a large number of drawings on wood for this book. Some of them were cut; others were redrawn on wood by other hands; others, again, were discarded, steel-plates being substituted. Mr. Allen possessed a careful drawing on wood (5½ x 5), in w. c., of the Aiguille Blaitière, for which the steel-engraving, 6, Pl. 31, was ultimately substituted (see 6, xxvii.). The Manchester City Art Gallery has several of these drawings on wood. Three others were offered for sale by Mr. Tregaskis, in his Catalogue, No. 684, 1910.


Môle, At the foot of the, between Bonneville and St. Jeoire; pencil and colour (11 x 15¼). America (sold at Sir J. Simon’s sale, 1904, 21 gs.). Exh.—R.W.S. 244. [1142]

Fig. 37 in 9 was taken from this drawing.
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Montbard; w. c. Mrs. Mosenthal. Exh.—F.A.S., unnumbered. [1144]

Mont Blanc. see Chamouni.

Mont Cenis, view on the top (1841); w. c. Ref. to, 36, 28–29. [1145] see also Pine Forest.

Monte Rosa ("Sunset from Milan, July 18, 1846"); w. c. H. S. Severn. Exh.—M. 218. This, with altered sky, was engraved by Armytage, 7, Pl. 68. Refs. 7, 158, 18, 29. [1146]

Montreuil, View from Calais Road (1835); pencil. Brantwood. [1147]

Mornex—

"Near my house, road to Bonneville" (1863); w. c. (13 x 19). America (sold at Sir J. Simon’s sale, 1904, 20 gs.) Exh.—R.W.S. 301. [1148]

"View from my house at Mornex" (1862); w. c. (10¼ x 14½). Mrs. Cunliffe. Exh.—R.W.S. 222. Reprod., 17, Pl. 5. [1149]

Morning Glory, flower study; pen and ink (5 x 4¾). Professor Brooks. [1150]

Mosaic Pavement, fragments of; w. c. (14½ x 13½). Oxford, ref. 94. [1151]

Moss. see Strawberry, and Wood Sorrel.


"A very interesting illustration of the friendship and collaboration of R. and ‘old’ Hunt. ‘A Bit of Mont Blanc,’ by Hunt, which created some sensation at the Old Water Colour Society fifty years ago, represented, with the artist’s wonderful power of poetical still-life, a stone brought by R. from the Aiguilles of Chamouni.”—Manchester Catal.

Moulding, study of a; w. c. (4 x 7). Brantwood. Exh.—Coniston (1906), R.W.S. 387. [1153]

Mountain Gloom: at St. Jean de Maurienne (1846); w. c. (13 x 18). America. Reprod. 6, Pl. B. [1154]

Sold at Sir J. Simon’s sale, 1904, 11 gs.

Mountain-side, Pines and Alpine Rose (1844); w. c. (12 x 13½). R. Brocklebank. Ref. to, 36, 39. [1155]

Mountain, a study; w. c. Mrs. D. R. Sharpe. Exh.—F.A.S. (unnumbered). [1156]

Mountain Gullies (1866); w. c. T. F. Taylor. Exh.—Sheffield (1901) 203. [1157]

Described in the Sheffield Catalogue as “Sketch in colour of mountain form and natural sculpture, with outline of chateau to the right.”

Mullein; w. c. C. E. Norton. [1158]

MUNICH:—


“La Residence” (1835); pencil (10 x 13 ¼). B. B. Macgeorge. [1160]

Pulpit at (1835). Brantwood. Exh.—M. 21. [1161]

"A good example of his best work of the period, age 16; every dot put in with feeling for composition and effect; and remarkable as an early example of his interest in the detail of architectural sculpture.”—Manchester Catal.

View (1859); pencil (4½ x 7½). Miss Millais. Exh.—Coniston (1903) 75, F.A.S. 216. [1162]
Native Silver

Diamond Diagram

Sketch of Snow Crystals
MURANO:—

Canal (1876); pencil. Reprod., 10, Pl. B. [1163]

Cathedral—

Archivolt; w. c. Chromo-lithographed, 10, Pl. 5. Refs., 10, 56, 58. [1164]

Inlaid Bands. Chromo-lithographed, 10, Pl. 3. Refs., 10, 51, 53. [1165]

Plan and detail; pen and colour (15 x 18½). Brantwood. Exh.—R.W.S. 343. [1166]

Sculptures of. Engraved by Cuff, 10, Pl. 4. Reprod., 10, 53, 54, 57. [1167]

Munster (1859); pen and tint (12 x 17½). Brantwood. Exh.—Coniston 131, R.W.S. 295. Reprod., 12, Pl. 5. [1168]

“Myrtilla Regina” (1877); wash. Miss Allen. Reprod. (same size), 25, Pl. 24. Ref. to, 24, xliv. [1169]

Nancy:—

Gate of Ancient Palace (1835); pencil (10 x 6½). Brantwood. Exh.—Coniston 30, R.W.S. 288. Reprod., 2, Pl. 19. see 2, xl. [1170]

The same subject redrawn (pen and ink on grey paper), British Museum (13 x 9). Exh.—Coniston 31. [1171]

NAPLES:—


“...how delicately and feelingly he varies the monotonous windows, and gives them accident and reality; and how he throws the whole heap into breadth and mass by the hard and stiff shapes of the gate and railways.”—Coniston Catal. For a ref. to this and other Naples drawings of 1841, see 35, 295.


Porte Capuana (1841); pencil and tint on buff (13 x 18). Brantwood. Exh.—Coniston 47, R.W.S. 290. Reprod., 36, Pl. 3. [1176]

Street in (1841); pencil and tint on buff (13 x 18½). Exh.—R.W.S. 166. [1177]

View (1841); pencil and tint on buff (13½ x 18). Brantwood. Exh.—R.W.S. 9, F.A.S. 9. [1178]

View (1841); pencil and tint on buff (12½ x 18½). Mrs. Cunliffe. Exh.—R.W.S. 251, Reprod., 1, Pl. 16. [1179]

Windows at (1841); pencil and tint on buff (17 x 12). Brantwood. Exh.—R.W.S. 20. Reprod., 1, Pl. 18. [1180]

See also Vesuvius.

Narcissus of the Alps; w. c. (14 x 8). Oxford, Ed. 25, 21, 116, 243. [1181]

Narni (May 17, 1874); pencil and b. c. (6½ x 9½). Brantwood. Exh.—F.A.S. 1878, 43 (13, 523), R.W.S. 390. [1182]

Nautilus (1868); w. c. (8½ x 10½). Oxford, Ed. 196, 21, 60, 69, 92. Reprod., 21, Pl. 31. Ref. to, 19, liv. [1183]

Necklace. Two pencil studies (7 x 5 each). B. B. Macgeorge. Exh.—M. 4 [1184, 1185]

“...Studies of coral beads, treated as a lesson in perspective.”—Manchester Catal.
Negro’s Head; wash. G. Allen. [1186]

Nettle Leaves. Two studies; pencil and wash. Mrs. Cunliffe. [1187, 1188]

Nettle blossom (1863); ref. to, 36, 437. [1189]

NEUCHÂTEL:—

Afternoon in Spring with South Wind; w. c. (6 7/8 x 9¾). Oxford, Ed. 298. [1190]

Chimney at (Dent du Midi and Mont Blanc in distance). Reprod., I, Pl. 8 b. [1191]


“For expression of the essential character of mountain scenery, we shall find it hard to match some of R.’s Alpine drawings in the work of any other painter. These are usually more or less abstract in colour, often on tinted paper untouched in many places, but they are wonderfully convincing in expression of space, and unequalled in subtlety of drawing of distant mountain peaks. One of the finest is the drawing called ‘Dawn at Neuchâtel,’ done with simple washes on tinted paper: we pass in successive planes from lake foreground, suggested with slightest possible touches, under broad level fields of low stratus clouds, to dark wooded shore and low mountain ranges beyond, and finally to snow-covered peaks, brought out sharply and clearly by the light of the morning sun in the extreme distance, miles and miles away.”—Catal of Fogg Museum Exhibition.

Dawn on the morning of Lady Trevelyan’s death (1866); w. c. (5½ x 8½). Mrs. W. H. Churchill. [1193]

La Halle (1835); pencil (9½ x 6⅛). Brantwood. Exh.—Coniston 17, M. 11. [1194]

The same subject, redrawn (1835); pen (9½ x 6⅛). Brantwood. Exh.—Coniston 18, M. 12. [1195]

“The pen copy of the preceding, made on his return home. Of the drawings dated 1835, those in pencil are the original sketches; the pen drawings, much inferior in spirit, were done afterwards to illustrate a poetical tour-book.”—Manchester Catal.

Lady Trevelyan’s Grave (1866); pen and ink (5½ x 8½). Mrs. W. H. Churchill. [1196]

Sketch on the shore of the Lake, with trees. Oxford. Formerly Rud. 277, 21, 289. [1197]

Sketch of Lake with mountains, and in foreground Lady Trevelyan’s Grave (1866); pen and wash (8 3/4 x 11 3/4). Miss Trevelyan. Reprod., 37, Pl. 11. [1198]

Tower of Old Church (1866); pencil (6⅝ x 4⅛). Brantwood. Exh.—Coniston (1906), R.W.S. 424. [1199]

View; w. c. W. Wallis. Exh.—M. 334, [1200]

“(1859); w. c. Exh.—Coniston 128. [1201]

“from the North (1866). Exh.—Coniston 158. [1202]

“Old Neuchâtel. seen from the North. Rough as it is, this outline gives the lovely proportion of the old castle, now utterly lost. Sketched in 1866 or earlier. J. R., Brantwood, 1873.”


Nidau (1859). Exh.—Coniston 126. [1205]

Nocera (May 1, 1874); pencil and b. c. on grey (7 x 10½). South London Art Gallery. [1206]
Naples: Castel del Uovo
(1841)

From the drawing in the possession of E. T. Cook, Esq.
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Nocera (1874); “White mists cutting off the level of the land in direction of Nocera, April 21st”; b. and w. (7 x 4). M. A. Bowness. [1207]

Normandy: View on the Coast (1847); sepia (11 x 18). Miss Harrison. [1208]


NUREMBERG:—
Details of roofs (1859); pen (9¾ x 6½). R. Peacock. Exh.—R.W.S. 260. [1211]
Moat (1859); pen (12¼ x 16). Mrs. Cunliffe. Exh.—R.W.S. 45. Engraved by Le Keux, Pl. 76. [1212]
Moat and Bridge; pen and pencil (13 x 18). Indiana University. [1213]
View (1859); pen and pencil (13½ x 18½). Mrs. Mackay. [1214]
" (1859); pen and pencil (8 x 11). W. Wallis. [1215]

OAK, studies of:—
Buds (1878); w. c. (8 ¼ x 10½). Harvard College. Exh.—Boston 104, Fogg 35. [1216]
Dry Leaves (1879); w. c. (9 x 7½). Ruskin Museum, Sheffield (30, 175, 239, 313). Prout and Hunt, 112 (14, 436). Exh.—Boston 105. Reprod., 14, Pl. 22. [1217]
Dry Leaves (1879); w. c. (7 x 7½). Mrs. Mackay. Exh.—Boston 106. [1218]
“The Dryad’s Toil”; Spray in winter, seen in profile; w. c. (10½ x 7¼). Oxford, Ed. 266, 21, 98, 291. Engraved by Armytage, 7, Pl. 51. see 15, xxxii. n. [1220]
The same subject, studied more deliberately. Once at Sheffield, 30, 175 (No. 28). [1221]
Another study of the same; w. c. on grey (8¼ x 11¼). A. Wedderburn. [1223]
Leaves, outline of, touched with colour (3¼ x 3¼). Oxford, Ed. 253, 21, 68, 97, 292. [1224]
" w. c. (5 x 8½). M. H. Spielmann. Exh.—R.W.S. 382, M. 78. Reprod., 38, Pl. 5. [1225]
" w. c. (5 x 7). A. Fleming. Exh.—M. 68. [1226]
" Spiral Growth in Outer Sprays; w. c. (9 x 6½). Oxford, Rud. 286, 21, 233. [1227]
Shoot (signed J. R., 1879); w. c. (7½ x 5). R. Hanson. Exh.—R.W.S. 361, M. 61. Reprod., 38, Pl. 12. [1228]
Photographs of these two drawings were placed on sale, 37, 712.
Twigs, Studies; w. c. (6¾ x 1½, 6 x 1). Part of foregoing. Oxford, W.S. ii. 31, 21, 290. [1230, 1231]
See also Cima.

Oakham Castle, Window in. Reprod., 12, Pl. 2. [1232]

Ochils from Stirling (1838); pencil and b.c. (6 ¼ x 9 ½). B. B. Macgeorge. [1233]

Olive: under surface of dried, gathered at Verona; w. c. (14 x 11). Oxford, Ed. 10; 21, 59, 76, 110, 22, 280. [1234]

Olive Spray; pencil (11½ x 6½). Tate Gallery, No. 2726 (presented by Claude Phillips). Exh.—F.A.S. 151. [1235]
Two Oak Sprays

From drawings in the possession of Hon. G. Brett and R. W. Hanson, Esq.

"study of: wash on grey (11 x 6). Mrs. Mackay. Another study for the engraved plate. [1237]

"study of (1858), ref. to, 35, 346. [1238]

Orvieto:—

Badia, in Valley (May 31, 1872); w. c. (8 x 4½). Oxford, Ref. 134. [1239]

" a capital enlarged from same; pencil (8 x 4). Oxford, Ref. 134. [1240]

Cyclopean Architecture at Brantwood. Reprod., 23, Fig. 3. Ref. to, 23, 100, 101. [1241]

Teatro Vecchio, n. side (1872); pencil (5¼ x 8½). Oxford, Ref. 134. [1242]

View; pencil (5 x 8½). Mrs. A. Holland. Exh.—R.W.S. 93, F.A.S. 214. [1243]

Oxford:—

Christ Church; w. c. (10 x 13). F. R. Hall. Reprod. in colour, 35, Pl. 9, lxxviii. [1244]

Distant View; pencil and b. c. (9½ x 14). F. R. Hall. [1245]

His rooms at Christ Church (1838); pencil (10¼ x 6¼). Brantwood. Exh.—Coniston 35. [1246]


Magdalen College (1836); pencil (14⅔ x 10⅔). B. B. Macgeorge. [1248]

Merton College (1838); pencil and b. c. on buff (17½ x 10¼). R. A. Hadfield. Exh.—F.A.S. 12. [1249]

" (July 1848); ref. to, 8, 127 n. [1250]

Museum:—

Four designs for Windows with balconies. Miss Acland. One, reprod., 16, Pl. 12. [1251–1254]


Three upright, and three oblong, designs for Windows. Miss Acland. One, reprod., 16, Pl. 11. [1256–1261]

St. Mary’s Tower and All Souls College (1836); pencil (14½ x 10½). Mrs. Morse. Exh.—R.W.S. 318, M. 46. [1263]

In 1880 R. signed the drawing, and dated it “1835.”

"Sketch with my pupils afield” and another (1872); pencil (5 x 8, 4⅛ x 6¼). H. T. Ellis. Exh.—R.W.S. 422, M. 405, F.A.S. 92. [1264, 1265]

View (1832); ref. to, 35, 622. [1266]

" pencil (8¼ x 13¾). F. R. Hall. [1267]

" w. c. (9 x 8½). F. R. Hall. [1268]

Oxalis. see Wood Sorrel.

“Oysters” (1868); w. c. (5¼ x 8). Brantwood. Exh.—R.W.S. 380, M. 66, F.A.S. 163. [1269]

In microscopic writing at the side of the drawing is the legend: “Little pearl oysters magnified. J. Ruskin, aged 49. Waste paper.”

Padua:—

Eremitani: Architectural details; reprod., 8, Pl. 7, fig. 3. Ref. to, 8, 88, 129. [1270]

Palazzo della Ragione and Market Place; pencil and wash (13¼ x 19). Oxford, Ref. 87. [1271]

S. Antonio; w. c. (5¼ x 4, with foliage in pen and colour on the other side). Brantwood. Exh.—Coniston (1906), R.W.S. 151. [1272]
CATALOGUE OF DRAWINGS

Palermo:—

*Five Pages from a Sketch-book* (1874), studies of mouldings and capitals; pencil (7 x 4½ each). Oxford, Ref. 172. [1273]

S. Giovanni Eremita (April 24, 1874); pencil (9½ x 6½). Brantwood. Exh.—R.W.S. 49. [1274]

*Tomb of Frederick II.* in the Cathedral (1874); w. c. (19½ x 13). Oxford, Ref. 84. Reprod., 23, Pl. 16. Ref., 22, 409, 23, 189, 33, 476–477. [1275]

*Study of Lions* from the foregoing. Two drawings, w. c. (5 x 7½ each). Oxford, W.S. i. 49. [1276, 1277]

Parma: view from; see Apennines (Lombard).


Pavia: courtyard (July 15, 1846); pen and wash (8½ x 6½). H. S. Severn. Exh.—M. 244. [1281]

“Pen with blue and brown wash, developing the monochrome style of Turner’s *Liber Studiorum* into R.’s outlined colour of his middle period.”—Manchester Catal.


"Skull of; pencil (6½ x 9). Exh.—R.W.S. 60, M. 413, F.A.S. 119. [1282]

“R.’s attacks on anatomy in the service of art have been much misinterpreted. He objected to anatomical studies by art-students, who, he thought, should be taught to observe the living form with its beauty and expression; but for other purposes he himself would study the structure, as in this instance and many others.”—Manchester Catal.

Peach blossom; w. c. (8 x 6½). W. Ward. [1283]

Perspective Studies:—

Paper Crowns (1873); w. c. (6 x 7½, 7 x 7½). Oxford, W.S. ii. 26. Ref. to, 23, xx. [1284, 1285]

Table and Marble Slab; w. c. (5½ x 7½, 6 x 6). Oxford, Ed. 215. [1286, 1287]

Three Cups; w. c. (6½ x 7¾, 6¼ x 7¾, 5½ x 6½). Oxford, Ed. 214. [1288–1290]

Various Diagrams, see “Convergence of Perpendiculars” (1) and *El. of Persp.* (15), passim.

Perugia: architectural details. see Assisi.

Peterborough Cathedral:—

View (1837); pencil (11½ x 9½). Miss Argles. Exh.—F.A.S. (1878) 24a (13, 506), R.W.S. 67. [1291]

West Front. Mrs. Rawnsley. Exh.—F.A.S., unnumbered. [1292]

Pheasant (1867); w. c. (13 x 20). South Kensington Museum. Exh.—R.W.S. 225, M. 185, F.A.S. 90. Ref. to, 19, xxiii. [1293]

" (1867); w. c. (8½ x 14½). Brantwood. Exh.—R.W.S. 22. Ref. to, 19, xxiii. [1294]

" w. c. (7 x 14). W. Ward. [1295]

For R.’s studies of pheasants generally, see 34, 670.


Picquigny (1880); w. c. (4½ x 6½). R. G. Smith. Exh.—R.W.S. 401, F.A.S. 30. [1297]

Sketched in company with Mr. Brabazon: see 33, xxiv.
Pilatus, Mount, Lucerne:
(1) Pencil and sepia (8½ x 4). T. F. Taylor. [1298]
(2) Pencil (5½ x 9). A. E. Cropper. Reprod., 38, Pl. 13. [1299]

Pillars, studies of, illustrating conditions of light and shade. Engraved by Le Keux, 6, Pl. 25. [1301]


Pine: Strength of Old. Engraved by Le Keux, 5, Pl. 3. [1303]

Pisa:
Arno at (Sept. 28, 1882); pencil (4½ x 7½). Brantwood. Exh.—Coniston (1903) 62. [1304]

Baptistery:
Detail of a Panel of the Font: real size; w. c. (13 x 11½). Exh.—L.C.C. [1305]
Study of a panel of the Font; w. c. (11½ x 20). Oxford, Ref. 100, 21, 36. Reprod., 23, Pl. 4. Ref. 23, 16. [1306]
Study of a Head from a Panel; w. c. (5½ x 8½). Oxford, Ref. 21, 35, 147–148 (No. 26). Reprod., 21, Pl. 37. [1307]
Sculpture on the door (1882); pencil (5 x 4¾). Brantwood. Exh.—R.W.S. 36. see 33, xliii. [1308]


“Ranieri” (1845). Ref. to, 35, 355. [1313]
“Triumph of Death,” details (1845). Ref. to, 35, 355. [1314]
see also Gozzoli.

Cathedral:
Square panelling. Etched, 8, Pl. 12, fig. 7 (8, 111, 145). [1316]

Main Street: fast sketch on afternoon walk (1882). A. R. Ballantine. Exh.—F.A.S., unnumbered. [1317]

Palazzo Gambacorti (1845); w. c. on grey (18 x 13). Brantwood. Exh.—R.W.S. 54, F.A.S. 76 (wrongly described in those Catalogues as “Venetian Palace”). [1318]

S. Maria della Spina:
Part of the Church (1845); w. c. (20 x 14¾). Ruskin Museum, Sheffield (30, 210). Once at Oxford, 21, 33. Exh.—Coniston 177, M. 245. Reprod., 27, Pl. 7. Ref. to, 27, 349, 28, 408. [1320]

“His most elaborate study, one among many, of this favourite jewel of architecture, before the ‘restoration’ which he witnessed with bitterness and regret. In the Ruskin Museum at Coniston is one of the marble pillars, quite sound, which he acquired and brought away, after it had been torn down with others and thrown aside to make place for the modern masons’ work. This drawing was given by him to his father, who signed it.”—Manchester Catal.
Mount Pilatus
(1835)
From the drawing in the possession of A. E. Crupper, Esq.
Spandril in, before restoration (1872). One of various “Examples of Flat Sculpture from Pisa and Florence.” Once at Oxford, see 21, 273 (No. 80). Ref. to, 27, 315.

Spandril (1882); w. c. (6¾ x 9). Brantwood. Exh.—R.W.S. 125. [1322]

Studies of a Palace at (1872); w. c. (6½ x 8, 8 x 10). Oxford, Ed. 86, 21, 82, 149 (No. 28).

The upper one, reprod., 21, Pl. 39. [1323, 1324]

Study of Pisan Gothic; w. c. (6½ x 5¼). Oxford, Ed. 89, 21, 83. [1325]

Two Sketches (1882); w. c. (5 x 7½ each). Brantwood. Exh.—R.W.S. 69, Coniston (1906). [1326, 1327]

View; w. c. on grey (6½ x 9). Miss E. Cole. Exh.—F.A.S. 204. [1328]

The Walls (1882); w. c. (5 x 7). Brantwood. Exh.—R.W.S. 36. [1329]


Pistoja—

Font, sculpture on (1874); ref. to, 37, 141. [1331]

Moulding on pulpit, S. Andrea. Etched, 8, Pl. 12, fig. 4 (8, 200). [1332]

S. Pietro. see Wall Veil Decoration.

Twelfth cent. sculpture. Two sketches (1882); w. c. (4½ x 5 each). Brantwood. Exh.—R.W.S. 5. [1333, 1334]

View; sepia (9½ x 6). J. Morris (given to him by R. for work in connexion with the Coniston Institute). [1335]

Plane Leaves; wash (6 x 8). Oxford, Ed. 254, 21, 97. Reprod., 21, Pl. 32. [1336]

Plans of Piers. Engraved, 9, Pl. 2 (for particulars and refs., see 9, xv.). [1337]

Plantain Leaf; b. and w. (2½ x 2½). Oxford, W.S. ii. 14. [1338]

Plum, study of (1881); w. c. (3½ x 3¼). G. R. Roxburgh. [1339]

Pompeii (1841); pencil and b. c. (13 x 18). Brantwood. Exh.—R.W.S. 257. [1340]

Porcelain, Danish, study of; w. c. (7¼ x 10). Oxford, Rud. 62, 21, 184. [1341]

Porcelain, Japanese, study of; w. c. (10 x 7¼). Oxford, Rud. 61, 21, 183, 249. [1342]

PORTRAITS:

Agnew, Miss Joan (Mrs. Arthur Severn). Rapid brush sketch. Brantwood. Exh.—M. 418. [1343]

Armstrong, Miss Lily (Mrs. Kevill Davies); pencil and w. c. (12½ x 9½). Mrs. K. Davies. Exh.—R.W.S. 62. Sold at Christie’s, Jan. 26, 1901, later for 45 gs. [1344]


La Touche, Miss Rose (1874); pencil. Reprod. in Letters of a Noble Woman (see above, p. 189). [1350]

Mrs. Bishop has some other sketches in w. c. [1351]

Posy Ring; w. c. Oxford, unframed. [1352]

Prato Cathedral: architectural detail. Etched, 8, Pl. 4 figs. 4, 5. [1353]
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Prawn’s Rostrum, enlarged (1869); pencil (15 1/2 x 7). Oxford, Ed. 198, 21, 92, 136. Ref. to, 36, 598. [1354]

Primrose, studies of—
Study; w. c. (7 1/2 x 6). Birmingham Art Gallery. Exh.—F.A.S. 60. [1355]
Enlarged outline (17 1/2 x 10). Oxford, W.S. ii. 7. [1356]
Enlarged Leaf; w. c. (13 1/2 x 5 1/2). Oxford, Rud. 289. [1357]

Prout, Samuel, copies of (1834, 22, 368, 369 n.):—
Brussels, Hotel de Ville: ref. to, 35, 81. see above, p. 236. [1358]
Copy from, reduced to miniature scale. Exh.—Coniston 10. [1359]
Louvain; w. c. (1835–36). Brantwood. Exh.—Coniston 9, M. 29. [1360]

Quartz:—
Study of Quartz Rock Weathered; w. c. (4 1/4 x 8 1/2). Oxford, Ed. 277. [1361]
Study of Gold-bearing Quartz (1874–75); w. c. (12 x 9). Oxford, Ed. 282, 21, 100 n. [1362]

Raphael, Madonna of the Tribune: Study from the background (1845); w.c. (14 1/2 x 9). Oxford, Ed. 269, 21, 99, 144. Engraved by Armytage, 5, Pl. 11 (“Latest Purism”). Ref. to, 22, 64. [1363]


Reichenbach, Bridge on 6th Fall (1835); pencil and b. c. on buff (11 x 7). A. E. Cropper. Reprod., 38, Pl. 14. [1365]

Rembrandt, Supper at Emmaus, sketch from (1833); ref. to, 15, 419 n., 35, 84, 85. [1366]

Reu, Church (near Abbeville) (“six hours’ work, 1868”); pencil (11 x 13). Brantwood. Exh.—Coniston 68, R.W.S. 175. [1367]

Reuss, On the, near Aaldorf (1835); pen (6 1/2 x 9 1/2). T. F. Taylor. Exh.—R.W.S. 70. [1368] see also Lucerne.

Rhaidyr Dhu (1832); ref. to, i, xxiii. [1369]

Rheims Cathedral (Aug. 15, 1882); pencil (7 1/2 x 4 1/2). Brantwood. Exh.—R.W.S. 70. [1370]

Rheinfelden:—
Bridge; (1858); pen and wash (5 x 7 1/2). Engraved by Le Keux, 7, Pl. 83. Ref. to, 35, 493. [1372]
“Peace” (May 18, 1858); pencil and b. c. (14 1/4 x 20 1/4). Oxford, Ref. 93. Engraved by Le Keux, 7, Pl. 84. Ref., 7, xxxix., xxx. [1374]
Two Vignettes (1858); w. c. Ref. to, 35, 494. [1375, 1376]
View (1858); pen and colour (5 1/2 x 19 3/4). A. Harris. Exh.—R.W.S. 326. [1377]

Inscribed: “I never did, nor shall do better. I think its violet carmine has faded. J. Ruskin, Brantwood, 1879.”

View; w. c. (5 x 8). A copy of this was made by Miss Harrison. [1379]
View (1858); w. c. (4 1/4 x 9). T. V. Dietschy, Grand Hotel des Salines. [1380]

Rhone Valley and Bernese Alps from the ascent of the Tête Noire (1835); pen (6 1/2 x 9 1/2). British Museum. [1381]
In the Tyrol in the Old Time

Bridge on 6th Fall of the Reichenbach

From drawings in the possession of A. E. Cropper, Esq.
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Richmond Hill, Surrey (1832); ref. to, 35, 622. [1382]

RICHMOND, Yorkshire:—

Castle (July 1838); pencil (14 x 10 1/2). B. B. Macgeorge. [1383]

Market Place (1838); pen and w. on buff (9 3/4 x 12 7/8). B. B. Macgeorge. Exh.—M. 41. [1384]

View (1838); pencil (7 x 9 1/2). Brantwood. Exh.—Coniston 41, M. 42. [1385]

"Showing, like the ‘Rydal,’ greater freedom learnt from the drawing-master, but less of his own feeling for searching outline and decorative effect.”—Coniston Catal.

Rigi (1835); pencil (7 3/4 x 10 3/4). B. B. Macgeorge. Ref. to, 7, xxxi. [1386]


Rock Veins under contraction; reprod., 26, Pl. 6. [1388]

Rocks: study of (1868); w. c. (7 x 10 1/2). H. Baldwin. Exh.—F.A.S. 47. [1389]

ROME:—

Aqueducts of the Campagna (1841); pencil and tint (13 x 18). Brantwood. Ref. to, 35, 276. [1390]


Capitol, from the Forum (1841); pen, pencil and b. c. (13 x 18%). Oxford, Ref. to, 35, 276. [1392]

Cloisters of St. John Lateran (1872 or 1874); w. c. (9 1/2 x 12). D. W. Freshfield. Exh.—R.W.S. 357, F.A.S. 50. Reprod., 37, Pl. 6. [1393]

Colosseum: Three Studies (1872); pencil (8 1/2 x 3), pen and wash (8 1/2 x 5 1/2), w. c. (8 1/2 x 4 1/2). Oxford, Rud. 101, 21, 149 (No. 29), 198 n. [1395]


Fountain (1841); pencil and tint (18 x 13 1/2). Brantwood. Exh.—R.W.S. 11. [1397]


Quattro Fontane (1841); pencil and tint (19 x 13). Mrs. Cunliffe. Exh.—Coniston 45, R.W.S. 108, M. 86. [1399]

Sistine Chapel, a panel in; w. c. (13 x 13). M. Tomkinson. Exh.—Alpine Club (1907) 95. [1400]

Street in, with Religious Procession (1841); 12 1/2 x 18. Original not traceable; a copy by Miss Harrison is in her possession. [1401]

Temple of Saturn and Colosseum from the Capitol (1872 or 1874); w. c. (11 x 15 1/2). Mrs. Rutson. Exh.—R.W.S. 364, F.A.S. 57. Reprod., 37, Pl. 5. [1402]

Via Sistina (1841); pencil and b. c. (13 1/2 x 18). Mrs. Farrer. Ref. to, 35, 277. [1403]

View (1841); pencil and wash (13 x 18). Original not traceable; a copy made by Miss Harrison is in her possession. [1404]

Roofs:—

Study of Roofs; pen and wash (6 x 10 1/4). W. Clough. Exh.—M. 370. [1405]

Roof, with scultpured cornice; w. c. (4 3/4 x 6 1/2). London County Council School of Art. [1406]

Roof and spire, with notes; w. c. Coniston Museum. [1407]

Roofs and Trees; pen and sepia (10 1/2 x 4 1/4). Prof. Stephenson. Reprod., 38, Pl. 4. [1408]
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Root and Blossom; w. c. Mrs. Peatling. Exh.—F.A.S., unnumbered. [1409]

ROSE, studies of:

First Shoots of Wild Rose in Spring; lamp-black (8½ x 5). Oxford, Ed. 263. [1410]

Rose Bud; pencil (12½ x 11). W. Ward. [1412]

Rose Leaves; pencil (12 x 10). W. Ward. [1413]

Rose Spray; pencil (12 x 10). W. Ward. [1413]

Sketch of Wild Rose; w. c. (10 x 16). Oxford, Rud. 238, 21, 230, 249. Reprod., 21, Pl. 46. Ref. to, 37, 167. [1414]

Wild Rose running in a cleft of Derbyshire limestone; w. c. (7½ x 8½). Oxford, Rud. 21, 210. [1415]

Rosenlaui (1835); pencil. Brantwood. [1416]

ROSLIN:

Chapel (1838); pencil and b. c. on buff (20 x 14). A. Wedderburn. Reprod., 38, Pl. 15. [1417]

Entrance Porch (1838); pencil (13½ x 9½). Brantwood. Exh.—F.A.S. (1878) 24 e (13, 506). [1418]


Rothorn: Sunset (1845); w. c. (4 x 7). T. F. Taylor. Exh.—M. 238. [1420]

R.’s note on it is: “Rothorn and Arête Blanche, from approach to Sesto Calende; October 21st, ‘45.”

ROUEN:

Cathedral:

Entrance to North Transept; w. c. (11½ x 7½). Brantwood. Exh.—R.W.S. 32. [1421]

Inscribed by R.: “Meant to have been a good drawing; abandoned after the first sitting; too much to do in the house on right.”

Entrance to South Transept (1868); w. c. (19 x 12). T. W. Jackson. Reprod., 35, Pl. 25. [1422]

See 35, lxxx. for note on another drawing of this subject wrongly ascribed to Ruskin.

North Door: bas-reliefs (1849); ref., 12, 426:—

(1) Four pencil sketches (4 x 5 each). Oxford, Rud. 42, 21, 178. [1423–1426]

(2) One of them etched in 8, Pl. 14 (8, 216, 217). [1427]

N.W. Door: details (1882); wash (10½ x 6). Two drawings. F. Randal. [1428, 1429]

Sculture on the Door; w. c. (12 x 7). Oxford, Ref. 147. [1430]


“An example of decisive handling of the soft pencil and decorative employment of lines and dots.”—Manchester Catal. see also 2 xl.

Tour de Beurre and old House (1835); pencil (9½ x 5). Exh.—R.W.S. 283. Reprod., 2, Pl. 18. see 14, 358 n. [1432]

Various architectural details, etched in 8, Pls. 1, 3, 4, 7, 10 (see Index to the Plates, 8, xv.–xvii.). see also 12, 426. [1433]

Hotel Bourgtheroulde, Window. Woodcut, 12, Pl. 10. [1434]

St. Maclou:—

Porch: sculpture of the Inferno (1848); lamp-black (5½ x 2). Brantwood. Exh.—R.W.S. 277, F.A.S. 177. Etched by Cruikshank, 34, Pl. 4. (For R.’s inscription, see 34, 566.) [1435]

View; pencil (8½ x 5½). Brantwood. Exh.—R.W.S. 147. [1436]
Roslin Chapel
1833
From the drawing in the possession of A. Wedderburn, Esq.
Seine: perspective of river and its islands (1880); w. c. (11¼ x 17¾). Miss Hilliard. Exh.—Coniston (1903) 82, M. 387. [1437]
Street scene (1835); pen (13¼ x 9). J. R. Holliday. Exh.—F.A.S. 5. [1438]

Rubens: studies from:—

Sunset in "Tournament," Louvre, No. 2116. Reprod., 5, fig. 6. see 5, 401, 12, 456. [1440]

Rush, studies of:—


Painted in full colour, of its natural size. The drawing was once at Oxford, and is described at 21, 285 (No. 231). The two drawings next enumerated are enlargements from it; the three examples showing R’s habit of recurrence to a subject of study, sparing no trouble to get to the bottom of a problem which interested him.

The same Rush; wash (6¾ x 4¼). J. R. Barlow. Once at Oxford, see 21, 286 (No. 233). Exh.—M. 408, F.A.S. 117. [1443]
Outline of Woolly Rush (Eriophorum); brush (12½ x 7¾). Oxford, Rud. 276, 21, 232, 352. Reprod., 21, Pl. 54. [1444]

Rydal Water (Aug. 1838); pencil (10½ x 13¼). Brantwood. Reprod., 2, Pl. 1. Ref. to, 1, xxxvi. n., 2, xli. [1445]

St. Bernard, Pass of (?); w. c. (4¼ x 6½). A. Wedderburn. [1446]

St. Gall, Street (1835); pen (9 x 6½). Brantwood. Reprod., 36, Pl. 1. [1448]

St. Gothard, Pass of:—

Bridge; pen and wash (5 x 7¾). Brantwood. Exh.—Coniston (1903) 74, F.A.S. 222. [1449]
Inscribed by R.: “Lowest bridge going down on North side. Valley of Altorf down under distantest peaks. Sketched in Wisse’s time. Lucy saying she wished she could outline like that.”

Hospenthal (1835). Brantwood. Reprod., 2, Pl. 23. [1450]
pen. Brantwood. Exh.—Coniston 23. [1451]
“Spouting Waterfall”; w. c. (5½ x 4½). Brantwood. Exh.—R.W.S. 100. [1452]
View; sepia (9 x 11) and pen etching of the same. R. Brocklebank. [1453]
View near Fluelen (1862); pen (6½ x 4¼). C.E. Norton. Exh.—Boston 54. [1454]
See also Faido.

St. Jean de Maurienne. see Mountain Gloom.

St. John’s Vale, the Castle Rock (Aug. 16, ’38; signed by R., “6 Jan. 80”); pencil (10 x 14). British Museum. [1455]

St. Laurent, a Jura Cottage at (1888); w. c. Detmar Blow. [1456]

St. Lô, Part of the Cathedral (1848). Etched in Seven Lamps, Pl. 2. Ref. to, 8, 82 n. [1457]
“Detail from. Etched in 8, Pl. I. [1458]
“Details: three drawings; pen and wash (3 x 8½, 3½ x 3 1/8, 4 x 4¼). Exh.—Boston 79, Fogg 40. [1459–1461]
St. Martin (Savoy):—
    Bridge; pen and violet (7¾ x 11). Brantwood. Reprod., 35, Pl. 33. [1462]
    Chalets; w. c. (3 x 3¼). Brantwood. Exh.—R.W.S. 233. [1463]
    View (1854); w. c. (7½ x 12¼). F. R. Hall. [1464]
    See also Chamouni and Mont Blanc.

S. Michele: From the Monastery between Turin and Mt. Cenis; w. c. (6 x 8). A. Wedderburn. 
    Exh.—R.W.S. 280, M. 107. [1465]

St. Michael’s Mount, Cornwall (1839); pencil (6½ x 11¼). Brantwood. Exh.—Coniston (1903) 
    58, F.A.S. unnumbered. Ref. to, 35, 623. [1466]

St. Quentin (1842); ref. to, 36, 316, 623. [1467] A drawing of this subject was sold at Christie’s 
    in 1875 (5½ gs.).

St. Radagune’s Abbey, near Dover (1833); ref. to, 27, 492. [1468]

Salerno (March 1841); pencil and tint (13 x 18). Brantwood. Exh.—R.W.S. 347. [1469]

SA LêVE:—
    26, Pl. 2. [1470]
    Ideal Section of; Reprod., 26, Pl. 1. [1471]
    Summit (Feb. 13, 1863); w. c. (4¾ x 7). Brantwood. [1472]
    View; w. c. (5¼ x 9½). T. F. Taylor. Exh.—Coniston 152, R.W.S. 370. [1473]
    View of, from Geneva, with Cathedral of St. Pierre in the foreground (1862); w. c. (4½ x 
    compare No. 755. [1474]
    See also Savoy.

Salisbury Cathedral: architectural details. Etched in 8, Pls. 4, 10 (see Index of Plates, 8, xvii.). [1475]

Sallanches, Convent (1856); w. c. (5½ x 7). J. Brigg. Exh.—Coniston (1903) 87. [1476]

Salzburg, St. Rupert’s (1835); pencil (8½ x 10). Mrs. Cunliffe. Exh.—R.W.S. 410. [1477]

Samoens, Mountains of, from Bonneville. Pen vignette. Exh.—Coniston 76 b. [1478]

Sanagate (1887), various sketches. In a collection at Florence. [1479]

Sargans (1833). In W. G. C.’s Catalogue. [1480]

SAVOY, MOUNTAINS OF:—
    Note of the bedding of; w. c. (4½ x 6½). Brantwood. Exh.—R.W.S. 163. [1481]
    Panorama from the Salève; pencil (3 x 9½). W. G. Collingwood. [1482]
    View from the Brezon. Brantwood. Exh.—Coniston (1906). [1483]
    View from the Salève. Two pen sketches (4¼ x 13¼ each). Brantwood. Exh.—R.W.S. 97. 
    [1484, 1485]
    "Tournette, Cruet, Lanfon, Veirier, Semenoz. An unusual example of rapid work with brush 
    alone."—Coniston Catal.

    Reprod., 26, Pl. 17. The crocodiles engraved on the same plate were drawn by L. J. 
    Hilliard, see 26, 310. [1487]
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SAXIFRAGE:—

Leaves of, Frost-bitten; b. and w. Mrs. J. Ball. Engraved by G. Allen, 25, Pl. 3; see 25, lxi. [1488]

*Saxifraga Geum*, called by R. “Francesca Geum”:—

Leaf of, magnified (1873); drawn in outline. Exh.—Coniston 183. Once at Oxford, see 21, 282–283 (No. 227). [1489]

Plant of; pencil and b. c. on grey (6 x 6). Exh.—Coniston 182, M. 430, F.A.S. 189. Once at Oxford, see 21, 283 (No. 228). Reprod., 21, Pl. 64. [1490]

Another study of a plant of. Once at Oxford, see 21, 283 (No. 229). [1491]

Flower of, magnified; w. c. (13 x 9¾). Oxford, W.S. ii. 29, 21, 284 (No. 230). Reprod., 21, Pl. 65. [1492]

Scabious, leaf; pen (12 x 6). Oxford, W.S. ii. 13. [1493]

For a reference to other studies of scabious, see 25, 316.

Screen, study of a; w. c. (11 x 1⅞). South London Art Gallery. [1494]

SCHAFFHAUSEN:—


**Falls of the Rhine:**

Drawing (1842); w. c. (12 x 17 3/8). The Misses Norton. Exh.—Boston 28 (13, 583), Fogg 1. Reprod., 37, Pl. 4. [1496]

For Turner’s interest in this drawing, see 3, 529 n., 37, 92.

Unfinished study in colour (13¼ x 19¾). The Misses Norton. Exh.—Boston 29 (13, 583), Fogg 2. [1497]

“Almost Japanese in its abstraction, and wonderfully effective with its gleam of coloured light against the flat neutral gloom of the background.”—Catal. of the Fogg Museum Exhibition.

*Castle and turrets* (1842); w. c. C. E. Norton. Reprod., 38, Pl. 17. [1498]

View; pencil (5 x 8). Brantwood. Exh.—R.W.S. 207, F.A.S. 35. [1499]

Another view; pencil (5 x 8). Brantwood. Exh.—F.A.S. 121. [1500]

SCULPTURE, VARIOUS STUDIES:—

A profile in low relief; w. c. (circular, 12 in. diam.). Manchester Art Museum. [1501]

A sculptured monster; pencil (5 x 6). Brantwood. Exh.—R.W.S. 311. [1502]

Details, from a French Cathedral; pencil and b. c. (8 x 6). London County Council School of Arts and Crafts. [1503]

Detail of Sculpture; w. c. (13 x 7½) Brantwood. Exh.—R.W.S. 336. [1504]

Lion, detail of sculpture; w. c. (8½ x 10). Richard Norton. Exh.—Fogg 18. [1505]

Given to C. E. Norton and inscribed: “You know where this is! Keep it for yourself. J. R. 1879.”

Notes of Sculptural Detail; wash (10¼ x 6½). S. C. Cockerell. Exh.—F.A.S. 93. [1506]


Scylla:—

“Crossing to Sicily: cloud and shadow, relieving the outer rock” (1874); pencil and pen (4¼ x 7½). Brantwood. Exh.—Coniston (1903) 89, F.A.S. 180. Ref. to, 37, 95. [1508]

First view on leaving Messina (1874). Brantwood. Exh.—Coniston (1906). Ref. to, 37, 95. [1509]
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Scylla.—
"Ribbed Structure of the mountain flank" (1874); pen and pencil (4¾ x 7¾). Brantwood. Exh.—Coniston (1903) 89, F.A.S. 180. [1510]
View; pencil (4¾ x 7¾). Brantwood. Exh.—R.W.S. 400. [1511]

Seahorse of Venice.—(1) Study of; pencil (actual size). Oxford, Rad. 43. Engraved by G. Allen, 4, Pl. 5. [1512]
(2) Study of the tail, enlarged; pencil (9 x 5). Oxford, Rad. 44, 21, 178, 262. [1513]

Seashore:—
"w. c. (10 x 6¾). Oxford, unframed. [1514]
Seaweeds, rapid study of; w. c. (9 x 6¾). Ruskin Museum, Sheffield (30, 175, 239). Reprod., 30, Pl. 33. [1515]

Seascape:—
Sands; w. c. (5 x 7½ each). Brantwood. Exh.—R.W.S. 14. [1516, 1517]
Sunset; b. c. (4¾ x 7¾). E. Woolgar. Exh.—R.W.S. 396, Coniston (1906). [1518]

Sens:—
Cathedral, before restoration (1846). Brantwood. [1519]
Caves in Chalk Cliffs (Aug. 19, 1882); w. c. (5 x 7½). Messrs. Sherratt & Hughes. Exh.—M. 400. [1520]
Study of Trees (1846); pen and brown (10½ x 7). Brantwood. Exh.—Coniston 58, R.W.S. 51. Reprod., 35, Pl. 32. [1521]
Inscribed: "Ramparts of Sens, April 15th. J. Ruskin. Signed, 1879."

Sevenoaks (1831); pencil (5 x 10). Brantwood. Exh.—Coniston 6, M. 5. [1522]
On the back is written: “I believe my very first study from nature.” see 38, 467.

Sheep's Trotters; b. and w. Engraved by G. Allen, L. of F., Pl. 6, 15, 412. [1523]

Shells:—
A Sea Shell; w. c. (8½ x 5½). Sold at Christie's, Jan. 26, 1901, for 20 gs. [1524]
Cockle-shell; pencil (5 x 4). W. Ward. [1525]
Exercise on colour of the same; w. c. (7 x 6½). Oxford, Ed. 194. [1527]
Exercise on spiral forms. Oxford, Ed. 191. [1528]
Halioites, enlarged; pencil (11 x 15½). Oxford, Ed. 197, [1529]
Light and shade study; pencil (10½ x 17). Oxford, Ed. 195 (21, 92 n.). [1530]
Shell and Tulip (1863); w. c. (9 x 6). Mrs. Churchill. [1531]
Snail Shell; outline. Reprod., 28, 525 (Fig. 8), 526. [1532]
" w. c. (2 x 2¼). Mrs. J. W. Bunney. [1533]
Various studies of—
Drawing in a letter to W. Ward (1863); pen. 37, 705. [1535]
Pencil (5 x 4). W. Ward. [1536]
Pen, wash, and b. c. (5½ x 3). Manchester Art Museum. [1537]
Two shells; w. c. (2 x 2, 3 x 3). Mrs. Mackay. [1538, 1539]
Wash and b. c. on grey (3 x 3). Manchester Art Museum. [1540]
Water-c. (5 x 3½). W. Ward. Sold at Christie's, 1901, 10 gs. [1541]
Water-c. (4½ x 3). Mrs. W. Druce. Exh.—F.A.S. 145. [1542]
Water-c. (7 x 10½). Oxford, W.S. ii. 32. [1544]
Water-c. (1868). Mrs. C. E. Norton. Ref. to, 36, 553. [1545]
Venetian shells; ref. to, 28, 757. [1546]
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SHIELDS, studies in heraldry, etc.:—

Construction of the Twelve Ordinaries. Engraved by G. Allen, 22, 280 (Pl. 23). see also 21, 173, 314. [1547]

Construction for Placing the Honour Points. Engraved by G. Allen, L. of F., Pl. 2, 15, 367. see also 21, 173, 314. [1548]

Construction of Form of English Shield; brush outline (13 x 9%). Oxford, Rud. 2, 21, 173, 239. Engraved by G. Allen, 21, Pl. 51. [1549]

Shields of Geoffrey Plantagenet, Chaucer, and Sir F. Drake; w. c. (10½ x 9¾). Oxford, Rud. 8, 21, 173, 249. Engraved by G. Allen, 21, Pl. 52. [1550]

Shields of Edward the Martyr, Ethelred the Unready, and Edmund Ironside; w. c. (14 x 9). Oxford, unframed, 21, 308. [1551]

Shields of Harold and William I. see Illuminated MSS.

Two Types of Developed Form in the English Shield; brush outline (10 x 14). Oxford, Rud. 3, 21, 173, 245, 251. Reprod., 21, Fig. 2. [1554]

Type of form from n. aisle of Westminster Abbey (1871–72); lamp-black (16 x 11¾). Oxford, Rud. 10, 21, 174, 247, 249. Reprod., 21, Fig. 3. [1555]

Type of form from tomb of Eleanor of Castile, in the Abbey; lamp-black (6 x 11½). Oxford, Rud. 11, 21, 174. see also 20, 237. [1556]

Siena:—

Window at (1870); w. c. (6½ x 6½). Oxford, Ed. 88, 21, 83. [1557]

Spandril at (1870). Two studies, w. c. (5½ x 4½ each). Oxford, Ed. 89, 21, 83. [1558, 1559]

Pulpit:—


Studies of the Cubs separately (1870); pencil and w. c. (5½ x 6½ each). Oxford, Ed. 154. [1561, 1562]

View; pencil and w. c. (11½ x 9). The Misses Norton. Exh.—Fogg 7. [1563]

Sierre; pencil (5½ x 8). Brantwood. Exh.—F.A.S. 78. [1564]

Simplon Mountains (1877); pencil (5½ x 7). C. H. Moore (to whom Ruskin presented [1565]

Sion, Mountains above; pencil and pen (10½ x 19%). Brantwood. Exh.—R.W.S. 94. [1566]

SKETCH BOOKS:—


Sketch book in Italy, 1872. Exh.—Coniston 334. [1568]

Birds, 1874. Mrs. Townshend. [1569]


SKIES, studies of (see 7, xxvi.):—

Earliest study of, 35, 467. [1571]

Sky in August at Brantwood (1880). Woodcut by J. D. Cooper, 34, Pl. 1 (fig. 2); ref. to, 34, 57. [1572]


Twilight between Verona and Brescia (1845). Woodcut by J. D. Cooper, 34, Fig. 3. [1575]

See also Clouds, Sunsets
Snakes. see Adder, Cerastes, Cobra, Rattlesnake.

Snow: “First conditions of Accumulation and Diffusion in motionless snow.” Engraved by G. Allen, 26, Pl. 12. [1577]

Soranzo: cornice at. Exh.—Coniston (1906). [1578]

Spezzia, sunset at (1874); w. c. Brantwood. In W. G. C.’s Catalogue. [1579]

Splügen (1833). In W. G. C.’s Catalogue. [1580]

Stamford: Old Cottages (Aug. 22, 1838); pencil (14 1/8 x 10 1/8). B. B. Macgeorge. [1581]

Staubach:—
   Sketch; w. c. (7½ x 3¾). Oxford, Ed. 289, 21, 100 n., 325, 129. [1582]
   The same; pen and brush (6½ x 4½). C. J. Hegan. Exh.—R.W.S. 236, M. 331, F.A.S. 208. [1583]

Stratification: diagrams made for Prof. Buckland; ref. to, 30, 324. [1584]

Stelvio Pass:—
   View (1835); pencil (6 1/8 x 7¼). B. B. Macgeorge. [1585]

STIRLING:
   Castle (July 30, 1838); pencil (10 1/8 x 14¼). B. B. Macgeorge. [1586]
   From Cambuskeneth Abbey (July 28, 1836); pencil (9½ x 14). Mrs. Talbot. [1587]
   Palace (1838); pen (9½ x 8½). A. E. Cropper. Reprod., 38, Pl. 16. [1588]
   Palace and Church (1838); pencil (9½ x 13½). Reprod., 38, Pl. 16. see 35, 623. [1589]
   View (July 30, 1838); pencil (14½ x 10). Brantwood. Exh.—F.A.S. (1878) 24 (13, 507), M. 45. [1590]

Two drawings of 1838 were exhibited in 1878 (24 h, and i). This was one; the other may have been the one last mentioned. Of the series to which they belong, R. says they were not imitated from Turner, as he never saw a T. sketch (i.e. a sketch made on the spot, as distinguished from a drawing) till 1842 (13, 507).

Stones, Study of (1874); w. c. Mrs. Norton. Exh.—Boston 95. 36, 553. [1591]

Stone Pines at Sestri:
   (2) Etched by R., 36, Pl. 7. [1593]

Strassburg: roofs of houses (1842); w. c. (4 1/4 x 6 1/4). Dr. Willett. [1594]

STRAWBERRY, STUDIES OF:—
   First shoots of wild strawberry in spring, enlarged; pen outline (17 x 11¼) Oxford, Ed. 262; 21, 111. [1595]
   Flower, enlarged; pencil. Oxford, unframed, 21, 308. [1596]
   Moss and Wild Strawberry (1880); pencil and wash, on grey (20 x 14). Oxford, Ref. 90 (21, 34). Exh.—Bradford 442, Reprod. 21, Pl. 28. [1597]
   Quick sketch of leaf, pencil and b. c. (6½ x 6¼). Oxford, Rud. 279. [1598]
   Wild strawberry-blossom, with enlarged study beneath; w. c. (7½ x 6). Oxford, Ed. 11. Exh.—F.A.S. (1878) 45 h (13, 524). Ref. to, 21, 76, 98, 111–112, 23, 42. [1599]
   Wild strawberry leaves round root: w. c. (4½ x 5). E. Tate. Exh.—F.A.S. 159, [1600]

Stream among rocks; w. c. (5½ x 11). Brantwood. Exh.—R.W.S. 28. [1601]
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Strid, Rocks above the (1837); pencil (10½ x 13½). Brantwood. [1602]


Stuttgart Cathedral (1835); pencil (9½ x 8¼). T. F. Taylor. Exh.—Sheffield (1901) 159, M. 19. [1604]

Sunrise:—

On the Rhine; w. c. (13 x 19). B. B. Macgeorge. [1605]

Over Hills; w. c. Mrs. Cunliffe. [1606]

Over Sea; w. c. Mrs. Cunliffe. [1607]

Study of (March 19, 1868). Exh.—Boston 90 (13, 587). [1608]

Sunset:—

A Sunset; w. c. (4½ x 6¼). T. F. Taylor. Exh.—M. 112. [1609]

A Sunset; w. c. (14 x 9). W. Ward. [1610]

At Abbeville (1868), Woodcut by J. D. Cooper, 34, Pl. 1 (fig. 1). [1611]

At Herne Hill (1876). Woodcut by J. D. Cooper, 34, Pl. 2, fig. 5. [1612]

Diagram illustrating “Sunset at Jerusalem on the longest day”; w. c. (7 x 4¼) Brantwood. Exh.—R.W.S. 332. [1613]

Through Window; w. c. (6¼ x 9¼). Brantwood. Exh.—Coniston 216, R.W.S. 322, M. 431. [1614]

Sursee: Stadthaus, architectural details. Etched, 8, Pl. 4, fig. 3. [1615]

Susa (April 29, 1846); pen and wash (5 x 7). H. S. Severn. Exh.—M. 324. Reprod., 36, Pl. 11. [1616]

“A sketch-book leaf; buildings and snowy mountains treated with great breadth of light and dark, and at the same time with insistence on a formal decorative outline, anticipating some phases of Modern Art.”—Manchester Catal.

Swallow’s Wing: w. c. (3½ x 7). Oxford, Rud. 181. [1617]

SWISS SCENES:—

Chalet Balcony (1842). Brantwood. Reprod., 1, Pl. 6a. [1618]

Cottage (1837). Reprod., 1, Fig. 4. [1619]

Cottage, near Aldorf (1835). Brantwood. Reprod., 1, Fig. 5. [1620]

Cottage, in Canton Uri (1835). Brantwood. Reprod., 1, Fig. 6. [1621]

Gallery (1842); w. c. Brantwood. Exh.—M. 108. Reprod., 1, Pl. 6. [1622]

Mill; chalk and white (13¼ x 9). Miss Wilmersdorfer. Exh.—R.W.S. 417. [1623]

Mountains and Chapel (1858); w. c. (8 x 11). Copy by Miss Harrison. [1624]

Mountains and Church; w. c. (18 x 13). R. Leycester. [1625]

Scene; pencil (13 x 7). A. E. Cropper. [1626]

Swiss Village, with bridge and river (circa. 1854); pencil and w. c. (8 x 10). S. Morse. [1627]

View in Switzerland; sold at Christie’s, 1868, £12. [1628]

Sycamore, Building:—


(2) Finished Drawing. Exh.—Boston 101. Once at Oxford (see 21, 291, where it is described. No. 283). Reprod., 21, Pl. 66. [1630]

Taormina:—


La Rocca (1874); pencil (10 x 6½). G. Harrison. [1632]

Teal (1867); w. c. (9 x 13). Brantwood. Exh.—Coniston 187, R.W.S. 369, F.A.S. 106. Ref. to, 19, xxiv. [1633]

Tell’s Chapel, Lake of Lucerne; w. c. (7 x 5). Brantwood. Exh.—F.A.S. 185. [1634]
Terni (1840); w. c. (17 x 12). Brantwood. Exh.—R.W.S. 262. [1635]

TÊte Noire (1835); pencil. Brantwood. [1636]

Tewkesbury (1832); ref. to, 35, 622. [1637]

“Things in General.” Various studies, engraved by Le Keux, 6, Pl. 25: for the subjects, see Fribourg (Tower); Brevent; Pillars.

THISTLE, studies of:—
Study of (early drawing). Exh.—Boston 18. [1642]
See also Brantwood, Crossmount.

Thame: Bracket with Swallows’ nests, Old English Timber House. “Sketched for a lesson in chiaroscuro” (1873); pencil (9½ x 6¼). J. Morris. Exh.—Coniston (1903) 187. [1644]

Thorn, two studies of; pencil and w. c. (8½ x 4 7/8 each). Harvard Cottage. Exh.—Fogg 43. [1645, 1646]

THUN:—
Town and Lake (1835); pencil (5¾ x 5½). B. B. Macgeorge. [1647]
Castle (Sept. 1835); pencil (7½ x 7¼). Oxford, W.S. ii. 34. [1648]
View (early drawing); pencil and tint (19 x 13). Oxford, W.S. ii. 46. [1649]
Church and Gate (1835); pencil (6½ x 10). Brantwood. Exh.—Coniston 21, R.W.S. 253. [1650]
Village on the Lake. Reprod., 1, Fig. 27. [1651]
Castle, Plain and Mountains (1849); pen and sepia (9 x 14¼) T. F. Taylor. Exh.—M. 323. Reprod., 35, Pl. 36. [1652]
Two Studies (1854); pen and blue (4½ x 6½, 4¼ x 8). J. Brigg. Exh.—R.W.S. 17, M. 102, F.A.S. 65. [1653, 1654]

“Placed here to show the care with which preparations were made, by previous studies, for a larger drawing like the following.”—Manchester Catal.

View with plain and mountains (1854); w. c. on grey (13 x 18½). Mrs. Cunliffe. Exh.—Coniston 129, R.W.S. 212, M. 101. Chromo-lithographed, but not published. [1655]

“In 1854, R. undertook a history of Swiss towns, beginning, as was usual with him, by drawing them. This, the first attempted, he says, took up the whole of the summer, and was only half done then. It is, nevertheless, one of his finest, in the combination of breadth in colour-effect with extreme delicacy of execution. You can follow out all the details of castle and church, bourg below and faubourg across the river, and trace the whole history of a mediæval town—not without help of a lens—in this subtlydrawn view. An attempt was made to photogravure it, but the tones were too evasive.”—Manchester Catal.

Castle Gate (1854); sepia (4¼ x 6¼). Brantwood. Exh.—M. 321. [1656]
A preliminary study for the preceding.

Castle Towers; pen and wash on buff (10 x 8). J. R. Barlow. Exh.—R.W.S. 40, M. 318 (wrongly called “Montbard”), F.A.S. 171. [1657]
Towers; w. c. (9½ x 8½). W. H. Willink. [1658]

Towers; w. c. (9½ x 11½). R. Brocklebank. Reprod. in colours, 36, Pl. 8. [1659]

View with river and mountains; w. c. (15 x 20). J. R. Barlow. Exh.—F.A.S. 74. [1660]

View; w. c. (4½ x 7). Mrs. Victor Blagden. Exh.—F.A.S. 108. [1661]

Village on the Lake of Thun. Reprod., 1, Fig. 27. [1662]

Tiger: (1) pencil study at the Zoo. Brantwood. [1663]
(2) w. c. on buff (4½ x 5½). Brantwood. Exh.—F.A.S. 132. [1664]

TINTORET, studies of:—

Adoration of the Magi, Scuola di S. Rocco, three studies:—
(3) King and Attendants; pencil and wash (13 x 20). Brantwood. Exh.—R.W.S. 293. Reprod., 4, Pl. 7. [1667]

Annunciation, Scuola di S. Rocco: note of colour and chiaroscuro (1852); w. c. (3½ x 4½). C. E. Norton. Exh.—Boston 72. Ref. to, 16, xxxvii., 37, 151. [1668]


Photographs of this study were placed on sale by Ruskin.

Entombment, Parma, landscape. Engraved by Armytage, 5, Pl. 17 (“Advanced Naturalism”). [1670]

Presentation in the Temple, Scuola di San Rocco, three studies (1869):—
Child; w. c. (14 x 20). Oxford, Ref. to, 19, liii., 21, 35 n. [1671]
Head of Simeon; w. c. Oxford, S. 26 (21, 23). [1672]
Study of the whole picture; b. and w. (14 x 15½). Oxford, Ref. to, 97. [1673]

TITIAN, studies of:—

Fresco, St. Antonio, Padua: landscape background. Engraved by Armytage, 5, Pl. 16 (“Early Naturalism”). [1674]

Pandora’s Box; w. c. (8 x 7). Largely by R.; partly by W. Hackstoun. G. R. Roxburgh. [1675]

Portrait of a Lady, at Dresden; study from (1859). Ref. to, 36, 307. [1676]

TORCELLO:—

“Acanthus of Torcello”; pen and wash (13½ x 10½). Miss Grace Allen. Parts engraved by Le Keux, 10, Pl. 2 (for particulars, see 10, xix.). [1677]

Capital of Nave Pillar. see Byzantine Capitals.

Duomo, plan. Engraved, 10, Pl. 1, fig. 1 (10, 22, 28). [1678]

Tortoise; w. c. (6 x 7) Brantwood. Exh.—M. 360, F.A.S. 94. [1679]

Toucan. see Birds (Development).

Towers of Lombard Church and Fortress. Reprod., I, Figs. 9, 10. [1680]

Traquhair (1883); pencil, on a “Silurian” envelope (3½ x 4½). Brantwood. Exh.—Coniston 213, R.W.S. 168, M. 427. [1681]

TREES:—

(1) “Macugnaga, Aug. 4” (1845); pen and wash (8½ x 6¼). [1682]
(2) Abbeville, Poplars; pen and wash (8½ x 6¼). [1683]
CATALOGUE OF DRAWINGS

Stem with Leaves: “Fast sketch with pupil”; w. c. (7¼ x 7½). B. B. Macgeorge. [1684]

Study of Trees (1847); pen, brown and blue (20 x 15½). Lord Welby. Exh.—R.W.S. 329, F.A.S. 43. [1685]

Trees and Rock (1845); sepia (13 x 8½). Miss Palmer. Exh.—M. 224, F.A.S. 52. [1686]

Trees as drawn by Claude and Turner. Two drawings. Reprod., 1, Pl. 13 (see p. 127 n.). [1687, 1688]

Twig (1861); w. c. on grey (9 x 16). Central Library, Camberwell. [1689]

Study of Trees (1847); pen, brown and blue (20 x 15½). Lord Welby. Exh.—R.W.S. 329, F.A.S. 43. [1685]

Trees and Rock (1845); sepia (13 x 8½). Miss Palmer. Exh.—M. 224, F.A.S. 52. [1686]

Trees as drawn by Claude and Turner. Two drawings. Reprod., 1, Pl. 13 (see p. 127 n.). [1687, 1688]

Twig (1861); w. c. on grey (9 x 16). Central Library, Camberwell. [1689]

See also Aspen, Birch, Chestnut, Dulwich, Oak, etc., etc.

Trent, Tyrol, Fortress near (1835); pencil and b. c. on grey (10 x 8). Miss Harrison. [1690]

Trewavas Head; study of granite veins, made for Dr. Buckland, see 35, 385. [1691]

Trossachs (July 27, 1838); ref. to, I, xxxvi n. [1692]

Troubeck:—

Cottage (1837); pencil and w. c. (10¼ x 13½). Mrs. Holt. Exh.—Coniston 36. [1693]

Mill (1838); pencil (7 ⅔ x 9½). B. B. Macgeorge. [1694]

Troyes, St. Urbain (Aug. 17, 1882); pencil (4½ x 7½). Exh.—Coniston (1906), R.W.S. 196; ref. to, 33, xxxiv. [1696]

Tulip, white; w. c. (9 x 6). Mrs. W. H. Churchill. Exh.—R.W.S. 56. [1697]

Tunbridge Castle (1832); pencil. Brantwood. [1698]

Tunbridge Heath: rocks (1834); pen (6 x 13). Brantwood. Exh.—M. 7. [1699]

“Made after the practice gained on the tour of the previous summer and the redrawing of his sketches during the winter. The cottages and tree to the r. show something of his final selective feeling. He had not long begun to learn Greek and so lettered the margin in Greek characters.”—Manchester Catal.

Turin:—

Alps, from the Queen’s Villa: evening (1858); w. c. (4 x 12). E. T. Cook. see 16, 193–194. [1700]

Sunset down a long street; ref. to, 35, 498. [1701]

View near (1846); sepia (12½ x 18). Miss Harrison. [1702]

TURNER, studies from:—

Aosta, vignette in Rogers’s Italy; w. c. copy (10 x 7½) by W. Ward and R. Manchester Art Museum. [1703]

For R.’s account of his share in the copy, see 13, 616 (No. 203).

Apollo and the Python, picture in Nat. Gal. Study of the python (1882); w. c. (6 x 7½). W. H. Draper. Exh.—F.A.S. 155. [1704]

Arona (drawing in R.’s collection), copy (1874); pencil (11½ x 17). Oxford, Ref. 92. Exh.—F.A.S. (1878) 34 (13, 521). Reprod., 37, Pl. 3. [1705]

“Chiaroscuro study for school exercise in pure pencil,” 21, 35. Photographs of this copy were sold by W. Ward; and one was exh. at Boston, 84.

Bellinzona (sketch in R.’s collection); pen outline (11 x 9). Engraved by G. Allen, 13, Pl. 26, 571. [1706]

Blair Athol (Liber): study from. Ref. to, 22, 34. [1707]

CATALOGUE OF DRAWINGS

TURNER, Studies from:—

Bolton Priory, study of tree; pencil and wash (6⅔ x 4⅝). Harvard College. Exh.—Fogg 31. [1709]

Bonneville, two copies; pencil (1873). C. E. Norton. One, pencil (6⅔ x 5⅛), now in possession of Francis Bullard, exh. Fogg 27. [1710, 1711]

Calais (oil-picture in the Nat. Gal.):—

(1) Study in sepia and b. c. (5¼ x 8½). Oxford, Supp. 176. [1712]
(2) Study in pencil of the boat (8 x 5½). Oxford, Supp. 177. [1713]

Calais Sands, sketch to illustrate a Law of Composition, 15, 171 (Fig. 33). [1714]


For R.’s notes (exh. M. 177) on the copy, see 13, 625 (No. 337).

Cemetery at Murano, oil-picture; study of clouds, w. c. (13¼ x 18). Oxford, Ref. 98. Engraved by Armytage, 7, Pl. 67. Ref. to 7, 149 n., 13, 498–499, 21, 15. [1716]

Château de Blois. Etched by R., mezzotinted by Lupton, 7, Pl. 85. [1717]

Coblentz (drawing in R.’s collection). Sketches from, in illustration of Laws of Composition, 15, 166, 175, 177 (Figs. 32, 34, 35). [1718–1720]

Crossing the Brook (oil-picture in the Nat. Gal.): study of part of the trees; neutral tint (15¼ x 11). Oxford, Rud. 294; 21, 234, 297 (No. 296). [1721]

Dawn after the Wreck. Etched by R., mezzotinted by Lupton, 7, Pl. 86. [1722]

Fluelen. Etched by R., 13, Pl. 24. see 13, lx., 460w. [1723]

This may have been the one exhibited at Boston, 58.

Garden of the Hesperides, oil-picture in the Nat. Gal. The dragon, etched by R., 7, Pl. 78 (“Quivi Trovammo”). [1724]

Goldau, drawing in R.’s collection, study of (1855); pencil and wash (5 x 7¼). Oxford, Supp. 172 (21, 277, 305). Engraved by Cousen, 6, Pl. 50. [1725]

Great St. Bernard (vignette in Rogers’s Italy); w. c. copy (8¼ x 10). Oxford, Ed. 110. Exh.—F.A.S. (1878) 30 a (13, 514). [1726]

“This done absolutely as well as I could,” etc., 21, 132.

“...” (2) Tracing in pen (8¼ x 12), showing also the dogs which Landseer proposed to substitute. Oxford, Rud. 150. Exh.—F.A.S. (1878) 30 b (13, 514). [1727]

Hapsburg Castle; w. c. (7 x 5). G. R. Roxburgh. [1728]

Heysham, drawing in R.’s collection; (1) traced pen copy (16¼ x 12). Oxford, Ed. 290. (2) Study from, in pencil. W. Ward. [1729, 1730]

Loire Series, top of a tower from; pencil (4⅝ x 3¼). Brantwood. Exh.—R.W.S. 291. [1731]

Llanberis Lake, study from. Engraved by Armytage, 7, Pl. 80 (“Rocks at Rest”). [1732]

Longships Lighthouse: study from. Engraved by Armytage, 3, Pl. 10. [1733]

Nottingham (England and Wales series); pen outline. Engraved by T. Boys, 6, Pl. 23 (“Turner’s Latest Nottingham”), 43. [1734]

The other Plate (22) of Nottingham was both drawn and etched by Boys, see 5, 12.

Okehampton, drawing in R.’s collection, studies of (1874); (1) pen (11½ x 16). Manchester Art Museum. Exh.—Boston 83, Coniston 192, R.W.S. 415. [1735] M. 140. (2) Another study (11½ x 16¼). Oxford, Suppl. 175. [1736]

Pass of Faido. see Faido.

Pools of Solomon: study of clouds. (Inscribed: “J. Ruskin for M. Painters, 1858 or 1859, dated Brantwood, Aug. 29, 1878.”) Reprod., 7, 155 (Fig. 83). [1737]

Richmond, Yorkshire, from the moors; (1) pen drawing of the whole composition (18 x 11). Engraved by Armytage, 7, Pl. 61, 128. [1739] (2) Group of leaves from; engraved by Armytage, 7, Pl. 62 (“By the Brookside”), 128, 228. [1740]

Richmond, Yorkshire, study from, for etching. Exh.—Boston 82 (13, 587), [1741]

Rouen from St. Catherine’s Hill, drawing in R.’s collection; pen study. W. Ward. [1742]

Rouen; pen etching and w. c. W. Ward. [1743]

Scene on the Loire, drawing at Oxford; etched by R., 7, Pl. 73. [1744]

“The only etching in the book that satisfied me;” 21, 127–128.

Schaffhausen, studies from:—

(1) “The Mill Stream.” Etched by R., 7, Pl. 74. [1745]

(2) Study in w. c. of “the Castle of Lauffen.” Engraved by Cuff, 7, Pl. 75. [1746]

Sheep Washing (Liber), sketch from, 15, 95 (Fig. 20). [1747]

Slave Ship. Study of clouds from. Engraved by Armytage, 7, Pl. 72 (“The Locks of Typhon”), 187. [1748]

Sun of Venice, oil-picture, R.A. 1843:—

(1) Two studies, “For which I got turned out by the police” (1843; pencil and b. c. (5 x 7½ each). Birmingham Art Gallery. Exh.—F.A.S. 32, R.W.S. 210, M. 137. [1749, 1750]

(2) Another set (different studies, and finer work); pencil and b. c. (4½ x 7½ each). J. Brigg. Exh.—Coniston (1903) 76. [1751, 1752]

Swans; w. c. Brantwood. Reprod., 22, Pl. 7. [1753]

Tours; pen and b. c. (9½ x 14). Lord Welby. Exh.—R.W.S. 418, F.A.S. 75. [1754]

Trees and stream in imitation of, w. c. (7 x 5). [1755]

Vignette in imitation of (1835); w. c. (5¼ x 7 ½). R. Leycester. [1756]

Inscribed: “J. R. (about sixteen), nonsense.”

Zug, Lake of:—

(1) Etched by R., mezzotinted by Lupton, 7, Pl. 87. [1757]

(2) Study in b. and w. for mezzotinter’s guidance. Miss Schuster. [1758]

(3) Study in colour. A. Wedderburn. [1759]

[In 1858 and later years, R. had many schemes for copying and engraving Turner’s drawings, and other studies may be in existence, not here catalogued. For such schemes, see 7, lxix, 8, 17, lxiii.]

Turrets:—

Studies of (? Baden); pencil and wash (6½ x 4¼). J. Brigg. Exh.—Coniston (1903) 65. Engraved by G. Allen, but not published. [1760]

Turrets and Stone Terraces (“Composition by J. R., 1840”); pencil (14 x 9). A. E. Cropper. Reprod., 38, Pl. 17. [1761]


Tyrol:—

Bridge and Guard Tower (1835); pencil (7¾ x 9). A. E. Cropper. [1763]

In the Tyrol in the Old Time; pen (4¼ x 5). A. E. Cropper. Reprod., 38, Pl. 14. [1764]

In the Tyrol; sun rising above Castle (1838); w. c. (10¾ x 9). Miss Harrison. [1765]

Tyrol Alps, Line of, Munich, 1859; pencil and pen. Exh.—Boston 50. [1766]

Ulm, Houses and Cathedral Spire (1835); pencil. Brantwood. Reprod., 1, Pl. 1. [1767]
Turrets and Stone Terraces
1841
From a drawing in the possession of A. E. Cropper, Esq.

Schaffhausen
1842
From a drawing in the possession of the Misses Norton
Unterseen:—
Old Houses (1835); pencil (7 1/2 x 10 1/2). Brantwood. Exh.—Coniston 19, R.W.S. 341, M. 18. Reprod., 1, Pl. 7. [1768]

“One of the best examples of the outline style of his youth.”—Manchester Catal.

Old Houses; pencil (10 x 6 1/2). T. F. Taylor. [1769]

Uri, Bay of, Lake of Lucerne:—
View (1858); pen and w. c. (13 1/2 x 20 1/2). Exh.—F.A.S. (1878) 29 a (13, 510), F.A.S. 123. Ref. to, 35, 494. [1770]
See also Tell’s Chapel.

Valtelline Mountains, from the Stelvio Pass (1835); pen and b. c. (9 1/4 x 13). Mrs. Walter Druce. Exh.—Coniston 25, R.W.S. 352, M. 20, F.A.S. 7. [1772]

“A pen-and-ink recast of his sketch on the spot, with great feeling for the romance of the Alps, but no knowledge yet of their forms.”—Manchester Catal.


Val Anzasca, Chestnut trees (1845); pen, sepia, and b. c. (13 x 18 1/2). W. Ward. [1774]

Torrent (1845); w. c. (13 x 18). Brantwood. Exh.—Boston 20. [1775]

Valais, from the Tête Noire road (1835); pen. Brantwood. Exh.—Coniston 14. [1776]

Valence, Public Library (exterior); pencil (13 1/2 x 10). T. F. Taylor. [1777]

Van Dyck, study of a girl in the portrait of the wife of Colyn de Nole at Munich (1859); sepia (20 x 14). Brantwood. Exh.—R.W.S. 273, F.A.S. 196. Ref. to, 7, 495. [1778]

Vase, book and candle (1876); pen and wash (8 x 11). Miss E. H. Moore. [1779]

Velan, Mont, from the Hospice of the Great St. Bernard (1835). Brantwood. Reprod., 1, Pl. 20. [1780]

VENICE:—

Arch in moulded brick, with cusps of stone and other details (“Sketched Feb. 9th, 1852, in the afternoon on the day of Mr. Prout’s death”); pencil and colour (10 1/2 x 7). Brantwood. Exh.—R.W.S. 204. [1782]

Balconies. Engraved by Cuff, 10, Pl. 13 (for details and refs., see 10, xx.). [1783]

Balcony Window; w. c. (14 x 7 3/4). South Kensington Museum. [1784]


These were among 23 of the drawings for Stones of Venice given by R. to Lady Simon, and bequeathed by her to Mr. H. S. Severn.

Bases: plans; wash. H. S. Severn. Exh.—M. 272. Engraved by Armitage, 9, Pl. 11 (for particulars and refs., see 9, xvii.). [1787]

Bases: profiles. Engraved by Cuff, 9, Pl. 10 (for list, see 9, 336). [1788]
Boats:—
Two Studies: (1) With melons, see 29, 41. (2) With mats and fish-baskets. Exh.—F.A.S. (1878) 26 a (13, 509). One of them (dated 1845) was also exh. Fogg 31. [1789, 1790]

Another study. Exh.—F.A.S. (1878) 26 b (13, 509). [1791]
With figures, Venice in the distance (1849); w. c. (4½ x 10½). A. E. Cropper. [1792]

Another study; w. c. (5 x 6½). Brantwood. Exh.—R.W.S. 350. [1793]

"Braided House" (see 10, 453), details; pencil and pen (7 x 9). Brantwood. Exh.—R.W.S. 105. [1794]

"He had taken the measurements separately, it seems, and notes on the sketch: 'In copying must be elongated up to length and section.' "—Manchester Cata.

Byzantine Capitals: Concave Group. H. S. Severn. Exh.—M. 258. Engraved by Le Keux, 10, Pl. 8 (for details and references, see 10, xix.). [1800]

Byzantine Capitals: Convex Group; w. c. (9 x 7½). Miss MacGhee. Exh.—M. 289, F.A.S. 42. Engraved by Le Keux, 10, Pl. 7 (for details and references, see 10, xix.). [1801]


Byzantine Jamb. Engraved, 11, Pl. 6 (for details, see 11, 269). [1803]


"Byzantine Sculpture: ornaments from churches and houses; wash. H. S. Severn. Exh.—M. 255. Engraved by Le Keux, 10, Pl. 11 (for subjects and references, see 10, xx.). [1807]

Byzantine Windows; pencil and w. c. (8½ x 17½). Brantwood. Exh.—R.W.S. 82. [1808]

Campuchile, etc.; wash. H. S. Severn. Exh.—M. 264. Engraved by Lupton, 9, 247, Pl. 6 ("Types of Towers"). [1809]

Casa Badoari; w. c. H. S. Severn. Exh.—M. 256. Chromo-lithographed, 9, Pl. 8 ("Decoration by Disks"). Refs., 9, 288, 460. [1810]

" window in; w. c. (13 x 19½). Mrs. J. W. Bunney. [1811]


Refs.: 22, 183; borrowed by Prout to make a drawing from, 4, 343, 24, xxxv., 28, 756; "could not have been much better done," 35, 295–296.

Casa Dario and Casa Trevisan; w. c. H. S. Severn. Exh.—M. 261. Chromolithographed, 9, Pl. 1 ("Wall Veil Decoration"). Refs., 9, 33, 425, 460. [1815]
CATALOGUE OF DRAWINGS


Casa Foscari:—

Casa Foscari (1845); w. c. (14 x 17½). South Kensington Museum. [1818]

Inscribed: “Ca Foscari, No. 4, Sept. 1845.” For a ref. to R.’s drawing the Palace in company with Harding, see 8, 131 n.

Casa Foscari and the Frari (1876); pencil and tint (20 x 13). Mrs. Cunliffe. Exh.—Coniston 197, R.W.S. 109, M. 96. [1819]

“R.’s note on the drawing is ‘left off beaten.’ He generally knew when to leave off, and what to leave out. Of one of his best Venetian drawings, he often said, ‘What a nice sketch it would have been if – had not persuaded me to put in a sky!’ And here enough is given to show the great mass of building in difficult perspective effect. The gondola was separately studied in a coloured drawing—so much time and trouble was spent over the work.”—Manchester Catal.

Balcony: detail drawing; wash. Exh.—M. 249. [1820]

Capitals of third story (Sept. 1845); wash (14 x 8). Brantwood. Exh.—R. W. S. 237, F.A.S. [1821]

Details of Window. Etched in 9, Pl. 4 (for particulars and refs., see 9, xix.). [1826]

Casa Loredan, study of the marble inlaying (1845); w. c. (12¾ x 10½). Oxford, Rud. 22 (21, 175–176). Reprod., 4, Pl. 8. [1827]

Casa Priuli; pencil and w. c. (16½ x 10½). Oxford, Ed. 210 (21, 93). See also Windows.

Casa Trevisan. Engraved by Armytage, 9, Pl. 20 (“Wall Veil Decoration”); for refs., see 9, xix. [1830]

Campo S. Benedetto: (1) Balcony. Etched, 8, Pl. 11 (8, 175). (2) Details, 8, Pl. 12, fig. 8. [1831, 1832]

Capitals:—

Concave Group. Engraved by Lupton, 9, Pl. 17 (for particulars and refs., see 9, xviii.). [1833]

Convex Group; wash. H. S. Severn. Exh.—M. 262. Engraved by Lupton, 9, Pl. 18 (for particulars and refs., see 9, xviii.). [1834]

Gothic Capitals; pencil and wash. H. S. Severn. Exh.—M. 285. Engraved by Cuff, 11, Pl. 2 (for particulars and refs., see 11, xiii.). [1835]

The Four Venetian Flower Orders. Engraved by Cuff, 10, Pl. 10 (for particulars and refs., see 10, x.). [1836]

Leafage of the Venetian Capitals; wash (7½ x 5½). B. Cadbury. Exh.—M. 275, F.A.S. 124. Engraved by Le Keux, 10, Pl. 20 (for particulars and refs., see 10, xxi.). [1837]

Renaissance Capitals. Exh.—Boston 70 (13, 586). [1838]

See also Byzantine Capitals.

Cornice Decoration; wash. H. S. Severn. Exh.—M. 276. Engraved by Lupton, 9, Pl. 16 (for particulars and refs., see 9, xviii.). [1839]

Cornice Profiles. Engraved, 9, Pl. 15 (for particulars and refs., see 9, xviii.). [1840]

Cornices and Abaci. Engraved, 11, Pl. 10 (for details, see 11, 282–283 [1841]
CATALOGUE OF DRAWINGS

Details for "Stones of Venice." [Very numerous sheets or loose sketches of notes, measurements, etc., made during R.'s work on the Stones of Venice are in existence. Sometimes he cut out sketches or notes from his sketch-books and pasted them on to cardboard (as in 9, Pl. C). Some of the more finished notes are separately catalogued; e.g. "Studies at the Frari," 9, Pl. A. The following is a list of such other studies as have been exhibited or published.—]
An archivolt; pencil and tint (7½ x 5). Brantwood. Exh.—Coniston 85, R.W.S. 213. [1842]
Capitals in St. Mark's (1845); pencil and brush. Exh.—Boston 59. [1843]
Casa Priuli, sheet of studies; ref. to, with quotations, 11, 29 n. [1845]
Casa Sagredo: details of arch; w. c. (5 x 6). Exh.—Coniston (1906), R.W.S. 199. [1846]
Cornice; w. c. (4½ x 4¼). Brantwood. Exh.—R.W.S. 156. [1847]
Details; pencil and tint (6 x 9). Brantwood. Exh.—R.W.S. 124. [1848]
Details of carvings; w. c. (6 x 4). Lady Barry. Exh.—F.A.S. 162. [1849]
Drawing for Fig. 7 in Stones, vol. i. Exh.—M. 270. [1850]
Drawings for Figs. 15, 21, 40, 45, 55, and 56 in Stones, vol. i.; pencil and pen. South London Art Gallery. [1851]
Drawings for Figs. 20, 29, 31, 43, and 65 in Stones, vol. i. South London Art Gallery. [1852]
Four Studies in one frame: (1) "Capital of jamb 3rd window next Bridge of Sighs"; w. c. (5 x 4). (2) Capital from Ducal Palace; w. c. (4½ x 4). (3) Arch; pen and wash (6 x 4¼). (4) Steps; pencil (3 x 3). South London Art Gallery. [1853]
The Grouping of Shafts; pen drawing for Fig. 14 in Stones, vol. i. South London Art Gallery. [1854]
Ornaments on tombs, etc.; pencil and wash (7½ x 6). South London Art Gallery. [1855]
Sheet of sketches and notes. Reprod., 38, Pl. 18. [1856]
Tomb of Vital Falier: a sheet of notes. Exh.—M. 286. [1858]
Various studies; b. and w. (12 x 9). Brantwood. Exh.—F.A.S. 48. [1859]

Distant Views, from the Lagoon:—
(1) W. c. (8½ x 19¼). E. Gurney. Exh.—R.W.S. 337. [1860]
(2) Pencil (6¼ x 20). E. Gurney. Exh. in a frame with (1), F.A.S. 107. [1861]
(3) Another. Exh., with (1) and (2), at F.A.S. (1878) 17–19 (13, 500). [1862]

Doorheads:—
In Campo S. Margarita. Exh.—Boston 63. Outline for mezzotint of lower example in Examples, Pl. 11, 11, 340. [1864]
In Ramo Dirimpetto Mocenigo. Exh.—Boston 65. Chromo-lithographed in Examples, Pl. 12, 11, 342. [1865]
In Campiello della Chiesa San Luca. Exh.—Boston 66. Engraved by Armytage in Examples, Pl. 13, 11, 344. [1866]
With sculptured figures (detail drawing on back); pen and wash (15 x 9¼). Sir J. Stirling Maxwell. [1867]
CATALOGUE OF DRAWINGS

Ducal Palace:—


Ducal Palace, Riva and S. Giorgio; pen and brown ink. G. Crozier. Exh.—M. 37. [1870]

"Given by R. to Samuel Prout, and much valued by him until his death, when it passed into the possession of the late Robert Crozier, President of the Manchester Academy of Fine Arts."—Manchester Catal.

Ducal Palace, Tower of St. Mark’s and Riva de’ Schiavoni (1870); w. c. (9¾ x 14¼). F.W. Hilliard. Exh.—Coniston 175, R.W.S. 372, M. 380. [1871]

"In trying to make his study perfect, putting the little blinds to the windows in and out again, he kept his party waiting day after day—for three weeks, the story goes."—Manchester Catal.

Sculpture of the Giant’s Staircase (1872); pencil and w. c. (9 x 6). H. T. Ellis. Exh.—F.A.S. 178. [1875]

Capitals (for the numbering of the capitals, see 10, 468):—Capital 11 (Birds and Leafage). Etched, 8, Pl. 5. Ref. to, 8, 122, 231. [1876]

Capital 17 (The Sages); wash (8½ x 9¾). Brantwood. Exh.—F.A.S. 83. [1877]


Sculpture of the Giant’s Staircase (1872); pencil and w. c. (9 x 6). H. T. Ellis. Exh.—F.A.S. 178. [1875]

Southern Balcony: compartments; pen and w. c. (11 x 16½). Brantwood. Exh.—R.W.S. 263. Engraved by Cuff, Examples, Pl. 5 b, 11, 326. [1880]

" Sections of the same. Engraved by Cuff, Examples, Pl. 5 b, 11, 328. [1881]


The Fig Tree Angle looking seaward (1869); pencil and tint (19 x 9¾). H. Favarger. Exh.—Verona 35 (19, 456), Coniston 174, R.W.S. 127, F.A.S. 73, Reprod., 10, Pl. H. see 10, 358 n. [1883]

The Vine Angle; w. c. (4½ x 5¼). Oxford, Ed. 218 (noted, 21, 94 n.). Exh.—Prou and Hunt Exh., 1879, No. 106 (14, 435, 436). Engraved, 7, Fig. 16 (p. 474). [1884]

The Vine Angle (see 10, 359):—


The Vine Angle; pencil and wash (14½ x 11). Exh.—F.A.S., unnumbered. [1887]

This drawing was photographed, see above, p. 97.

Foliage of Angle Capital; w. c. (7½ x 6¼). Oxford, Ed. 219 (noted, 21, 94 n.) [1888]
CATALOGUE OF DRAWINGS

**Edge Decoration;** pen and wash. H. S. Severn. Exh.—M. 302. Engraved by Armytage, 9, Pl. 9 (for particulars and refs., see 9, xvi.–xvii.). [1889]

**Frari, Church of the.** Detail drawings:—(1) “Details for Stones,” 1850”; pen and pencil (14 x 10). Exh.—F.A.S. 172. (2) Windows and traceries; pencil and wash (14 x 9). Brantwood. Reprod., 9, Pl. A. Ref. to, 14, 424. [1890, 1891]

**Fondaco de Turchi:**—
- General view; w. c. (13 1/4 x 18 1/4). Mrs. Cunliffe. Exh.—Coniston 78, R.W.S. 10, M. 97. Reprod. in colour, 10, Frontispiece. [1892]
- “w. c. (12 1/4 x 18).” Francis Bullard. Exh.—Fogg 25. [1894]
- Arch and capitals; pencil and w. c. (8 3/4 x 10). Birmingham Art Gallery. Exh.—Coniston 80, R.W.S. 356, F.A.S. 84. [1895]
- Capital; wash (8 1/2 x 6 1/2). S. C. Cockerell. Shown in 10, Pl. 8, No. 14. [1896]
- Capital; w. c. (6 1/2 x 5 1/2). J. Willis. [1897]
- Capital of a pillar of upper arcade; w. c. Mrs. Cunliffe. [1898]

Grand Canal and the Rialto:—
- Above the Rialto (1852); pencil and w. c. (13 x 17). Birmingham Art Gallery. Exh.—R.W.S. 220. [1902]
- Upper Reach, with Casa Manin and Casa Grimani, etc. (1870); pencil and wash (14 x 20). Oxford, Ref. 66 (21, 31). Exh.—F.A.S. (1878) 16 (13, 500), R.W.S. 35, M. 372. Reprod., 21, Pl. 27. [1903]

**Gothic Archivolts.** Engraved, 11, Pl. 9 (for details, see 11, 281). [1908]

Gothic Jamb. Engraved, 11, Pl. 7 (see 11, 13, 270, and for details, 11, 270). [1909]

**Isola di San Servilio, Lazzaretto (Oct. 19, 1851);** pencil and wash (2 1/2 x 13 1/2). Brantwood. Exh.—Coniston (1903) 71. [1910]

**Jean d’Acre Pillars.** See under St. Mark’s.

Morning at Venice (“Sept. 13,” 1851); w. c. (7 x 9). R. Peacock. Exh.—R.W.S. 358. [1911]
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*Miracoli*, Church of. A drawing ref. to, 23, 16. [1913]


*Niche and arcade* (Nov. 15, 1849); w. c. (10 x 9). Brantwood. Exh.—R.W.S. 65. [1915]

The Orders of Venetian Arches. Engraved by Cuff, 10, Pl. 14 (for details and refs., see 10, xx.). [1916]

*Palazzo del Cammello*; pencil (9 x 6). Brantwood. Reprod., 9, Pl. B. [1917]

*Piazzetta and St. Mark’s* (1835); pencil (6½ x 9%). Brantwood. Exh.—R.W.S. 348, M. 25. [1918]

Pencil Notes of Composition, 1876, 1877 (see 24, xxxix.).—


At Venice. Two sketches (8 x 5 each). Brantwood. Exh.—Coniston 201, M. 386, Whitechapel (1905). Reprod., 24, Pl. C. [1921]

At Venice (Zattere). Brantwood. Reprod., 24, Pl. D (upper subject) [1922]


At Venice (Jan. 13, 1877); pencil and wash (8 x 4%). South London Art Gallery. [1924]

At Venice (Jan. 15, 1877); pencil and wash (8 x 4%). South London Art Gallery. [1925]

This drawing was one of several which R. had photographed and reproduced by autotype process, with a view to use in *St. Mark’s Rest* (see 37, 205); but ultimately they were not published.

At Venice (1876); pencil (19 1/8 x 13 3/8). The Misses Norton. Exh.—Fogg 9. [1926]

At Venice (18 and 19 Jan. 1877); w. c (8 x 4%). Mrs. Herbert Paul. [1927]

At Venice (1877); seven similar pencil drawings (each 5¼ x 7). C. H. Moore (to whom Ruskin presented them). [1928–1934]

*Quay of the Salute* (1876); pencil and sepia (6½ x 10). Miss E. H. Moore. [1935]

*Redentore*, sunset (1851); pencil and wash. Brantwood. Exh.—Coniston (1903) 71. [1936]

*St. Mark’s*—


North-West Angle (1845); pencil and w. c. (18 x 12). Miss Harrison. [1939]

Inscribed: “To W. H. Harrison, Esq., with the workman’s best regards. St. Mark’s Venice. J. Ruskin, 1845.”

Southernmost porch, archivolt; pen, w. c. and gold (12 x 17½). Mrs. Cunliffe. Exh.—Boston 61, Coniston 82, R.W.S. 239, M. 100. Engraved by Lupton, 11, Pl. 16 (“St. Mark’s Vault”). [1940]

For references, see 11, 350, 13, 385. Inscribed on the back: “From a daguerreotype with added study of detail.”

On (1) R. has written: “Pen drawing for large plate to go under mezzotint—spoiled by cross shadows and very vile.” M. 273, only a Plate.

Southern Portico, sketch of a portion; pencil. [1943]

This was one of the drawings which R. had photographed for inclusion in *St. Mark’s Rest*, but it was not used.

An archivolt (1849); w. c. (19 x 13). J. E. Champneys. Exh.—R.W.S. 2, F.A.S. 49. [1944]

Archivolt, fragment of doorway on r. of main entrance. Miss Ewart. Exh.—M. 295, F.A.S. 143. Engraved (part of the Plate entitled “The Vine, Free and in Service”) by Armytage, 10, Pl. 6 (for refs., see 10, 115, 218). [1945]

One of the bosses of acanthus in outer central arch; wash (6 x 5). Ruskin Museum, Sheffield (30, 175, 188, 203). Reprod., 24, 287, Pl. 58. One of the bosses is also etched in 8, Pl. 1, fig. 3. [1946]

An arch; pencil and wash (8 x 8). Exh.—Coniston (1903) 88. [1947]

Capitals and cornice (unrestored); w. c. (5½ x 8%). Mrs. Hay Wilson (formerly Sir J. Simon). Exh.—R.W.S. 394. Reprod., 10, Pl. E. For particulars and references, see 10, lxiv., 28, 724. Sold at Simon sale, 1904, 27 gs. [1948]

Capital of central porch. See Byzantine Capitals.


S. side, with one of the Jean d’Acre pillars: sketch after rain (27th May 1846); w. c. (17 x 11½). Oxford, Ed. 209. Chromo-lithographed, 24, Frontisp. Ref. to, 24, 409. [1951]

“ Jean d’Acre pillars; w. c. on purple (6 x 3½). Oxford, Suppl. 174. [1952]

“ Jean d’Acre pillars; w. c. on purple (6 x 3%). British Museum. Exh.—Prout and Hunt Exh. 1880, 107, and noted by R., 14, 427, 24, 418. Reprod., 14, Pl. 21. [1953]

This drawing was numbered B 293 in an “Exhibition of Drawings and Sketches” at the Brit. Museum in 1901. The Guide noted: “A very characteristic example of Mr. R.‘s remarkable power of eye and hand in expressing the detail and character of sculptured ornament. He loved the colour purple, and has translated the material of these columns into that colour for his pleasure” (p. 61).


One of the foregoing was once at Sheffield, 30, 175 (No. 23).


Mosaic (Pontifices, etc.). The drawing at Oxford, Ref. 170 (21, 43), is possibly by R. (24, 296). [1957]

Moulding above and around Arabian arch; pencil and wash (10½ x 14½). G. Allen. [1958]

Pulpit, details from panel decoration. Etched in 8, Pl. 12. [1959]

Portico; pencil and b. c. (10½ x 7). A. Wedderburn. [1960]

Detail from (1850); pencil (11¼ x 8). Brantwood. Exh.—Coniston (1903) 67, F.A.S. unnumbered. [1961]
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S. Andrea, Church of; pencil and b.c. A. Fleming. [1962]

San Severo, Palace at (see 10, 308); w.c. Described, 24, 409. [1963]

S. Giorgio in Aliga—

S. Giorgio de’ Schiavoni—
  Bas-relief of St. George on the outside of the church; pencil sketch. Oxford, Ed. 171 (21, 152 n.). [1966]

Sunset at; w.c. (7 x 9). Brantwood. Exh.—M. 234. [1967]

Another Subject (1872); w.c. (10 x 9%). C.E. Norton. In W.G. C.’s Catalogue. [1968]
See also under Carpaccio.

S. Giovanni Evangelista: eagle’s wing from sculpture at. Brantwood. Exh.—Coniston 203. [1969]

SS. Giovanni e Paolo, Church of (1876); w.c. (13½ x 17). Brantwood. Exh.—Coniston 198, R.W.S. 345. [1970]

Cornice moulding from a tomb in; pencil and wash (10½ x 17¾). W. Ward. Lithographed, Pl. 4 in Examples, 11, 324. [1971]

Tomb of Marco Comaro, head of niche (8 x 4¾, on other side diagrams for Mod. P.). Brantwood. Exh.—R.W.S. 139. [1972]

St. Mark’s Place (1835); pencil (4½ x 5¼). E.B. Knobel. Exh.—Coniston 27, R.W.S. 351, F.A.S. 4. [1973]


Sea Walls; w. c. (5 x 8). Brantwood. Exh.—Coniston 200, R.W.S. 224. [1975]

Sunset, a beginning in colour (1849 or 1850); w. c. (4¾ x 8%). Brantwood. Exh.—R.W.S. 8. [1976]

Sunset reflections; w. c. (4½ x 7¾). H. Hartley. [1977]


View; w. c. (6½ x 10¼). H.T. Butler. Exh.—F.A.S. 184. [1979]

View (1876); pencil (13½ x 15). Brantwood. Exh.—R.W.S. 75. [1980]

View, with the Salute, etc. (1876); w. c. (12½ x 16). A. Wedderburn. Exh.—Boston 68, R.W.S. 46, M. 385. [1981]

An unfinished attempt to combine broad treatment of colour with high finish. Inscribed: “Left off beaten and tired, 1876. Signed, J. Ruskin, 1879.”

View, on the Zattere (1876); w. c. (3½ x 10¼). E.T. Cook. Exh.—F.A.S. 221. [1982]

View, rough sketch. W.A. Albright. Exh.—F.A.S., unnumbered. [1984]

View, balconies and lagoon; (1876–77). This drawing was reproduced by autotype process, but not published. [1985]

Windows:—


Of the Fourth Order, Palazzo Foscarini; pencil and colour (14¼ x 7½) G. Allen. Exh.—R.W.S. 369 [1988]
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Of the Fourth Order, Casa Foscari; pencil and tint (4¾ x 3¾). Mrs. Cunliffe. Exh.—Coniston 86, R.W.S. 378. Engraved by Armitage, 10, Pl. 16 (see 10, xxi.). [1899]

Of the Fifth Order: (1) From a house in the Campiello della Strope. J.P. Smart. (2) From the Priuli Palace. W. Ward. These are the subjects which were engraved by Armitage, 10, Pl. 18, see 10, xxi., 310 n. [1990, 1991]


Of the Early Gothic Palaces. Engraved by Cuff, 10, Pl. 17 (for details and references, see 10, xxi.). [1993]


Of the Early Gothic Palaces. Engraved by Cuff, 10, Pl. 17 (for details and references, see 10, xxi.). [1993]


In Campiello S. Rocco (Dec. 12, 1849); pencil and colour (14 x 10). Brantwood. Exh.—R.W.S. 138. [1995]

Venus de’ Medici, Head (1862); pencil (11 x 9). F.W. Hilliard. Exh.—M. 393, Coniston (1903) 60. Ref. to, 36, 405. [1996]


VERONA (for refs. to R.’s drawings at Verona in 1869 generally, see 19, xlix.–liii., 36, 595):—

The Adige at Verona (1869):—
Pencil (6½ x 9¾); Brantwood. Exh.—R.W.S. 279. [1998]

This drawing was photographed and reproduced by autopotype process, but was not published.


Bridge; pencil (6½ x 9¾). Brantwood. Exh.—R.W.S. 15. [2001]


Castelbarco Tomb, at Sta. Anastasia:—

(1835) Pencil (9 ¾ x 6¾); Brantwood. Exh.—F.A.S. 25. Reprod., 19, Pl. 25. [2004]


(1869) Unfinished Sketch of the Tomb, seen from one of the windows of the Hotel of the Two Towers; w. c. Exh.—Verona 15 (19, 452–453), 36, 566. [2007]

Sketch; b. and w. (8 x 6). A. Wedderburn. Ref., 8, 175 n. [2008]

Bracket; pencil and tint (9 x 7¾); Brantwood. Exh.—R.W.S. 128. [2009]

Castel Vecchio (1841); pencil and tint (13½ x 18); Brantwood. Exh.—R.W.S. 27. [2010]

Cathedral:—

Apse, with other details (May 12, 1846); pen and wash (13 x 18¾). Brantwood. Exh.—R.W.S. 58, F.A.S. 80. [2011]

Base of a column; w. c. (10 x 6¾). Oxford, W.S. i. 5. [2012]

Porch: Griffin sustaining the pillar on the north side (1852); wash. Exh.—Sommé 6 (19, 270). Engraved by Cuff, 5, Pl. 1 (“True and False Griffin”). [2013]
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Porch: the same Griffin (1869); w. c. (17½ x 11¾). Oxford, Ed. 82 (21, 82, 123). Exh.—Verona 4 (19, 449). Ref. to also, 19, li., 36, 571. [2014]

This drawing was photographed, and placed on sale by R. (37, 712).


S. Door: base of one of the upper pillars; w. c. (4 x 3¾). Oxford, Ed. 80 (21, 82 n.). [2016]


Detail of sculpture; pencil on buff (5½ x 5½). Exh.—L.C.C. [2018]

Photographed and reproduced by autotype process, but not published.

Fountain at (1841); pencil and tint (18½ x 13). H. P. Mackrell. Exh.—R.W.S. 176. Reprod., 36, Pl. 4. [2019]

Gate of Verona (Oct. 31, 1876); pencil (5 x 7¼). Brantwood. Exh.—R.W.S. 231, F.A.S. 183. [2020]

Landscape from the heights above Verona: two drawings; pencil and b. c. (6 x 10 each). British Museum. One of them repro., 16, Pl. 2. [2021, 2022]

Inscribed by R.: “Two meritorious studies at Verona.” see 16, lxxi., 66.

Palazzo Miniscalchi (1845); w. c. (13½ x 7¾). S. Morse. Exh.—M. 314. [2023]


Plain of the Adige, Verona. Two sketches; pencil and white (6½ x 9¼, 7 x 9¼). Brantwood. Exh.—R.W.S. 21. [2026]

Ponte del Castello (1869); w. c. (6½ x 10). Oxford, Ed. 295. [2027]

Ponte della Pietra, “Fra Giocondo’s Bridge”:—


Colour study. Exh.—F.A.S. (1878) 42 (13, 523). [2031]

Bridge with the Adige in flood (1869); w. c. (6½ x 10). R. W. Smith. Exh.—R.W.S. 217, M. 315, F.A.S. 37. [2032]

“R.’s self-criticism, scribbled on the mount, was given some 20 years later: ‘Adige in rather a temper! My best sort of sketching, but, of course, incomplete; wanted shutting off the light on left and some river under the arch.”—Manchester Catal.

Another sketch (1869); w. c. (6½ x 10). Oxford, Ed. 295; ref. to, 19, Iv. [2033]

This, and Ponte del Castello, were exh. at the R.W.S. (1875), 219.

St. Anastasia, Church of:—

Sketch of capital of central pillar, w. facade. Exh.—Verona 14 (19, 452). [2034]

Studies of the pilaster of facade, next to Castelbarco tomb (1869) (for a ref. to these, see 22, 55):—


(2) Lower portion; w. c. (20½ x 12½). Oxford, Ref. 68 (21, 32) Exh.—Verona 40 (19, 457), R.W.S. (1874) 97, M. 310. Ref. to, 22, 55. [2036]

S. Pietro Martire: detail. Etched, 8, Pl. 7, fig. 2; ref., 8, 129. [2037]
San Zeno:—

Shafts. Drawing (reprod., 9, xxxiv.) for the woodcut, 9, Fig. 18 (p. 132). Exh.—M. 271. see 9, xxxiii. [2038]

Fresco work; ref. to, 19, lii. [2039]

Sea-horse on a Palace gate: ref. to, 19, liii. [2040]


Street in (1872); pencil. Exh.—Boston 74 (13, 586). [2042]

Studies of; lamp-black (12 x 9). Brantwood. Exh.—R.W.S. 317. [2043]

“(*No. 14, Nov. 15, 1849); pencil and wash. Two sketches (7½ x 3½; 10 x 6). British Museum. [2044]

Tombs of the Scaligers: generally:—

General view (1835); sketch on the spot. Mrs. Cunliffe. Exh.—M. 84. [2045]

General view (1835); the same redrawn, pen and colour (13½ x 9¼). Mrs. Cunliffe. Exh.—R.W.S. 416, M. 85. Reprod., 36, Pl. 2. [2046]

Ironwork (1869); w. c. (9½ x 9¼). J. J. Walker. Exh.—F.A.S. 224. [2047]

Two figures from; pencil and tint (7 x 3½ each). Brantwood. Exh.—Coniston 171, R.W.S. 119. [2048, 2049]

Ironwork: woodcut by A. Burgess, 27, 37 (Fig. 1). [2050]

Tombs of the Scaligers: Can Grande:—

General view (1852). Exh.—Somme 8 (19, 256, 270), Verona 21 (19, 454). [2051]

General view (1869); pencil and w. c. (18½ x 12). Oxford, Ed. 76 (21, 81, 122–123). [2052]

General view, showing iron-work at side and niche (1869); pencil (20 x 13). Oxford, Ref. 57 (21, 30). Exh.—Verona 22 (19, 454). Reprod., 19, Pl. 23. Ref. to, 19, lii, liii. [2053]

Sarcophagus and recumbent statue (1869); pencil and wash (16 x 10½). Oxford, Ed. 77 (21, 81). Exh.—Verona 23 (19, 445). Reprod., 19, Pl. 23 (the plate being put together from this and the preceding drawing). [2054]

Equestrian Statue surmounting the monument (1869); pencil and wash (7 x 9¼). Brantwood. Exh.—Coniston 169, R.W.S. 345, F.A.S. 212. Reprod., 11, Pl. A. [2055]


Sarcophagus: Head of the effigy (1869); pencil and wash (7 x 9¼). Brantwood. Exh.—Coniston 169, R.W.S. 345, F.A.S. 212. [2057]


Sarcophagus: Head of one of the dogs; pencil (9½ x 6¼). Oxford, Ed. 79 (21, 82). Exh.—Verona 7 (19, 450). [2059]

Sarcophagus: panel showing Can Grande at the battle of Vicenza (1852); pencil (7 x 6). Brantwood. Exh.—Verona 24 (19, 454), R.W.S. 264. Reprod., 19, Pl. 24. [2060]

Sarcophagus: part of the cornice. Formerly at Oxford, Ed. 78 (21, 82, 123). [2061]

Tombs of the Scaligers: Mastino:—

Detail of niche in; pencil and w. c. (13½ x 4). Oxford, Rud. 97 (21, 197). Engraved by Cuff, 10, Pl. 12, fig. 6 (and detail further shown in woodcut, fig. 20, 10, 266). [2062]

Details (Nov. 6, 1849); w. c. (13½ x 9). Brantwood. Exh.—R.W.S. 214, F.A.S. 193. [2063]

Sarcophagus and Canopy (1852); pencil study for general chiaroscuro (20 x 13¼). Oxford, Ref. 58 (21, 30). Exh.—Somme 9 (19, 270), Verona 26 (19, 454). [2064]

**Tombs of the Scaligers: Can Signoria:**
- General View; sephia (20 x 14). Brantwood. Reprod., 11, Plate B. [2068]
- A pinnacle, with statue of St. George; pencil and w.c. (13¼ x 4). Oxford, Rud. 97 (21, 197). The niche engraved by Armitage, 9, Pl. 9, fig. 7. [2070]
- A pinnacle and ironwork (1869); pencil and tint (9½ x 9¾). Brantwood. Exh.—R.W.S. 137, M. 309. [2072]
- Pinnacle, with remains of one of the Scala palaces; pencil and wash (20½ x 13¾). Oxford, Ref. 60 (21, 30). Exh.—Verona 31 (19, 455), M. 311. Reprod., 21, Pl. 26. [2073]
- A pinnacle, with remains of one of the Scala palaces; pencil and wash (20¾ x 13¾). Oxford, Ref. 60 (21, 30). Exh.—Verona 31 (19, 455), M. 311. Reprod., 21, Pl. 26. [2073]
- Study of capital of one of the upper pinnacles; w.c. (9½ x 5½). Oxford, Rud. 98 (21, 192–198, 258). Reprod., 21, Pl. 44. [2074]
- Towers of, seen through trees; pencil and w.c. (6½ x 9¾). Brantwood. Exh.—R.W.S. 15. [2075]
- Two studies in one frame. (1) An apse; pencil (7½ x 6). (2) A tomb; pencil (7½ x 6). South London Art Gallery. [2076, 2077]

**At Verona (1876); two pencil drawings, Brantwood. Exh.—Whitechapel, 1905. Reprod., 24, Pls. A, B. [2078, 2079]
- View; pencil (12¼ x 19). Brantwood. Exh.—R.W.S. 39. [2080]
- View (1876); pencil (6½ x 7¾). Harvard College. Exh.—Fogg 38. [2081]
- View from the railway bridge (1869); pen and b.c. (11 x 18½). A. Wedderburn. [2082]
- A Village near Verona; a landscape sketch. Once at Oxford: see 21, 139 (No. 277). [2083]

Veronese, Paolo, studies from—


"Solomon and the Queen of Sheba," at Turin (1858). For R.’s account of his studies, and Hare’s reminiscences of his work on them, see 16, xxxvii.–xxxviii. [2085]

"Solomon and the Queen of Sheba," at Turin (1858). For R.’s account of his studies, and Hare’s reminiscences of his work on them, see 16, xxxvii.–xxxviii. [2085]

(1) The Queen’s attendants, etc., the lower r. hand portion of the picture; w.c. (4½ ft. x 2 ft.). [2085]

There was exhibited (Fogg 45) a w.c. study (22½ x 17½) of the negress only; this may have been a piece of the larger study.

(2) A large chiaroscuro sketch of the negress’s mistress, a maid of honour. see 16, xxxvii. [2086]

(3) Solomon; w. c. (5½ x 3½). Brantwood. Exh.—R.W.S. 87, F.A.S. 112. Ref. to 36, 287. There is another more finished study of this. [2087]


(5) The Queen’s dog. see 16, xxxvii. [2089]
Veronica Officinalis (1883):—

Another study of the same; lamp-black (5½ x 4). Oxford. Rud. 295 (21, 234 n.). [2091]

Vesuvius in Eruption (1840); w. c. (9 x 5). Miss Harrison. Ref. to, 36, 29 [2092]

Vesuvius (?). Two drawings; w. c. Exh.—F.A.S. 153, 160. [2093, 2094]
Attributed in the F.A.S. Catalogue to R. in “1840.” The style and workmanship are unlike R.’s, and quite remote from his handiwork in 1840–41. It is difficult to believe that they were done by the artist of the preceding drawing. On the other hand, Mrs. Arthur Severn, in reply to criticism to like effect in the press, wrote as follows (Daily Telegraph. March 18, 1907):—

Sir,—I read with deep interest the article in The Daily Telegraph of March 12, and feel grateful for so full, sound, and appreciative an account of the Ruskin exhibition now being held at the Fine Art Society (148 New Bond Street). The writer, however, speaks with doubt about the Vesuvius drawings in 1840 (my husband, Arthur Severn, did so also!), and I shall be glad if you will allow me space in your columns to explain that these drawings were given to me by my cousin (John Ruskin) a good many years ago, and once here, when some friend said they were unlike his style, I took them to him, with other drawings, for their history. He turned them over, dictating as he handed them to me, what I was to put on the back. On seeing these particular drawings he at once said, “That’s me, in 1840!” and got me to write these words at the back of each. His valet (Baxter) was present at the time, and well remembers this incident, at which we all three laughed, for Ruskin himself evidently thought some people might be mystified about these drawings not being in his usual style of that period. But it is a fact that he was at Vesuvius in 1840, as may be seen from dated drawings in the exhibition, and there are none there not by his own hand.—Believe me, Sir, faithfully yours,
JOAN RUSKIN SEVERN.
BRANTWOOD, CONISTON LAKE, March 15.

Vevay:—

Old Vevay (1869); pencil (6 7/8 x 10 ¼). Harvard College. Exh.—Boston 48 (13, 584), Fogg 34. [2096]

Sun rising over the Mountains; w. c. (9½ x 6½). W. Ward. [2097]

Vicenza (? Verona), interior of a Palace (1849); pencil. Exh.—Boston 73 (13, 586). [2098]

View of river, with ruins of church (about 1840); sepia and w. c. (7 x 12). R.B. Reid. [2099]

Vignettes, re-drawn from sketches in n. Italy (1833); a sheet of. Brantwood. Exh.—M. 6. [2100]
R. planned and partly executed, at the age of fourteen, a MS. book in imitation of Rogers’s Italy, with poems describing the tour, and vignettes in imitation of Turner: see 2, xxxii., xxxiii.

Villencuve:—
Mountains (1846); pen and brown (11 x 18). Brantwood. Exh.—Coniston 115, R.W.S. 50, F.A.S. 146. Engraved (reversed) by Le Keux, 6, Pl. 40. [2101]
Storm at; w. c. (6 x 8¾). Brantwood. Exh.—R.W.S. 201. [2102]

Vine: Free and in Service. For the vine “in service,” see 14, St. Mark’s, Archivolt. The Plate, 10, Pl. 6 (engraved by Armytage), includes also a drawing of a spray of vine, etc., see 10, 115, 218. [2103]
CATALOGUE OF DRAWINGS

Violet, studies of:

Leaf, outline, enlarged; w. c. (12¼ x 8). Oxford, Rud. 277 (21, 232). [2104]
Leaf, profile; pencil and b. c. (6 x 8). Oxford, Rud. 278 (21, 232, 263). Reprod., 21, Pl. 60. [2105]

Wild Violet (1879); outline with brush. Exh.—Boston 99. Engraved by G. Allen, 25, Pl. 25. [2107]

Viper; studies of. Reprod., 26, Pl. 19 (26, 324). [2108]

Viterbo (1840); ref. to, 35, 270. [2109]

Vogognia:

View from (July 22, 1845); w. c. (4¼ x 6¼). H. S. Severn. Exh.—M. 336. Reprod., 36, Pl. 5. Ref. to, 36, 53. [2110]

“A vista of ranges of mountains and distant lake treated with all the style of the modern ‘Secession’ in its decorative use of natural material, and omission of the inessential. The beginnings of this characteristic of R.’s art have been seen in his early pencil ‘lace-work’; now it is shown in light and dark; subsequent examples illustrate the same feeling in colour.” — Manchester Catal.

View from, looking to Lago Maggiore (1846). Brantwood. Reprod., 1, Pl. 11. [2111]

Wallflower (1864); w. c. (3¼ x 2¼). H. Beaumont. [2112]
Inscribed “J. Ruskin to Martha, June 1864.”


Wallington, a Hayfield; w. c. (6 x 12). Miss Acland. [2115]

Warwick Castle (1847); sepia (18 x 22½). B. B. Macgeorge. Exh.—M. 111. Reprod., 34, Pl. 3. [2116]

Watendlath Tarn (Aug. 16, 1838); pencil (8 7/8 x 10 7/8). B. B. Macgeorge. Reprod., 34, Pl. 5. [2117]

Waterfall; w. c. Brantwood. Exh.—F.A.S., not numbered. [2118]

Water Lily. Princess Alice. see 35, 425 n., 37, 167. [2119]

Water Lily: two studies (6 x 7¼, 4 x 4). Mrs. Thickenesse. [2120, 2121]

Waterwheel. The Old; pen (3½ circle). W. Ward. [2122]

Weisshorn, from the Simplon (1844); ref. to, 26, 220. [2123]


Wellhorn and Glacier of Rosenlani (1835); pen (14 x 9). Brantwood. Exh.—Coniston (1903) 80. [2126]

Wendlebury Church (1840); w. c. (9¼ x 14). Miss Brown. Ref. to, 35, 307. [2127]

Wendlebury Village (1840); w. c. (9¼ x 14). Miss Brown. [2128]

Wengern Alp, Limestone cliffs, from Lauterbrunnen (1846); pencil and w. c. (9¼ x 11½). South London Art Gallery. [2129]

XXXVIII
Westminster Abbey: Tomb of Eleanor of Castile, study from foliage on; pencil (10 x 3). Oxford, Rud. 78, 21, 189, 264. Reprod., 21, Pl. 60. see also Shields. [2130]

Wharfe, below the Strid; pencil and tint (5 x 7). Sir Hickman Bacon. Exh.—R.W.S. 267, F.A.S. 115. [2131]

Wharfe, rocks on, above the Strid (Aug. 15, 1837); ref. to, l, xxxvii. n. [2132]


Whortleberry. see Myrtilla.

Willow, study of (9½ x 5½). Manchester Art Museum. [2134]

Windows:—

Old Windows (1842). Brantwood. Reprod., 1, Pl. 6 b. [2135]
A Giottesque Window; w. c. Brantwood. Chromo-lithographed, 12, Pl. 11. see 12, 76 n. [2136]
Design for a stained glass window. Reprod., 12, Pl. 22. [2137]

Windsor (1832); ref. to, 35, 622. [2138]

Woodsorrel leaves at Chamouni (1842); ref. to, 25, 204. [2139]

Woodsorrel, Moss, and Fern, upon a rocky river-bank; w. c. (5½ x 10). Ruskin Museum, Sheffield (30, 175, 239). Exh.—Prout and Hunt Exh. 113 (14, 436), Coniston 219. Reprod., 25, Pl. 2; see 25, lii. [2140]

Worcestershire, an Old Hall in? (1854, “or thereabouts, Herefordshire perhaps”); pencil and tint (8½ x 11½). Exh.—Boston 81, Fogg 8. [2141]

Zug:—

Old houses (1835); pencil (8½ x 7). Brantwood. Reprod., 1, Pl. 5. [2142] View; pen and b. c. on grey (8½ x 7). Whitworth Wallis. [2143] Spire and Angle window (1854 or 1856). Brantwood. Exh.—F.A.S. (1878) 39 a (13, 522) [2144]

Zurich (1835); pencil (10 x 7). Brantwood. [2145]
PART III

ADDENDA ET CORRIGENDA

I. BIBLIOGRAPHICAL ADDITIONS, 1903–1911 (Supplementary to the Detailed Bibliographical Notes in earlier volumes)

II. ADDITIONAL MATTER:—

   Notes in Murray’s “Handbook for Northern Italy”
   Letters

III. CORRECTIONS IN THE TEXT AND NOTES, AND ADDITIONS TO THE NOTES, ETC., VOLS. I.–XXXVII

IV. TURNER DRAWINGS AT THE NATIONAL AND TATE GALLERIES: REVISED NUMBER
This section supplements the Bibliographical Notes in previous volumes by particulars of reprints, translations, new editions, etc., which appeared after the several Notes had gone to press.

A few editions, etc., of earlier date, which had escaped previous notice, are also included.

Full details are given in the case of authorised and copyright editions only. In 1907 (seven years after the author’s death) the copyright of many of Ruskin’s books in their original form expired, and numerous non-copyright editions began to appear. The publishers of these, in order to keep on the safe side of the law, issued Ruskin’s books without his later revisions. These, as the Bibliographical Notes, etc., in the present Edition have shown, were often very numerous and important. A controversy thereupon took place in the public press upon the literary morality of this proceeding; the Saturday Review, on Feb. 9, 1907, and in subsequent articles, calling attention to the fact that under the existing law “authors who have become English classics and a great national possession have no protection in what was most precious to them—their literary reputation. Any one can print and sell them, and the law is indifferent whether the flaws and faults in their work, which they discovered and removed, are reproduced or not.” The controversy was summarised in a pamphlet (pp. 60) bearing the following title-page:—

Copyright and Copy-Wrong | The Authentic and The Unauthentic Ruskin
| London George Allen, Ruskin House | 1907

The matter was the subject of a question (by Mr. Beckett) in the House of Commons on Feb. 27, 1907, and the President of the Board of Trade replied that when copyright legislation was introduced “the question of finding a remedy for the evil referred to should not be overlooked.” This promise was redeemed in the Copyright Bill of 1911, whereby the term of copyright would be extended to the life of the author and fifty years afterwards; and by this Bill the whole of an author’s work (in whatever edition) would pass into the public domain at the same time.
ADDENDA

I. BIBLIOGRAPHICAL

THE POETRY OF ARCHITECTURE

(Supplementary to I. 2.)

In 1905 a Small Edition was issued, with the following title-page:

The | Poetry of Architecture: | or, | The Architecture of the Nations of Europe | Considered in its association with Natural | Scenery and National Character. | By | John Ruskin, LL.D., D.C.L., | Honorary Student of Christ Church, and Honorary Fellow | of Corpus Christi College, Oxford. | With Illustrations drawn by the Author. | London | George Allen, 156, Charing Cross Road | 1905 | [All rights reserved.]

Crown 8vo, pp. xiv. + 350. On the reverse of the title-page, the imprint “Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press.”

Issued Feb. 15, 1905, in green cloth, with top-edges gilt; lettered on the back “Ruskin | The | Poetry | of | Architecture.” Price 6s. 1000 copies.

The edition was reprinted from that of 1893, the illustrations being, where necessary, reduced in size.

From electrotype plates of it, a Pocket Edition was issued in 1905, uniform with other volumes in the same ed. (see XV. 6), the title-page being


On the reverse of the title-page, “June 1905. All rights reserved.” Price 3s. 6d., reduced in Jan. 1907 to 2s. 6d. 4000 copies.

NOTES ON THE THEORY AND PRACTICE OF PERSPECTIVE, ETC.

(Supplementary to I. 214.)


THE KING OF THE GOLDEN RIVER

(Supplementary to I. 354.)

This book has continued to be reprinted; the last issue (1909), “Thirty-Eighth Thousand,” having the cover and frontispiece printed in colours.

The original edition, with Doyle’s illustrations, was reproduced in Canada in 1905—published at Toronto by Morang & Co. (“Canadian Copyright Edition”).

The copyright of the book expired in 1907, and it was printed, with new illustrations by T. H. Robinson, in “Collins’ Penny Library” (London and Glasgow: Collins’ Clear-Type Press). Octavo, pp. 46, in paper covers, with a coloured illustration on the front.

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ADDENDA

It was also printed in a volume of stories entitled “The King of the Golden River and other Stories, by John Ruskin, etc., etc.” (Thomas Nelson & Sons, 1907). Ruskin’s story occupies pp. 1–67. Three coloured illustrations by H. Rowntree were inserted.

It was also included in a volume of *Everyman’s Library*; see below, “The Two Paths”; and in “The Ruskin Series” (Chatto & Windus), 1907, reprinted 1909.

Among numerous *unauthorised American editions* are the following:—

Curious Stories | about | Fairies, and | other Funny People. | With illustrations by Billings. | Boston: | Ticknor and Fields. | MDCCCLVI.

Ruskin’s story occupies pp. 1–38, but not so much as the author’s name is given.

*The King of the Golden River* is also included (pp. 56–88) in *Childhood*, vol. x. of *Little Classics*, edited by Rossiter Johnson (Boston: Osgood, 1875).

*See also* under “Seven Lamps.”

The following *German translations* were printed in 1861:—


An *Italian translation* was printed in 1891. The title-page is as follows:—


Crown 8vo, pp. viii. + 46. Half-title (with blank reverse), pp. i., ii.; title-page (with blank reverse), pp. iii., iv.; dedicatory letter (“Ad Adriano Dingli”), pp. v., vi.; contents, p. vii.; text, pp. 1–46. The headlines are “Il Re del Fiume d’Oro” (on left-hand pages) and “Od I Fratelli Neri” (on right-hand pages). The illustrations are not reproduced, except that a version of the one on I. 394 is given (“Il Signor Libeccio”). There is no imprint.

Issued in blue paper boards, lettered on the front cover “Il Re del Fiume d’Oro.” A copy is in Mr. Cook’s collection; probably the Italian translation was printed for private circulation only.

A *Welsh translation*, with a preface and glossary by H. Brython Hughes, was issued in 1909:—

*Brenin yr Afon Aur; neu Y Brodyr Duon. Stori Tylwyth Teg.* | | | | | | | | | | | | | | | | | Diaubych [1909].

POEMS

( Supplementary to II. xlv., 2.)

In 1906 the Poems appeared in Routledge’s “Muses Library,” with an Essay on Ruskin by G. K. Chesterton, who remarks (ix.–x.) that “R.’s long rolling sentences, with their triumphant rise and fall, were themselves expressions of his belief in continuity, and the sublime curves of history.”


The section devoted to Ruskin contains a Prefatory Note by W. G. Collingwood (pp. 581–588), and then “The Destruction of Pharaoh” (II. 336), p. 589; “The Avalanche” (II. 7), pp. 590–1; “The Wreck” (II. 73), pp. 591–2; “Mont Blanc Revisited” (II. 233), pp. 592–3; “Mont Blanc” (II. 237), pp. 593–4; “Awake, Awake” (II. 245), pp. 594–5; and “Trust thou thy love” (II. 250), p. 596.


The inclusion of single poems in Anthologies of English Verse has been noted in the bibliographical notes appended to the several poems (see, e.g., II. 227 n., 250 n.)

**MODERN PAINTERS**

*(Supplementary to III. lxi.)*

*Pocket Edition* (1904).—From electrotype plates of the Small Edition of *Modern Painters*, a Pocket Edition was issued in 1904, in 6 vols., similar to other volumes in the same ed., the title-page being


The quotation from Wordsworth appears on the reverse of the half-title in vols. ii., iv., v., and vi. (not in vols. i., iii.); on the reverse of the title-page, “All rights reserved” and the date “October 1904” (vols. i.–iii.), “November 1904” (vols. iv., vi.). Price 2s. 6d. each vol. (vols. i., ii., and vi.); 3s. 6d. (vols. iii.–v.). Price reduced to 2s. 6d. in Jan. 1907; and that of each vol. to Is. 6d. in Jan. 1908. 5000 copies. Reprinted, vol. i. (1908), 1000 copies; vol. ii. (1909), 1000 copies.

*Popular Edition* (1906).—Again from electrotype plates, the book was printed in a cheaper form; Pott, 8vo, with gilt tops, and monogram on side. Price (vols. i., ii., and vi.) Is. (in leather Is. 6d.); (vols. iii.–v.), Is. 6d. (in leather 2s.). Reduced in Jan. 1907 to Is. and Is. 6d.

The copyright of the earlier editions of *Modern Painters* expired in 1907, and unauthorised editions were issued in


**FRONDES AGRESTES**

*(Supplementary to III. lxi.)*

In 1904, from electrotype plates of previous eds., a Pocket Edition was issued, uniform with other volumes in the same ed. (see XV. 6), the title-page being

Frondes Agrestes | By | John Ruskin | London: George Allen.

On the reverse, “June 1904. All rights reserved.” Price 2s. 6d. (reduced in Jan. 1908 to Is. 6d.) 4000 copies. Reprinted (1905), 2000; (1908) 1000.

*Popular Edition* (1906).—On the title-page, “Fifty-fourth thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]. Price Is. net, cloth; Is. 6d., leather.

**THE SEVEN LAMPS OF ARCHITECTURE**

*(Supplementary to VIII. liii.)*

It may be added that of the large-paper copies of the 1880 ed., two were distinguished from the rest by having the plates pulled on India paper. One of these, presented to him by Ruskin, is in Mr. Wedderburn’s collection.

For the *first edition* an additional plate (etched by Ruskin) was prepared, but not used. As some few copies of it are in private collections, a reproduction of it is included in this volume (Plate vii.)
(Supplementary to VIII. liv.)

In 1904, from electrotype plates of the preceding Small Edition, a Pocket Edition was issued, uniform with other volumes in the same ed. (see XV. 6), the title-page being

The Seven Lamps of Architecture | By | John Ruskin | London: George Allen.

On the reverse, “September 1904. All rights reserved.” Price 3s. 6d.; reduced in Jan. 1907 to 2s. 6d., and in Jan. 1908 to 1s. 6d. 8000 copies. Reprinted (1907) 500; (1908) 1000.


1907. Tauchnitz Edition (No. 3951), pp. 335. There is the following note by the publisher:—

“This volume is reprinted from the English edition of 1880, which was revised by the author’s own hand. The copyright has been acquired for the Tauchnitz Edition in due legal manner from Mr. George Allen, Mr. Ruskin’s own publisher. All other editions are necessarily based on the early and unrevised text, the copyright of which has expired; they are therefore incomplete, out of date, and not in accordance with the author’s later wishes.

“LEIPZIG, March 6th, 1907.”

The copyright of the earlier editions of this book expired in 1907, and unauthorised editions were issued in:


Routledge’s New Universal Library (London: George Routledge & Sons, Limited). Reissued in 1910 in a different binding, and with an introduction by Mrs. Alice Meynell, as one of a series called “Books that marked an epoch.”

Cassell’s People’s Library, 1909.


THE STONES OF VENICE (in 3 vols.)

(Supplementary to IX. lvi.)

From electrotype plates of the Small Complete Edition, a Pocket Edition of the Complete Work was issued in 1905, uniform with other works in the same edition (see XV. 6). The title-page is


On the reverse of the title-page, “All rights reserved” and the date “March 1905” (vol. i.; “April 1905,” vols. ii. and iii.), 5000 copies. Reprinted (1908), vols. i. and ii., 2000; vol. iii., 1700. Price 3s. 6d. each vol. (reduced in Jan. 1907 to 2s. 6d., and in Jan. 1908 to ls. 6d.).

Popular Edition (1906).—Printed from the electrotype plates of the Small Edition. The title-page is the same as in that ed., but for the words “Popular Edition | London: George Allen | 1906 | [All rights reserved].” Price ls. 6d. net each vol. (cloth); 2s. (leather) (reduced in Jan. 1907 to ls. cloth and ls. 6d. leather).

The copyright of the earlier editions of The Stones of Venice expired in 1907, and unauthorised editions were issued in


There is a Hungarian translation of The Stones of Venice:—

THE STONES OF VENICE (in 2 vols.)

(Supplementary to IX. lviii.)

A Pocket Edition (1904) of the Travellers’ Edition was issued in 1904, the title-page being


On the reverse, “September 1904. All rights reserved.” Price 2s. 6d. each vol. (reduced in Jan. 1908 to ls. 6d.). 3000 copies. Reprinted (1905), vol. i., 1750; vol. ii. 1500.


A French translation of the Travellers’ Edition appeared in 1905, with the following title-page:—

John Ruskin | Les | Pierres de Venise | Études locales pouvant servir de direction aux voyageurs | séjournant à Venise et à Vérone | Traduction | par | Mme. Mathilde P. Crémeux | Préface | de | M. Robert de la Sizeranne | Ouvrage orné d’un portrait de J. Ruskin et de 23 planches hors texte | d’après les clichés de MM. Alinari | Paris | Libraire Renouard, H. Laurens, Éditeur | 6, Rue de Tournon, 6 | 1905.

Octavo, pp. xxvii.+323, issued in grey paper wrappers. The frontispiece is Hollyer’s portrait. The plates are of various monuments, etc. M. de la Sizeranne’s preface is the Discourse, described above, p. 123.

A Second Edition of this translation was issued in 1906.

THE NATURE OF GOTHIC

(Supplementary to X. lxx.)

A French translation was issued in 1907 with the following title-page:—


Crown 8vo, pp. 145, in buff paper wrappers, with a portrait of Ruskin on the front. Several photographic illustrations of Gothic cathedrals, etc., are introduced.

A Swedish translation (by Sophie Forssner) has also been issued, entitled Gotikens natur. Tankar om arbetets höjande genom konsten (“The Nature of Gothic. Thoughts about the uplifting of labour through art”).

A French edition of the chapter, with the preface by William Morris, was issued in Paris (Hachette) in 1908, the editor being L. Morel, “maître de conférences à la Faculté des lettres” in the University of Paris.

LECTURES ON ARCHITECTURE AND PAINTING

(Supplementary to XII. 6.)

From electrotype plates of the preceding ed., a Pocket Edition was issued in 1905, uniform with other volumes in the same ed. (see XV. 6), the title-page being—


On the reverse, “January 1905. All rights reserved.” Price 3s. 6d. (reduced in Jan. 1907 to 2s. 6d., and in Jan. 1908 to ls. 6d.). 4000 copies
ADDENDA

Popular Edition (1907).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, but for the words: “Twentieth Thousand | London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved].”

Pott 8vo, with gilt edges and “J. R.” monogram on the front cover. Price ls. net, in red cloth; ls. 6d. net, in green leather.


The copyright of this book expired in 1907, and unauthorised editions were issued in:


PRE-RAPHAELITISM

(Supplementary to XII. 338.)
A Popular Edition is (1911) in preparation.

The copyright of this pamphlet expired in 1907, and an unauthorised issue of it has been made in a volume of Everyman’s Library: see above, on this page.

LETTERS CONCERNING “SHEEPFOLDS”

(Supplementary to XII. 515.)
It may be added that the first letter to Maurice, dated March (p. 562), was separately printed in 1890 on large 4to hand-made paper (pp. 8), with the following title-page:—


This copy is now in possession of Mr. Wedderburn.

THE HARBOURS OF ENGLAND

(Supplementary to XIII. 8.)
In 1905, from electrotype plates of the preceding ed., a Pocket Edition was issued, uniform with other vols. in the same ed. (see XV. 6), the title-page being—


On the reverse, “January 1905. All rights reserved.” Price 2s. 6d. (reduced in Jan. 1908 to ls. 6d.). 4000 copies.

Popular Edition (1907).—Printed from electrotype plates of the Small Edition, with title-page in that edition, but for the words Eighteenth Thousand | London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved].” On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh.” Pott 8vo, with gilt tops, and “J. R.” monogram on front cover. Price ls. net, in red cloth; ls. 6d. net, in green leather.
NOTES ON THE TURNER GALLERY

(Supplementary to XIII. 94.)
The copyright of this pamphlet expired in 1907, and an unauthorised issue of it was made (with some omissions) in a volume of Everyman’s Library: see above, p. 314.

ACADEMY NOTES, 1855–1859

(Supplementary to XIV. 4, 42, 90, 146, 208.)
The copyright of these pamphlets expired in 1907, and they were included in the volume last referred to.

JOHN LEECH’S OUTLINES

(Supplementary to XIV. 332 n.)
Ruskin’s Letter was reproduced by autotype process in the following work, by Percival Leigh, illustrated by Leech (originally published in 1841)—Portraits of Children of the Mobility (Bentley, 1875).

THE ELEMENTS OF DRAWING

(Supplementary to XV. 6.)
Popular Edition (1907).—Printed from the electrotype plates of the Small Edition, with a new title-page as follows:—

The Elements of | Drawing | in | Three Letters to Beginners | By | John Ruskin | With illustrations | drawn by the author | Twenty-sixth Thousand | London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved].

On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh.”

Pott 8vo, gilt top, with “J. R.” monogram on the front cover. Price Is. net, in red cloth; Is. 6d. net, in green leather.


The copyright of the book expired in 1907, and unauthorised editions of it were issued in:—


THE ELEMENTS OF PERSPECTIVE

(Supplementary to XV. 233.)
Pocket Edition (1910).—The title-page is:—

The Elements | of Perspective | Etc. | By | John Ruskin | London: George Allen and Sons.

On the reverse—“November 1910 | Tenth Thousand. | All rights reserved.” Issued, uniform with other volumes in the same edition (see XV. 6). Price Is. 6d.

The collation is:—Half-title and title, pp. i.–ix.; Editor’s Note, pp. v.–vi.; The Elements of Perspective, pp. 1–164; “Notes on the Theory and Practice of Drawing” (pp. 165–289); and other works (pp. 290–300).
ADDENDA


Popular Edition (1910).—Printed from the electrotype plates of the foregoing, with a new title-page as follows:—

The Elements | of Perspective | With notes on | Its Theory and Practice | and on | The Proper Shapes of Pictures | and Engravings | By | John Ruskin | London: George Allen & Sons | 44 & 45 Rathbone Place | 1910 | [All rights reserved.]

On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh.”

Pott 8vo, gilt top, with “J. R.” monogram on the front cover. Price ls. net, in red cloth; ls. 6d. net, in green leather.

For an unauthorised reprint of Elements of Perspective, see under Elements of Drawing.

THE LAWS OF FÉSOLE

(Supplementary to XV. 338.)

Later copies of this work were furnished with an Index.

A JOY FOR EVER

(Supplementary to XVI. 8)

Popular Edition (1906).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, except for the words: “Thirty-fifth Thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved.]” On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press.”

Pott 8vo, with gilt edges and “J. R.” monogram on front cover. Price ls. net, in red cloth; ls. 6d. net, in green leather.

World’s Classics” Edition (1907).—A Joy for Ever was included, with The Two Paths, in a volume of “The World’s Classics” Series, issued by the Oxford University Press, 6 x 4 inches, pp. iv.+437. Price ls. net; on thicker paper in red cloth; on thinner paper, in green “art cloth.” 12,000 copies. On page 1 is the half-title:—


On the reverse, the dates of Ruskin’s birth and death; p. iii., blank; p. iv., portrait of Ruskin (after Hollyer’s photograph) enclosed in a floral border. On p. 1 the following title, enclosed in an identical border:—


On page 3, a further title:—

The Works of Ruskin | “A Joy for Ever” | The Two Paths | [Ruskin House device] | London | George Allen & Sons | 1907 | [All rights reserved.]

On p. 4:—“A Joy for Ever,” 61st Thousand. The Two Paths, 58th Thousand.” Also the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press.” On p. 5, half-title (“A Joy for Ever”); on p. 7, title of “A Joy for Ever” (as in XVI. 3, with the omission of Ruskin’s degree and style and of the publisher’s imprint); on p. 8, a Bibliographical Note; text, pp. 9–195; index, pp. 197–210; The Two Paths, pp. 211 seq.; see below
The copyright of *A Joy for Ever* in its earlier and less complete form (*The Political Economy of Art*) expired in 1907, and unauthorised editions were issued in:—

Cassell’s National Library, No. 111. With Introduction (pp. 7–14) by C.F.G. Masterman, M.P.
Collins’ Penny Library (London and Glasgow: Collins’ Clear-Type Press). Octavo, pp. 46.
Everyman’s Library, with *Unto this Last*, etc.
Routledge’s New Universal Library.

**THE TWO PATHS**

(*Supplementary to XVI. 247.*)

*Popular Edition* (1906).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, except for the words “Thirty-first Thousand” | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved].” On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press.”

Pott 8vo, gilt top and “J. R.” monogram on front cover. Price ls. net, in red cloth; ls. 6d. net, in green leather.


The copyright of *The Two Paths* expired in 1907, and unauthorised editions were issued in:—

Cassell’s National Library, No. 110. With Introduction (pp. 7–13) by Graham Wallas.
Collins’ Penny Library. Octavo, pp. 62.
Everyman’s Library (London: J. M. Dent & Co.), No. 219. With Introduction by Sir Oliver Lodge. This volume included also *Sesame and Lilies* and *The King of the Golden River*.
Routledge’s New Universal Library.

**UNT0 THIS LAST**

(*Supplementary to XVII. 7.*)

*Popular Edition* (1906).—Issued (without index) from electrotype plates of the small ed., the title-page being—

Unto this Last | Four Essays | on the first principles of | Political Economy | By | John Ruskin, L.L.D., | Honorary Student of Christ Church, and Honorary Fellow | of Corpus Christi College, Oxford | Sixty-second Thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved].

Pott 8vo, pp. xvii.+174. At the foot of the last page is the imprint—“Printed by Ballantyne, Hanson & Co. | Edinburgh and London.”

Issued Jan. 22, 1906, in smooth red cloth, lettered on the front “Unto this Last” (with a monogram of J. R. below); and on the back, “Ruskin | Unto | this | Last | George | Allen.” Price ls., cloth; ls. 6d., leather. 2000 copies. Reprinted (Sept. 1906), 10,000; (1909), 5000.

*Cheaper Edition* (1907).—Similar to the above, except for the words “Eighty-Fourth Thousand” on the title-page. Issued in green paper wrappers, lettered on the front (in a plain ruled frame) “Unto this Last | By | John Ruskin | George Allen, London,” with “Sixpence Net” below the frame; and up the back, “Unto this Last.”

*World’s Classics* Edition (1907).—*Unto this Last* was also included, with *Munera Pulveris*, in a volume of “The World’s Classics” Series (issued by th
Clarendon Press). Demy 18mo, pp. iv.+337. Price ls. net; on thicker paper, in red cloth; on thinner paper, in green "art cloth." 12,000 copies. The half-title is:


On the reverse, the dates of Ruskin’s birth and death; p. iii. is blank; on p. iv. is a portrait of Ruskin (founded on Hollyer’s photograph), enclosed in a floral border. On p. 1 is the following title, enclosed in a similar border:


On p. 3 is yet another title:

The Works of Ruskin | "Unto this Last" | Munera Pulveris | Ruskin House device | London | George Allen & Sons, Ruskin House | 1907 | [All rights reserved].

On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh.” On p. 5, half-title, “Unto this Last”; with the texts (XVII. 13) on the reverse; on p. 7, the following title:—“Unto this Last” | Four Essays | on the first principles of | Political Economy | By | John Ruskin.” On p. 8, a Bibliographical Note; Contents, p. 9; text, 11–120; index, pp. 121–138; Munera Pulveris, pp. 139 seq., see below.

In 1906 Unto this Last and Munera Pulveris appeared as a volume (No. 3910) in the Tauchnitz Edition, pp. 334.

The copyright of the first edition of Unto this Last expired in 1907, and it was printed in several unauthorised editions:


Cassell’s National Library, No. 109. With Introduction (pp. 7–16) by J. A. Hobson, Re-issued (1909) as a volume in “Cassell’s Little Classics.”


Fifield’s Threepenny Series (London: A. C. Fifield, 44 Fleet Street, E.C.), pp. 95, in brown paper covers.


Routledge’s New Universal Library.

Of more importance is an edition of the work issued by The Doves Press:

Unto this Last | Four Essays on the First Principles | of Political Economy | By | John Ruskin | The Doves Press | No. 1 The Terrace Hammersmith | MDCCCCVII.

Small quarto, pp. xiii.+120. The notes are transferred to an Appendix at the end, 99–120. On p. 121:—“Printed by T. J. Cobden-Sanderson & Emery Walker at The Doves Press. Compositor, J. H. Mason. Pressman, H. Garge-Cole. Sold at The Doves Press.” Bound in vellum, lettered up the back in gold, “Unto This Last.”

MUNERA PULVERIS

(Supplementary to XVII. 121.)

Popular Edition (1907).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, except for the words “Nineteenth Thousand | London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved]”; on the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh.
BIBLIOGRAPHICAL

Pott 8vo, with gilt edges and “J. R.” monogram on front cover; ls. net, red cloth; ls. 6d. net, green leather.


The copyright of Munera Pulveris (in its original form) expired in 1907, and it was included in a volume of Everyman’s Library: see p. 318.

A Spanish translation appeared in 1907:—


A volume in the Biblioteca Científico-Filosófica.

TIME AND TIDE

(Supplementary to XVII. 301.)

Popular Edition (1906).—Printed from electrolyte plates of the Small Edition, with the same title-page except for the words, “Thirty-Sixth Thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]. Price ls. net, cloth; ls. 6d., leather.


On the reverse, the dates of Ruskin’s birth and death; p. 3 is blank; on the reverse of it is a portrait of Ruskin (after Hollyer’s portrait) enclosed in a floral border. These first four pp. are not included in the pagination. On p. 1 is the title (enclosed in the same border)—


On p. 3 is yet another title:—

The Works of Ruskin | Time and Tide | The Crown of Wild Olive | Ruskin House device | London | George Allen, Ruskin House | 1907 | [All rights reserved].

On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh.” On p. 8, a fuller title; on p. 8, a Bibliographical Note; Contents, pp. 9–12; text, pp. 13–188; index, pp. 189–207. Crown of Wild Olive, pp. 208 seq., see below. Price ls. net; on thicker paper, in red cloth; on thinner paper, in green “art cloth.” 12,000 copies. Reprinted (1909), 2000.

A Swedish translation was issued at Stockholm (Chelius) in 1903, with the following title:—

Ebb och flod. Hvat tidens ström bringar och bortför. Alla arbetare och vänner af arbetarens bästa tillägnade.

The translator was O. H. Dumrath. (“Dedicated to all workers and best friends of workers.”
ADDENDA

SESAME AND LILIES (Two Lectures)

(Supplementary to XVIII. 8.)

Popular Edition (1906).—The edition described in XVIII. 8 under the year 1905 was reprinted in 1906; on the title-page, “One Hundred and Tenth Thousand in original form.” Price 1s. net, cloth; 1s. 6d., leather.

Cheaper Edition (1907).—Similar to the above, but for the words on the title-page, “One Hundred and Thirtieth Thousand in original form.” Issued in green paper wrappers, lettered on the front (enclosed in a plain ruled frame) “Sesame and Lilies | Two Lectures | By | John Ruskin | George Allen, London”; and (below the frame) “Sixpence Net”; and up the back, “Sesame and Lilies.” In 1906, 30,000 copies were printed; in 1907, 20,000; in 1908, 10,000.

“World’s Classics” Edition (1907).—Issued, together with The Ethics of the Dust, as a volume in “The World’s Classics” (a series of cheap reprints issued by the Clarendon Press, Oxford). The half-title is:—


On the reverse of this are the dates of Ruskin’s birth and death; the third page is blank; on the fourth is a portrait of Ruskin (founded on Hollyer’s photo.) enclosed in a floral design. These first 4 pages are not numbered. On p. 1, enclosed in the same design, is the title, “The | Works | of | John | Ruskin | London | George Allen.” On p. 3 is a further title:—

The Works of Ruskin | Sesame and Lilies | The Ethics of the | Dust | [Ruskin House device] | London | George Allen, Ruskin House | 1907 | [All rights reserved].

On the reverse is the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh.” Half-title, “Sesame and Lilies,” p. 5; yet another title on p. 7:—

Sesame and Lilies | Two Lectures by | John Ruskin | 1. Of Kings’ Treasuries | 2. Of Queens’ Gardens | With Two Prefaces.


Demy 18mo, pp. 4 (unnumbered) +360 (pp. 139–360, Ethics; see below), 12,000 copies. Reprinted (1908), 3000.

Issued on thicker paper in red cloth, and on thinner paper in green “art cloth,” lettered on the back “Sesame and Lilies | Two Lectures | By John Ruskin | George Allen.” Price 1s.

The copyright of Sesame and Lilies in its original form expired in 1907, and unauthorised editions were issued in:—

Collins’ Penny Library.
A. C. Fifield’s Threepenny Library.
Everyman’s Library, see above, p. 317.
Nelson & Son’s Short Studies in English Literature.
Harrap & Co.’s The King’s Treasury of Literary Masterpieces.
Heinemann’s “Favourite Classics” 1908. With Introduction by T. Cartwright, and a portrait (No. 25 in the list) as frontispiece.
Grant Richards’s Penny Classics (1909)
An authorised edition appeared in 1906 in Messrs. Hatchards’ “Royal Library: Belles Lettres Series.” The title-page is:—


5 in. x 6½, parchment, pp. 254. There is no index.

In 1906 the three lectures, with index, appeared in the Tauchnitz Edition (No. 3861), pp. 271.


In “Macmillan’s Pocket Series of English Classics” a volume appeared (printed in New York) in 1900 (frequently reprinted, latest ed. 1909) containing the three Lectures and The King of the Golden River, edited with Notes and an Introduction by Herbert Bates (Head Teacher of English in the Manual Training High School of Brooklyn, N.Y.).

In 1905 a Spanish translation was published of the Preface to the “Works” edition and of the second lecture (“Lilies: Of Queens’ Gardens”):—


No. 45 in the “Biblioteca.” In red paper covers. There were also 50 special copies on satin paper. The Preface occupies pp. 9–26; this was translated by D. Claudi Grau, and reprinted from Universitat Catalana, No. 7. The Lecture occupies pp. 27–90.

A Spanish translation of the three lectures appeared in 1907:—


A French translation (Sesame and Lilies) was issued in 1906, with the following title-page:—


Octavo, pp. 226, in yellow paper covers. Price 3 fr. 50. The preface occupies pp. 7–58. There were also printed 12 copies on Dutch paper.

A Swedish translation (Sesam och Lilyor) was issued at Stockholm (Seligmann) in 1900. Ernst Lundquist was the translator.


The copyright of the first edition of *The Crown of Wild Olive* expired in 1907, and an unauthorised edition was issued in—

Everyman’s Library, with an Introduction by Clifford Bax. This volume includes also The Cestus of Aglaia.

THE CESTUS OF AGLAIA

(Supplementary to XIX. 45.)

A Popular Edition is (1911) in preparation.

The copyright of these Papers expired in 1907, and they were included (with The Crown of Wild Olive) in a volume of Everyman’s Library.

THE QUEEN OF THE AIR

(Supplementary to XIX. 286.)

Popular Edition (1906).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, except for the words “Thirty-second Thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved].” On the reverse, the imprint—“Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press.”

Pott 8vo, with gilt top and “J. R.” monogram on front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

LECTURES ON ART

(Supplementary to XX. 7.)

Popular Edition (1910).—Printed from the electrotype plates of the Small Edition. The title-page had the words “Thirty-First Thousand,” and the publisher’s new address, “44 & 45 Rathbone Place.” 1s. cloth, 1s. 6d. leather.

ARATRA PENTELICI

(Supplementary to XX. 188.)

In 1907, from the electrotype plates of the Small Edition, a Pocket Edition was printed, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

Aratra Pentelici | By John Ruskin | London George Allen.

On the reverse, “September 1907. Ninth Thousand. All rights reserved.” Price 2s. 6d
ADDENDA

ARIADNE FLORENTINA

(Supplementary to XXII. 297.)
In 1907, from the electotype plates of the Small Edition, a Pocket Edition was issued, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

Ariadne Florentina | By | John Ruskin | London: George Allen.

On the reverse, “October 1907. Tenth Thousand. All rights reserved.” Price 2s. 6d.

VAL D’ARNO

(Supplementary to XXIII. 6.)
In 1907, from the electotype plates of the Small Edition, a Pocket Edition was issued, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

Val d’Arno | By | John Ruskin | London: George Allen & Sons.

On the reverse, “November 1907. 11th Thousand. All rights reserved.” Price 2s. 6d.

MORNINGS IN FLORENCE

(Supplementary to XXIII. 287.)
In 1906 a French translation appeared with the following title-page:—


ST. MARK’S REST

(Supplementary to XXIV. 199.)
In 1908 a French translation appeared with the following title-page:—


Crown 8vo, pp. ix. + 272, in white paper wrappers, 3 fr. A reproduction of Ruskin’s drawing (XXIV. frontisp. in this ed.) is given, and there are a few photographic illustrations. Extracts from the Guide to the Academy at Venice are added in an appendix. This translation is in its Second Edition (1909).

LOVE’S MEINIE

(Supplementary to XXV. 7.)
In 1907, from the electotype plates of the Small Edition, a Pocket Edition was printed, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

Love’s Meinie | By | John Ruskin | London: George Allen.

On the reverse, “August 1907. Ninth Thousand. All rights reserved.” Price 2s. 6d.
ULRIC, THE FARM SERVANT

(Supplementary to XXXII. 342.)
Mrs. Firth issued a new edition of this book (of which the copyright was hers) in 1907 in Everyman’s Library.

THE BIBLE OF AMIENS

(Supplementary to XXXIII. 7.)
For a special copy of Parts I. and II., see XXXVII. 391–2, 392 n.
A Spanish translation was issued in 1907:—

Ruskin, Lo que nos hau contado nuestros padres. La Biblia de Amiens. Traducción Directa del Inglés por M. Ciges Apáricio. Madrid: Daniel Jorro, 1907.

A volume in the Biblioteca Cientifico-Filosofica
II. ADDITIONAL MATTER

NOTES CONTRIBUTED TO THE THIRD EDITION OF
MURRAY’S “HANDBOOK FOR TRAVELLERS IN
NORTHERN ITALY” (1847)

[Bibliographical Note.—The Notes here collected have hitherto escaped the attention of Ruskin’s editors and bibliographers. They are taken (with revision and curtailment) from a note-book, preserved at Brantwood, which Ruskin filled during his Italian journey in 1845, and which has often been quoted from in this edition (see above, p. 85). At p. x. of the Handbook it is explained that “The observations between inverted commas to which the letter R. is appended, are by the author of Modern Painters.”

The Notes were repeated in the fourth (1852), fifth (1854), and sixth (1856) editions. They then gradually disappeared—some for a while surviving intact, others having the inverted commas removed and being paraphrased.]

On the church of St. Andrea at Carrara (p. 406):—

“It corresponds in age and style with the Duomo of Monza. These two buildings afford examples of a peculiar and most graceful Gothic.1 Fragments of a similar style occur at Sarzana; but this church at Carrara is decidedly the most perfect gem of its kind. I prefer it to that at Monza.”

On the churches of S. Martino and S. Michele at Lucca2 (p. 409):—

“The rich inlaid work of the fronts of this church and S. Michele are altogether unique. Both represent hunting-pieces, lions, wild boars, wolves, foxes, and deer pursued by hounds and men, with lance and horn, constantly repeated.”

On the monument of Ilaria at Lucca2 (p. 410):—

“The couched figure is deserving of great praise: the head-dress is singular, and consists of a turban-like fillet round the brow, divided by bands of stars. The same head-dress in every respect occurs in a picture by Gentile Bellini in the collection of Professor Rosini, at Pisa.”

On the Volto Santo at Lucca (p. 411):—

“The face of the original is fine.”

On the pulpit in San Bartolommeo in Pantano at Pistoia (p. 435):—

“Very archaic in manner and very barbarous; though quaint and interesting. It is supported by a figure with its hands on its knees, in a skull cap, and of ignoble features, like a black slave: and by two beasts, one a lioness suckling a cub, the other a lion standing over a winged dragon, who bites his lip—a frequent incident occurring at Parma, Lucca, and in other Romanesque buildings. All the figures have the iris of the eye painted black.”

2 See the Index for numerous references.

326
On the fresco of "Job visited by his friends" in the Campo Santo at Pisa (p. 451):—

“It is singular that Elihu is absent from the whole composition.”

On pictures in the Accademia at Pisa (p. 459):—

“An exquisite Pinturicchio; 4 figures, with a flat landscape behind. His works are rare in North Italy. The picture is hung up over a door out of the way.

“A valuable Filippo Lippi;—Madonna, St. Matthew, St. James the Great, and St. Augustine. The principal figure is poor, but the rest is noble. The collection is otherwise of some interest, as exhibiting the relation which Giunta da Pisa bore to Giotto. Several works of the former are of higher merit here than is usually attributed to them.”

On a statue³ in S. Maria della Spina at Pisa (p. 460):—

“This exquisite work seems to have been richly painted, and the hair gilt.”

On a picture⁴ in the same church (p. 460):—

“It is a very noble picture, and has much sentiment and feeling.”

On works of art in Sta. Caterina at Pisa (pp. 462–463):—

“On the left-hand side of the door, at the bottom of the nave, is the monument of Simone Saltarelli, Bishop of Parma, and afterwards Archbishop of Pisa (died 1352). It is composed of an altar tomb with bas-reliefs; the canopy above is supported by ill-shaped arches; it has marble draperies which angels draw back, exhibiting the effigy below, which is hardly to be seen in the darkness. It is fine, though cut on the outside only for effect. Above this rises a tall, disproportionate, and inelegant tabernacle, under which is a villainous copy of the Madonna of Nino in Sa. Maria della Spina. The bas-reliefs below have character and expression, but the rest is of rude and clumsy workmanship.

“On the left-hand side of the nave, half-way up, is a curious picture by Francesco Traini, a pupil of Orcagna. Christ from his lips sends rays of light to the heads of the four evangelists, from whom they are reflected to the head of St. Thomas, who then illuminates, first Plato and Aristotle, and then all the doctors of the church. The figures of the Greek philosophers are the finest. Just beyond this picture is St. Thomas’ pulpit.”

¹ [Compare Vol. XXXVI. p. 47 n.]
² [The Note-book gives a longer description:—

“The first figure on the left, St. James the Great, is singularly grand, and the next, St. Matthew, stooping forward to write is almost as sweet as Fra Angelico. St. John and St. Augustine, opposite,—the latter in episcopal robes with miniatures of saints full length all down the hem, in square pictures of seven or eight inches high—are also very grand, only a little pinching and hardness is perceptible about all the mouths. The heads all come dark against the light, even that of St. Matthew, which is all sunshine. That of St. James is very dark against an exquisitely pure, bright, retiring sky, graduated with delicious refinement. It is curious that this light behind seems to put light into the flesh, which, if the sky be removed with the hand, looks heavy. (I was struck by the same thing in the John Bellini of the Louvre.) Altogether this picture is of a high standard in colour and everything else.”]
³ [Of the Madonna offering a flower to the infant Saviour, by Nino Pisano. See his name in the Index.]
⁴ [Of the Madonna and Saints, by Sodoma.]
⁵ [In his Note-book from which this passage is taken (with some revision), Ruskin says “It is very singular that Rio, who speaks so depreciatingly of the noble Perugino at the Annunciata at Florence, should praise this picture so highly. It is hard and lifeless, the Christ an entire failure, the Thomas a piece of wood, in expression as well as in colour. Only the two Philosophers are fine.” For the reference to Rio, see his Poetry of Christian Art, 1854, p. 67.]
“In a chapel of the south transept is an altar-piece, attributed to Fra Bartolommeo; it has been entirely repainted, and is good for nothing.

“In a chapel beside it, in the same transept, are two most interesting statues by Nino Pisano, called ‘Faith and Charity,’ but the subject is doubtful; they are admirable for grace, purity, and animation, and remarkable for bearing evidence of the rich painting which all Nino’s work seems to have undergone. The iris of the eye has been painted dark, the inside of the dresses blue, and their fringes as well as the hair have been gilt.”

On frescoes in San Francesco at Pisa (p. 464):—

“On the roof of the choir are some interesting frescoes, probably by Taddeo Gaddi. The cloisters are remarkable for the richness of the foliage within their enclosure, and for the grace of their columns. The chapter-hall contains good frescoes of Niccola di Pietro: the most important in Pisa after the Campo Santo.”

On Orcagna’s shrine in Or San Michele at Florence (p. 495):—

(In front of the shrine two bas-reliefs, the Marriage of the Virgin and the Annunciation)—“the first exquisite and like Angelico.”

(At the north side . . . Christ teaching in the Temple.) “The story is told most marvellously. The head of the principal figure is broken, but the body is full of expression: some small figures lean forward most earnestly to listen; one, curiously enough, playing on a psaltery.”

On works of art in Santa Croce at Florence (p. 498):—

(The Cappella Aldobrandini corresponds in style of architecture with that of the Silvestro chapel.) “The bold spring of the lowest part of the canopies of both, and the diminishing proportion of the upper part, gives them a peculiar lightness.”

(A Madonna and a Child, over a door, attributed to Giotto.) “They seem to have been painted for this place, which they fit exactly; if they had been so placed by Giotto, Vasari would have mentioned them.”

(A damaged fresco in the Cappella S. Silvestro. Nothing remains but the single figure of Ubertino, and this is solemn and expressive . . ., but in point of art decidedly inferior to Giotto.) “The outline is harder, and the realisation less complete.”

(In the same chapel is Christ laid in the sepulchre)—“given by some to Giotto, but there is internal evidence that it is not his. It has, however, been dreadfully repainted, which makes it more difficult to judge, but it is more like Taddeo Gaddi than any one else. It particularly resembles the picture of the same subject attributed to him in the Accademia, both in conception and details, especially in the tomb, which in both is inlaid with marble panels of various colours, painted with great brilliancy and little success. In the centre of the tomb is a medallion with a female head, in the peculiar white head-dress, bound under the chin, of which Taddeo Gaddi is so fond.”

(In the same chapel are three frescoes by Giottino, from the life of S. Silvestro.) “They are half effaced, and difficult to make out: in the highest, he is either baptizing, or boiling somebody in a great cauldron. I think the former. In the next, which is more important, an ox is kneeling to him, while a Madonna (?) looks on from a throne, with a saint on each side. In the lowest he takes a dragon by the nose, in the midst of a ruined city, and blesses the people. The plants which grow in the fissures . . .

1 [See Vol. IV. p. 300 n.]}
of the rent walls, and these fissures themselves are a very pretty bit of
naturalism, as near the thing as can be found of this period. These frescoes are
agreeably grouped, and remind one of Giotto, in a way most disadvantageous
to Giottino, whose heads are at once more finished, and have less life. He has,
however, much power, and the expression of death in one or two of the bodies
is true and fine.”

(In the Cappella dei Pulci, over the altar, is a Luca della
Robbia)—“which may, perhaps, be taken as the fairest, because the most
finished, example of the entire impropriety of this mode of working. It is in
high relief, and completely coloured, the prevalent colours being a blue
verditer, pale, raw, and yet dead; and an equally valueless and intrusive green.
The flesh is clay colour. The design is not equal to Robbia’s usual work, but
the Madonna is very sweet, and by a great effort of imagination, in getting rid
of the colour, fine qualities show throughout. There is a nasty brown colour,
also, in large spaces.”

(Cappella dei Bardi.) “Behind the altar is a most interesting picture,
always kept covered and in a dark place. It is Cimabue’s portrait of St.
Francis,” of which Vasari says, ‘Lo ritrasse (il che fu cosa nuova in que’
tempi) di naturale come seppe il meglio.’ The saint is standing, the face drawn
full front, and very much in the Greek manner; it is much harder and more
rude in drawing than the Madonnas of the Academy and Sta. Maria Novella,
and more rigid yet with greater power and expression. The face is emaciated
and severe, the corners of the mouth drawn down, the stigmata round and
dark. Round the picture is a most interesting series of twenty small paintings,
treated in a quaint, forcible, and delightful way, and rich in movement and
composition. They, however, appear more archaic than those of the Uffizi
picture, though, on the other hand, the central figure is, there, far more rude
than the St. Francis. His receiving the stigmata is not here, unless it be at the
top, which is concealed by the curtain; or unless, indeed, it be on the left,
in which a crucified figure is extended on the ground, and the saint standing
seems touching it with a rod. On the other side he is driving out the devils
from a number of possessed persons, the former flying away in little black
spider-like shapes, as represented by F. Bartolommeo. The other histories
seem highly mystical.”

(In the Cappella Peruzzi is Giotto’s fresco of the Death of St. John.)
“Herod and two other persons are sitting at table under a canopy, of which the
form is the same with Giotto, whether it be the roof of a manger, or the palace
of Herod the king. A musician on the left, playing on the violin, is a beautiful
figure, very like Perugino’s treatment of similar subjects, and full of the same
subdued feeling. The Herod, also, is very grand, though perhaps not a good
ideal of Herod, for he is calm, kingly, and free from appearance of evil
passion. Herodias sits on the extreme right; the face is nearly gone, but seems
to have been made wicked and sensual. Her daughter kneeling presents her
with the head. In the centre of the picture the daughter is dancing, or at least
moving softly, while she plays the lyre, and a soldier brings in the head of St.
John. The two actions are thus curiously involved—the soldier comes in
between the musician and the dancing maiden, who is immediately repeated
on the right giving the head to her mother. The second figure of her is
exceedingly ugly, and the likeness of her mother wonderfully kept; but the
figure with the lyre is fine, and would have been beautiful, but that the shaded
side of it is in colour so nearly the same as the background, that it is lost in it,
and hence half of the face looks like a badly drawn profile. The faces of the
musician and of Herod are worthy

1 [For another reference to it, see Vol. XXIII. p. 300.]
of any period of art. The draperies are, however, somewhat clumsier, rounder, and less felt, than those of the Campo Santo at Pisa.”

(In the passage leading to the sacristy are many works of the Giotto School)—“but none to be depended upon, as either his or of anybody else of his school in particular; but many of them are good, and all traditionally valuable. The most interesting is the Crucifix, asserted to be that sent by Margheritone to Farinata degli Uberti, after his defence of Florence. The honour is disputed by a Crucifix in the sacristy. There are two inferior works of Angelico in this passage.”

On a picture in Sta. Maria Novella, Florence (p. 505):—

“The Annunciation by Angelico in the sacristy is by far the finest small work by him in Florence.”

On Angelico’s “Crucifixion” in San Marco, Florence (p. 518):—

“This is by no means a first-rate work of Angelico, and shows all his faults, though many of his beauties.”

On a fresco in Sta. Maria Maddalena, Florence (p. 529):—

“This chapel contains a grand and well-preserved fresco by P. Perugino, a Crucifixion. It consists of six figures in three compartments. In the centre is Christ crucified, with the Magdalen at the foot of the Cross. The Christ is a failure; the Magdalen is very fine. On the left is the Madonna and St. Bernard, on the right St. John and St. Peter. The whole of the sky is now nearly white, the blue having perished; but in the left-hand compartment the whole of the upper part of the sky and the tops of the trees have been villainously repainted, leaving a sharp line where Perugino’s work begins. The landscape in the central division is exquisite—a river flowing at the base of rocky hills among trees, and a village with a Gothic spire in the distance.”

1 [For another account of the fresco, see Vol. XXIII. p. 335.]
2 [Compare Vol. IV. p. 263 and n.]
3 [See the Index, under Perugino, for further references to this fresco.]
Letters to William Allingham. Edited by H. Allingham and E. Baumer Williams. Longmans & Co., 1911.—This volume contains the following letters from Ruskin:

1 (pp. 260–1). “Tunbridge Wells, 25th May 1855.—My dear sir,—I do not know if you are liable to the weakness which I find occasionally manifested by many of my very good friends—to my great comfort and consolation as I suffer grievously from it myself—of delaying the letters one most wishes to write to some ‘quiet’ moment which never comes: but so it is that your little volume of Poems has lain with a reproachful air in my shelf of poetry—projecting a little over the top of Tennyson in a scowling manner like a cornice—till I am verily ashamed to look at its edge—or to touch it—and dare not take the pleasure of reading a word of it—all on account of my woful procrastination.

“But the fact is, I got the Poems just as I was leaving for the Continent, by no means then able for any examination of them, and when I came back I had hardly time, for some months, for poetry or anything else, but daily business.

“I can only say I like the Poems much—and am sincerely obliged to you for sending me them. They seem to me to show real power—though of course you must do much more than these before you will have the right to rest in work done.

“Meantime with best thanks and best wishes, believe me, faithfully yours,

J. Ruskin.”

2 (p. 261). “[February 1860.]—My dear Allingham,—Thank you for nice long chat, and for telling me what you think.

“I quite agree with you that neither Lowell nor Longfellow wrote finished—or even good poetry. Both of them are hard workers—to whom versemaking is a recreation—nevertheless I believe the ‘Psalm of Life’ to have had more beneficial influence on this generation of English than any other modern composition whatever,1 except Hood’s ‘Song of the Shirt.’

“I delight in ‘Hiawatha,’ and in bits of the ‘Golden Legend.’

“From Lowell I have myself received more help than from any other writer whatsoever. I have not learned so much—but I have got help and heart from single lines, at critical times.

“For real utility, I think his shrewd sense and stern moral purpose worth all Keats and Shelley put together. I don’t compare him with Keats, but I go to him for other articles—which I can’t get from Keats—namely Conscience—Cheerfulness and Faith.

“You might as well criticise one of Keats’ idle rhymes in his letters, as ‘Excelsior.’—Ever, in haste, most truly yours,

J. Ruskin.”

1 [Compare Vol. XXXVI. pp. 122–3.]
3 (p. 262). “[About 1863.]—MY DEAR ALLINGHAM,—Thanks for not being angry with me.1

“I’ll look at the Fraser poem,2 but I answer your note at once lest anything should hinder me—though I can’t enter on the question of the right way to pay poets and painters: except only thus far, that I once thought regular pay the best, for all meditative work—and by examining the facts of old bargains—and making some practical experiments—have had to change my mind.

“I trust your present discouragement will pass away when you get out of the vile air and scenes of London. I can’t live—think—eat—or sleep among them myself.

“I’m sure my face isn’t worth seeing. What should you or anybody want to see it for?—Ever most truly yours,

J. RUSKIN.”

4 (p. 262). “[LONDON, July 13, 1864.]—MY DEAR ALLINGHAM,—I am in a sulky fit just now, and hate alike talking and writing.

“I’m in a state of puzzled collapse, and not fit to see any one. I have not seen Browning for a year! So you may fancy I can’t talk, but try me again please—for, from what I saw of your knowledge and feelings in those verses in Fraser, there is no one I shall like more to talk to, when I find words again.—Faithfully yours,

J. RUSKIN.”

5 (p. 263). “[1874–5.]—DEAR ALLINGHAM,—Thanks for your letter and Lake Signatures and for Fraser. But I never write in magazines now.3 I more and more perceive all such work to be wasted. You people who can write should write solemnly and separately what you have to say, and keep it together for your own and whom it may concern in due time.—Ever heartily yours and Mrs. Allingham’s,

J. RUSKIN.”

6 (p. 263). “BRANTWOOD, 7th August 1875.—DEAR ALLINGHAM,—I’ve never thanked you for your kind letter and clear map. Of course I’ll come joyfully when next in London, sending line beforehand.

“Tell me when there’s anything in Fraser that you would like me to see.

“With best compliments to that wonderful wife of yours (she’ll be in September Fors again),4—always faithfully yours,

J. RUSKIN.”

TO AN AMERICAN FRIEND

Harper’s Weekly, February 3, 1900, p. 98 (see Bibliography, above, p. 173), contains a piece of the letter to W. J. Stillman which is printed in Vol. XXXVI. p. 125.

1 [“Ruskin—to whom Allingham had written despondingly—thinking him in want of money, had offered to give or lend some: a kindness which was appreciated but declined by Allingham.”]

2 [“Laurence Bloomfield,” which appeared in Fraser in 1863.]

3 [“Allingham became editor of Fraser’s Magazine in 1874, and asked Ruskin to contribute something.”]

4 [The previous reference to Mrs. Allingham’s pictures had been in Academy Notes for 1875: see Vol. XIV. p. 264. The passage referring to her in “September Fors” was ultimately crowded out, but has been added in this edition: see Vol. XXIX. p. 560.]
TO THE REV. C. CHAPMAN

The *Sunday Magazine*, March 1900, contained Reminiscences (see above, p. 175) and the following letters:

1 (p. 200). “BRANTWOOD, Good Friday, ’73.—DEAR MR. CHAPMAN,—I send you the five pounds of which your people are in immediate need, and twenty more for your Easter charities, feeling quite sure that you will know how to use it so as to give the best relief to the most deserving people; and, if you would kindly so arrange it, about the fourth of it, four or five pounds, in little festivities and pleasurants, for those who can enjoy.—Ever most truly yours,

J. RUSKIN.”

2 (p. 201). “BRANTWOOD, February 18, ’85.—Here are five pounds with true pleasure. Always ask me when you need.—Ever affectly. yrs.,

“J. RUSKIN.”

3 (p. 201). “Shortest day, ’86.—It looks like meaning it—the winter beginning, and I send you a little more, therefore, than usual, for your Christmas charities, with good confidence in your laying it out to the best purpose.—With all good Christmas wishes, aff. yrs.,

J. RUSKIN.”

4 (p. 201). For a child under 7.—“February 3, 1883. As it will be a few days before I can get the arch bricks cut for Willy, which need a good deal of Coward’s best care, I’ve sent him to begin with a box of ‘walling,’ with which I have no doubt he will devise some extremely practical and convenient structures, which may properly be incorporated in the railroad system. I hope you won’t object, however, to his being introduced, by my next box, to the to my mind much preferable monastic system.”

5 (pp. 201–2). “March 7, ’83.—There is much more difficulty than I thought in getting any pretty bit of architecture modelled; but I send you for Willy the best that Coward can do till I give him more detailed drawings. He has very ingeniously got the pieces to fit of this, which is a literal copy of an arch at Assisi. You will find the number of the stones on their inner sides next the arch or under the arch according to the enclosed sketch.”

For another letter to the same correspondent, see below, p. 349.

TO A COMPANION OF ST. GEORGE’S GUILD

The *Christian World*, January 22, 1900, in some reminiscences of Ruskin “by a Lady Disciple,” contained two letters. She had sent him a tithe of her pocket-money for St. George’s Guild, to which he replied:

(1873.) “I am greatly pleased with your letter, and like the three as well as 3000. ¶. The thing that pleases me most in your letter is your saying that I go at my point in a downright way. It is quite true; but most people don’t understand me a bit—and yet I don’t see how one could speak plainer—on the particular point of business. On theology or morality I don’t expect—nor always desire—to be understood, but only to say what is true.”

(No date.) “What do I mean by Christianity? Obeying the words of Christ, as you would obey those of Socrates.
TO A CORRESPONDENT

In the Cambridge Review, May 20, 1909, a reviewer of Vols. XXXVI. and XXXVII. of this edition prints a letter written by Ruskin to himself on the 21st February 1886; it was the third so written—the other two had been unsympathetic:—

“I am entirely grateful for this letter—the first that has ever explained to me the otherwise to me unfathomable mystery of Mill’s influence on really sensible and good people. Please tell me all that you can more about him.”

In a postscript he added:—

“Yes, I admit Mill means to be fair—but is it so rare then that people should—when they’re not Ministers?”

TO F. J. FURNIVALL

A book entitled F.J. Furnivall: a Volume of Personal Record (Oxford University Press, 1911) contains (p. xxiii. of the Memoir by John Munro) the following additional letter. It must have been written at some date between 1856, when Trench became Dean of Westminster, and 1864, when he was appointed Archbishop of Dublin:—

“DENMARK HILL, March 22.—DEAR FURNIVALL,—You could hardly have given me greater pleasure than by asking me for this testimonial; for, as it happens, I am just now profiting not a little by help you gave me long ago; you know how you used to find fault with me for speaking ill of philology, and how you, in alliance with the Dean of Westminster, first showed me the true vital interest of language.1 While I have not one whit slacked in my old hatred of all science which dwelt or dwells in words instead of things, I have been led by you to investigations of words as interpreters of things, which have been very fruitful to me; and so amusing, that now a word-hunt is to me as exciting as, I suppose, a fox-hunt could be to anybody else. As for grammar—you know it is very satirical of you to ask me for a testimonial—all I can say is, you know much more about it than I do. I heartily wish that you may obtain this office; good examining being no less influential than good teaching, in its outcome.—Believe me, my dear Furnivall, always affectionately yours,

J. RUSKIN.”

TO RICHARD GRAY

For Mr. and Mrs. R. Gray, see Præterita, Vol. XXXV. p. 100. A copy of Turner’s Rivers of France (1837), now in the library of Mr. Henry Yates Thompson, has inserted a letter from Ruskin dated July 10, 1865, which accompanied the gift of the book. The book itself contains some notes by R. In the letter R. says:—

“They are the best engravings ever done from Turner except a few vignettes to Rogers’ Poems. The Rouen2 is still mine, and as long as I have eyes or brains will remain so.”

1 [See Vol. XXXVI. p. 146.]
2 [No. 56 in the Exhibition of Ruskin’s Turners, XIII. 541. It is now in Mr. Thompson’s collection.]
LETTERS

TO R. B. LITCHFIELD

Richard Buckley Litchfield: a Memoir written for his friends by his Wife. Cambridge: Printed privately at the University Press, 1910.—Mr. Litchfield was one of the founders of the Working Men’s College; Mrs. Litchfield was a daughter of Charles Darwin. The volume contains the following letters from Ruskin:—

1 (pp. 66–68). “THUN, August 11 [1859].—MY DEAR LITCHFIELD,—I have just got your kind letter: I had seen the death of Hughes’ boy in the Times, and was more grieved about it than I have been about any private matter for a long time. Give him my love when you see him.

“We are just (in three days) going to Interlachen—thence to Vevay. I think it probable that about the 20th–25th you might hear of us at Vevay, but I have formed no plans, for I am travelling with my father and mother, and where they find themselves comfortable I stay, or if I don’t at all like the place, go away into the hills near; but I don’t know where they will stay at present, for the railroads have changed the nature of all places—the anciently quiet ones are often now the noisiest, and vice versâ. I should like to see you and Lushington—but do not alter any plans in order to find me, for I could not go on travelling with you, as the more pleasant companions are, the more sure they are to take me off my business. I can’t talk, and think, and rest at once, and I can’t make slaves of you just now, for I am not at any work requiring practical help, but only dreaming out some few things that must be dreamed out, some day or other—rather sadly, for I am as much interested in Italy as most people, and am moreover tormented, which you are not, by having some faith in Louis Napoleon, who I believe has been stopped wholly by the Prussians, the English, and the Pope. Still my faith in him is shaken—and that is one of the additional sorrows. I have moreover been disgusted to such an extent with German high art1 that it has depressed me in all hopes and plans, and I am good for nothing but to shake hands and hear how you are going on, which I wish you could manage to let me do. I will leave a line for you at any rate at Poste Restante, Vevay, saying whereabouts I am likely to be, and believe me always faithfully yours,

J. RUSKIN.

“I really will send you some travelling letters if I am spared next year—but can’t this, being out of heart.”

2 (pp. 45–46). [1860.].—“DEAR LITCHFIELD,—I send you the index at last and the four volumes to compare it by, and very grateful am I to you for allowing me to do so. The index is in its first proof with type errors and everything. Please examine some of the articles, and tell me what you would like to do to it; if possible, I want my schoolgirls, who are marvellously happy about it after working all through Christmas and Easter Holidays at nothing else, to be able to say they ‘did it all,’ so that I don’t want articles added, if it will do at all; but you will see that it wants packing, and putting of two or three heads in one: please also to alter any ungraceful or unintelligible expressions, and verify as much as will enable you to trust the rest, if trustworthy.—I shall leave you to see it through press. I hope to see you to-morrow, but there’s no need, as I am in town till Tuesday. I’ve finished my book this morning, but have still heavy press work to do.—Yours most gratefully, J. R.”2

1 [Compare Vol. VII. p. liii.]
2 [The book is the fifth vol. of Modern Painters (issued, June 1860). The original Index to M. P. (superseded in 1888, see Vol. III. p. 1x.) was compiled by the girls of Winnewing School: see Vol. XXXVI. p. 362.]
With regard to the next two letters, Mrs. Litchfield explains (pp. 153–154, 156) that she and her husband were staying with Mr. and Mrs. Darwin at the Waterhead Hotel, Coniston. “One day we rowed across the lake to see Mr. Ruskin and set off back again at the beginning of a thunderstorm. This grieved his courteous nature and he wrote the following letters, and sent me, as a sort of peace offering, a minute, exquisitely finished painting of one barb of a peacock’s feather magnified. Ruskin was charming in his intercourse with my father, at first calling him ‘Sir Charles,’ and showing a delicate courtesy and respect.”

3 (p. 154). “BRANTWOOD [August 1879].—DEAR LITCHFIELD,—I am very anxious to be assured that neither Mrs. Litchfield nor you have suffered from the exposure to storm—which would not have been, in old times, when I knew the clouds; but now everything is changed—Alpine snow and moorland rain—and the vacillations of the reckless and useless clouds are not to be foreseen hour by hour, whatever they may be in the great currents. At this moment the wind on the lake is south, and in the middle clouds north-east.

“Please thank Mr. Darwin for his kind note and say I’m very glad he does not like the Titian.—Always affectionately yours,

J. RUSKIN.”

4 (pp. 155–156). “BRANTWOOD [August 1879].—DEAR LITCHFIELD,—It has indeed been a great pleasure to me to be brought into some nearer and kinder relations with Mr. Darwin; but you must not think I did not before recognize in him all that you speak of so affectionately. There is no word in any of my books of disrespect towards him, though I profoundly regret that the very simplicity and humility of his character prevents his separating what of accurately observed truth he has taught us from the wild and impious foolishness of the popular views of our day.

“I have just received a photograph1 which may perhaps interest him; the globe in true perspective, placed in the position analysed by perspective law in the fourth number of Fésole—the substitution of this perspective and true projection for the distortions of vulgar map-making is one of the points in the system of drawing arranged for Oxford to which I look for most useful results. I have sent two numbers of Fésole with it; the second, containing another study of peacock’s feathers from the bronze armoury of the back,2 and some talk about feathers generally, will show at least how much sympathy I have with Mr. Darwin in work of this kind. Please thank Mrs. Litchfield for her kind little note, and believe me always, affectionately yours,

J. RUSKIN.”

TO H. S. MARKS

(Supplementary to XXXVII. 681.) A series of thirty-eight Autograph Letters from Ruskin to H. S. Marks was No. 1062 in a Catalogue (No. 255) issued by Maggs Brothers in 1910 (previously, less fully described, No. 38 in Sotheby’s Sale Catalogue, July 22, 1909). The series, together with the Blue Crane, mentioned in XXXVII. p. 232 and n., was priced at £68. Extracts from some of the letters were given; the following are scraps not previously printed:—

Dec. 31, ’77. ‘|.|. I’ve just been framing the black crane with the red eyes, with Turner and Bewick.’

Dec. 27, ’78. ‘|.|. Edith is greatly delighted at the R.A. But I only care about you being—what you were and will be—a good painter.’

Ap. 23, ’84. ‘I’ve been buying Japanese Books of Birds myself, but only to study their way of extracting the ugliness of things with vicious veracity, and the way they gloat over black, as if it was blue and gold.’

1 [For Plate ix. in Laws of Fésole, see Vol. XV. p. 447.]
2 [Vol. XV. p. 411.]
LETTERS

TO WILLIAM MORRIS

The Life of William Morris, by J. W. Mackail, contains (vol. ii. p. 201) an extract from a letter to Morris (Dec. 3, 1878), in which Ruskin, after thanking him for being the only person who went “straight to the accurate point of the craftsman’s question,” added:—

“How much good might be done by the establishment of an exhibition anywhere, in which the Right doing, instead of the Clever doing, of all that men know how to do, should be the test of acceptance!”

A suggestion, says Mr. Mackail, which was carried out ten years afterwards by the Arts and Crafts Society.

TO SAMUEL PROUT

A Life of Prout, now forthcoming (1911), contains the following additional letters:—

1. “Dec. 7, 1843.—My dear Sir,—You know if you write such kind letters, you must be prepared for the sufferance of formidable lengths of reply, and if it fatigues you to read them you must be prepared also to throw them into the fire, otherwise I shall not indulge myself in the privilege of addressing you; but your kind interest and gentle expression of regret with respect to the work of my Oxford friend¹ have so much touched him that he begs me, so far as may be in my power, to justify him to you. He is very inconsiderate in what he writes, but I don’t think it is from want of feeling—it appears to me to be rather from having too much—and from having been put in a rage by people’s admiring the old masters who actually do not see the very qualities which constitute their excellence; while their habit of looking at them exclusively prevents them from forming any idea of that of others. My friend has been much cramped in his work by the fear of injuring living painters. I know that the really sore point with him is not that Claude should be put above Turner, but that Stanfield and Creswick should. But deliberately to sit down in order to prove the superiority of a man who has made his 100,000, over those who are struggling up the hill, however much he might wish to do so, would have been, I think, an ungenerous step. Had Turner been poor and despised, I feel sure that my friend would have left the old masters alone, whatever he may think of them, and endeavoured only to show Turner’s superiority to living men. But he feared to do injury in many quarters where much misery or happiness might depend on the sale of a picture, and even under this feeling his book would have had a very different tone from that which it has, had it not been for interference on the part of his friends, who feared the result of attacks on living men. Had it not been for them, I am pretty sure that Martin, Maclise, and Lee would have been the victims; and that faults, instead of beauties, would have been pointed out in Stanfield and Harding.

¹ [For the veil of anonymity drawn for a while over the first volume of Modern Painters, see Vol. III. p. xxxi.]
heavy injury to industrious, earnest, and deserving men. But even with this feeling, the book would, I am nearly certain, have been very different from what it is, but for the persuasion of friends in whose judgment he trusted, and who, indeed, cut out of the MS. many passages condemnatory of modern masters, and so destroyed, much against his will, the balance of the book.

"You ought to consider further, what most of the critics of the work seem altogether to have overlooked, that it is only the beginning of a treatise, that the author hints that he has respect for the feeling of the old masters, but has strictly confined himself in the present volume, to matters of fact. Not one question of art, properly so called, of beauty, composition, meaning, expression, selection, is touched on in the whole volume. How can you possibly tell what the Author may think, or say, of Claude when he comes to these questions? Does his language respecting Giotto, Perugino, or Raffaelle, look like that of a man who has no perception of Ideal qualities?

"If, however, you refer not to the matter, but the style of the work, I will not justify it, nor, I think, would the author. It was the hurried writing of a man in a rage, and a man who considered himself addressing rather the newspaper critics than the high judges. The book is not intended for the reading of Mr. Rogers or Edwin Landseer; they know what Turner is. It was written for the class of people who admire Maclise; for the paid novices of the Times and of Blackwood, not for you, or for any like you. That it was ill-judged to let it be so, cannot be disputed, but alas, the utter ignorance of the critics of the day is something which is at once so dangerous and so despicable, that it puts my friend in a double rage, first with the creatures who mislead the public, and secondly with himself, for doing them the honour of to let them annoy him. And finally, I know the book to have been written fast; my friend desired to be employed in other matters, and the work swelled to double its size even as it passed to the printer. Many mistakes exist in it, much looseness and petulance of style, but I think that when the following parts appear, its real drift will be better seen, and that possibly hereafter, the Author will correct, soften and amalgamate all. Yet he was surprised at hearing that any part of it had hurt you. Had the word been disgusted, he would not have been surprised, but are you so fond of the old masters as to be seriously hurt by attacks upon them? I know, by the way, and this I say not because I think that your quiet and finely-toned mind could have been wounded by anything of what he said of yourself, but because it may perhaps give you some pleasure to know the simple fact, that the author does regret that he has not said more in praise of your works, and that, after going the round of Nash, Roberts, and many other architectural painters, he has come to the conclusion that there is more genuineness, more pure and impressive truth in your finest works, than in any of them, perhaps than in all of them. I know he does not like your brown works, nor the red little bits that appear sometimes in the water-colour rooms, but your grey and cool works he says are the finest things, the most characteristic and impressive existing.

"Now, my dear Sir, let me beg you never to think of writing to me as a matter of obligation. If you ever let fall one single word of apology for not having written before, or not having written at more length, or not having done anything else, I won’t answer the letter, and so shall take care that the apology shall not be on your side. If you ever find time, when perfectly comfortable and having nothing else to do, to tell me how you are, or to let me know some of your feelings or opinions on matters of art disputed by my friend, or if you ever want anything done in town

1 [On this point, compare Vol. III. p. 668.]
that I can do, then I need scarcely say how delighted I shall be to hear from you, or to be of the slightest service to you, down to choosing a cheese or blowing up Windsor and Newton; but if ever I find you writing when you are wearied, hurried, or when in any way you had rather not—I won’t write again; so if you find me too tiresome, you know what to do. By the by, on these conditions, i.e. when you are at tolerable leisure, I should be very glad to hear something of the family of the late Bishop of Chichester. I knew them at Oxford, when Miss Shuttleworth used to be to me, as I believe to everybody else, what Dickens calls ‘an addition to that small family, the seven Wonders of the World.’ I hope she is well, and drawing, and not working much at anything else, or she will do herself harm. She has too much mind to be allowed to use it. I wish it had been left her under guard of trustees, not to be come into till she was of age.—Ever, my dear Sir, believe me, most sincerely and respectfully yours,

J. RUSKIN.”

2. “Feb. 9, 1844.—MY DEAR SIR,—A thousand thanks for your kind letter. I have written instantly to Mrs. Shuttleworth, and shall begin my search this afternoon. I have but just time to tell you that I am quite shocked at an omission in my last letter to you, in not telling you that a copy of the Graduate should have been forwarded to you instantly, but a new edition is coming out, with important additional matter, and several gross and fatal errors corrected. This I hope will be better worth a place in your library, and I should wish no one who has not yet read the first edition to do so, as the new introductory chapter will set the whole book in a clearer light. I am tired of keeping up forms with you, in fact there are many who must know me and my doings with whom I do so long as it is possible, in order that they may be able to deny knowledge of the matter when questioned, and it is very important that the book should not be generally known to be written by a young man. I must intreat the favour of your keeping the secret. You may perhaps imagine it is pretty generally known—not so. You see the Athenæum regrets that my age is not as green as my judgment. 1 I know its editor, and several others are quite on a wrong scent; so pray be cautious. Don’t tell even best friends. I wouldn’t you if I could help it, but I cannot receive your advice and ask for it comfortably in a third name. Every new clue given must take away from my power of doing good. And now I may tell you that I am not resting on my oars, but working noon and night; the only difference in plan being that the book will come out in one volume, I hope in the spring of 45, instead of in 12 detached numbers. 2 I shall be able to digest it better, and I think, so reserved, the broadside will be felt.

“I must answer the other parts of your letter more at leisure. 3 Many mistakes I made in speaking of our artists generally. The fact was, I had for a year or two before writing the book been looking chiefly at M. Angelo and Turner, and had quite lost sight of Messrs. Stanfield, etc., so that I wrote the opinions of past time, and was horror-struck in the Academy and the Water-colour, by the deeds of some whom I had praised. My neglect of your works was owing to the same cause. You may depend upon it I will make amends for it, as far as is in my power.—Ever most gratefully and respectfully yours,

J. RUSKIN.

“On reading over this I feel thoroughly ashamed of its appearance of carelessness and disrespect. I have not time to rewrite, or I would, but

1 [“Were his age indeed as green as his judgment, good result might hereafter flow from his energies well directed; but we suspect his opinions to be inveterate, however immature.” Review of Mod. P., Feb. 3, 1844.]
2 [Compare Vol. IV. p. xxi.]
3 [See the letter of Feb. 21, 1844, Vol. III. pp. 662–664.]
I believe it is very wrong not to have time for everything. I have not half thanked you for your letter, and I had nearly made another omission of a principal matter. Would you favour me so far as, at your perfect leisure, to let me know the passages in the present volume which hurt your feelings, and how they do so, in order that I may avoid things of the same kind in future. I cannot retract or alter in the new edition, for that would look as though I had been frightened, or had altered my opinions, but I can avoid such passages in the next book, which will be, in fact, the book, for the present is only an introduction to it. Forgive me for venturing to ask you to give yourself this trouble, but I know no person whose feelings I should so much wish to be my guide.

3. **DENMARK HILL, March 20, 1844.—MY DEAR SIR,—**I was much grieved by the contents of your last kind letter, especially that you had thought it necessary to make the exertion of writing under such circumstances. Your letter found me correcting sheets for the ‘second edition,’ or it should have been answered at once; but I have been plagued by printers, and laid up, or nearly so, by a violent cold, which at this moment almost prevents me from seeing what I write. I am sure there is something peculiar in the season which you may charge with your illness, for all whom I meet are suffering in one way or another. I have received two very kind letters from Mrs. Shuttleworth, but, hitherto, I am sorry to say I have not been able to forward her views in any way. I am glad she is going to leave St. Leonards. I never saw a place I thought so in every way unfit for human domicile, a whitewashed brickfield, a symmetrical desolation, a Babylonish abortion of rectilinear solitude, the melancholy of the wilderness without its liberty. I have lived in many horrible places, in Leamington, Bath and Cheltenham, not to speak of sundry weeks of headache and gaslight in London. But I think I could not live in St. Leonards. I had rather get into a tarred section of a herring-boat on your Hastings beach, and pay a heavy ground rent on shingles.

“I have no doubt when the weather betters, you will recover your strength,—perhaps meet me at Milan. I would carry you so carefully up among the marble frostwork;—would not you like to be there again?—Ever, my dear Sir, believe me, gratefully and respectfully yours,

“J. RUSKIN.”

4. **April 29, 1844.—MY DEAR SIR,—**I received your most kind letter the day before yesterday, on my return from Liverpool, where I had been learning navigation—(by way of variety)—and it relieved me from some anxiety which I had begun to feel respecting your health; relieved me partially at least, though I was grieved at the desponding tone in which you speak of the places you best love. Why should this be? If travelling is not now consistent with your comfort or health, why not establish yourself within the shadow of some glorious old grey spire, or in the reflected light of some façade of marble, with all around you which is to you, and must be to all men of feeling and intellect like yours, more than life. If indeed your health allowed of your residing in London, I could understand the ties upon you of society and art, but among the sand-hills of Hastings you surely are as far removed, or nearly so, from such influence, as you would be by the shore of Como or Maggiore; incomparably more so than you would be at Venice or Florence. I get in a rage when I hear of people such as the English who commonly haunt these lovely places—ruined spend-thrifts, detected swindlers, abandoned roués,—while men like you, for whom God made these glories, are vegetating like sand grass on an English beach. I don’t understand it. I can’t conceive how it should be possible; as far as regards income, surely there is as much difference between the expense of Italy and of England as between the width of a gondola and
the tumbelled capacity of a Hastings herring-boat, and if something were sacrificed in being out of hearing of one’s native language, which all men must feel after a time, there is a language of Nature of which you are out of hearing here, which is the greater loss of the two. It is all very well for farmers and landholders and merchants to be patriotic, but an artist ought to be a citizen of the world. What would have become of Poussin, had he lived in Paris instead of on the Trinità dei Monti; or of Claude, if he had staid where he was born, and grown Champagne (I wish he had—by the by). Not that I don’t know what a home feeling is. I have feelings connected with the Cumberland hills, among which I was born again, at three years old, which no Alpine torrent nor Lombard sky can excite for a moment; but they are peppering Cumberland out of an architectural castor with white boxes, and this will soon make an end of all old associations, so that if ever I have to choose a house for myself, I shall infallibly and beyond all doubt or alteration of purpose—God willing—get me one somewhere near Mont Blanc, and live in the winter at Milan or Verona, and yet love England and the English as my own land and people still; but I am not going to leave the love of God’s works, which He has given me, unfed, because I happened to be born in a flat.

“I was at the private view of the Water-colour yesterday, and was much disappointed at seeing so little there from your hand,—nor was there anything else to console me, except some grand rock bits from Cox, which did my heart good, but the exhibition is full of artificialness and crudities from mindless draughtsmen,—T.M. Richardson, Callow, Bentley, etc.—people who are made up of nothing but fingers’ ends—and those blunt. Cattermole has made a splash, and gone over head and ears,—a vast piece of paper covered with clever drawing, but I don’t know where to look in it,—some people are fighting for a bridge, and two trunks of trees are fighting for your attention.1

There is no art in it, but there is a nice feeling for costume, and good bending of legs and bodies and whiskers, and it forms a feature in the room. F. Tayler has some fine things,—some cabbages, and a homeless wanderer, in particular.2 Copley Fielding as good as usual, better than last year. Harding only two little bits; if that man had but a soul, he would make a noble painter. Hunt ineffective except in fruit, and a bird’s nest, and a very original portrait of an expressive piece of—firewood—King Log.3 The less we say about the rest, the better. The only two men from whom I now receive pleasure in that room are yourself and David Cox, and the latter has this year excelled himself.4 I like everything of yours that I saw, especially for their fine grey qualities, only it struck me that they were a little thinner than usual, but I must go and look again. My favourite little bit is the ‘À la Barbe Blanc, Tours.’ I like the subject so much, it is so full of continental character, but there are none that I liked so well as the little Martigny bit I was fortunate enough to secure last year, and which I enjoy—more than I can tell you. But, considering your recent illness, and the little time you have had, I only wonder at the beautiful composition of the pieces you have produced. Shall I have—or may I hope to have—the pleasure of seeing you in London before I leave for the Alps, which we hope to do on the 14th of May. My address for the week previous will be—from 10 to 4 the bench before some one of the Turners in the Royal Academy,—so you know where to find

1 [The reference is to No. 81 in the Old Water-Colour Society’s Summer Exhibition of 1844: “The Contest for the Bridge.”]
2 [No. 257, “Interior of a Larder”; No. 276, “Houseless Wanderers.”]
3 [Presumably No. 162, “An Old Pollard.”]
me. Turner tells me he has been fagging very hard, but will not tell me on what.\(^1\) Roberts says there is a Stanfield by far the finest thing—not only of his—but of its kind—yet seen,\(^2\) and that the exhibition is very strong.

“I hope to run south, by your favourite Cathedral—Chartres. I have been there twice, but never can see enough of it; and I want to get a sketch of an old house I fished out in an alley where the horses were put to—this sort of thing [a drawing here]: did you ever come across it?—a wooden spiral staircase, with plaster between—black beams and bricks and all that’s nice—carved like the cathedral screen—delicate as cobwebs. Then I hope to get on to Orleans, and up the Loire, and across to Dijon. I wouldn’t tell you all this, if it weren’t that I want to draw you over the water and make you happy again. I shall write again, if I do not see you, before I go.—Believe me ever, my dear Sir, most sincerely and respectfully yours,

J. RUSKIN.”

5. “BEAUVAIS, 1st October, 1846.—MY DEAR SIR,—I cannot look you in the face without having acknowledged your kind letter—which I should have done before, but that I heard from Edmund Oldfield, about a month or six weeks ago, that you were about to start on a tour in Brittany, so that I thought it useless to write until there was some chance of your being returned, which however, I hope, you have not yet, but that you may be still enjoying yourself among the green stone carvings, and preparing enjoyment for everybody in general and me in particular. I am especially glad to hear of your being in Brittany, which I doubt not is the most interesting province of France, and no one has been there of any feeling. Stanfield did nothing better there than in other places, and of the architecture we—at least I—have not the slightest notion. I read descriptions of it which make my mouth water—not my mouth—but eyes—with vexation that I can’t see everything. But architecture cannot be described, and I look with vaguely vivid expectations to your sketch-book—or note-book—or hand-book (I don’t like any of those names for a book that is in the hands of a good artist—they are not dignified enough—but ‘portfolio’ is worse than all—que faire?)—and I shall hope to be indulged with many looks at those filled last year at Brussels, which I only got a glance at, they will comfort me a little for the losses I sustain daily in realities. They are repairing, that is to say, knocking down carved stones and putting up plain ones, here and at Paris (Notre Dame and Sainte Chapelle, the latter however, in fairness, I must say, very well, keeping close to the original and sparing no expense), and at Sens, and at Troyes, and at Dijon, and everywhere in fact. What vexes me is that they put a handful of workmen all over the cathedrals, working in twenty places at once, and spoiling everything for ten years together, instead of doing it quickly a little bit at a time; I do not recollect any drawings of yours at Troyes, where indeed the cathedral is not good for much, but there are some wonderfully quaint bits about the minor churches. I could draw nothing myself, and was obliged to abandon my bit at Dijon, having severely hurt my eyes this summer with work in Italy and Switzerland.

“I am a little disappointed in revisiting the real Gothic cathedrals here after drawing architecture in Italy. The mouldings and details are all so much less skilful, finished, and mental, and the want of colour so remarkable after the variegated marbles and glittering mosaics of the south that I feel at first a little blank, and I rather think, as I know more of architecture, I shall feel more and more respectful towards the grand Romanesque and Lombard churches of Italy, and less and less so towards the northern

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1 [Turner had seven pictures in the Academy of 1844.]

2 [The reference may be to Stanfield’s “Entrance to the Zuyder Zee,” bought by Mr. Vernon from the Academy of 1844, and now No. 404 in the National Gallery.]
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flamboyant Gothic—always excepting Rouen cathedral, outside, which I mean to championize as long as any of it is left. Half is gone already and white plain stones put up instead. But after the noble mouldings of Venice, I find these look frittered, and this sort of thing [a drawing here] does not do after that [another drawing]. What glorious lines of cusp there are among the windows and tombs of Verona—at Padua and Vicenza too there are some superb varieties—and yet all so like as to be a perfect national manner. Some of the balcony foliages at Vicenza especially are altogether inimitable in their adaptations to sunlight, their salient parts so wisely distributed. For tabernacle work, certainly, we must come here, the Italians don’t understand it, but their mouldings and capitals are divine. I have got some Daguerreotypes which I think will interest you, and expect some more. I am quite insatiable in that way, for they are of course more valuable than any sketch can be in the way of information, and on this journey I have considered all my sketches merely as memorandums.

“I fear I shall not have time to finish my letter—at least if it is to reach Denmark Hill before myself—for we trust to get home on Tuesday and to find you all well. My Father and Mother desire their sincerest regards to yourself and Miss Prout, to whom pray remember me most kindly, and believe me, my dear Sir, ever most respectfully yours,

“J. RUSKIN.”

“I have not thanked you for your kind mention of what Eastlake said of my book, for which I was indeed very grateful, but not more so than for your own encouraging opinion.”

7. “Tuesday, 6th Jan.—MY DEAR SIR,—I am desperately ashamed of not having returned you the enclosed before, but I wanted to look at some other points in it which seemed interesting beside the uninterpreted hieroglyphics—and then I am ashamed to say I forgot it until to-day’s rummage of my bookcase revealed it to my aching eyes. Your Spanish book I shall not forget, but I want to keep it yet a day or two; it is very interesting and wonderful. Remember me kindly to my fair antagonist. Ask her if she doesn’t believe the 65th Psalm, as she doesn’t Mr. Wordsworth nor me.—Ever, my dear Sir, faithfully and respectfully yours,

“J. RUSKIN.”

8. “MY DEAR SIR,—I was truly grieved to hear on calling just now that you were suffering from your trying complaint. I sincerely trust the attack will be a slight one.

“I came to ask if Miss Prout would not mind passing a dull evening with my Mother. I believe we shall have few parties now to ask her to, and if she would come up to-night and bring her work with her and take tea at six o’clock, we should be very grateful,—but you know we are quite alone, my Father being on his journey. Miss Anderson will be with us, I believe, only. I shall hope to see you soon in a state of convalescence.—Believe me ever, my dear Sir, faithfully and respectfully yours,

J. RUSKIN.

“Mind you don’t write, nor let Miss Prout say anything but Yes to the bearer.”

9. “MY DEAR SIR,—Your kind loan would have been returned earlier this morning, but that lying wickedly in bed till after breakfast I could not avail myself till now of daylight to examine it properly. I am more and more amazed at the elaboration and refinement of these works—so is my father—especially keeping in mind what you told us of the circumstances under which most of the sketches—drawings—I should say—were made. For patience and quietness of realisation I have never seen them.”*uncont
equalled. I think my favourite—of the many I delight in—yet remains the old Croix de Pierre, but, my dear Sir, was the book in the right hand one of the three big arches—there in reality? I trust I shall have a good report by the bearer of your toothache.—Ever, my dear Sir, most faithfully and gratefully yours,

J. RUSKIN.”

10. “PARK STREET, December 9, 1848.—DEAR MR. PROUT,—It will indeed give me the greatest possible pleasure to take advantage of the opportunity afforded me in the Art Journal,¹ and to say all that I feel, if indeed I can express it, of your works and the effect they have had on recent Art; and it adds to the pleasure I should have had in doing so at any rate, that you yourself have so kindly and frankly expressed your confidence in my power of appreciating them. You will, I know, acquit me of vanity when I say that the much happiness which your works have given me, and the constant study that I have given to them, render me I believe better able than most men to speak as I ought respecting them. I need not tell you that I would not have undertaken the office, unless I had felt that I could speak with perfect freedom, and with unchecked candour; and that in doing so, I should at once deserve the thanks of those for whom I wrote, and give pleasure to the much honoured and loved friend of whom I wrote. I do not know anything that has made me so happy for a long time, as getting your letter this morning; the trust in me which it expressed and proved; and the consciousness that I had it in my power to give you pleasure, and to do others good, at once, made me clap my hands again. Curiously enough, I bought, only the day before yesterday, a series of views on the Rhine by P. which gave me exceeding pleasure, and at which I was looking with much care and wonder at the peculiar and solemn feeling of light, and of sky form, which I had not before seen in your works; and I was saying to Effie that evening: ‘I cannot regret that Mr. Prout has done what he has—it being so good of its kind; but there is evidence here of powers which he has never developed, and which the public have not recognized.’

“Now, I shall have to trespass upon you, my dear Sir, so far as to ask you to let me see, some day soon, when I will come out to you on purpose, such of your earlier works, more especially of this date, as you happen to have by you; and I should like also, if I may be permitted, to be acquainted with the principal circumstances of the autobiography which you will send to the Art Journal, as I shall thus understand, and be able to explain, much in your modes of treatment of which at present I cannot speak with certainty. Where any expression of that ‘idolatry,’ or love of peculiar subject, occurs in your own writing, I should like to see it, as it would enable me to refer to it instead of merely supposing, or having to prove it from your works. However, I hope to call upon you to-morrow, after Church, and to arrange a day for talking the thing over. One point, however, I may mention at present. Mr. S. C. Hall wrote to me two very urgent letters begging me to write in the Art Journal for next year. I declined positively: being at present otherwise engaged. Now although the pleasure I have in my subject causes me to alter my intention, I see no reason for my putting the matter on other terms with Mr. Hall than it would have been if I had consented at that time. It would be well therefore if you would kindly write to him, and tell him, if he wishes me to do this article, to send me word first what space he wants filled; secondly, what space he can spare me, if I choose to write more; thirdly, what are his terms. I do not know if he expects his contributors to name their price or not. I am perfectly willing after the article is written to name mine; but after naming it, I would not alter it, and in case of this occasioning any demur or difficulty, it would perhaps

¹ [The reference here and in the next two letters is to Ruskin’s paper on Prout which appeared in the Art Journal of March 1849; see Vol. XII. pp. xlii., 305 seq.]
be better that Mr. Hall should name his, for my acceptance or not, either in this case, or in any other in which it might be convenient for me to write in his journal. I have quite leisure enough to admit of my writing comfortably. I hope the second Dieppe is getting on nicely. Sincere regards to Miss Isabella from Effie and me.—Ever, dear Mr. Prout, believe me faithfully and respectfully yours,

J. RUSKIN.

11. “PARK ST., Thursday.—Dear Mr. Prout,—It is just post time and I have not time to look over the drawings before I write to thank you, and I have so many notes to answer that I can only assure you how grateful I am for the permission thus to become acquainted with the circumstances of your early life, and the works of your early enthusiasm, and how happy I shall be if I can any way prevent your feeling pain or discomfort from the manner in which your kindness may permit them to be made public.—Ever affectionately yours,

J. RUSKIN.”

12. “PARK ST., Thursday evening, Jan. 19, 1849.—Dear Mr. Prout,—I cannot tell you how thankful I am for all your kind expressions, and how thankful that I have been able to give you some pleasure in what is thus far written. I hope you will not like the rest worse. But—poor Isabella! I am so sorry for her, after her illness too; she will never bear the sight of me again. It is so good and like you interceding for Haydon. Shall we cut out the ‘haughty’ and say instead of the last clause, ‘betrayed him into the extravagances and desertion him in the sufferings with which his name must remain sadly, but not unjustly, associated’?—Ever, dear Mr. Prout, most respectfully and affectionately yours,

J. RUSKIN.

“Our kindest regards to Miss Isabella, who I hope, but cannot trust, after what she has gone through, is better.

“I write in haste. I have not said the thousandth part of my thanks for your letter.

“I had nearly forgot. I think what credit is to be had out of the MS. is properly yours, as having entirely dictated its spirit, and furnished its materials—anything more, Mr. Hall must have, or his paper, for if I gave my name I should insist upon saying much more about you than perhaps under the circumstances would be desirable—I mean of my delight in your works.”

13. “D. HILL, 8th May.—Dear Mr. Prout,—I cannot at all express my thanks, or my delight. I had not the least idea of the beauty and accuracy of those sketches of Venice,—so touchingly accurate are they, that my wife, who looks back to Venice with deep regret, actually and fairly burst into tears over them, and I was obliged to take them away from her. I, who in many cases like the sketches better than the places, pursued my walk through Venice with intense pleasure: especially because you have been so scrupulously and fondly faithful: and so often rendered the character of peculiar features, of which I believe few persons except myself could understand the precision. Indeed I think you hardly do yourself justice, with such subjects in your sketch-book, in sending to the exhibition such a ‘Composition from materials in Venice,’ as you are pleased to entitle ‘The Rialto.’

“However, your pre-eminent distinction from all other artists is that you do not compose on the spot, whatever you do at home. I shall take your most kind permission to keep these books some days, and Effie thanks you for them—through her tears. With kindest regards from us both to yourself and Miss Isabella, ever, my dear Mr. Prout, most faithfully yours,

“J. RUSKIN.”

1 [For the form ultimately given to the passage about Haydon, see Vol. XII. p. 307.]
14. (To Miss Isabella Prout.) "Jan. 23, 1869.—My dear Miss Prout,—I was sincerely glad to hear from you, not that I need to be put in mind either of you or your Father, for I often think of both, nor can I ever cease to take extreme pleasure in all that I can see of your Father’s work. As to the immediate object of your letter,—my presentation to Christ’s Hospital has unhappily long been promised. I have been slightly unwell for some time, and unable to answer letters after my day’s work is done, unless thus by another hand, but I cannot longer delay the expression of my Mother’s pleasure and mine in hearing from you, nor the assurance that I am always faithfully yours,

J. RUSKIN.”

TO THE REV. H. D. RAWNSLEY

The Atlantic Monthly, April 1900, contained an account of some letters to Mr. Rawnsley: see the Bibliography, above, p. 176.

TO D. G. ROSSETTI

Anderton’s Sale Catalogue, New York, March 16, 1909, No. 494. A copy of D. G. Rossetti’s Dante and his Circle, presented by him to Alice Wilding, 1875, with an (undated) letter from Ruskin inserted. Of this the following passages are printed:

“DEAR ROSSETTI,—What is the exact meaning of ‘di mano in mano’ in Leonardo’s first chapter? I’ve always read Italian carelessly merely to get at the main import, and now I am constantly stumbling on phrases I am not sure of. . . . William has been sending me some nice books lately. I hope to see you both when I’ve done that Oxford work. . . . Ever yours affecty.,

J. RUSKIN.”

TO JOSEPH AND ARNOLD TOYNBEE

In Reminiscences and Letters of Joseph and Arnold Toynbee, by Gertrude Toynbee (1910), there are three letters; two to Joseph Toynbee, F.R.S., the other to his son Arnold (for whom, see Vol. XX. p. xlv.):—

1 (p. 82). To Joseph Toynbee. “Denmark Hill, Jan. 8, 1866.—My dear Sir,—I am sincerely obliged to you for your letter; the book2 is partly experimental; not what I would like to say, but all that it seems to me I may venture, in the present state of public prejudice, to say with any hope of being heard—or of being useful after obtaining such audience. It is a great pleasure to me that any father of a family should consider the book serviceable and find his children pleased with it; and the pamphlets you have done me the favour to send show me that yours is no thoughtless approval. I like the one on disease exceedingly, and that on museums seems highly sensible and practical.3—Believe me, sincerely yours,

“J. RUSKIN.”

1 [Trattato della Pittura, § 1: “Il giovane deve prima imparare prospettiva, per le mesure d’ ogni casa; poi di mano in mano imparare da buon maestro . . .”]
2 [The Ethics of the Dust, published in December 1865.]
3 [For Toynbee’s interest in Public Health—on which subject he published a lecture entitled Dirt and Disease—and in Museums—on which he published Hints on the Formation of Local Museums and Museum Notes—see Joseph Toynbee, by Gertrude Toynbee, pp. 5–6.]
2 (pp. 82–83). To JOSEPH TOYNBEE. “DENMARK HILL, Feb. 8, 1866.—MY DEAR SIR,—I am heartily obliged by your letter, and particularly glad that you like that piece about human nature. I shall speak more and more strongly as I can get a hearing—every word of truth spoken to the English public at present is answered by a stone flung at you—and I can’t take a cartload all at once. So Mrs. Penny is a friend of yours. She is a fine creature; but when women reach a certain age, their heads get as cocoanuts; and it’s lucky if the milk isn’t sour, which is not yet with her. Where did you find that saying of the lawyers about honesty? It would be useful to me.—Truly yours,

J. RUSKIN.”

“It is curious your speaking of The Happy Warrior; I had always read it just as you do, as a type of what all men may become. Sir Herbert Edwardes read it to me, showing that it is quite specially written for soldiers, and literal in every expression. I am going to use part of it in a lecture to the cadets at Woolwich on the 16th; it is entirely glorious. Is your little tradesman at Bethnal Green still living?”

3 (pp. 174–175). “NAPLES, May 2, 1874.—DEAR MR. TOYNBEE,—I have kept your kind note by me, desiring to thank you for it very seriously; and not having been able, in a hurried run to Sicily (and the work it required to make it useful), to answer any letters of importance lately. I much blame myself for not having endeavoured to reach the men who, I might have known, were, in probably the ratio of their true sympathy with me and need of mine, unlikely to ask for it themselves. But my error was partly the result of my desire to keep as far as possible for some time to the work which I was appointed to do. It was not my duty to act in any other direction for some time at least. But I am certain that it is now my duty: and a much more serious one than any that are directly official. I hope, when I return to Oxford, that we may have little councils of friends both old and young in my rooms at Corpus, which will be pleasanter for us than formal lectures, and will reach many other, or rather pause at many nearer, needs of thought than any connected with the arts. Please write me a line to the Hôtel de Russie, Rome, to say if you get this tardy answer safe; and with renewed thanks for your note, believe me, ever faithfully yours,

J. RUSKIN.”

TO BRYCE WRIGHT

In Chats in the Book-room, by Horace N. Pym, privately printed, 1896, five letters to Mr. Bryce Wright, a dealer in minerals, are printed. For another letter to the same correspondent, see Vol. XXXVII. p. 358.

1 (pp. 137–138). “BRANTWOOD, 22nd May ’81.—MY DEAR WRIGHT,—I am very greatly obliged to you for letting me see these opals, quite

1 [The dialogue with Lucilla, to which Ruskin called special attention in his Preface to ed. 2; see Vol. XVIII. p. 205.]

2 [Sister of Ruskin’s tutor, the Rev. W. L. Brown; she married Mr. Penny in 1865, and died in 1893. She was the author of The Romance of a Dull Life (see below, p. 383), some other novels, and various essays, etc.]

3 [Ruskin refers to this incident in connexion with Wordsworth’s poem both in the Appendix to Crown of Wild Olive, Vol. XVIII. p. 516, and in A Knight’s Faith, Vol. XXXI. p. 506.]

4 [This reference clears up the question of the date of Ruskin’s lecture, which has hitherto been uncertain. The lecture to the Woolwich Cadets, on War, is lecture iii. in Crown of Wild Olive, where Ruskin gives the date as “1865” (Vol. XVIII. p. 459). It has been pointed out, however, that the lecture includes a reference to an event of January 1866 (Vol. XVIII. pp. 373, 474 n.). It now appears that “1865” was a slip on Ruskin’s part, and that the real date was February 16, 1866. The lecture (as printed) does not include a reference to Wordsworth’s poem, which, however, as above noted, was afterwards given in an Appendix to the book.
unexampled, as you rightly say, from that locality—but from that locality I never buy. My kind is the opal formed in pores and cavities, throughout the mass of that compact brown jasper; this, which is merely a superficial crust of jelly on the surface of a nasty brown sandstone, I do not myself value in the least. I wish you could get some of the geology of the two sorts, but I suppose everything is kept close by the diggers and the Jews at present.

“As for the cameo, the best of the two, ‘supposed’ (by whom?) to represent Isis, represents neither Egyptian nor Oxonian Isis, but only an ill-made French woman of the town bathing at Boulogne, and the other is only a ‘Minerve’ of the Halles, a petroleuse in a mob-cap, sulphur-fire colour. I don’t appreciate what I want to buy, as you know well, but it is not safe to send me things in the set way ‘supposed’ to be this or that! If ever you get any more nice little cranes, cockatoos, looking like what they’re supposed to be meant for, they shall at least be returned with compliments. I send back the box by to-day’s rail; put down all the expenses to my account, as I am always amused and interested by a parcel from you.

“You needn’t print this letter as an advertisement, unless you like!—Ever faithfully yours,

J. RUSKIN.”

2 (p. 139). “BRANTWOOD, 23rd May.—MY DEAR WRIGHT,—The silver’s safe here, and I want to buy it for Sheffield, but the price seems to me awful. It must always be attached to it at the Museum, and I fear great displeasure from the public for giving such a price. What is there in the specimen to make it so valuable? I have not anything like it, nor do I recollect its like (or I shouldn’t want it), but if so rare, why does not the British Museum take it?—Ever truly yours,

J. RUSKIN.”

3 (pp. 139–140). “BRANTWOOD, Wednesday.—MY DEAR WRIGHT,—I am very glad of your long and interesting letter, and can perfectly understand all your difficulties, and have always observed your activity and attention to your business with much sympathy, but of late certainly I have been frightened at your prices, and, before I saw the golds, was rather uneasy at having so soon to pay for them. But you are quite right in your estimate of the interest and value of the collection, and I hope to be able to be of considerable service to you yet, though I fear it cannot be in buying specimens at seventy guineas, unless there is something to be shown for the money, like that great native silver!

“I have really not been able to examine the red ones yet—the golds alone were more than I could judge of till I got a quiet hour this morning. I might possibly offer to change some of the locally interesting ones for a proustite, but I can’t afford any more cash just now.—Ever very heartily yours,

J. RUSKIN.”

4 (pp. 140–141). “BRANTWOOD, 3rd Nov. or 4th (?), Friday.—DEAR WRIGHT,—My telegram will, I hope, enable you to act with promptness about the golds, which will be of extreme value to me; and its short saying about the proustites will, I hope, not be construed by you as meaning that I will buy them also!

“You don’t really suppose that you are to be paid interest of money on minerals, merely because they have lain long in your hands. If I sold my old arm-chair, which has got the rickets, would you expect the purchaser to pay me forty years’ interest on the original price? Your proustite may perhaps be as good as ever it was, but it is not worth more to me or to

1 [Such, presumably, as the one which Ruskin gave to H. S. Marks; see Vol. XXXVII. p. 232.]
2 [£70; see Vol. XXX. p. 34.]
Sheffield because you have had either the enjoyment or the care of it longer than you expected.

“But I am really very seriously obliged by the sight of it, with the others, and perhaps may make an effort to lump some of the new ones with the gold in an estimate of large purchase. I think the gold, by your description, must be a great credit to Sheffield and to me; perhaps I mayn’t be able to part with it!—Ever faithfully yours,

J. RUSKIN.”

5 (p. 142). “HERNE HILL, S.E., 6 May ’84.—MY DEAR BRYCE,—I can’t resist this tourmaline, and have carried it off with me. For you and Regent Street it’s not monstrous in price neither; but I must send you back your (pink!) apatite. I wish I’d come to see you, but have been laid up all the time I’ve been here—just got to the pictures, and that’s all.—Yours always (much to my damage!),

J. R.”

LETTERS OR EXTRACTS PRINTED IN SALE CATALOGUES OF AUTOGRAPHS

(Supplementary to XXXVII. 730–739)

1845. Nov. 21 (DENMARK HILL). To Rev. EDWARD COLERIDGE.—“As for the drawing—whatever I can do shall be at your service—but I have nothing by me at present, for I never make a drawing. I only work in bits and scraps from the real thing—fragments that are useful to me, and absurd to other people. And, moreover, I dislike what I do so particularly that I am always reluctant to let it out of my extinguisher cupboard.” (No. 721 in Catalogue No. 253, and No. 842 in No. 262, of Maggs Brothers, 1909.)

1849. To S. C. HALL.—“I am glad to have the paper [probably on Prout, see XII. 304] in the Art Journal, and am quite well satisfied, as I told you in the outset, to be on the footing of all other contributors. This is my political economy in all things.” (No. 633 in Catalogue, No. 258, of Maggs Brothers, 1910.)

1859. Sept. 10 (LAUSANNE). To E. S. DALLAS.—“I am a free trader—a liberal in most other matters—and in general tone of thought, much more likely to be mistaken for a Red Republican than for a Tory—though I am nearly equally removed from both—what a Whig is. I neither know nor care. . . . Neither Scott nor anybody else can build either Gothic or Italian at present. All real work in those styles depends primarily on mastery of figure sculpture. All modern architecture is spurious, and must remain so till our architects become sculptors.” (No. 168 in Sotheby’s Sale Catalogue, July 6, 1910. This extract is a continuation of that given in XXXVII. 726.)

(n.d., but probably circ. 1861–3.) To FRANCIS BENNOCH.—“I have had no official intelligence yet respecting that sculpture business, but I will not fail to keep in mind the names you give me in case I should have to act in the matter. . . . Give every living being on the face of the earth ten thousand pounds of gold (or any other quantity you like to name, 100,000 if you like; or say—give every one as much as he would like to have at once), give every one neither more nor less, and not one would be able to make the smallest use of his gold, except to play at ducks and drakes with, or gild his saucepans instead of copper.” (No. 844 in Catalogue No. 262 of Maggs Brothers, 1910.)
Circ. 1865.—“The round arch was invented, or at least brought into [general use], by the Romans, and entirely for low purposes—aqueducts, sewers, etc.; they concealed it in their temples. The early middle age builders adopted and decorated it.”

(No. 719 in Catalogue, No. 253, Maggs Brothers, 1909.)

1867. June 10. To J. HOLDEN.—“Your enquiry did not in any way offend me: but the matter is too grave to be given account of at present. I am in correspondence with Mr. Carlyle, and I cannot, until that correspondence is concluded, take any further steps.”

(No. 32 in Sotheby’s Sale Catalogue, July 6, 1910.)

1869. Jan. 26 (DENMARK HILL). To MISS JEWSBURY.—“Thanks for your good words of Mr. Carlyle—whom I have never loved less than I did, even though I cannot return to the peace of heart that used to be between us.”

(No. 172 in Sotheby’s Sale Catalogue, Feb. 28, 1910.)

(n.d., but between 1871 and 1875.) To H. RITCHIE.—“I was greatly pleased by the bits about myself when I was young. The utter loneliness of my life now makes me look back on those days as belonging to another world altogether.”

(No. 103 in Sotheby’s Sale Catalogue, March 1, 1910.)

1875. Jan. 30 (WARWICK).—“Before taking the trouble to send me your picture, you had better simply offer it for sale by auction.}, buying it in at what-ever price you like to give for it. If you get it cheap—depend upon it, it is no Turner. The dealers never let one go cheap, now; and they know him (confound them). . . . It sounds to me like a subject got up in imitation of him.”

(No. 147 in Sotheby’s Sale Catalogue, July 6, 1910, and No. 843 in Catalogue No. 262 of Maggs Brothers.)

1877. To B. M. PICKERING, declining to write a preface to Mr. Punchard’s poems,2 “for I see no occasion at present for anybody to write poems at all.”

(No. 137 in Sotheby’s Sale Catalogue, June 9, 10, 1909.)

1877. August 18 (BRANTWOOD).—To E. A. PANKHURST.—“I am most grateful also for the offer to correct the piece for me, and shall certainly avail myself of it—but it will take me yet at least a month’s rest to recover from the mischief done by working against time at Venice and partly since.”

(No. 840 in Catalogue No. 262 of Maggs Brothers, 1910.)

1882. (SHEFFIELD).—Inquiring for some casts from Venice which had disappeared: “}, only a bit of a dragon—a Noah leaf, and two birds appear!—the fisherman with the boat, hammering—the huge roll circle—the Madonna of Assisi—and the birds of the Noah, all not to be heard of.”

(No. 146 in Sotheby’s Sale Catalogue, July 6, 1910.)

1884–5. (BRANTWOOD and EUSTON HOTEL.)—A series of letters on Ruskin’s stones and shells.—To Mr. R. DAMON, a dealer.—“I never buy shells either for locality or rarity, but only for beauty. },. I think myself rather a fool for giving you your price for the four I have kept.” “Would it be possible for you to get me some of the granite stones described? },. Shall be delighted with the agate },, but for the size or symmetry only. It is only the unusual forms that interest me. Should be extremely obliged if you would send me the two emeralds on approval with the Japanese ball.” “My crystals are such as you may see any day in the British Museum, except in one or two instances which are neither S. American nor Russian, but common Swiss. },. I am really too much occupied at present to show you them.”

(No. 839 in Catalogue No. 262 of Maggs Brothers, 1910.)

1 [For the matter here in dispute, see XVII. 480–482.]
2 [King Saul and Other Poems, by E. G. Punchard: Pickering, 1877.]
1885. Jan. 15 (Brantwood). To Mrs. Price.—Speaks of his ill-health since leaving Oxford: "|.|. all friends of my own—too frequent experience—warn me alike to make no further exertion at present, but to watch the crocus buds, and be as idle."
(No. 66 in Sotheby’s Sale Catalogue, July 6, 1910.)

1886. 24th April. To Dr. John Dougall.—“The whole two paragraphs are expressly on lichens and mosses. What should I have begun talking of oxide of iron for? Or what would it have mattered how many years that lasted?” (No. 634 in Catalogue, No. 259, of Maggs Brothers, 1910.)

(n.d.) A note sending the exact time of his birth, “½ past 7 A.M. (under Aquarius), 8th Feb. 1819.”

(n.d., but between 1873 and 1886.) To Rev. C. Chapman (see above, p. 331).—“I must really put this matter of the church at rest between you and me, by speaking clearly out for good and all. There are not above half a dozen clergymen in the whole number I know whom I would not pay, if I had it, their annual stipends to, if they would only hold their tongues—in the pulpit and out of it.” (No. 104 in Sotheby’s Sale Catalogue, March 1, 1910.)

A LETTER NOT INCLUDED IN “ARROWS OF THE CHACE”

In The Weekly Review, Nov. 28, 1863, there appeared, under the heading “Great Britain, France, and Poland,” the letter which Ruskin enclosed to his father on Nov. 23, and which is printed at Vol. XXXVI. p. 459. In the Review the following “P. S.” was added:—

“Your correspondent is a clergyman. I would desire, with his leave and yours, in lieu of other reply, to commend to his deep attention this magnificent closing stanza of a rhyme of the painter Dante Rossetti’s, written beside one of the Taurine marbles of Nineveh in the British Museum:—

The smile rose first; anon drew nigh
The thought . . . ‘Those heavy wings, spread high,
So sure of flight, which do not fly;
That set gaze—never on the sky;
Those sculptured flanks—it cannot see;
Its crown, a brow contracting load;
Its planted feet—which trust the sod . . .
Oh Nineveh, was this thy God—
Thine, also, mighty Nineveh?’”

1 [For another reference to Rossetti’s “Burden of Nineveh,” see XXXVI. 243.]
III. CORRECTIONS IN THE TEXT AND NOTES, AND ADDITIONS TO THE NOTES, ETC., IN VOLS. I.–XXXVII.

It should be noted that additional cross-references are not as a rule here supplied; such aid to the study of Ruskin being abundantly given in the General Index.

Vol. I.

p. xxv., letter from Geneva. The date should be “May 31.”
xxxii., line 10, for “194, 197,” read “197, 201,” and dele “Figs. 29–31.”
xl., line 1, for “Xlx.” read “Xliv.”
xxv., top. The effect of sky recorded in Ruskin’s diary was afterwards noted by him in Draft ii. of Modern Painters, vol. i.
l., line 1, for “midnight” read “morning.”
iv., last line. It is interesting, as an indication of Ruskin’s fidelity to nature, to compare Plate 12 (p. 184) with Plate vii. in Vol. XIV., which is from a photograph.
lii., lines 24, 27, for “on” read “of.” The drawing in question is one of those to which Ruskin refers in Praeterta, ii. § 38 (XXXV. 275), as “extremely pleasant to most beholders.”
42, § 47. It may be noted that the ideas here expressed were developed in Seven Lamps, iii. § 11 (VIII. 113).
119, n. 1, for “1833” read “1835.”
129, n. 2. Mr. Wedderburn’s drawing is given in this volume, Plate XV.
158, n. 1 (line 4 from foot), for “Sc. iii.” read “Sc. iv.”
199. The “church near Pavia” must be the Certosa; and, as the date of this passage is 1836, Ruskin must have visited Pavia on his tour of 1835. This explains a passage in XXXV. 623, where he notices his early and indiscriminate praise of a building which he afterwards greatly disliked.
247, n. 1, line 1, for “vol. i.” read “vol. v.”
253, n. 1 delete “1833 and.”
356. The MS. of the Three Letters to Dale have been presented by Mrs. T. Thornton to the British Museum (see above, p. 203).
456, n. 1, the piece of advice referred to occurs in Stones of Venice, vol. iii. (XI. 53).

Vol. II.

p. xv., and the lettering of Plate 18, for “The Cathedral Spire” read “The Tour de Beurre.”
xx., n. 2 (line 3), for “132” read “185.”
xxviii., line 7 from foot, for “430” read “400.”
2. It should be added that the 1850 volume printed some poems for the first time: see above, p. 7.
25, n. 1. The second stanza was first printed in the Dublin University Magazine, July 1878, vol. ii. 223.
44, n. 1. Ruskin here failed to verify his reference (iv. 28). Herodotus says the opposite: “Thunder does not come at the time when it comes in other countries, but is very frequent in the summer; and if thunder comes in winter, it is marvelled at as a prodigy.”

350
ADDENDA (VOL. III.) 351

45, n.1 cancel the last two lines of the note.

50, n.1 for “185” read “177.”

227. The destruction of “La Madonna dell’ Acqua” was described by Ruskin in a letter to his father in 1845: see IV. 40–41 n.

233, n.2 (line 1). “Mont Blanc Revisited” had previously appeared in a little book of “original contributions”: see above, p. 7.

245, n.1 (line 3), for “1865” read “1863”; see XXXVI. 460.

340, line 12 of note, for “Geneva” read “Genoa.”

397, stanza 4. See Præterita, ii. § 187 n. (XXXV. 417).

398, the Plate. For a reference by Ruskin to the drawing, see XX. 68-69 n.

425, n.1 (line 11), after “right” insert “bank.”

527. “The Song in the Queen’s Parlour;” for the context of these rhymes, see XXX. 279.

531, line 15, insert a comma between “Taylor” and “Burke.”

Vol. III.

p. xv., and Plate 6, “Foreground Study.” For a note on this subject, ivy, etc., round a tree trunk, see above, p. 259.

xxxix. Jowett may be added to the list of early readers of Modern Painters vol. i. “I have read it all through,” he wrote (December 23, 1844), “with the greatest delight; the minute observation and power of description it shows are truly admirable. . . . Since I read it I fancy I have a keener perception of the symmetry of natural scenery. The book is written by Ruskin, a child of genius certainly” (Life and Letters of Jowett, 1897, i. 114).

liv., line 22, for “No. 83” read “No. 84.”

lv., line 7 from foot, the “Slaver” was put up for sale in 1869, but was then bought in. Ruskin sold it to America in 1872: see XXXVII. 689.

lxiii., the German translation of Modern Painters, vols. iii.–v., appeared in 1906.

2. (last line but one), for “Pastoral” read “Raglan.”

237, lines 1 seq. By the “Valley of Chamounix,” Ruskin here means the Plate called “Source of Arveron”; the “two Italian compositions” are the “Hindoo Ablution” and “Worshipping.”

240, n.3 (line 2), for “865” read “875.”

242, line 6 of note below the rule, for “Plato” read “Pluto.”

259, line 1, “As I have already allowed,” see p. 166.

275, n.1 (line 3), for “the elder” read “the younger.”

325, line 14, “another reason”: i.e. in addition to that given on p. 273.

369, § 15, “to return to them,” i.e., in vol. v. pt. vii. ch. ii. § 19 (VII. 161).

402, § 14, compare VII. 170.

414, n.7 The reference to M. P., vol. v., is wrong. The drawing is Plate 61.

417, n. (last lines). “Delphi” is the vignette (in Byron’s Works) of “Parnassus and the Castalian Spring.”

420, line 1. The exact reference is “p. 303.”

487–8 (geological accuracy of Turner’s “Upper Fall of the Tees”). Mr. Collingwood notes in his Ruskin Reader (see above, p. 32) that Ruskin’s statement is “strikingly confirmed by the scientific account, and section, given by Mr. C. T. Clough, F.G.S., in the Quarterly Journal of the Geologica
November 1876. The High Force of Tees is, like Niagara, formed of hard rock, lying over soft. The soft shale and limestone are eaten away underneath, and the hard basalt falls in, time after time; and so the face of the waterfall recedes.”

495, line 3 from foot of text, for “forward” read “first.” “Forward” occurs for the first time in ed. 5, and the error has appeared in all subsequent eds.

498, n. 1, and 516, n. 1, for “xvii.” read “xviii.”

499, line 7 from foot, “reflected” should be “reflective.”

533, line 3 of note, for “Geneva” read “Genoa.”

542, line 4 and n. 1, Ruskin here failed to revise his text, in accordance with a revision in an earlier chapter. The “rule” to which he really refers is not “our fifth rule” in the revised arrangement (p. 506), but the fifth in the original order (p. 521)—the eighth in the revised order (p. 508).

549, n. 1 (line 2), the “not” should be deleted.

552, for Turner’s drawing of “the town of Lucerne seen from the lake,” see XIII. 602.

559, n. delete “it was ||. Poetical Works.” “n. 4. The drawing here called “Dazio Grande” is the “Pass of Faido,” No. 66 in the Notes.

604, line 18, for “bow” read “bough.”

673, lines 20–24. The “waste of lonely moorland” is the Plate called “Hind-head” the “cocks and hens,” “A Farmyard”; the “sport of children,” “Young Anglers.”

675, n. 1 (line 3), the words “in the” should not be in italics.

Vol. IV.

p. xix., line 5 from foot of text. The migration to Denmark Hill took place in October 1842.

xxxiii. n. But see XXI. 305 (No. 50) and n. 1.

xli. The review of Modern Painters in the North British Review was by Dr. John Brown: see XXXVI. 66.

28, § 4, “Man’s use and function,” etc. Referred to by Ruskin in the Epilogue of 1888: VII. 462.

43, n. 1 (last line but one), for “case” read “use.”

74, n. 1, for “Vol. I.” read “Vol. III.”

88, n. 1, compare also Modern Painters, vol. iv. (VI. 238).

96, n. 1 (line 5), delete “no” before “need.”

98, n. 1, for “xvii.” read “xviii.”

110, note. See also p. 105.

122, line 2 of note below the rule, for “xi.” read “ii.”

126, lines 5 and 6 from foot, compare III. 170.

166, n. 2, the reference to Wordsworth is probably not to the “Preface of 1815,” but rather to the lines quoted in Pleasures of England, § 90—which the poet altered on revision (XXXIII. 483).

194, n. 2, in the reference to Cestus of Aglaia, for, “§ 86” read “§ 106” (XIX. 151).

195, Titian’s “Magdalen of the Pitti Palace”: Ruskin’s strictures are qualified in Modern Painters, vol. v. (VII. 295–296).

205, n. 2 for “22” read “21.”


218, n. 2 for “Revelations” read “Revelation”, and insert “Acts xxvii., 29.”

231, § 4, on the use of the term “Composition” here, see Modern Painters, vol. v. (VII. 204–205).

244, n. 2 (last line but one), for “§ 19” read “§ 22.”

264, line 6 of the note, for “34” read “3.”

266, n., line 25, for “national” read “natural.”
303, § 12, “the Lions of the British Museum”: for a further notice of them, see XII. 111–112.

§ 12, “the Florentine boar”: for another notice of it, see IX. 275–276.

309 n. The picture by Correggio in the Duomo of Parma is “The Assumption.”

§ 12, “the Assumption.”

111–112.

319, line 7 of note under rule. The exact reference is XII. 213.

324, § 14, Ruskin corrects the statement here made about Angelico’s painting of ornaments in The Schools of Art in Florence, § 105 (XXIII. 262).

326, line 2, Angelico’s “Crucifixion”: compare XXIII. 261.

328, § 18, Angelico’s infant Christ: compare XII. 236.

4, see, however, pt. ix. ch. ii. (“The Lance of Pallas”) in Modern Painters, vol. v.

332, n. 5. The “dance from Memmi [in the Campo Santo at Pisa]” refers to the fresco (doubtfully ascribed to Memmi) of the Call of St. Raineri: see XXXVI. 276.

345, line 4. “Dazio Grande” here means the drawing which Ruskin elsewhere calls “Pass of Faido.”

352, n. 1 (last line), the reference is in this ed. to XII. 251.

355, n. 1 (last line), for “Queen of the Air, § 157,” read “Cestus, § 83, XIX. 130.”

364, line 20, insert “as” before “of”; line 26, for “Aiguilles” read “Aiguille” (A. du Midi); line 27, for “clouds” read “cloud”; line 28, for “shot” read “shook.”

366, lines 17, 18, for “Maximo Fabrio” read “Marino Faliero”: see XXXVI. 59.

393, line 15. By the “Female Vagrant,” the poem called “Stepping Westward” is doubtless meant.

394. The following letter from Mr. G. D. Leslie, R.A., appeared in the Morning Post of April 24, 1892, under the heading “A Prophecy and its Fulfilment”:

“The verses quoted in this note were not by Mr. Bourdillon but by “R. L. O.”: see XXXVIII. 145.

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157, “Rubens’s Waggoner,” compare XXI. 305.
210, n. 1, for “110–111” read “140–141.”
225, n. (line 1), for “2” read “1 and 2”.
282, n. 2, for “273” read “281.”
383 n. (‘now and then a wearied king,” etc.). Ruskin may also have been
thinking—as Mr. Collingwood points out in his Ruskin Reader—of
Diocletian, who, after his abdication, replied to those who would persuade
him to return to the throne, that he took more pleasure in cultivating his little
garden than he had found in ruling the world (see Gibbon, ch. xiii.).
384, n. 1, for “chapter” read “chapters.”
400, line 5 from foot of text, for “affected” read “effected.” This misprint occurred
in the Small and subsequent Editions.
427, line 9, “internal evidence in my work of its originality.” See the passage from
Mill cited below, under VII. 229.

Vol. VI.

p. xxvi., in the account of Ruskin’s studies of the Pass of Faido, it should be added that
Plate 81 (VII.) is from the same scene: see VII. 435 n.
22 (last line of § 13): “the breeze less offence to his nobility.” The reference is to
Shakespeare, 1 Henry IV., Act i. sc. 3:—

“He called them untaught knaves,  
To bring a slovenly unhandsome unmannerly corse  
Betwixt the wind and his nobility.”

24, n. 2 (line 4), for “St. Ouen” read “St. Omer”; (line 9 from foot), for “moulding” read “mouldering.”
90, n. 3 for “17” read “5”.
117, line 4, “strewed the snow on Lebanon”: see Jeremiah xviii. 14.
173, lines 2, 3. The reference is to V. 300.
174, line 12, “stony channels in the sun.” This may be a reminiscence of the
passage in Rob Roy quoted by Ruskin in XXXI. 509 n.
218, Fig. 28, the letter “b” should be supplied to the second drawing.
226, n. 2, for “§ 3” read “§ 4.”
227, § 13 (line 13). The reference-letter “d” should be inserted in Fig. 35 on the
highest peak between c and e.
262 (§ 22, ad init.): “coiled plungings of the crest.”—“This refers especially,” says
Mr. Collingwood, in his Ruskin Reader, “to the Aiguille Pourri near
Chamouni, in which the gullies and buttresses are singularly curved into
writhing lines; but the description of the way the crags have been sculptured is
ture of the Matterhorn and many other mountain-crests, which have been
made, not by some force pushing up the mountain into its present form, but by
aqueous erosion.”
268, Fig. 66 is copied from Plate 35 in Lefebre’s Opera Selectiora qua Titianus et
Caliari, etc.
328, n. There is a printer’s error here (which occurs in the Small and all
subsequent editions). The note should read:—“||, thus, in simple circular
curvature, a, b, Fig. 96, being the fourth of a large circle, and b, c the half of a
smaller one, the quantity of the element of circular curvature in the entire line
a c is three-fourths of that in any circle,—the same as the quantity in the line e
f.”
331, § 17 (line 1). “The following Plate”: i.e. following the one last mentioned; it
is opposite p. 287 in the text.
334, 335, 408 (Fig. 116). These illustrations are from the Antiphonary described in
XXIV. 83–84 n.
358, n. 1, for “6” read “61.”
370, 371. Figs. 108, 109 are copied from Plate 35 in Lefebre’s Opera Selectiora
qua Titianus et Caliari, etc.
415, supply “2” to the second note
ADDENDA (VOL. VII.) 355

417, n. (line 1), for “4” read “1.”
434, § 20 (last line but one). “Vortex” in all eds.; but in the sense here intended, vertex is in English the usual form.
442, n. (last line), for “3” read “4.”
461, n. (line 1), for “Exodus xvii. 17” read “Exodus xvii. 12.”
464, n. (line 1), for “Matthew xxiii. 28” read “Luke xiii. 34, 35.”

Vol. VII.

p. xvi., Fig. 56. This enlargement was drawn by George Allen.
xx., xxi., the Fairies’ Hollow, spoken of successively as “at Chamouni” and at “Châtelard,” was a spot near the latter place, on the old road to Chamouni.
xxi., line 1, for “Polygola” read “Polygala.”
xxviii., line 1. Insert a semicolon after “reality.”
lii., line 5 from foot, for “Zubbarans” read “Zurbarans.”
51, n. 2, for “17” read “30.”
149, Plate 67, the drawing from which this was engraved is at Oxford, Reference Series No. 98 (XXI. 35).
157, line 10, “the Plate opposite”: now Plate 67, p. 149.
167, n. 2, dele “3 n., 5, 29,” and insert “38 n.”; and for “Vol. XII.” read “Vol. X.”
180, Fig. 93. The reference-letter “A” should be inserted in the top left-hand corner, above G.
188, n. *, for “chap. 2” read “chap. 11.”
203, n. (line 4), for “hit” read “his.”
228, n. 2. The passage from the Advancement of Learning is a good parallel; but the primary reference is to the Essays, as quoted in Vol. IV. 206 n.
229. Mill’s opinion of Ruskin at about this period appears in his Diary for Jan. 21, 1854 (Letters of John Stuart Mill, 1910, vol. ii. p. 361):—
“It is long since there has been an age of which it could be said, as truly as of this, that nearly all the writers, even the good ones, were but commentators: expanders and appliers of ideas borrowed from others. Among those of the present time I can think only of two (now that Carlyle has written himself out, and become a mere commentator on himself) who seem to draw out what they say from a source within themselves; and to the practical doctrines and tendencies of both these, there are the gravest objections. Come to the Continent; in England (ourselves excepted) I can think only of Ruskin.”

266, line 18, for “things” read “thing.”
290, n. (line 5), for “contained” read “continued.”
314, n. (line 1), for “308” read “309.”
324, n. (last line), for “us” read “as.”
356, n. * (line 6), for “sculpture” read “sculptor.” This misprint crept into the Small Edition.
376, n. *, for “XX.” read “XXV.”
429, line 2 from foot of text, for “Blitzius” read “Bitzius.”
Between pp. 436, 437, Plate 84, the drawing from which this was engraved is at Oxford, Reference Series 93 (XXI. 35).
463, n. 1, for “ii.” read “i.”
474, Fig. 16. The drawing here engraved is at Oxford, Educational Series 218 (XXI. 94).
474–5, §§ 10, 11. This passage, much revised, appears in Proserpina: see XXV. 243 seq.
Vol. VIII.

p. xx., n. 5. For “Milan” read “Melun.” The journey of 1846 also included the Italian Riviera, Sestri, etc.: see XXXV. 405, 632.

xxiv. The statement that Ruskin made Miss Mitford’s acquaintance in the Lake District is wrong. For the correct account, see XXXVI. xxix.

xxxiv., line 1, the paper on Prout was, however, on reconsideration included in Vol. XII., the “Notes” being given in Vol. XIV.

xxxvii., n. 3. To the list of reviews should be added the “Comments” by George Wightwick, noted in IX. 55–56.

xxxviii., n. 1. To the list of reviews should be added “The British Quarterly Review, August 1849.”

33, the reference numeral “2” is omitted from the second note.

69, n. 1, in the reference to Herodotus, for “68” read “67”; the passage is again referred to in XVII. 251, and XXXVI. 332.

82, n., third line from foot, for “came” read “come.”

85, aphorism, for “1 5” read “15.”

120, n. 2, for “rolling” read “rolling.”

131, n. 1, delete the references to Stones of Venice, vol. ii.

136, line 5, for “east” read “west.” This misprint has occurred in all eds.

143, n. (line 5), for “33” read “23.”

206, § 14, compare IX. 55.

216, Plate XIV., compare Rudimentary Series No. 42 (XXI. 178).

223, § 10 (line 1), delete the comma after “respect.” This misprint was first introduced in the ed. of 1880.

244, n. 1, delete this note; for a passage in XVI. 432 makes it almost certain that “St. Ouen” here was a slip of the pen for “St. Omer.”

256, n. 1 (last line but one), for §§ 4, 59, read §§ 4, 67, 85.

259, n., for “Apple” read “Almond.”

278, line 11, for Yorkshire read Leicestershire (or Nottinghamshire), Lough-borough being in the former county, Sutton Bonnington in the latter.

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p. xi., 7th line from foot, the passage here indexed is a diary-extract.

xiv., Note on the Illustrations, line 5, for “August 1882” read “February 1883.”

xx., and 184, Fig. 37. The “Swiss roof” was engraved from a drawing formerly in Sir J. Simon’s collection, “At the Foot of the Môle”: see above, p. 267.

xxvii., 3rd line from foot. The date should be “1857”: see XXXVI. 260.

xxviii. This letter was here reprinted from the earlier of two versions of it printed by Professor Norton: for collation, see XXXVII. 685 (No. 9). To the corrections there noted, it should be added that in line 25 “never used” should be “used never”; and that in line 3 from foot, “at once” should be inserted after “see.”

xxxviii., n. 2, More probably “£12,000” should be “£1200.”

li., line 22, for “Canale della” read “Rio di Santa.”

46, n. 1 (line 5), delete “and historian,” etc. The Francesco Sansovino of p. 20 n. was the son of Jacopo, the architect.

94, line 1. “We do not at present speak,” etc. The subject is resumed at pp. 360, 362.

95, § 8 (line 4), “which we left”: i.e. at pp. 81–84.


122, lines 14–16. It is clear from the context here, and still more from pp. 132, 133, that “Southern” and “Northern” should be transposed; the oblique arrangement being characteristic of the N., the square of the S.

131, § 29 (line 2), for “from” read “to.”

180, line 7. For “§ 27 b, in,” read “27 b is.” This misprint originated in the Small Edition.

185, line 9, “Sotto piombi”: compare X. 342
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210, n. 2. An explanation of this matter is furnished by Miss Webb, daughter of the Rev. Benjamin Webb, who in his last letter (1885) to the congregation of St. Andrew’s, Wells Street, spoke of his desire for new seats in the nave, to replace those “now much mutilated, besides being originally of a most inappropriate design, rightly ridiculed by Mr. Ruskin.” The church was re-seated in 1898. It is clear that “West St.” was a misprint for “Wells St.,” and that Ruskin confused in his mind the closely adjacent Margaret Street Chapel (afterward replaced by All Saints’) and St. Andrew’s, Wells Street. (See the Guardian, March 14, 1906, p. 457, and the Church Times, March 16, 1906, p. 341.)

249, line 11 from foot (of notes), Signor Boni gave up the work.

297, n. 1, for “§ 310” read “§§ 35, 36.”

320, n. 1, for “§ 310” read “§§ 35, 36.”

325, line 2, for “fitted” read “fitter.”

340, Fig. 60. The reference-letter “c” should be inserted at the top left-hand corner at the apex of the dotted lines.

396, line 4, for “on” read “as.”

404, n. (last line), for “second” read “third.”

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p. xx. for “Can Grande” read “Mastino”: see XXI. 197.

xli., line 8 from foot (of text), the reference is XII. lxi.

li., line 9 from foot (of text), delete “(?Lindsay).”

lxiv., the date of Plate E (p. 156) is more probably 1876: see Fors Clavigera, Letter 70 (XXVIII. 724 n.).

40, n., the description in the text and the explanatory footnote refer to a state of things now past. For several years Venice has been supplied with excellent spring water, brought in pipes from Sant’ Ambrogio, above Treviso: see an account of “The Water of Venice” in the Globe, March 30, 1904.

135, n., references should be added to “Isaiah vi. 3 and the Te Deum.”

150, line 5 from foot (of notes), insert a comma after “palace.”

165, lines 1 and 2, add a reference to “1 Kings vii. 17.”

“line 9. The “square or oblong objects” are the knobs of the ancient Oriental knop and flower ornament, derived from Assyria.

214, line 5, “work that they do under the sun,” add a reference to “Ecclesiastes viii. 9.”

222, lines 8 and 9. A copy of Stones of Venice which was in Mr. George Allen’s possession has the following correction in Ruskin’s hand: “[..]. Francis and Raffaelle in his best time belong eminently to this class.”

“lines 18–23. The same copy corrects the passage thus:—

“The principal men of this class are Titian, Veronese, Tintoret, Michael Angelo, Leonardo, Correggio, and Turner. Raffaelle in his second time and Rubens are transitional; the first inclining to the eclectic, and the last to the impure class, Raffaelle rarely giving all the evil, Rubens never all the good.”

242, n. 9. Ruskin’s reference is wrong; it should be ch. xviii.; Vol. ii. ch. vi. in ed. 1 of The Heart of Midlothian.

258, n. 1 (last line), insert “Memphis” before “the ancient.”

287, line 3 from foot of text, for “Christofore” read “Christofero.”

287, n., for “6” read “5 B.”

291, line 11, insert a comma after “1,” and omit the comma after 1 a.

“line 21, for “1 a” read “1 e.”

299, § 33, last line, “of these more hereafter.” See XI. 281. § 34 (line 3), for “35” read “14.”

308, line 8 from foot of note, for “honor” read “horror”; line 3 from foot, for “227” read “226.”

310, last line of text. The exact reference is XI. 284.
348, n. 2, for “ecree” read “decree.”
374, “the study of classical literature .“. fostered in the Christian writers the unfortunate love of systematizing,” etc. On this subject the reader may be referred to Dr. Edwin Hatch’s Hibbert Lectures, 1888: The Influence of Greek Ideas and Usages upon the Christian Church.
400, line 17, “I have above said”: in ch. vii. § 41 (p. 306).
406, line 3. The copy referred to above (under p. 222) contains the following note by Ruskin at the words “Malicious Envy”:—

“Compare Ovid’s Envy; ignavi plenissima frigoris [Metamorph.], II. 763, especially her withering of the crops, 792.”

426, n. 2. The subject appears to be Moses showing the book of the law to the Israelites, two of whom kneel before him with their hands on the pages of the book, taking an oath to observe it (Exodus xxiv. 3).
427, n. * (last line), for “§ 59” (so in all eds.) read “§ 60.”
447, Appendix 8. The first of the inscriptions now reads:

“Mutat quod sumtit, quod tollat crimina mundi
Totum et quod sumpsit, vultus vestisq. refulsit.”

Whether Ruskin transcribed wrongly, or whether the lettering has been restored and amended, cannot be said.
457, n. For “Mary Maynard,” a pseudonym, see a letter of Miss Mitford of March 1852 to J. F. Fields in his Yesterdays with Authors, 1881, p. 295.
466, line 5, for “Bibliotera Mariana” read “Biblioteca Marciana.”
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p. xxviii., line 3, for “St. James’s Palace” read “St. James’s Place” (where Rogers lived).
9, n. 1 The Book of Hours here described is now in the British Museum (Add. MSS. 36, 684); the description in the Catalogue being:—“Book of Hours, written at St. Omer near Calais, early in the 14th century. Ornamented with miniatures and borders on every page, with a large number of grotesque designs in excellent style. Belonged formerly to John Ruskin.”
14, n. 4, delete the reference to Queen of the Air; and, in the next line, for “33” read “22.”
20, line 2 of the notes, insert “2” before second note.
30, n. 1, the date of the letter to Mr. Coleridge is June 9, 1850.
58, line 7 from foot, for “Sir” read “St.” This misprint crept into the Small Edition.
60, § 23 (line 7), for “n” read “in.”
73, last line of text, for “187” read “193.”
132, n. *, for “Holuthurie” read “Holothurie.”
136, n. 1, for “p. 72” read “§ 72.”
165, n. add a reference to the Preface of Modern Painters, vol. iii. (V. 8).
259, n. 2, for “Amiens” read “Caen.”
291, line 4 from foot of text, for “Byzantines” read “Venetians.”
295, line 3, “tomb of Peter Corner,” see IX. 326 n.
304, 305, §§ 13, 14, for “Frari” read in each case “SS. Giovanni e Paolo.”
340, n. 1 (line 6), for “1852” read “1851.”
363, n. 2 (line 2), for “Pomponio” read “Pomponio.”
379, n. 1 (line 2), for “Basariti” read “Basati.”
391, Manfrini. The “little Bellini (St. Jerome)” is now in the National Gallery (ascribed to Catena), No. 694.
425, line 4, see Genesis xxii. 9.
434, T (line 3), for “Tepfolo” read “Tiepolo.”
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Vol. XII.

p. xx., 8 lines from foot of text, omit “At Callander,” which is some way off. The Trossachs New Hotel was close by. The house where the Ruskins stayed has been rebuilt; it is still the schoolmaster’s.

xxxi., n., the letter to Dr. Guthrie first appeared in the Life of Dr. Guthrie (1875), vol. ii. pp. 321–322. It was reprinted in Arrows of the Chace (1880), vol. ii. p. 269.

xxxiv., line 17 from foot, for “here” read “her.”

xlii., a reference to note 5 should be inserted at the end of last line of the text.

xlvi. Patmore was mistaken in speaking of the attack of the Times on “Christ in the Carpenter’s Shop” (1850) in connexion with Millais’s appeal to Ruskin (1851). He should have said “The Return of the Dove to the Ark.”

xxvi., line 4, for “who” read “her.”

160, n. 1 (line 2), for “14” read “38.”

168, 250, Bibliographical Notes. The statement in each case that “there are no variations in the text” requires correction: see XXXIV. 90.

183, n. 1 (line 1), for “Protagenes” read “Protogenes.”

202, n. 1, last line for “ibid.” read “Vol. IV.”

211, § 43 (line 1), “which we shall presently quote”: i.e. at p. 238.

213, n. 1 (last line), for “Kunstge-Schichte,” read “Kunstgeschichte.”

225, line 3 (of notes), delete “and 51.”

239, line 5 (from foot of text), “rubor est virtutis color”: the quotation is from Bacon’s Advancement of Learning, i. 3, 2—a saying attributed to Diogenes the Cynic (see Diog. Laert., vi. 54).

335. The reference to n. should be at the word “hem” in line 6.

338, 416, Bibliographical Notes. For an addition in each case to the “Variae Lecitiones,” see XXXIV. 90.

429, line 7, for “untentanted” read “untormented.” This is a misprint which occurs in all reprints of the Crystal Palace in On the Old Road.

451, n. 4. The reference may be to a picture belonging to the Church of the Madeleine (No. 37 in the Catalogue), which has been ascribed to Van Eyck and Dürer in turn. It is described by Lady Ritchie in her “Blackstick Papers, No. 9” (Cornhill Magazine, July 1904, p. 46).

490. n. A correspondent writes:—

“For the ‘Tonic Sol-Fa system’ you should have said ‘the fixed-do method used in Germany by Wilhem.’ The truth is that no two methods could be more absolutely opposed. The Tonic Sol-Fa method gives the name doh to the tonic of the major scale, at whatever pitch it may be found; ray to the second of the scale, me to the third, and so on; and it teaches pupils to think of the sound (the ‘mental effect,’ to use the Tonic Sol-Fa term) of the various notes of the scale as compared with the keynote or tonic, so that when the keynote is struck any other note of the scale can easily be thought of and sung. The Wilhem or Hullah Method uses the Sol-Fa syllables (which are a modification of a set of syllables long in use as mnemonics), but it uses them merely as mnemonics, and it expects its pupils to sing by interval. In the key of C the two methods appear to be identical, for C is the ‘fixed do’; that is to say, the name do is given to C, re to D, mi to E, and so on. But it is not intended that pupils learning the Hullah Method should associate the names with the scale relations as the Tonic Sol-Fa Method does, and the more the pupils do so associate them the more difficult they find it to go on to the next step—viz., to sing in another key. For example, the National Anthem in the Tonic Sol-Fa notation begins—doh, doh, ray, te, doh, ray, no matter in what key it is sung. On the Hullah Method the notes would be called do, do, re, si, do, re, if they were in the key of C; but fa, sol, mi, fa, sol, if the tune was being sung in the key of F; while modifications of the syllables were required and provided for every note which was sharp or flat in the signature.”

506, lines 3 seq. The reference is to James Smetham: see XIV. 460.

551, n. * (last line). The correct reference is “2 Timothy iv. 2.”

554, n. 1, for “xxi. 2” read “xx. 12.”

569, n. 1 (last line), for “La Sueur” read “Le Sueur.”
571, n. 1, delete “author of Marrow of Modern Divinity.” Boston was the author of The Fourfold State, The Crook in the Lot, and other well-known works; his connexion with the Marrow was confined to suggesting its republication in Scotland, and defending it vigorously when it was subsequently assailed as heretical.

575, n. 1, the better reference is to the Litany.

579, n. * for “13” read “23.”

582, n. † for “xx.” read “xxii.”

Vol. XIII.

p. xiii., “Extracts from Ruskin’s Letters, 1851–1852,” entries 7 and 8, the year should be “1852,” not “1851.”

xxviii., n. 1, for “vi.” read “lvi.”

xli.–xliv. This passage, calling attention to the neglect of Turner’s sketches in the tin boxes at the National Gallery, appeared in August 1904. In April 1905 Mr. A. J. Finberg was commissioned by the Trustees to undertake a complete examination and arrangement of all the sketches and drawings. The result of his labours was given to the world in 1909 in the shape of A Complete Inventory of the Drawings of the Turner Bequest. Arranged Chronologically by A. J. Finberg. 2 vols. Published by Order of the Trustees.

This work, which is likely to open a new era in the study of Turner, is the source of numerous corrections and additions noted below. It contains some hitherto unprinted Ruskiniana: see below. It has rendered possible the identification of several pieces mentioned by Ruskin (in which identification I have been aided by much kind help from Mr. Finberg.—E. T. C.); see, e.g., addenda to pp. 191, 192, etc., noted below. It has necessitated some corrections in Ruskin’s ascription of pieces to Turner: see, e.g., addenda to pp. 255, 257, 631, 637, noted below. Finally, it contains for the first time a printed and numbered inventory of the whole collection.

It may be added that since Vol. XIII. appeared, the arrangement of the Turner Bequest (oils as well as drawings) has been altered, owing to the opening of the new Turner Wing at the Tate Gallery. The oil-pictures and the drawings are now for the most part at the Tate Gallery, though some are retained in Trafalgar Square.

xliii., last line but one of text and n. There was both a general catalogue (by Ruskin) and a schedule (drawn up previously by the executors). In Ruskin’s Report of 1858 to the Trustees, “the schedule” (p. 322) means the latter. At a later date Ruskin drew up a Catalogue for the Trustees. This Catalogue (of which nothing was known when I inquired at the National Gallery) was found during Mr. Finberg’s researches. It is written in an accountbook, and is dated 14th May 1862. It gives account of 308 parcels of unexhibited drawings then placed in the tin-boxes, and indicates each parcel as “R,” “M,” or “O”; “R” standing for “fine,” “M” for “middling,” and “O” for “bad” and “rubbish.” The object of this class-list was to give an indication of what drawings were most, and what least, suitable for public exhibition. The first two pages of the Catalogue are transcribed in Mr. Finberg’s Inventory, vol. i. p. x. Ruskin’s endorsements on each parcel are also transcribed throughout the Inventory; e.g.—


Schedule No. 367. “Scrawls, but useful for evidence about Swiss fortresses” (vol. ii. p. 1040).

“6. Book, unfinished, containing only 18 coloured Ideas. 15 of the Lake of Lucerne, seen from the town, and 3 marines” (vol. ii. p. 1153).

lii., for “Cousens” read “Cousen.”

liv., lines 3 and 4, cancel the words “when he was leaving .|. death of his parents.” Ruskin did not leave Denmark Hill till 1872, and his mother did not die till 1871.
6. “The Flag of England.” There is a proof of this engraving in the British Museum, with the following note in ink in Ruskin’s handwriting:—

“Turner’s touched proof of the engraving of the drawing given by me to Cambridge.—J. Ruskin.

“N.B.—The pencil stands for enforcement of shade on the gun; for light, on the anchor. This was Turner’s short-hand, understood by all his engravers.”

134, n. 1 Delete “not elsewhere |.|. Ruskin,” and read “referred to at XII. 455, XXV. 27.”

137, n. 3. The anecdotes, which were not added to Dilecta, are these:—Mrs. Dart (for whom see XIII. 473 n.), in reminiscences of Turner’s visits in youth at Bristol, described how he used to go out sketching before breakfast. An anecdote, sent to Ruskin by another acquaintance of Turner’s, tells of a visit to a country-house, where he was commissioned to make a series of views. “Why, Mr. Turner,” said the lady of the house, “when did you do them, for you have never been absent from us all day?” “When you were still in bed,” was Turner’s reply. Towards the end of his life, said another acquaintance, Turner would get up early in the morning, or in the night, to put down his dreams on canvas.

158, last line. Insert reference No. “4” before the note.

160, n. 2. Turner’s “Exile and the Rock Limpet” is now hung in the Tate Gallery.

191, No. 2, the drawing of Tréport is CCCLIX. (12) in the Inventory.

192, No. 4, CCCLIX. (13) in the Inventory.

194 (No. 8). Turner’s sketch of Coblenz. In writing to the Committee of the Manchester Art Museum, which had acquired a copy of the drawing which Turner made from this sketch, Ruskin said:—

“In nearly every case I know, the sketches for drawings of the last period are quieter and more natural than the drawings made from them; the imagination exerting itself afterwards, too exclusively, stimulated by pride in beauty of execution. When the effects are changed, it is nearly always for the worse. The finished drawing is one of the most accomplished of Turner’s works, but I wish he had simply enlarged the sketch instead of modifying it.”

“Nos. 9, 10, CCCXLIX. (26 and 27) in the Inventory.

195, No. 11 A, the drawing is CCCLII. (11) in the Inventory, No. 33 in those lent to Oxford (XIII. 562).

195–6, No. 12, CCCLII. (13) in the Inventory.

196, line 11, an examination of the drawing suggests that “tower” may be a slip or misprint for “house.”

“No. 13, CCCLII. (15) in the Inventory.

197, No. 16, CCCLII. (16) in the Inventory.

198, No. 18, CCCLII. (14) in the Inventory.

201, No. 24, CCCLXIV. (386) in the Inventory.

203–4, No. 32. This sketch is CCCLXIV. (375) in the Inventory (No. 34 in the Fourth Loan Series).

204, No. 33, CCCLXIV. (387) in the Inventory (No. 12 in the same). No. 34, CCCLXIV. (385) in the Inventory (No. 17 in the same).

208, No. 43, CCCLXIV. (384) in the Inventory (No. 16 in the Fourth Loan Series).

209, No. 47, CCCXXXVI. (13) in the Inventory (No. 851 in the exhibited drawings, wrongly described in the Nat. Gal. as “Bridge on the Moselle”).

213, n. 1 (last line). For “605” read “606.”

255, Nos. 13–18. These and the other “cards” referred to are not by Turner, but by De Loutherbourg, at whose sale Turner bought them: see Inventory, vol. ii. pp. 1223–5.

“No. 19. This is one of a series of monochrome copies from J. R. Cozens and others made for Dr. Monro; not, however, by Turner, according to Mr. Finberg, but by Girtin: see Inventory, vol. ii. pp. 1233–4
255, No. 20. Another of the same series.


274, n. 1 (last line), for “§ 4” read “§ 67” (XXII. 530).

303, No. 251 (N. G. 439 e) is reproduced as Plate XIV. in Vol. XXXVI.

304, No. 265. “I am not convinced that the views are at Andernach. The scenery suggests rather that of a Belgian canal than the Rhine. There are, however, no names of places written on any of the sketches” (Finberg’s Inventory, vol. ii. p. 676).

305, “Rosa.” “Mr. R., however, appears to have confused M. Rosa with M. Rosso, this latter certainly being visible from the lake” (Inventory, vol. ii. p. 676).

315, No. 148. The second drawing in this frame (450 b) is reproduced as Plate VII. in Laws of Fésole, XV. 436–7, where (p. 437 n.) it is erroneously described as Glastonbury.

322, line 6 from foot and n., see note under xliii., above.

337, n. 2 (line 2), for “printed” read “finished.”

355, n. 2. Mr. Oldham retired with the Imperial Service Medal, after thirty-six years’ service, a year or two ago.

366, No. 527. See above under p. 255.

400, line 5 and n. 2, The following anecdote in Mr. J. D. Symon’s John Ruskin (1911) seems to refer to this incident:—“I had gone [to see Ruskin] to show him the silver pen with which Sir Walter wrote the Waverley Novels. When I entered, Ruskin was reading one of the original manuscripts of the Waverley series. He took the pen, and laying it reverently on the page, said, ‘Ah, they should never be parted.’ And during the whole of that visit to Oxford, and indeed for some time afterwards, I had to allow him to keep the pen.”

401, line 6, “a ray here,” etc. The quotation is from Crown of Wild Olive, § 50.

416, No. 6. This drawing is at Oxford, Rudimentary Series No. 126 (XXI. 206).

420–1, Turner’s drawing of “The Aiguillette.” A copy of this, by W. Ward, is in the Manchester Art Museum. Ruskin wrote as follows to the Committee of the Museum on hearing that they had decided to buy the copy:—

“I am very heartily glad you have taken The Aiguillette, as I think it will always be a thoroughly instructive example—it is one of the most literally true drawings Turner ever made. The little bridge, cottage, and small cascade over the intermediate crags under the Aiguillette, which is the northern extremity of the precipices of the Aiguille de Varens, were always a favourite place of rest with me in the Valley of Cluse, before I knew Turner had ever seen them.”

433, n. 1 (line 1), for “Educational” read “Reference” Series, No. 168 (XXI. 43).

442, n. 2, “this drawing” refers to the “Langharne Castle,” not to the “Richmond Bridge,” to which the previous reference applies.

451, n. 1 (line 4), for “p. 615” read “pp. 613–4.”

452, n. 2, Cancel “Ruskin did not .|. Epilogue,” and read “See below, p. 477, line 5.”


489, 2 R. Coloured Swiss prints: compare XXII. 22.

505, last lines of text, “farther on”: i.e. 35 R., p. 522.

513, Mr. Douglas Freshfield has pointed out that Turner’s “Pass of the Splügen” ought not to be so called. It is a landscape in the Rhine valley below Coire and near Ragatz. It is miles away from any pass, and might as well be called the San Bernardino or the Lukmanier or the Julier, lying
equally on the road to any of these old highways. We think this fact of some
importance for Turner’s sake, for seen looking up through the hot vaporous
air of the Rheinthal, snow and rocks contrast very differently to what they do
when seen on a pass or in the highlands of Savoy; and Mr. Ruskin’s criticism
on the snowy range, and also possibly that on the absence of trees, might be
modified by careful calling to mind of the exact neighbourhood represented in
this lovely drawing” (Alpine Journal, vol. ix. p. 45).
514, n. 1 (line 1), for “Reference” read “Rudimentary.”
524, No. 46. Probably the same as No. 86 on p. 587, and the drawing reproduced
as Plate 17 in XXXVI.
526, n. 1 (line 3), for “§ 13” read “§ 76” (XXII. 535).
527, n. 3, cancel the note; and see Catalogue of Drawings, above, p. 263.
530, n. 1 (line 4). The book Icones Flore Danice was completed in 1883: see XV.
482 n.
534, Thronbury’s Life of Turner. In the Dictionary of National Biography
(Thornbury) it is stated that “he wrote the whole of the book under the
watchful observation of Mr. Ruskin,” etc. This statement is obviously
erroneous.
559. For further particulars of Ruskin’s gift of 1861 to Oxford, see XVII. xxxvii.
562. No. 33, see above, under p. 195.
565, line 1, for “horae” read “hora.”
567, Nos. 165, 171. Two of the series of copies, not by Turner, noted above under
p. 255, No. 19.
" No. 170, for a note on this, see XXI. 97 n.
572, No. 48. “Inverary” was a mistake in the Catalogue for “Inveroran”: see
XXXV. 213.
579, line 11 of the letter, for “unable” read “able.” Compare XXII. 32.
587, No. 86. See above, 524, No. 46.
588, n. 1, for “Plate xiii.” read “Plate xxx. in Vol. XXV.”
“ n.,” No. 103 is not at Sheffield, but at Harvard.
597, “Alpine Stream,” for “570” read “571.”
598, 1st col., last line, for “513” read “533.”
599, “Cluses, Aiguillette.” This drawing is reproduced in Vol. XXII. Pl. 18.
" The drawing of Constance, bought by R. for 80 gs., fetched at Mr. Tatham’s
sale, in March 1908, 2200 gs.
The drawing of Carnarvon Castle fetched at Mr. Tatham’s sale, Christie’s,
March 1908, 970 gs.
600, “Fairfaxiana.” This drawing was given by Ruskin to Oxford, Rudimentary
Series No. 14 (XXI. 174).
Add the following drawing:—
FOLKESTONE. Water-colour, 6 in. x 9 1/2. Given by Ruskin to Sir John Simon,
and sold at the sale of the latter’s collection, Nov. 16, 1904 (250 guineas).
" “Fluelen.” The drawing is now in Mr. W. G. Rawlinson’s collection.
" “Gothard, St.” For another reproduction, see Lectures on Landscape, XXII. Plate
iv. (p. 32).
" “Jerusalem: Pool of Solomon.” The sky is engraved in Fig. 83 in Modern
602, “Margate: Sunset on the Beach,” for “570” read “571.”
" The drawing of “Lucerne, Town” was sold in 1909 at Christie’s for 1300 gs.
604, “Richmond .|.|. from footpath.” Referred to also in VII. xlvi.
" “Rouen from St. Catherine’s Hill.” The sky is engraved in Fig. 85 in Modern
605, “School of Homer.” Delete the two lines.
" “Slavers.” Not sold in 1869: see above, under III. lv
3ADENDA (VOL. XIV.)

607–646. List of Turner Drawings in the National Gallery. For conspectus, giving the numbers of the new arrangement (1910), see below, pp. 385 seq.

617, line 1. Delete "and Eagle’s Nest, § 7."

618, No. 226, before "p. 355" insert "Vol. III."

625, line 1. It is No. 333, and not No. 335, which is No. 35 in the Ruskin Cabinet.

626, Nos. 373, 374. Transpose "Trout" and "Perch."

628, No. 405. For this drawing, see above under p. 255, No. 19.

633, No. 526 a–f. For these drawings, see above under p. 255, Nos. 13–18.


641, Nos. 763, 787, 793. Three of the series of copies, not by Turner, noted above under p. 255, No. 19.

642, No. 808. This drawing is by Michael Angelo Rooker, A.R.A., at whose sale it was bought by Turner. It is of the Chapter House at Margam, Gloucestershire: see the Inventory, vol. ii. p. 1221.


29, n. 2. Collins did not stand as model for either the “Huguenot” or the “Black Brunswicker.” The former was General Lemprière; the latter, a professional model.

167, line 1, for “p. 355” read “p. 356.”

168, n. 1, for “116” read “166.”

174, n. 1, “a single harsh word,” etc. For the source of this quotation, see VII. 339 n.

192, n. 2. E. H. Corbould died at the age of ninety in 1905.

213, n. 3. The explanation is that Ruskin by a slip of the pen wrote the name of Vernet instead of that of Baron Gros, whose two large compositions of the Plague (“Bonaparte visiting the plague-stricken at Jaffa”) and “Napoleon at Eylau” are in the Louvre (C 388 and C 389).

217, n. 1, for “picture” read “pictures.”

223, last line of notes, for “§ 153” read “§ 7 (Vol. XIX. 7).”

254, n. 1, for “§§ 52–54” read “§§ 58 seq.”

287, n. 1, for “1504” read “1054.”

308, last line of notes, for “76” read “66.”

318, under “Leslie, C. R.,” delete the entry “Sir Plume,” etc.

337, n. 1, for “§§ 56” read “§ 64.”
341, line 3, the comma after “boots” is deleted by Ruskin in his copy of *Arrows of the Chace*.

358, date of letter, for “19th Jan.” read “9th Jan.” The dates of other letters quoted in the note on pp. 357–358 are Nov. 3, 5, 15, and Dec. 11, 1887.

388, § 26, line 3. For “1858” read “1868”: see *Catalogue of Flamboyant Architecture*, xix. 276.

389, n. 1, the picture in the Salon of 1873 here referred to was No. 71, “Fin d’une Chanson,” by Charles Edouard de Beaumont.

438. “119 (?) Improvements in Modern London.” Ruskin’s exhibit under this title was an advertisement headed “Glazed Terra Cotta,” and announcing, with coloured illustrations, that “Lipscombe & Co. (of Temple Bar) will be pleased to point out how any existing house may best be decorated with architectural ornamentation, kept in stock.”

449, No. 10, for “410” read “412.”

469, line 6, and n. 1. Mr. Holman Hunt (*Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 1905, vol. ii. p. 128) has the following passage bearing on the Seddon Exhibition and Ruskin’s praise of the “Penelope”:

“HeRossetti proposed that each of his painter friends should take up one of the unfinished works of the deceased and bring it to completion. Brown, with generous enthusiasm, put this proposal into execution on a very embryonic painting of Penelope, but the other pictures were left without additional work. . . . A meeting was held, at which Lord Goderich presided, and Ruskin made an address at the Society of Arts, in which, misled as to the true workman, he said that while beforehand he had only regarded Seddon as a landscape painter of great promise, he now saw by the ‘Penelope’ that he was also a great figure painter; this was the prelude to much generous laudation of Seddon’s landscapes.”

499, line 20. “Brignol Bay”: so in Mr. Severn’s Catalogue; presumably a misprint for “Brignall Banks.”

p. 39, n. 1 (last line), for “Queen of the Air, § 144,” read “Cestus, § 70 (XIX. 120).”

81, Fig. 10 is copied from Titian’s “Peter Martyr” in Lefebre’s *Opera Selectiora, etc*.

98, lines 4 and 9 from foot of note. Ruskin says that *Dunblane Abbey* was etched not by Turner but by Lupton. “A letter, however, from Lupton to the late Mr. Henry Vaughan distinctly states that Ruskin was mistaken, and that the etching was Turner’s own” (Rawlinson’s *Turner’s Liber Studiorum*, ed. 1906, p. 228).

“n. *, list at the beginning. For another selection of the best plates in the Liber, see

13, 96. “River Wye” is the plate called “Chepstow.” In the second list, No. 1 is “Bridge and Goats,” No. 3 “Bridge and Cows,” No. 5 “Twickenham,” No. 10 “Oakham.”

185, n. 1, for “pt. iv.” read “pt. vi.”


339, line 3, delete “the reference is now given in a footnote.”

380, n. 1. For another reference to the book, see XXI. 298.

425, n. 1, insert “not” before “used.”

437, n. The drawing is not of Glastonbury. It is No. 450 b in the National Gallery (Inventory, CXLVI. 21), a Yorkshire subject.

500, line 13 from foot. The drawing by Wilson is No. 117 in the Reference Series at Oxford (XXI. 38).

p. ix., the date of “First Letter” to Acland should be “May 25, 1858.”

xlvii., line 3, for “lxxiii.” read “lxxiv.”

xlvii., line 1 and n. 1, delete the reference and note.

xlix., line 21, for “427” read “431.”
li. To the account of the Oxford Museum, it may be added that since Vol. XVI. appeared Professor Henry A. Miers, F.R.S., until recently the curator of the Museum, interested himself in promoting the completion of the carving. He issued an appeal (quarto, 4 pp., with frontispiece, in grey wrappers), headed “The New Carvings at the University Museum,” from which the following extracts are taken:—

“After the completion of the 30 capitals on the ground floor, and 16 on the upper floor in the west corridor, the work was abandoned, and for 45 years the remaining 80 capitals have stood as mere blocks, unsightly loads upon the beautiful marble shafts. Owing to the munificence of the Rev. H. T. Morgan of St. Margaret’s, Lincoln, this reproach is now being removed. Mr. Morgan, who had watched the O’Sheas at work when he was an undergraduate at Trinity, wrote to me in May 1905, and expressed his desire to continue some part of the long-abandoned carving at his own expense. He .|.|. undertook to pay for the completion of the unfinished west corridor and the whole of the south corridor . . . The The plate of Capital No. 125 (Canterbury Bell) may be taken as a fair example of the beautiful work now in progress. .|.|. The first process is to make a finished artistic sketch from the living plant at the Botanic Garden, and then, with the help of the sketch and a specimen of the flower and foliage, the carving is elaborated . . . No such series of carved plants exists in England (or perhaps elsewhere), and it will be sad if the series cannot be carried on continuously, and completed by the men who are now engaged upon it . . . The University possesses no fitting memorial of Professor Ruskin; there may be many who might like to help in finishing a noble piece of work which was near to his heart and was mainly due to his inspiration, and to make the sculptural decoration of the Museum a lasting monument to his memory.”

lii. A design for the central doorway of the Museum was also made by John Hungerford Pollen; the drawing has been presented to the University by his widow (see Oxford Intelligence in the Times, Feb. 11, 1909).

lxii., line 5 from foot (of text), for “§ 16” read “§§ 10, 11.”


29, end of § 18. The Biblical reference, Revelation xiv. 20, should be supplied.

30, n. 1, for “Queen of the Air,” § 157,” read “Cestus of Agleia, § 83” (XIX. 129),

59, last line of notes, for “§ 75” read “§ 101.”

210. A review also appeared in the Literary Gazette, August 4, 1860.

230, n. 1, for “vii.” read “viii.”


255, n. For further particulars of the “Ruskin Plot,” see XXX. xxxv.

401, n., delete the references to Unto this Last.

407, n. 1, for “Queen of the Air, § 148,” read “Cestus of Agleia, § 74” (XIX. 123).

419, line 2, for “[pp. 286, 419]” read “[pp. 286, 386].”

433, § 5. Carlyle on distressed needlewomen: see his Shooting Niagara (Miscellanies, vii. 204, ed. 1872).

437, n. 1, “May I,” writes a correspondent, “suggest an interpretation of ‘clinical education’? The expression is intended, I think, to be illustrative of the preceding phrase—‘of everyday life.’ The ‘clinical education’ of a medical student is his training in bedside practice—in what is to be his everyday experience during his professional career; and Ruskin here says that Cruikshank felt his training in the depicting of everyday subjects to have been defective, excellent as we consider his achievements in that branch of art to have been. Professor Henry Drummond, in his student days, used the same metaphor in an address to his fellow-students on ‘Spiritual Diagnosis,’ in which he spoke of the necessity of practice in ‘dealing with individuals’ as a preparation for the work of the ministry; and the idea was borrowed by Dr. John Watson (‘Ian Maclaren’) and made the basis of an address (26th June 1901) to a Baptist theological college on ‘Clinical Theology.’]
440, n. 2. “Here again,” writes the same correspondent, “the passage seems clear. The reference is to the Bible: ‘the greatest good was to be derived from the reading of one book (one particular book, viz., the Bible), which he hoped was and would continue to be of the popular taste.”

441, § 8 (line 10), for “foot” read “head.”

447, n. 1. insert “iii.” before “295–300.”

449, n. 1. Temple was at the time Inspector of Training Colleges.

455, for “15th” read “16th.”

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p. xiii., line 22, for “i.” read “iv.”

xxvi., notes, line 7, for “fanciful irony” read “fanciful humour.”

lxxii., n. 2 (lines 2 and 3), for “April” read “August.”

xxvi., line 12, for “74” read “47.”

xiv., line 16, for “(Mornex, May)” read “(Mornex, May 16).”

lii., line 12 from foot (of text), or “Nasmyth” read “Naesmyth.”

lxxvi., line 22, for “Goullier” read “Gaullier.” See XXXV. 516.

xxvi., notes, line 7 and n. 1. It is probable that “read” was a misreading by Mr. Collingwood in Carlyle’s letter for “new.”

lxx., line 7 and n. 1. It is probable that “read” was a misreading by Mr. Collingwood in Carlyle’s letter for “new.”

lxxi., n. 2 (last line), for “x.” read “ix.”

292, n. 3, laws of Draco. Compare XIX. 199 n. For “xi. 4, 4” read “xiv. 4.”

247, n. 4, “Ames, by report of Emerson.” The reference is to Emerson’s Essays (“Politics”), p. 477 (Macmillan’s ed.).

208, n. 3, (line 1), for “36, 48,” read “12” (XIX. 63).

242, n. 3, laws of Draco. Compare XIX. 199 n. For “xi. 4, 4” read “xiv. 4.”

209, n. 4, “Psalms” read “Job.”

319, n. 1, “§ 50 (above, p. 68).”

317, n. 1, last line, for “§ 229” read “§ 120 (Vol. XVIII. p. 359).”


358, line 5. Ruskin was at a performance of the “Huguenot Captain” on October 6, 1866.

368, line 4. The exact reference is XVII. 21.

405, n. 2. Reference may be made to an exhaustive discussion by Mr. H.B. Cotterill (in his edition of Lycidas, published by Blackie) on the identity of the flower. He maintains with great force that the flower referred to by the Greeks must be “our dark-blue garden Larkspur.”

425, n. 3. A reference to the Esterhazy jewels will also be found in Lockhart’s Life of Scott, ed. 1, vol. v. p. 95. In line 7, for “qualifying” read “gratifying.”

451, n. 4. Mr. Sorby died in 1908
485. The two letters to Mr. Hartley were also included in *Ruskin’s Letters to F. J. Furnivall* (see XXXVII. 649), where, in a note to the former, it is explained that

“the letter was addressed to a young salesman in one of the Manchester ware-houses, who had gone through a course of reading in Political Economy; and to whom *Unto this Last* had come as a revelation of a new order of thought, with a new ideal, and a fuller view of the possibilities of life. A respectful letter of earnest thanks was written to Ruskin, still clinging to the idea that by each man working for his own true interest the Providence of God over-ruled all for the common weal.”

Similarly it is explained that Ruskin’s second letter was sent in reply to an answer written by Mr. Hartley after reading the papers in *Fraser’s Magazine*, and Carlyle’s *Past and Present*:

“The writer was deeply imbued with a sense of the truth of the main positions laid down, and realised thoroughly the principles of Help and Service. A respectful protest was, however, submitted, upon what was felt to be a narrowing of Ruskin’s theories to combat the errors of one class. It was felt that his special insistence upon the defects of traders, apart from the other professions, tended to retard the adoption of his principles, and that one class alone should not be held up for reprobation, when the other professions also fell far short of realising their perfect ideal. A minor protest was also submitted against any unnecessary toil being looked upon as degrading: and the letter ended with an account of a conversation with the salesman of a leading firm of calico printers, who had, in a business transaction, advanced arguments drawn from Ruskin’s economic writings.”

501, line 10 from foot, for “$a/b$” read “$a/6$”. The misprint occurred in *Arrows of the Chace*.

523, line 9 from foot (of text), “the ugly bridegroom in the *Arabian Nights*”: see XXXIV. 470.

525, lines 14 and 19 (of the passage from Xenophon). There should be no stop after “cares,” and no note of interrogation after “evil.” These corrections (important to the sense) were marked by Ruskin in his copy of *Arrows of the Chace*.

543, n. 1, for “195” read “156.”

545, lines 5 and 6. The *Queen of the Air* reads: “||... and every acre of sand gained from the sea in Lincolnshire makes life easier all over England.”

“line 21. The *Queen of the Air* reads: “But shall we do so by letting them steal their food, and do||...”

556, n. 2. The paper was also reprinted (in great part) in *Fors Clavigera*, Letter 60: see XXVIII. 466.

560, n. 2. The reference is rather to canto xi. (which is the canto quoted on XVII. 220); and Ruskin implies that the 4000 gold crowns mentioned in the text were probably made by usury.

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x., lxx. n., “An Evening with Sir C. Hallé.” The date is “Dec. 1864”; see XXXVI. 476. The letter was therefore addressed to Ruskin’s mother, not to his father (who was then dead).

xi., “Letter to Mr. Allen.” For “May” read “August.”

xxii., line 14 and n. 2. The Act of 1906, passed in consequence of the decisions of the House of Lords, restored the immunity.

xxxi., n. 2, line 5. The poem was no doubt George Herbert’s “Dialogue” (in *The Temple*), beginning “Sweetest Saviour, if my soul Were but worth the having.” Ruskin mentions it in *Prœterita* (ii. § 110) among pieces which he learnt by heart.

xxxix., line 7 from foot, for “much” read “mud.”
xl., line 2. The reference here, and in XXII. 505, is to Carlyle’s *Latter-Day Pamphlets*, No. iii.

lvi., n. 1, for “251” read “252.”

lvii., line 7, for “Art” read “Arts.”

lxix., line 7, for “rich” read “river.”

35, line 4, for “p. 163 (§ 117)’ read “p. 165 (§ 118).”

47, n. 2. The other school-girl was the elder sister, Emily.

53, n. 2 (line 5), “my reserved ‘trot for the avenue.’” The quotation is from *Friends in Council*, New Series, 1859, vol. ii. p. 120: “As the all-accomplished Master of Trinity once said, he ‘reserved a trot for the avenue.’”

59, § 8 (line 6), for “Yet” read “But.”

60, last line but one, for “talking” read “talked.” These misprints crept into the Small Edition (also into the “Luxe” ed.).

73, line 2, insert a comma before “while.”

74, n. 1, for “2 Corinthians” read “1 Corinthians.”

87, n. 2 (line 3), for “National” read “Natural.”

135, line 23, for “ourselves and hearers” read “ourselves the hearers.” This misprint has occurred in all editions of *Sesame and Lilies*. The first edition of the Lecture (Afternoon Lectures, etc., XVIII. 15) prints “the” correctly.

161, n. 1, for “John xiii. 15” read “John xv. 13.”

170, n. 4, line 4, “Plate III.” in *Ariadne* is Pl. XXVII. in Vol. XXII.

195, line 16, delete the “(?)”.

206, line 17, for “221” read “223.”

229, line 2 from foot, for “four” read “fore.”

363, n. 1 (last line), for “XX.” read “XXI.”

373, n. The date of the lecture at Woolwich, hitherto uncertain, is fixed by a letter from Ruskin which was printed in 1910 and is given above (p. 345). It was Feb. 16, 1866; Ruskin’s “1865” on p. 459 being a slip.

406, n. 1 (last line), for “elements” read “events.”

416, n. 1, for “36” read “368.”

450, n. 1, cancel the reference to Vol. II.

466, line 8 from foot of text, “Olympic dust,” see Horace, *Odes*, i. i., 3.

490, line 9 from foot of text, for “will” read “wills.”

498, n. 2, for “1889” read “1869.”

519, line 11 from foot of text, insert quotation marks after “Trinity.”

537, n. See further on the subject, XXXVI. 331, 347.

547, last line but one (of the letter), for “anything” read “any.” This correction is marked by Ruskin in his copy of *Arrows of the Chace*. See also XXXVI. 459.

548, last line, for “tripidare” read “trepidare.”

Vol. XIX.

p. xi., line 5, delete “lxxii.”


“With Hunt at Venice,” for “liv.” read “lv.”

xxi., line 18, the reference to note 1 is omitted.

xxii., line 15, for “Feb. 5th” read “Feb. 4.”

xxiv., line 15. The British Museum drawing is not reproduced, but similar drawings will be found reproduced at pp. 226, 262 of Vol. XXI.

xxix., letter of July 2, for “Grasmere” in each place read “Grasmoor.”

xxxiv., n. 2 (line 1), for “14th” read “17th.”

xl., line 15, for “x” read “in.”

xliii., line 3 of the larger print, for “lxxv.” read “lxxvi.”

xlix., letter from “Verona, May 21.” Compare *Eagle’s Nest*, § 125 (XXII. 210).
ADDENDA (VOL. XIX.)

1. n. 1 (line 4), for “XX.” read “XXI.”
2. l., n. 1 (last line but one), for “XX.” read “XXI.”
4. lxxxvi. It may be mentioned that the portrait of the Doge Andrea Gritti was exhibited at the “Old Masters” in 1870.
5. Lines 9, 28, for “XX.” read “XXI.”
6. liii., n. 2 (last line but one), for “XX.” read “XXI.”
7. lix., n. 3, Reynolds’s picture has now been cleaned and it hangs again in the Gallery.
8. Bibliographical Note. For other misprints, see XXXIV. 90.
9. 26, n., line 1, for “4” read “10.”
10. 49, n. 2, for “1856” read “1865.”
11. 56, n. 2, for “149” read “148.”
12. 71 n. 1. A recollection also of Collins (The Passions):—
   “First Fear its hand, its skill to try,
   Amid the chords bewild’rd laid.”
13. 78, n. 3, for “1863” read “1864”: see above, under XVIII. x.
14. 89, for “11” read “12.”
15. 115, line 8 from foot of text, for “Tiber” read “Tibur” (Tivoli).
16. 132, n. 1. In a copy of Queen of the Air (now in the library of Mr. S. W. Bush), Ruskin struck out the words “his liberty” and inserted “the” before “magnificent,” writing in the margin: “Printer’s mistake—made sentence exquisitely unintelligible. I wonder how many respectful people have been trying to make something unusually fine of it.” The exquisite unintelligibility remained uncorrected until the Library Edition.
17. 159, line 2, “a sad wise valour”: a quotation from George Herbert’s Church Porch:—see Index.
18. 163, n. 1, delete “Vol. XIII. p. 430.” For Ruskin’s visits to Cambridge, see the Index.
19. 174, § 15. This passage was repeated, with slight revision, in Lectures on Art, § 69 (XX. 76).
20. 197, for “British Institution” read “Royal Institution.”
21. 199, last line (of the notes), for “120” read “242.”
22. 203, n. 1 (line 4). The original Donatello’s “St. George” has been removed from the Church and is now in the Bargello.
23. 212, last line (of notes), for “XVIII.” read “XVII.”
24. 216, § 24. This idea of “places of rest,” with “mural decoration,” has been carried out by Mrs. Russell Gurney in the Chapel of the Ascension, in the Bayswater Road, decorated for her by F. J. Shields.
25. 232, line 9, for “3s. 6d.” read “31s. 6d.”
26. 251, n. 1. By “the great statue of Voltaire at the French Academy” Ruskin meant, however, the statue by Pigalle in the Library of the Institute.
27. 272, n. 3, for “Georgics, ii.” read “Georgics, iii.”
28. 274, No. 28 and n. 1. Bunney’s copy is in the Sheffield Museum: see XXX. 231.
29. 283, lines 4, 5. Delete “Of this [.]. at the time.” There was a report in the Architect:—see above, p. 44.
30. 286. The Queen of the Air was also reviewed in the Asiatic: see XXXIV. 504.
31. 300, n. last line, for “XX.” read “XXI.”
32. 312, line 4 of note below the rule, for “XX.” read “XXI.”
33. 321, last line of notes, add “compare Aratra Pentelici, § 193 n.”
34. 325, n. 2, for “Georgics, ii.” read “Georgics, iii.”
35. 367, n. 3, for “xxxiv.” read “xxxvi.”
36. 371, last line (of notes), for “XX.” read “XXI.”
37. 400, line 24. In Mr. Bush’s copy of the book, Ruskin inserted a comma after “fight,” with the note, “If printers ever leave out a comma, it is sure to be the most necessary one in the book!”
427. The synopsis of Verona and its Rivers was separately reprinted from the Proceedings, octavo, pp. 7. There is no title-page, the following title occupying the upper portion of p. 1:—


Issued, stitched and without wrappers. (The “F.R.S.” after Ruskin’s name was an error.)

"In the collation of Verona and other Lectures (1894), it should be stated that the Appendix on “Saxon Money” is printed, not in Our Fathers have Told Us, Vol. XXXIII., but in XXX. 278.

" third line from foot, for “Prœterita” read “Vol. XXXVI. Plate 4.”
Vol. XXI.

p. xix., lines 10–13. The matter is of little importance, but the statement in the text is not precisely accurate. The Art Classes in connexion with the Science and Art Department were at the time of Ruskin’s appointment held in the very room which is now the Ruskin School, and had been there for four or five years. Also, they were not confined to townspeople, but were attended by members of the University, mostly resident, and many of their wives and daughters. The room was only separated from the sculpture gallery by temporary screens; the wall was built after Ruskin had got possession of it, and it was only then that the South Kensington classes were moved to another part of the building, with Ruskin’s entire consent, because his course did not include the kind of technical instruction which was given in them.

23, n.1 (line 2), for “99” read “97.”

37, No. 107, n.4. It is doubtful whether the drawing is by Bunney, or by T. M. Rooke. It may be the drawing by Bunney mentioned by Ruskin in XXX. 63; but the description does not accurately correspond. It may therefore be by Mr. Rooke (see XXX. 226).

40, No. 139. On this drawing, see a letter to Burne-Jones of June 28, 1862: XXXVI. 409.

42, No. 156, n.2. It appears that Ruskin had two studies made of this subject. Bunney’s is at Sheffield (XXX. 231); this one at Oxford is therefore by Burgess.

43, No. 170. Possibly the drawing is by Ruskin: see XXIV. 296.

75, No. 8. For some notes on this example, see Bibliography, above, p. 128.

82, n.1, for “Plate C” read “Plate D.”

83, n.2, for “205” read “204.”

90, n. Delete the words “the studies are now reproduced in Deucalion”; and for “former” read “latter.”

93, n.3, delete “and Eagle’s Nest, § 110.”

118, No. 37 (line 1), for “Testament” read “Treatment.”

120, line 4. The word “designs” must be a misprint; perhaps for “deities.”

143, n. (lines 6–8). The quotation is from Gerarde’s Herball, 1597, vol. ii. p. 802.

149, last line of notes. The date “1877” was a mistake; it should probably be “1872.”

150, n. (line 2), for “458” read “90 n.”

171, n.1 (last line). Delete the words “It is now at Brantwood.” See XXXIII. 379 n.

193, No. 87, n.1. For “probably 1834” read “1832.” See XXXV. 621, 622.

219, n. (line 2), for “Vol. IV.” read “Vol. VI.”

233, n.1. The plate in Proserpina is called “States of Adversity.”

268, last line (of the notes), for “86” read “76.”

270, n.1. Twelve of the dispersed leaves were in 1910 acquired by Mr. Henry Yates Thompson from Miss Bradford, to whom Ruskin had given them.

301, No. 5, for “S. Martino” read “Duomo.”

302, No. 31, n.1. For “He himself was at Avalon later in the year.” read “He himself had been at Avalon in the preceding year.” “That window of the Sacristan at Avalon,” wrote Ruskin to Mr. Randal (July 10, 1883), “might be a lesson to any one; it is going to Oxford.”

“ No. 47. The Ponte Vecchio, otherwise called the Ponte della Pietra. Ruskin commissioned this sketch in a letter to Signor Alessandri of June 3, 1884: “I want certainly a careful view of the Ponte della Pietra with the river thundering through [sketch] and the gate at the end.”

306, No. 178. This drawing was No. 113 in the Exhibition at the Fine Art Society in 1886; see XXX. 179.
311, Construction 1. In line 4, for “k l” read “k m.” The full Construction should be as follows:—

“Draw the basic line A D an inch long.
With centre A, and radius A D, describe arc k m.
With centre D, and the same radius, describe arc l m in V and m.
With centre V, and the same radius, describe arc k l, cutting the arcs k m and l m in k and l.
Join A V and D V.”

313, Construction 9 (line 1), for “dd” read “da.”
“Construction 10 (line 3), for “A Q” read “a q.”
325, “Rome,” for “Capital” read “Capitol.”

Vol. XXII.

p. xxvi., n., line 2, for “Sesti” read “Sestri.”
xxix., line 15, “28th” should be “29th.”

13, n.2. The photograph shown was more probably of the “Scarborough” in the Farnley collection; reproduced in Turner and Ruskin, vol. ii. p. 216.
109, n.1 (line 4), for “Tywhitt’s” read “Tyrwhitt.”
121, line 13, delete the comma between “Sandro” and “Botticelli.”
156, n.1, line 1, for “1861” read “1862.”
166, n.4, Compare Fors Clavigera, Letter 48 (XXVIII. 221).
200, n., line 2, for “Nos. 172, 173” read “No. 173.”
207, n., for “18” read “8.”
225, n., for “209” read “290.”
239, n., line 17, a quotation from Hamlet; line 29, a very doubtful piece of etymology.
287, n.1 (line 3), for “347” read “348.”
359, line 5 from foot of text, for “4” read “6.”
398. In the Letters of Dr. John Brown, p. 225, Ruskin’s reference is wrongly taken to be to the “Moses” of J. R. Herbert.
415, second line from foot, for another reference to the Cyprian Aphrodite, see XXIV. 388 (line 2).
455, n.1, for “18” read “8.”
498, line 3 from foot of text, for “skirting (?)” read “shieling” (shepherd’s hut).
504, n.4. This note should be cancelled. The exact reference is given in XXVIII. 564 n.
507, line 14, for “on them” read “of them.”
“On the horror of great darkness,” etc. The following passage occurs verbatim in Fors Clavigera, Letter 65 (XXVIII. 594–595).
514, line 26, for “important” read “impotent.”
515, n.2. For a more exact reference to Bishop Fraser’s words, see XXXIV. 348 n.
519, n.1 (line 1), for “National” read “Natural.”
520, line 3, for “Edwards” read “Edward.”
523, § 46 (last line but one). For “Robinson Crusoe’s pottery,” see XXVIII. 199.

Vol. XXIII.
p. x., xi., owing to a “re-make-up” several of the references should be moved one page forward.
xv. Title of Plate XXV. and lettering of the Plate (p. 278). The drawing from which this Plate was engraved was not by Ruskin, but by Signor Alessandri: it is at Sheffield (XXX. 192).
xvii., No. 4, for “Duomo” read “Upper Church.”
xxx., n.4 (line 2), for “Sesti” read “Sestri.”
ADDENDA (VOL. XXIII.)

xlviii., n.² (line 12). The reliquary was, however, given to one of Miss Alexander’s peasant-friends: see XXXII. 299.
lvii., last line of text, delete “67.”
lxviii. Add at the end:—
"17. On extreme right, old Herne Hill Bookcase, my Father’s— with my Plato, Shakespeare, Scott poetry, and Danish Flora, etc., etc.— John Ruskin, Brantwood, 13th Sept. 1881."

11, § 2 (line 3), “at Ferentino.” This is a mistake of Ruskin’s; it should be Castel-Fiorentino, as he states in XXXIII. 480. Ferentino was the scene, not of the Emperor’s death, but of his betrothal.

16, n.² (line 1), for “XXXVIII.” read “XXXVII.”

30, § 39. There is a plaster-cast of the fountain in the Architectural Gallery of the Science and Art Museum at Dublin.

92, 103, for “délit” read “délit.” The passage in Viollet le Duc referred to on pp. 102–3 is at vol. vi. p. 318 of his dictionary of architecture.

137, n.³. Cancel this note. Pisa, as a Ghibelline city, was on the side of Manfred, not of Charles of Anjou. “Scylla of the Tyrrhene Sea” is merely Ruskin’s way of re-writing Sismondi’s “a storm on the Tyrrhene Sea.” (see Sismondi, French ed. of 1826, vol. iii. p. 335).

147, line 1. It is still used for the same purpose.
" n.¹, for “p. 76” read “p. 112.”
148, n.; for “27” read “17.”
153, n., alter the reference to “§ 40, p. 31.”
169, n., for “8” read “7.”
177, line 5 from foot, for “Tours” read “Troyes.”

178, lines 3 and 4, delete “in alliance with Pisa and Sicily”; line 4, for “233” read “243.”

186, n.¹ (line 1), for “lix.” read “lx.”

194. In the lettering of Plate XVII., for “Francesca” read “Francesco.”
" § 15 (line 1), for “tower” read “town.”

204, § 26 (line 7), for “horror” read “honour.”

208, line 5 from foot of note, for “drawing” read “wax bust.” The ascription of it to Raphael is doubtful.

223, n.² (line 1), for “226” read “230.”

233, line 9, “Two” should have been “Thirty”: see XXXVII. 131.

250, n.². For the cutting from the Daily Telegraph, see XXVIII. 237.

259, n.², for “4” read “5.”

265, n.², for “§ 105” read “§ 111.”

274, n.², “does not name even money,” etc. For the allusion here, see XXIII. 76–77.

276, n.² (line 2), for “§ 119” read “§ 125.”

277, n.², for “16” read “46.”

317, n.¹. Cancel this note; and substitute:—“See Love’s Labour’s Lost, Act v. sc. 2: ‘While greasy Joan doth keel the pot.’”

325, n.¹ (line 2), for “Sebastino” read “Sebastiano.”

337, n. should be n.; and n.², n.¹.

344, § 48. A misrepresentation of this passage, made in a popular book, may be noted. In Earthwork out of Tuscany (ch. ii., ad fin.) Mr. Maurice Hewlett writes:—
"In this same story-telling Giotto is an adept. He loves to gather his fellows round him and speak of Saints and Archangels, where our youngsters talk of fairy godmothers and white rabbits. To say this is not Art, as the critics profanely teach, is monstrous. Is not the Fioretti literature, or the Gospel according to St. Luke literature? [...] So when I learn from the works of Ruskin that he can ‘read a picture to you as, if Mr. Spurgeon knew anything about art, Mr. Spurgeon would read it,—that is to say, from the plain, common-sense Protestant side,’ [...] I make haste to laugh lest I should do wrong to Tuscany, that looked upon the world to love it: for she saw that it was very good.”
Mr. Hewlett’s haste prevented him from reading the following words, which would have destroyed his point; for Ruskin continues: “If you are content with that view of it, you may leave the chapel, and, as far as any study of history is concerned, Florence also; for you can never know anything either about Giotto, or her.” Mr. Hewlett’s view of Giotto as an adept in storytelling is also Ruskin’s: see, e.g., XXIII. 333.

345, n. 2, for “John xxiv. 15” read “Joshua xxiv. 15.”
356, lines 4, 5, “the crown, which you will find,” etc. See XXIII. pp. 361, 439.
360, for “2 Esdras” read “1 Esdras.”
383, n. 1. Mr. Newman’s drawing is the subject of a letter from Ruskin in XXX. lxxiii.
407, n. 1, for “vi.” read “v.”
469. The report from the Eton minute-book was printed also in the Bookman, March 1900: see XXXIV. 627.

Vol. XXIV.

xxxii., lines 3, 4. “Mrs. Richmond Ritchie’s account of Low Bank Ground is,” writes Mr. Collingwood, “misleading in saying that the cottage had been the site of a Priory. Oddly enough, Mrs. Radcliffe made the same mistake, a century earlier, about the Hall opposite: and many writers who ought to have known better have confused Coniston with Conishead. There is said to have been a ‘celt’ of Furness at Waterhead (Mr. Marshall’s house), and Bank Ground (not Low Bank Ground) is said to have been the site of a hermitage: but there was no Priory at Coniston. Of course, Monk Coniston belonged to Furness Abbey, and there could not be a Priory on land owned by Cistercians.”

xxxiii., lines 13–15. The punctuation needs amendment, thus: “from natural things to those of art—from veins of gold, meandering in the marble and speaking of past ages, to coins, marking the history of man.”

xxxiv., n. 7 (line 3), for “September 7” read “September 4.”
xl. In Ruskin’s letter, for “mento” read “mente.”
li., line 23, for “p. 116” read “p. 166.”
xiiii., line 11. This statement is incorrect. Ruskin visited Venice again, though in failing health, in 1888: see XXXV. xxxiii.; line 28, for “LII.” read “LIX.”
18, n. 4, for “towns” read “towers.”
150, n. 1 (last line), for “185” read “186.”
170, n. 1, for “7” read “4.”

187. Cheney’s book (compare XXIX. 64 n.). The full title of the book (small 4to, pp. 112) is Original Documents relating to Venetian Painters and their Pictures in the 16th Century. Communicated by Edward Cheney. Paul Veronese’s examination before the Inquisition is given in the original Italian at pp. 86–98; in English, pp. 98–107. Facsimiles of Tintoret’s receipts (see Vol. XXIX. Pl. 6) are given in an appendix. Mr. Cheney remarks (p. 107):—

“The injunctions of the Holy Office were only partially obeyed; the ‘bleeding nose’ was retrenched, but the dog remains with the dwarf, the parrot and ‘the Germans,’ nor can I discover that Paolo materially altered his style of composition in consequence of these remonstrances, nor that he was more inclined for the future to check the exuberance of his fancy even when treating the most sacred subjects.”

Compare XXIV. 190.

296, n. 1. It is not certain that the sketch is by Ruskin: see above, XXI. 43.
316, n. 1 (line 2), read “he receives Elijah’s mantle (2 Kings ii. 14).”
335, n., the square brackets here are Ruskin’s, not the editors’.
354, line 7 from foot of text. See, on the subject of this music, XXXVII. 450–451 n.

(S. M. R., § 153). For the explanation of the picture of “Solomon and the Queen of Sheba,” see XXX. 355 n., and compare Vol. XXXVII. 613.
ADDENDA (VOLS. XXV., XXVI.)

Vol. XXV.

p. xi., last line, for “xxvi.” read “xxxi.”

xxxv., line 22, for “Fig. 6” read “Fig. b.”

xl. line 11, for “253” read “254.”

5, line 8, “in two instalments.” This is not correct; the second lecture was on the Chough: see Vol. XXXIV. 628.

15, last line (of the text), delete the comma after “he.”

53, n.1, for the second “iii.” read “111.”

5, line 8, “in two instalments.” This is not correct; the second lecture was on the Chough: see Vol. XXXIV. 628.

15, last line (of the text), delete the comma after “he.”

53, n.1, for the second “iii.” read “111.”

86, 87, note on p. 86 has been transposed with note on p. 87.

125, n.*, for “5” read “45.”

161, n.2 (line 2), for “Cesuola” read “Cesnola.” The reference, however, may be to the Castellani Collection: see XXXVII. 195.

166, n.2 (line 1), for “XXII.” read “XXIII.”

275, n.2 (line 3), for “XXV.” read “XXV.”

280, line 13 from foot of note, for “Canephore” read “Canephoræ.”

335, n.2, for “xlv.” read “xliv.”

351, n.2 (last line), for “Clylenides” read “Cyllenides.”

354, n.2 (last line), for “363” read “362.”

371, n.2 (line 1), for “498” read “499.”

428, n.2, for “145” read “149.”

454, n.2 for “p. 421” read “p. 419.”

464, n.2, for “112” read “122.”

539, line 5 from foot of text. But one hears (in old cookery-books and from Disraeli) of primrose salad.

Vol. XXVI.

Frontispiece, xiii. and lxviii. This drawing, though it has been exhibited under Ruskin’s name (Coniston No. 163, R.W.S. 391, Manchester 416), is in fact by Mr. Alexander Macdonald, master of the Ruskin Drawing School at Oxford. Mr. Macdonald made it for Ruskin when on a visit to Brantwood.

p. xi., the year of the “Evening with Forbes” is 1844, not 1846.

xiii., owing to a “re-make-up” some of the references to pages require to be put one forward (lii. for li., etc.)

xiii. Plate A (and lettering of the Plate itself). The true date is 1874 (see above, p. 242).

xxx. Some extracts from a later letter of Carlyle to Ruskin (Feb. 14, 1866) were given as No. 96 in Sotheby’s Sale Catalogue, July 6, 1910. In this letter there is a further reference to the box of cigars. Carlyle mentions in it that he was blackballed at the Athenæum Club.

xlvi., n.2, for “19” read “9.”

lii., line 6 from foot (of text), for “412” read “413.”

76, n.1 (line 2), for “211” read “210.”

87, the quotation on the title-page is from the Iliad, i. 156–7.

133, n.2, for “8” read “18.”

186, n.2, for “3” read “13.”

247, line 8, for “sensation” read “cessation.”

255, n.2, for “xxx. viii.” read “xxxviii.”

294, n.2, for “235” read “234 n.”

306, n.2. The exact reference is “i. 1, 2.”

313, n.2, for “XXIII.” read “XXIV.”

331, n.2. Cancel the note; see Cobra in Catalogue of Drawings, above, p. 245.

356. The Plate should have been numbered “XX.”

359. The Plate should have been numbered “XXI.”

389, line 5 from foot of text, delete the comma between “micaceous” and “schistus.”

530, under “(10),” line 2, for “plains” read “planes.”

n.1. The list was also printed in Studies in Ruskin, ed. 2, p. 137.

569, line 26, “1862” is a slip of Ruskin’s for “1863.”
ADDENDA (VOLS. XXVII., XXVIII.)

572, n.1 (line 2), for “IV.” read “VI.”
576, line 4 from foot of text, for “confined” read “confused.”
584, line 9, for “123” read “183.”
587, “Leslie, Mr. Stephen”: so in Ruskin’s Index, but the names should be transposed.
593, “Antimony, ore of,” for “(C. 37, 38), 120, 121,” read “(C. 37, 38, 120, 121).”
596, “Flint, Fossils,” for “Fig.” read “F.”
597, under “Granites,” delete the entry “Grape.”

Vol. XXVII.

p. li., line 24, for “healing” read “heating.”
lii., line 5 from foot of text, for “1905” read “1906.”
lxi., the reference to n.3 requires adding at line 22 (competitive examinations).
57, n., for “Edward I.” read “Edward III.”
219, n., for “20” read “19.”
273, n.1 (line 2), for “Plate IV.” read “Plate XX.,” and in line 3 delete “(p. 17).”
430, line 3, the reference to n.1 requires adding.
458, line 2. The reference may now be supplied. “Charles the Great,” says Aleurinus, in a letter preserved by William of Malmesbury, “is so enraged against the people of Northumberland that he calls them a pernicious and perverse people, the murderers of their own princes and worse than heathens.”
460, n.1, the chapters named are in Froissart.
473, n.4, for “535” read “534.”
520, n.1 (line 2), for “536” read “535.”
581, n.1. In a note to Miss Leete (31 Dec. ’82), Ruskin himself explains: “Jessie is short, or rather ‘loving,’ for Janet—useful also in more clearly separating Janet from Jean.”
590, n.2, delete “690.”
575, in the first line of the quotation from Marmion “dream” should be “deem.”
658, n.2. The picture is now in the Tate Gallery (No. 1909).

Vol. XXVIII.

p. xv., line 9, for “manner” read “matter.”
xxvii., n.3, for “535” read “534.”
xx., n.2, for “625” read “626.”
27, n.2, for “262” read “622.”
54, n.2, for “652” read “651.”
115, French quotation: line 11, for “elle” read “elle”; line 16, for “incroyable” read “incroyable.”
118, § 2 (line 2), for “Emile” read “Emilie.”
123, line 12, for “regulated” read “regulated.”
125, n.2, for “§ 19” read “§ 13.”
172, line 23, for “nell, anime” read “nêl” anime.”
214, n.2, for “p. 104” read “p. 106.”
241, line 14, “The priest I say,—the presbyter I mean.” For this quotation from Christopher Harvey, see XXXIV. 204.
436, § 21. With reference to Ruskin’s hopes for a revival of the art of illuminated “scripture,” it may be noted that of recent years much work has been produced in the style of the Middle Ages; some account of it is given in the Morning Post, May 27, 1907.
448, n.2, for “533” read “532.”
501, n.1. The year of the letter to Ellis is 1871, not 1874.
511, line 5 from foot of text: “in Sheffield” should be “in Castleford”; see p. 505.
517, line 10, delete the dash at the end of the line.
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583, n. 6. Many more of Caldara’s drawings are at Whitelands College: see XXX. 357.

637, § 26, “Blacknell” read “Bracknell.”
703, “loadless traveller’s song.” The reference is to Juvenal, x. 22.
721, n. 1 (line 7). “At the Revolution”—that is, “During the Civil War.”
738, n. 1. It has been suggested that by “Iapetic” Ruskin meant “Japhetic”: see XXVIII. 522.

Vol. XXIX.

p. xxiv., letter of Nov. 2, line 4, for “commended” read “commanded.”
32, n. 2, for “739” read “740.”
145, line 6 from foot of letter, for “joined” read “joiner.”
155, n. 2. Since this note was written, a letter from Ruskin has been traced which explains the matter (see XXXIV. 512).
165, line 2, “must still,” etc. The reference is to XXVIII. 436.
234, n. 2, for “261, 262” read “269–270.”
249, n. 1, delete “Not last Fors, but.”
290, last line (of text), and n. 1 For the speech referred to, see XXXIV. 348 n.
301, last line, for “thee” read “them.” This misprint has appeared in all editions of Fors.
325, last few lines of text. Ruskin did not, however, issue any such sheets of his private accounts.
343, n. 2, for “285” read “286.”
386, n. 1, for “335” read “334.”
436. Messrs. Townsend & Baker’s letter was supplemented by one from Dean Howson in the Liverpool Mercury, June 8, 1883.
460, n. 1, for “Richard” read “Robert.”
461, § 12. The following is a note by Mr. Andrew Lang which appeared in the Pall Mall Gazette of November 15, 1883:—

“I know the meeting of Tweed and Ettrick well,” “A. L.” writes to us, “and many a good trout I have caught there, but I do not know the bridge of Ettrick from which Mr. Ruskin, as quoted in the Pall Mall Gazette, ‘saw the two streams join, and the Tweed for miles down the vale, and the Ettrick for miles up among his hills.’ From the bridge over Ettrick nearest the junction (Lindean) you cannot see Tweed at all. From Tweed Bridge you see the waters meet, but you do not see up Ettrick. The description is wrong, at least as the bridges now stand, and have stood for many years. It will be good news for Mr. Ruskin that the tributaries of Tweed are soon to be purified of the dye from the mills, thanks to the energy of certain manufacturers at Galashiels and elsewhere. Even now, where the waters meet, they run pure enough when the rivers are at all full.”

475, n. 3 (lines 6 and 7), for Ruskin’s drawing of the inn at Martigny, see now Catalogue of Drawings, above, p. 266.
477, for “Luxmore” read “Luxmoore.”
504, n. 2 (line 3), for “Crowley” read “Crossley”: see XXXI. 507.
511, n. 1 Insert a comma after “Plautus” (which should not have been in italics).
517. The Plate should be made to face this page.
542. The letter “on the purchase of pictures” was addressed to Mr. S. J. Viccars, of Leicester.
580. The year of the trial was 1878.
594, n. *, line 1, for “decision” read “definition.”

Vol. XXX.

p. xlix., line 8 from foot of text. Mr. Faunthrope states that any objects once belonging to St. George’s Guild, which may be at Whitelands, were gifts from Ruskin to the College.
lxxv. To the history of the Ruskin Museum at Sheffield it may be added that in 1909 the Guild of St. George agreed to extend the lease of the collections: see above, p. 189
51, line 7, for “former” read “farmer.”
63, n. 1, 226, lines 14 and 15. The statements are by inadvertence contradictory, the authorship of the drawing being doubtful: see, above, under XXI. 37.
87, for “Hill” read “Mill.”
164, line 9 from foot, for “Hill” read “Mill.”
166, line 8 from foot, for “British” read “Ruskin.”
197, “Triumph of St. George,” for “XXVI.” read “XXIV.”
281, n. 2, for “XII.” read “XIII.”
319, line 11 from foot. See XXX. 51.
340, first letter. The gold crystals are at Whitelands College; to which Ruskin also presented specimens of the noble, half-noble, and quarter-noble (see pp. 272–273).
357, line 12, for “XXVIII.” read “XXVII.”
Vol. XXXI.
211, line 14, for “matters” read “months.”
220, “La Halle aux Blès,” for “131” read “121.”
227, line 33, for “XXIV.” read “XXVIII.”
249, line 3, for “Men” read “Man.”
288, line 14, for “Exquimaux’s” read “Esquimaux’s.”
298, line 1, for “the same” read “the Rev. J. P. Faunthorpe.”
Vol. XXXII.
319, line 11 from foot. See XXX. 51.
340, first letter. The gold crystals are at Whitelands College; to which Ruskin also presented specimens of the noble, half-noble, and quarter-noble (see pp. 272–273).
357, line 12, for “XXVIII.” read “XXVII.”
Vol. XXXIII.
p. xxi., line 7, for “one of Proserpina” read “two of Proserpina.”
xliii., lines 11 and 12. For “Sacredo di San Michele” (near Turin) should probably be read “St. Michel” (in Savoy on the other side of the Cenis): see Index.
livii., n. 2 (last line), for “15” read “16.”
livii., last line, insert “4” before the last note.
lx., line 1, insert “ch. iii.” before “§ 36.”
lxiv., MS. of Bible of Amiens. That of ch. iii. §§ 48–52 was in the possession of Mrs. T. Thornton, by whom it has been presented to the British Museum; see above, p. 198.
lxvi., last line but one, for “202” read “226.”
39, n.1, for “Garpey” read “Gaspey.”
58, n.1, for “Gibbon” read “Gibbon.”
79, line 7, “—” substitute a comma.
96, n.2 (line 12), “I do not know,” etc.: the word is discussed and defined at XIX.
30, 31.
144, n.1 (last line), for “7” read “9.”
169, n.2, for “5” read “6.”
197, n.2, insert “i.” before “Thessalonians.”
209, n.2. This note requires amendment. Ruskin states correctly that the legend had been “shortened already to its initials,” for on some coins of Victoria (e.g. the florin) Fid. Def. becomes F.D. merely. In later coins of Victoria the Fid. Def. was restored. In coins of Edward VII. both forms also occur.
234, n.1 (line 1), for “Meuthon” read “Menthon.”
238, n.2. For the drawing of Avallon, see now the Catalogue of Drawings, above, p. 230.
280, n.2, for “Lilian” read “Lilias.”
348, lines 1 and 2, the “baby thrown into a basket of roses” appears in Miss Greenaway’s Mother Goose.
354, n.1. Cancel the note. Ruskin’s reference was to the old Ashmolean Society: see E. B. Poulton’s Viriamu Jones and other Oxford Memories, p. 250.
396, line 13. It may be noted that the phrase “the Corregiescity of Corregio” occurs first in Tristram Shandy (iii. 12, 60).
423, n.2, for “6” read “8.”
429, n.2, for “Matthew” read “John.”
454, n.1 (line 1), for “to” read “from.”
466, n.1 (line 5), for “Norway” read “Normandy.”
476, last line of notes, for “XXXI.” read “XXX.”
498, n.4 (last line), for “view” read “piety.”
533, n.1, for “XXXIV.” read “XXIV.”

Vol. XXXIV.

xii., “Ruskin at his Desk,” for “1883” read “1882.”
xxvii., line 11, for “§ 40” read “p. 40” (§ 37).
xl., n.1, for “xlvi.” read “xli.–v.”
103, n.2 (line 2), for “545” read “546.”
114, line 3 from end, for “666” read “366.”
171, n.2 for “13” read “17.”
174, line 19, delete “the” before “leprosy”; and see above for corrections at p. 194 of Vol. XX.
189, Variae Lectiones. In Letter 42 (p. 240, line 6), ed. 7 misprints “reward” as “second.”
235, n.1, for “xxxxvi.” read “xxxxvii.”
280, line 14 of Ruskin’s note, “what I have above called”: really below, p. 291, where “the nonsense of Ivanhoe” is spoken of.
305, n., Scott’s letter on the Tolbooth: compare XIII. 466.
322, n.8 (line 2), for “stanza 80” read “stanzas 85, 86.”
333, the quotation from Byron. For some remarks by Tennyson on the passage, see XXXVI. xl.

“ n.*, transfer the reference (7) to “Island, iii. 3.”
341, n., Ruskin’s “Passionate Pilgrim” is a slip for “The Phoenix and the Turtle.”
343, n.3 (last line), for “XII.” read “XIII.”
350, line 3, “the fields which with covetous spirit he sold.” See the first line of Wordsworth’s poem, “Repentance.”
409, lines 6 and 7, “those whom the Holy Ghost has made our overseers.” See Acts xx, 28.

413, n. 1, for “CXXXII. 3” read “CXXXIII. 2.”

429, n. 1, for “17” read “7.”

453, n. 1. More probably, however, Ruskin referred not to “The Assumption” but to “The Nativity” (No. 1034).

467, No. 66, for “592” read “593.”

482. Mrs. Hugh Blackburn died in August 1909. Besides her work in painting, she possessed some skill in sculpture, and a bust of her husband by her is in the Hunterian Museum of Glasgow University. He was Professor of Mathematics in that University; for a notice of him, see Obituary in the Times, Oct. 12, 1909.

497, Letter on Usury, line 7, for “money” (so printed in Igdrasil and Ruskiniana) read “usury.”

498, n. 3, for “15” read “13.”

509, n. 1, for “528” read “529.”

520, Parental Responsibility. This letter was also printed in the Young Man, July 1895, p. 217.

547, line 7, for “real use there practically: I was .|.|.” (so printed in Igdrasil and Ruskiniana) read “real use where practically I was.|.|.”

558, “George Eliot.” This letter was addressed to Mr. John Tenney. The MS. shows the following misprints in the text:— p. 559, line 3, insert “of” before “an author”; lines 6, 7, italicise “I” and “judged”; line 11, read “Forgone conclusions; Sir, you will find are the business.|.|.”

565, last line, for “49” read “xlix.”

581, line 7, for “p. 342” read “p. 242.”

603, last line (of text), and 604, first line. For “year of peace” (so printed in Igdrasil and Ruskiniana) read “year of grace.”

605. “Books which have influenced me.” In the Bookman, October 1908, p. 15, Dr. Robertson Nicoll prints the private letter from Ruskin which accompanied his contribution to the “symposium.” A cheque for £3, 3s. had been enclosed to him, and he was referred to a letter which Gladstone had written on the same subject:—

> “May 14, 1887.—I am always ready to do a good three guineas’ worth of work—if anybody will be so good as to ask me for it—but I fear that I should have to charge you more for reading one of Mr. Gladstone’s letters. You have luckily left it out of your note.”

Then follows the letter as printed (pp. 605–606). The conclusion was:—

> “I think this is a fair two guineas’ worth of information. You shall have an explanatory third guinea’s worth if you tell me what you’d like explained.”

The second letter was printed in full (p. 606).

617, line 3, for “own” (so printed in Igdrasil and Ruskiniana) read “old.”

624. In the contents of Ruskiniana, “1 a” should be added: “Illuminated MSS. .|.|. 130 n. .|.|. XII. 481 n.”

681, line 4 from foot of text, for “xviii.” read “viii.”

707, “Mill’s ‘Liberty.’” This book was in 1909 presented by Mr. Cook to the British Museum.

708, “Mill’s ‘Political Economy.’” This book has been presented by Mr. T. Thornton’s widow to the British Museum.

709, “Rejected Books.” For additional notes from Messrs. Puttick and Simpson’s Catalogue, see above, p. 91.

717, Master and Servant. This reminiscence was first recorded by Egbert Rydings in Some Recollections of John Ruskin in the Young Man, July 1895, pp. 220–221.

722, “The Eagle’s Eye.” This is an extract from one of Ruskin’s letters in Hortus: see XXXVII. 224.
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723, “Art, Immortality, and Nature.” On the subject of Perugino’s “infidelity,”
see, however, XXII. 424–425.

735, Ruskin Society of London’s Address; line 2, for “on” read “upon”; 2–3, for
“your eightieth birthday” read “the eightieth anniversary of your birthday”;
line 7, for “in” read “for”; line 10, for “elegant” read “eloquent,” and for
“words; being” read “words. Being”; line 12, insert “to others” after
“known”; line 13, for “pleasant” read “pleasing.”

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p. xxix., line 14, the exact date of the letter is April 19.

xxxi., n. 4, for “174–176” read “674–676.”

1. In line 13 of the Public Orator’s speech (there quoted from a report in the
Times), for “ad” read “ab,” and for “acque” read “æque”; in line 16, “degeneri” for “de generi”; and in line
19, “ætatem auream” for “ætatis aureæ.” A revised version of the speech (or
the Times’ report may have been inaccurate) appears in the Rev. W. W.
Merry’s Orationes Croeianœ, etc. (Oxford 1909):—

“Quotus quisque .|.|. fundaverit. Quid autem de ingenio, quid de scriptis dicam? Etenim
si .|.|. coronam facile credideris; sin ad .|.|. improbaveris, si generi vatum irritabili
adscribendum esse censueris (quippe qui optimo jure vates est nominandus et Musarum
interpres): illud certe ab omnibus in laude est ponendum, nihil potius in animo eum habuisse
quam reverentiam, justitiam, sanctitatem inculcare. Quam ob rem .|.|. ætatis aureæ imaginem
denuo restituere conarentur.”

17, n. 2 (line 2), for “458” read “438.”

73, n. 3, for “xviii.” read “xix.”

140, n. 3 (last line). Cancel the line, as the letter in question was ultimately not
included.

180, line 13 from foot of text, for “Giuletta” read “Giulietta.”

220, n. 1, line 2, for “387” read “323.”

265, n. 1, for the drawing of Genoa, see now the Catalogue of Drawings, p. 254.

276, line 2. Ruskin was mistaken; Mr. Thomas Richmond was the elder brother of
George.

“n. 3. The drawing of the Forum is No. 88 in the Reference Series at Oxford (XXI.
34).

298, last line but one of note, for “296” read “297.”

308, n. 1 (line 5 from foot), for “Fitten” read “Fitton.”

328, line 8 from foot of text, for “Prieuré” read “Prieuré.”

“n. 2 (line 3), for “1822” read “1820.”

329, the date of the diary extract is June 14.

332, line 3, “June” was a slip for “July.”

334, n. 3, for “435 seq.” read “456.”

336, § 100, the date of the diary extract is July 27.

439, lines 21 seq. Mr. W. Warde Fowler kindly supplies the following note: “I
should almost unhesitatingly say the bird was a Grey Wagtail (Motacilla
Melanops). The description of its action is exact: how he came to miss the
yellow of the under parts I cannot explain, unless he were looking at the bird
from some little height above it, which I should imagine was quite possible. I
cannot think of any other bird in the Alpine region which would fit the
description.”

458, line 11, see XXXVI. lxxix. and n. 1.

485, line 15, for “with” read “without.”

525, line 5. Ruskin’s memory was here slightly at fault. His introduction to Mrs.
La Touche was earlier; as it appears from a letter from her to him of Feb. 1858
in Letters of a Noble Woman, p. 37.

587, n. 1 (line 5), for “G. Combe” read “W. Combe.”

603, “Andrew” (Richardson) “d. in Australia” should be “d. on his way to
Australia”: see XXXV.
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612, n.1 (line 1), for “XI.” read “X.”
613, note in middle of text, for “625” read “624.”
615, line 12 of text, for “hearing” read “bearing.”
631, n.3. For another reference to the Graphic Society, see IV. xl.

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p. xx., n. §, for “Blanche” we should probably read “Bertha”: for whom, see the General Index.

xl., n.1. The ascription of the poem to a Captain Ogilvie was made by Hogg in his Jacobite Relics, and rests on no authority; see the Centenary Edition of Burns, by Henley and Henderson, vol. iii. p. 433. The lines quoted by Tennyson’s biographer from the “Song of the Rover” in Rokeby were adapted by Scott from a song by Burns, “It was a’ for our rightfu’ King.” The song by Burns is more likely to have been the one referred to by Tennyson and Ruskin as “that most romantic of lyrics.” The verse as written by Burns is:—

“He turn’d him right and round about
Upon the Irish shore,
And gave his bridle reins a shake,
With adieu for evermore, my dear—
And adieu for evermore.”

lxxvi., n.2, for “on” read “in.”

cxii., 281. The drawing by Turner of Geneva (Plate XIV.) is No. CCXCIII. (61) in the National Gallery inventory; No. 439 e in the list in Vol. XIII. p. 630.

15. The two letters from Ruskin to his father were printed in W. G. Collingwood’s Life and Work of John Ruskin, 1900, p. 67.


54, n.1. The “next letter” (from Macugnaga, July 27) is, it should be explained, not printed.

57, n.2, for “XIII.” read “VIII.”

146, Letter to Furnivall. “I am afraid it will not convert me,” etc. Dr. Furnivall’s letter, to which Ruskin here replies, was doubtless suggested by a passage in Stones of Venice, vol. iii., then recently published: see XI. 128.

147 n.1. The letter refers more probably, not to the Poems (1844), but to Tamerton Church Tower (1853), a volume which included revised versions of the earlier Poems.

177, n.4. Mr. Lowes Dickinson died in 1908 at the age of 89.

185, line 12, for “their” read “sheer.” The misprint occurs in Mr. Wise’s edition. No. 2 in that edition was in fact earlier in date than No. 1.

189. Cayley’s reply to Ruskin’s criticisms may be read in the Rossetti Papers, p. 86.

233, n. Mr. William Ward’s note needs correction. Miss Agnes Harrison married not “Mr. John Macdonell of the American Bar,” but Mr. (now Sir) John Macdonell, C.B., LL.D., a Master of the Supreme Court.

268, n.1, for “Locksley Hall” read “Maud”: see V. 219 n.

319, n.1 (line 5), for the reference to the Times, see XXVI. xxvi.

329, n.2, for “here reproduced (Plate XVIII.)” read “reproduced in the Introduction (Plate B).”

371, line 24, “duly set.” The reference is to Milton, see XXVII. 87.

387, n. Cancel the first sentence of the note. The reference is to a novel entitled The Romance of a Dull Life, which was published in 1861. It was anonymous, but the author was Mrs. A. S. Penny, a daughter of Ruskin’s Oxford tutor, the Rev. W. L. Brown (see XXXVIII. 344). On p. 118 of the novel, one of the characters says to another, “Do you remember those lines of Mr. Ruskin’s that we found in an Annual? They express what I mean so beautifully.” The lines from “The Hills of Carrara” are then quoted
424, letter to Mrs. Hewitt. Some further extracts from this were printed in a Catalogue (No. 256) by Maggs Brothers, 1910:—

... not disagreeable. ... You ask for an account of my mind—you might as well ask for a well-drawn map of Middlesex, with the Duke of Buccleuch's plans for embanking the Thames. You ask to know my plans ... Is the Burden of Life lighter? Much, for I have less of it now, and less in prospect than ever before. What else is there? Of Associates? ... neither men nor women. Seriously I am living alone, and like it. ... I am surprised at your surprise, though sorry for the fact. A gentleman’s education, whatever it may cost (and the costlier usually the worse), is an education as at present understood—to be a gentleman. A tradesman wants a servant who has been educated to be a tradesman. If your son knew the qualities of tea—coal—iron—or wine, he would have received the education required by a grocer, ironmaster, or wine merchant. I don’t ... to anybody. By the way, Aubrey de Vere ... hold of. He will do you good, he is one of the very, very, very few religious men living. You may tell him (I knew him once, and know his work still)—that if ever I get better, I mean to be religious again too, but my religion is to be old Greek. It will do quite as well as his, and is entirely 'certain' also, which is an immense comfort."

432, n. 2. More probably the reference is to the drawing of Alpine Rose leaves, No. 55 in the Catalogue (above, p. 226).

586, n. 1, for “573" read “571."

590, line 6 from foot of text, insert reference (3) after “the greatest thinker.”

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p. xviii., Richmond, George, last line, for “728" read “729."

22, n. 1, for “22" read “18."

35, line 5, for “Edward” read “Edmund."


103 (and other places, see Index), for “Rev. E. Peter Barrow” read “Rev. Edwin Pinder Barrow.” “Peter” was merely a nickname.

470, letter to Arthur Severn, line 12, insert a reference-number “2" after “Arthur’s boom-stroke.” Note 2 should be as follows:—

[The story is given as a remarkable instance of telepathy in vol. i. pp. 188–9 of Phantasms of the Living, by E. Gurney, F. W. H. Myers, and F. Podmore (1886).]

In line 17 of the same letter, alter “2” to “3," and similarly make the existing “note” become “note.” The note to Miss Greenaway thus becomes “4,” and the note at “beyond” becomes “5.” The existing note (note as it should be) should end at “Vol. XXIX. p. xxviii.”

475, for “Brantwood” in the address read “Herne Hill.”

591, 4 lines from foot, for “very” read “my.” Ruskin had lent Mrs. Firth three or four of his diaries.

594, letter to Miss Oldham, line 7, “what I said of music”: i.e. in XXXII. 300.

650, No. 27. The year is probably 1855.

700, Letters to Short, last line, for “XIV." read “XV."

721, No. 1, for “III." read “II."

726, line 5, for “Seventeen" read “Eighteen;" and after “17” add:—

18 (p. 194, in facsimile)—to M. H. Spielmann. “Sandgate, 22nd Jan. ’88.—Dear Spielmann,—I hope this may catch you, before you start to-morrow, to assure you that I quit Messrs. Cassell of all debt to me and that I’ll do my best for next article—but I have been extremely unfort for anything this last ten days or so—and can give you my deepest sympathy in the terror that the thought of having a speech to make would be to me. But I have no doubt you will say all that is right, and say it easily.—Ever affectionately yours, J. Ruskin.”

729, No. 21. The drawing, having afterwards been traced, is given in this volume, Plate 4.

733, letter to Le Keux, printed again by Messrs. Maggs in their Catalogues, Nos. 253 and 262 (1909, 1910), with the additional words, “You will see where I have scratched out and touched.
IV. TURNER DRAWINGS AT THE NATIONAL GALLERY AND TATE GALLERY

Conspectus showing the numbers in the new Inventory corresponding with the former Exhibition Numbers as given in this Edition.

As explained above (p. 360), the Turner Drawings have now been rearranged, and re-numbered.

A strictly chronological arrangement has been adopted, the whole collection being grouped in 365 sections (I.–CCCLXV.), with 5 further sections containing drawings, now ascertained not to be by Turner or doubtfully ascribed to him (CCCLXVI.–CCCLXXX.). In the case of chronological sections, comprising separate drawings, the individual pieces are numbered alphabetically (I. A, B, etc.); in the case of sections, comprising sketch-books, the pieces are denoted by numbers (II. 1, 2, 3, etc.).

This system of numbering, adopted in Mr. Finberg’s Inventory (see above, p. 360), is followed in the new Catalogue (1910) of the Tate Gallery. The numbers of the oil-pictures remain unchanged; but the numbers of the drawings (in the Catalogue and on the frames) are those of the Inventory. This system is doubtless destined to be permanent.

It thus becomes necessary, in order that the references throughout this edition may still be serviceable, to give a conspectus showing the number in the new Inventory corresponding with the former Exhibition numbers.

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**END OF VOLUME XXXVII**