

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

CAMBRIDGE LIBRARY COLLECTION

Books of enduring scholarly value

Literary studies

This series provides a high-quality selection of early printings of literary works, textual editions, anthologies and literary criticism which are of lasting scholarly interest. Ranging from Old English to Shakespeare to early twentieth-century work from around the world, these books offer a valuable resource for scholars in reception history, textual editing, and literary studies.

The Works of John Ruskin

The influence of John Ruskin (1819–1900), both on his own time and on artistic and social developments in the twentieth century, cannot be over-stated. He changed Victorian perceptions of art, and was the main influence behind ‘Gothic revival’ architecture. As a social critic, he argued for the improvement of the condition of the poor, and against the increasing mechanisation of work in factories, which he believed was dull and soul-destroying. The thirty-nine volumes of the Library Edition of his works, published between 1903 and 1912, are themselves a remarkable achievement, in which his books and essays – almost all highly illustrated – are given a biographical and critical context in extended introductory essays and in the ‘Minor Ruskiniana’ – extracts from letters, articles and reminiscences both by and about Ruskin. This eleventh volume contains Volume 3 of *The Stones of Venice*.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

Cambridge University Press has long been a pioneer in the reissuing of out-of-print titles from its own backlist, producing digital reprints of books that are still sought after by scholars and students but could not be reprinted economically using traditional technology. The Cambridge Library Collection extends this activity to a wider range of books which are still of importance to researchers and professionals, either for the source material they contain, or as landmarks in the history of their academic discipline.

Drawing from the world-renowned collections in the Cambridge University Library, and guided by the advice of experts in each subject area, Cambridge University Press is using state-of-the-art scanning machines in its own Printing House to capture the content of each book selected for inclusion. The files are processed to give a consistently clear, crisp image, and the books finished to the high quality standard for which the Press is recognised around the world. The latest print-on-demand technology ensures that the books will remain available indefinitely, and that orders for single or multiple copies can quickly be supplied.

The Cambridge Library Collection will bring back to life books of enduring scholarly value (including out-of-copyright works originally issued by other publishers) across a wide range of disciplines in the humanities and social sciences and in science and technology.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

The Works of John Ruskin

VOLUME 11: THE STONES OF VENICE III

JOHN RUSKIN
EDITED BY EDWARD TYAS COOK
AND ALEXANDER WEDDERBURN



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,
São Paulo, Delhi, Dubai, Tokyo

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9781108008594

© in this compilation Cambridge University Press 2009

This edition first published 1904

This digitally printed version 2009

ISBN 978-1-108-00859-4 Paperback

This book reproduces the text of the original edition. The content and language reflect the beliefs, practices and terminology of their time, and have not been updated.

Cambridge University Press wishes to make clear that the book, unless originally published by Cambridge, is not being republished by, in association or collaboration with, or with the endorsement or approval of, the original publisher or its successors in title.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

THE COMPLETE
WORKS OF
JOHN RUSKIN

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

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.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)



Allen & Co. Sc

The Scuola di San Marco
(1876)

J. Ruskin

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

LIBRARY EDITION

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.

1904

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

All rights reserved

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

LIBRARY EDITION

VOLUME XI

THE STONES OF VENICE

VOLUME III

AND

EXAMPLES OF THE ARCHITECTURE
OF VENICE

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

THE
STONES OF VENICE

VOLUME III

THE FALL

AND

EXAMPLES OF THE ARCHITECTURE
OF VENICE

BY

JOHN RUSKIN

WITH ILLUSTRATIONS DRAWN BY THE AUTHOR

LONDON

GEORGE ALLEN, 156, CHARING CROSS ROAD

NEW YORK: LONGMANS, GREEN, AND CO.

1904

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

CONTENTS OF VOLUME XI

	PAGE
LIST OF ILLUSTRATIONS	xi
INDEX TO THE ILLUSTRATIONS	xiii
INTRODUCTION TO THIS VOLUME	xv
BIBLIOGRAPHICAL NOTE	xxxï
<i>The Stones of Venice</i> , VOL. III. (CONTAINING THE TEXT OF ALL THE EDITIONS):—	

THIRD, OR RENAISSANCE PERIOD

CHAP.		
I.	EARLY RENAISSANCE	3
II.	ROMAN RENAISSANCE	43
III.	GROTESQUE RENAISSANCE	135
IV.	CONCLUSION	196
	EPILOGUE—"CASTEL-FRANCO"	231

AUTHOR'S APPENDIX

1.	ARCHITECT OF THE DUCAL PALACE	247
2.	THEOLOGY OF SPENSER	251
3.	AUSTRIAN GOVERNMENT IN ITALY	254
4.	DATE OF THE PALACES OF THE BYZANTINE RENAISSANCE	255
5.	RENAISSANCE SIDE OF DUCAL PALACE	256
6.	CHARACTER OF THE DOGE MICHELE MOROSINI	257
7.	MODERN EDUCATION	258
8.	EARLY VENETIAN MARRIAGES	263
9.	CHARACTER OF THE VENETIAN ARISTOCRACY	264
10.	FINAL APPENDIX	265

CONTENTS

(ADDED IN THIS EDITION)

	PAGE
11. THE TOMBS OF VENICE (ADDITIONAL PASSAGES FROM THE MS.)	289
<hr/>	
<i>Examples of the Architecture of Venice</i>	309
<i>Venetian Index</i>	353
<hr/>	
THE FOLLOWING MINOR RUSKINIANA ARE ALSO INCLUDED IN THIS VOLUME :—	
EXTRACTS FROM RUSKIN'S DIARY, 1845 :—	
TINTORET'S "PARADISE" IN THE DUCAL PALACE	372
TITIAN'S "FAITH" IN THE DUCAL PALACE	373
EXTRACT FROM HIS DIARY, 1846 :—	
THE STATUE OF BARTOLOMMEO COLLEONE (PADUA, MAY 28)	19
TINTORET'S PICTURES IN S. GIORGIO MAGGIORE	382
THE CARVED STALLS IN S. GIORGIO MAGGIORE	382
"THE PRESENTATION" : TINTORET AND TITIAN COMPARED	396
TITIAN'S "FAITH" IN THE DUCAL PALACE	373
VERONESE'S PICTURES IN S. SEBASTIANO (VENICE, MAY 23)	432
LETTER TO THE REV. EDWARD COLERIDGE :—	
IN PRAISE OF G. F. WATTS, R.A. (1848?)	30
LETTER TO MR. GEORGE SMITH :—	
ON "THE EXAMPLES OF THE ARCHITECTURE OF VENICE" (AUGUST 3, 1851)	xxxiii
EXTRACTS FROM LETTERS TO HIS FATHER, 1851-1853 :—	
A PORTRAIT BY G. F. WATTS, R.A. (SEPTEMBER 21, 1851)	30
"OXFORD-MADE" ROMANS (VENICE, NOVEMBER 1 AND 19, 1851)	259
A STORY OF GODFREY DE BOUILLON (VENICE, NOVEMBER 17, 1851)	77
THE DEATH OF A FRIEND (DECEMBER 7, 1851)	xxvi
THE DOOM OF OLD VENETIAN FAMILIES (VENICE, DECEMBER 26, 1851)	149
DRAWINGS OF VENETIAN TOMBS (VENICE, JANUARY 30, 1852)	xvi
"THE EXAMPLES OF THE ARCHITECTURE OF VENICE" (VENICE, DECEMBER 7, 1851; JANUARY 16, MAY 7, 1852)	xxiv, 340
TINTORET'S "FLIGHT INTO EGYPT" AT S. ROCCO (VENICE, MARCH 19, APRIL 9, 1852)	407
SCULPTURES IN THE SERVI FOR SALE (VENICE, MARCH 24, 1852)	432
HIS PURCHASE OF STUDIES BY TINTORET (VENICE, FEBRUARY 13 AND MAY 6, 1852; GLENFINLAS, JULY 19 AND 24, AUGUST 14, 1853)	376, 377
LETTERS TO SAMUEL ROGERS AND MISS MITFORD (VENICE, MAY 24, 1852)	xxv
AN ADDENDUM TO "STONES OF VENICE," VOL. III. (GLENFINLAS, AUGUST 23, 1853)	xvi
LECTURES ON DIVINITY (EDINBURGH, NOVEMBER 11, 1853)	183
LETTER TO SAMUEL ROGERS FROM VENICE (JUNE 23, 1852)	xxv

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

LIST OF ILLUSTRATIONS
IN "THE STONES OF VENICE," VOLUME III¹
(*From Drawings by the Author*)

THE SCUOLA DI SAN MARCO, 1876 (<i>Photogravure</i>) . . .	<i>Frontispiece</i>
PLATE	
I. TEMPERANCE AND INTemperance IN CURVATURE (<i>Photogravure from line engraving</i>) . . .	<i>To face page</i> 8
II. GOTHIC CAPITALS (<i>Photogravure from line engraving</i>) . . .	" " 12
A. EQUESTRIAN STATUE ON THE TOMB OF CAN GRANDE DELLA SCALA, VERONA (<i>Photogravure</i>) . . .	" " 88
B. TOMB OF CAN SIGNORIO DELLA SCALA, VERONA (<i>Photogravure</i>)	" " 90
III. NOBLE AND IGNOBLE GROTESQUE (<i>Photogravure from mezzotint</i>)	" " 150
IV. MOSAICS OF OLIVE TREE AND FLOWERS (<i>Photo- gravure from line engraving</i>)	" " 211
V. BYZANTINE BASES (<i>Line Block</i>)	" " 266
VI. BYZANTINE JAMBS (<i>Line Block</i>)	" " 269
VII. GOTHIC JAMBS (<i>Line Block</i>)	" " 270
VIII. BYZANTINE ARCHIVOLTS (<i>Line Block</i>)	" " 279
IX. GOTHIC ARCHIVOLTS (<i>Line Block</i>)	" " 280
X. CORNICES AND ABACI (<i>Line Block</i>)	" " 282
XI. TRACERY BARS (<i>Line Block</i>)	" " 285
XII. CAPITALS OF FONDACO DE' TURCHI (<i>Photogravure from line engraving</i>)	" " 378

(For list of *figures* (woodcuts) see the following "Index
to the Illustrations.")

¹ For list of the Plates in the *Examples of the Architecture of Venice*, see below, p. 315.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

xii

LIST OF ILLUSTRATIONS

FACSIMILE

A PAGE OF THE MS. OF *The Stones of Venice*, VOL. III.(Ch. iv. § 8) *Between pp. 204, 205*

Note.—The numbered Plates (I. to XII.) appeared in previous editions; the lettered Plates (A and B), the *frontispiece*, and the *facsimile* are additional illustrations.

Of the additional illustrations, A and B have appeared before—A in *Verona and its Rivers*, 1894 (Plate III.); B in *Studies in Both Arts*, 1895 (Plate VI.).

The drawing of Plate A was No. 264 in the Ruskin Exhibition at the Royal Society of Painters in Water Colours, 1901.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

INDEX TO THE ILLUSTRATIONS

IN "THE STONES OF VENICE," VOLUME III

The following lists detail the subjects of the Plates and Woodcuts, and give the pages where they are referred to. The place of buildings, if not otherwise stated, is Venice.

PLATE I. TEMPERANCE AND INTemperance IN CURVATURE:—

FIG. 1. ORNAMENT FROM A FRENCH MS., THIRTEENTH CENTURY (p. 8; and see Vol. X. p. 257)

„ 2. ORNAMENT FROM AN ITALIAN MS., FIFTEENTH CENTURY (p. 9)

„ 3. A CROCKET, VERONESE GOTHIC (p. 12)

„ 4. A CROCKET, LATER GOTHIC, ST. MARK'S (p. 12)

„ II. GOTHIC CAPITALS (pp. 272–276)

(For detailed list of the subjects, see p. 272;
for Fig. 7, see also p. 362.)

„ III. NOBLE AND IGNOBLE GROTESQUE (p. 150):—

FIG. 1. HEAD OF THE LION SYMBOL OF ST. MARK FROM
THE CASTELBARCO TOMB, VERONA (p. 190)

„ 2. HEAD FROM THE PALAZZO CORNER DELLA REGINA
(p. 190)

„ IV. MOSAICS OF OLIVE TREE AND FLOWERS (p. 211)

„ V. BYZANTINE BASES

(For detailed list of the figures, see p. 266.)

„ VI. BYZANTINE JAMBS

(For detailed list of the figures, see p. 269.)

„ VII. GOTHIC JAMBS (pp. 13, 270)

(For detailed list of the figures, see p. 270.)

xiv **INDEX TO THE ILLUSTRATIONS****PLATE VIII. BYZANTINE ARCHIVOLTS**

(For detailed list of the figures, see p. 279.)

„ **IX. GOTHIC ARCHIVOLTS**

(For detailed list of the figures, see p. 281.)

„ **X. CORNICES**

(For detailed list of the figures, see pp. 282, 283.)

„ **XI. TRACERY BARS** (pp. 284, 285, 287)

(For detailed list of the figures, see p. 285.)

„ **XII. CAPITALS OF THE FONDACO DE' TURCHI** (pp. 271, 276, 378)**WOODCUTS****FIGURE 1. MOULDINGS OF THE JAMBS OF THE ENTRANCES TO ST. MARK'S**
(p. 268)„ **2. MASONRY OF THE BASE OF THE UPPER ARCADE OF THE DUCAL**
PALACE (p. 286)„ **3. ARCHES OF THE BALCONIES IN THE SAME** (p. 287)„ **4. SERIES OF FLANKING STONES OF FIFTH-ORDER ARCHES** (p. 287)„ **5. FIFTH-ORDER ARCH FROM THE CORTE DEL FORNO AT SANTA**
MARINA (p. 288)

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

INTRODUCTION TO VOL. XI

THE third volume of *The Stones of Venice* was published very shortly after the second, and much of it was written in Venice during the winter of 1851–1852. We have already described Ruskin's work there, and discussed the reception and significance of the book.¹ Little, therefore, is necessary here as an introduction to the present volume. The contents of the third volume are, however, somewhat varied, and an explanation of their scope may serve to show their several relations to Ruskin's scheme.

The volume may be described as containing a conclusion, a résumé, and an appendix. The first three chapters deal with the Third Period of Venetian Architecture, that of the Renaissance. This portion of the subject is treated less fully than either of the former periods, and to a large extent it resolves itself into a discussion of the sepulchral monuments. These were selected by Ruskin as affording the most interesting and striking instance by which to illustrate the contrast between the Gothic and Renaissance spirit. His account of the Tombs of Venice—given in ch. ii. §§ 46–85—was, as originally planned, on a much more extensive scale. Many more tombs were to be included, and each tomb was to be described in detail, as the following memorandum among his MSS. shows:—

“General Plan. Observe: we have in each tomb to examine, first, its plan and feeling; then, its manner of sculpture and mouldings; and in examining these last we shall incidentally compare with them such parallel works of sculpture as bear a date.”

It appears that he intended to take the reader systematically through St. Mark's, SS. Giovanni e Paolo, and the Frari, examining in turn all the important or significant monuments (see below, ch. ii. § 47, p. 83). He intended also to illustrate the chapter or chapters fully, and, as

¹ See Introduction to Vol. X.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

xvi

INTRODUCTION

appears from a letter to his father, made a beginning, or rather two beginnings, of this work:—

“*January 30* [1852].— . . . I did the little vignette enclosed for part of the chapter on tombs—there were to have been others beside them. I found the scale a little too small and am doing them larger, so the enclosed is waste paper and may amuse you. The lowest and richest is the tomb of the two Doges Tiepolos, of whom you shall hear.”¹

There are many rough sketches and pictorial memoranda of the tombs, but no finished drawings have been found. Perhaps before he had gone far in the work, Ruskin decided to discuss the tombs in the more general manner adopted in the text; and the labour and expense of so many illustrations may also have induced him to that course. A mass of written material on the subject exists, however, which he preserved together with the MS. of this volume. Some of this was utilised in the text; other portions are unintelligible without the intended illustrations; others, again, are only jottings and memoranda, which he did not work up; but a good deal remains which is in a finished form, and which will be found of interest, either as supplementing passages in the text, or as assisting the visitor to Venice in his examination of the monuments. These additional passages are given in Appendix 11 (p. 289). The account of the Venetian Tombs culminates in the third chapter with the description of some of the latest monuments (pp. 147–150), and this is followed by an analysis of the Grotesque spirit, in order to illustrate further “the various characters of mind which brought about the destruction of the Venetian nation.”² At this point, the story ends; “The Fall” is accomplished.

But the volume contains a conclusion in another sense of the term, and also a résumé. The formal résumé is given, where readers might not expect to find it—in a note prefixed to the Venetian Index (see below, pp. 356–358), and indeed its inclusion there was an afterthought on the author’s part. It occurred to him at the last moment, as the following message to his father shows:—

“(GLENFINLAS), *August 23, 1853.*— . . . After sending away the sheets for press yesterday it struck me that with the indices it might not be inexpedient to add a kind of sketch of the contents of the book; for the Reviewers whose notices I have hitherto read do not in the least seem to apprehend the length and breadth of it, and my friend in the

¹ See below, p. 85.

² See below, p. 357.

INTRODUCTION

xvii

Builder says, as if he had just found it out, ‘Why, if Mr. Ruskin is right, we are all in the wrong.’ It seems to me then that it would be useful to add the passage which I send herewith, four pages and a bit, to the passage which gives an account of the Index.”

The conclusion of the whole matter is stated also in chapter iv., of which the immediate purpose is to apply the moral of the Renaissance “Fall” to “dangerous tendencies in the modern mind.” In the course of this chapter Ruskin states very clearly what may be said to be the kernel of all his teaching upon art—“that art is valuable or otherwise, only as it expresses the personality, activity, and living perception of a good and great human soul” (p. 201), and again, “all art is great, good, and true only so far as it is distinctively the work of *manhood* in its entire and highest sense.” In architecture, the principle has those social applications which are discussed in the second volume: unless the craftsman be an artist, there can be no vital architecture.¹ In painting, the principle carries us straight to whatever is true in the doctrines of “impressionism.” Art, if it photographs, is not, says Ruskin, art in the highest sense at all; it only becomes so when it gives the artist’s impressions—when the man’s soul “stands forth with its solemn ‘Behold, it is I’” (p. 203). Yet it is often supposed, by careless readers or by critics who take their knowledge of Ruskin at second-hand, or from isolated snippets, that he regards the function of the painter as that of a merely receptive and reproducing mirror. Ruskin himself was not unprepared for the misrepresentation; not every reader takes the pains to correlate various passages, and sometimes Ruskin emphasised one side of a truth, and sometimes another. Among the MS. sheets relating to *The Stones of Venice* there are some which bear directly on this subject, and which may be given here, as showing how the book connected itself in his mind with other portions of his writings. The sheets seem to have been an alternative draft for a part of the chapter (iv.) now under discussion:—

“I believe it has been acutely felt by all men who have ever devoted themselves to the elucidation of abstract truth, that exactly in proportion to the scope, depth, and importance of any given principle was the difficulty of so expressing it as that it should not be capable of misapprehension, and of guarding it against certain forms of associated error. This is especially the case with the principles of religious faith which are so universally dependent upon two opposite truths (for truths may be and often are *opposite* though they cannot be contradictory), that it is physically impossible so to express them in brief form

¹ See Vol. X. ch. vi.

as that the adversary may not be able to misrepresent them, nor the simple run any risk of misapprehending them. And this I have long felt to be also the case with every great principle of art which it has been my endeavour in this and my other writings to assert or defend. There is not any one but has, as it were, two natures in it—at least two different colours or sides—according to the things in connexion with which it is viewed; and therefore, exactly in proportion to the breadth and universality which I have endeavoured to give to all my statements, is their liability to appearances of contradiction, and the certainty of their being misunderstood by any person who does not take the pains to examine the connexion.

“This is peculiarly the case with respect to the principle now under consideration,¹ and some additional ambiguity may perhaps arise in the reader’s mind from the difference between the senses in which I am now using the word “modern,” and that which it bore in my first work upon painting. In *Modern Painters* our task was to compare the work of living artists with that of so-called “old” masters of landscape, who flourished for the most part in the seventeenth and eighteenth centuries; but throughout the present volume I use the term “modern” of all work whatsoever subsequent to the period of the Renaissance—that is to say, the middle of the fifteenth century, Claude, Salvator, and Poussin being in the larger view now taken of the history of art as much moderns as Turner and Stanfield. The recent—would that I could still say, living—school of landscape, is healthy and noble just because in many respects it has broken through the Renaissance systems, and returned in its study of external nature to the earnestness with which the great and, in the large sense, early schools studied men. And yet not enough; for in his necessary opposition to the rules of art which were established by the Renaissance formalists, the modern landscape painter has fallen too often into the same kind of error as the modern religious reformer. For though right in receiving the authority of the present truth and living impression upon the soul, rather than that of tradition and ordinance, he has [not] taken care to render such impressions accurate or profound: he does not take pains to increase the Perceptive power of his mind; but is content with first thoughts and outside visions of things; whereas the truly noble perceptive power is only attained by patience and watchfulness, always going on to see more and more, and helped by the Imagination to see rather the heart of things than their surface.

“Now the principle which has just been stated in the preceding paragraph is not only the most important, but it is the head and sum

¹ That is, the principle stated in § 6 of ch. iv., that art should express the soul of the artist.

INTRODUCTION

xix

of all others; it is in fact this which, asserted first in the opening chapters of *Modern Painters*, I have been endeavouring in all that I have written subsequently, either in various ways to establish or to show the consequences of, if established; and in bringing to a close that section of my work which has reference to architecture, I am desirous of marking as clearly as possible the prominence of this principle throughout the parts of my plan which up to this time it has been possible to complete, and so to guard, as far as may be, my other statements variously subordinated to it, and perhaps in some cases, apparently contradictory, from misapprehension, until I am able to add the portions necessary to their unity, and therefore also to their strength.

“In the second chapter of the first volume of *Modern Painters* it was generally alleged that all art was great according to the Greatness of the ideas it conveyed—not according to the perfection of the means adopted for conveying them. The essence of the Art was said to be in the thought—not in the language, and the subjects of inquiry laid before the reader were the different kinds of *Ideas* which art could convey.

“It was assumed, therefore, that all great or, as commonly worded, fine art was essentially *Ideal* or of the Soul, as distinguished from the lower art which is principally of the body—that is, of the hands, limbs, and sight—but not of the soul.

“There is not a definite separation between the two kinds—a blacksmith may put soul into the making of a horseshoe, and an architect may put none into the building of a church. Only exactly in proportion as the Soul is thrown into it, the art becomes Fine; and not in proportion to any amount of practice, ingenuity, strength, knowledge, or other calculable and saleable excellence thrown into it. This is the one truth which thoroughly to understand and act upon will create a school of art in any kind; and which to misunderstand and deny will for ever render great art impossible. This one truth I have throughout had at my heart—variously struggling and endeavouring to illustrate it—according to the end immediately in view. In the part of *Modern Painters* just referred to* the kinds of ideas conveyable by art were resolved into three principal classes—ideas of Truth, Beauty, and Relation; and it was my purpose with respect to all three classes to show, that the Truth of greater art was that which the soul apprehended, not the sight merely; that the Beauty of great art was in like manner that which the soul perceived, not the senses merely; that the Thoughts of great art were those which the soul originated, and not the Understanding merely.

* Third edition, p. 42 [vol. i. pt. i. sec. ii. ch. iii., in this edition Vol. III. p. 130].

INTRODUCTION

But because the volume of *Modern Painters* was written in definite defence of a great artist against whom it was alleged by the commonality of critics that the only merit of his work—if it had merit at all—was in its imaginative power, and that there was no truth nor resemblance to Nature in his pictures, I met these persons first upon their own ground, and devoted that first volume to the demonstration that not only Turner *did* paint the material and actual truth of Nature, but that the truth had never in landscape been fully painted by any other man. And in doing this I had to meet two distinct classes of opponents, first and principally those who looked for nothing in art but a literal and painstaking imitation of the externals of Nature, as in the works of the Dutch school, against whom I had to prove that the truths thus sought were but a small part of the truth of Nature, and that there were higher and more occult kinds of truth which could not be rendered but by some sacrifice of imitative accuracy, and which Turner had by such sacrifice succeeded in rendering for the first time in the history of art. But in the second place and collaterally I had to meet those men who in their love of system or “composition” disregarded or denied the truth of Nature altogether, and supposed that the Imagination was independent of truth. Against whom I had to assert the dignity and glory of Truth, and its necessity as the foundation of all art whatsoever.

“Now this class of men is a mixed one, influenced in a very singular manner by two opposite elements of mind which yet lead into an identical error. One division of them, the largest, is influenced mainly by that love of *system* which has above been shown¹ to be the second corrupt element of the Renaissance school, and which, inducing men to take pride in laws, ordinances, tradition and formalisms, seals up their spiritual perceptions, prevents them from seeing or loving natural truth, and leads them to place their whole conception of excellence in the observance of an established law. This is the ancient and fatal Pharisee temper which alike in matters small and great will for ever stand as a cloud in the way of all heavenly light. This class is represented, with respect to landscape art, by the group of Formalists once headed by Sir George Beaumont—men whose minds were made up of “principal lights” and “brown trees”²—whose senseless opposition to the enthusiasm and inspiration of the young Turner changed his kindly spirit into darkness, and in no small degree shortened both his powers and his life. The other division of this class is directly opposite to the Pharisaical one; inasmuch as refusing all help as

¹ That is, in this volume, ch. ii. §§ 86–92.

² See Vol. III, p. 45 *n.*

INTRODUCTION

xxi

well as all authority, and believing as dangerously in the infallibility of sense as the Formalist in the inviolability of his law, multitudes of our landscape painters have been led into some narrow field of unconnected and imperfect truth, whose limits they cannot overpass, and which they believe to be itself the Universe. Thus, for instance, Constable saw nothing in Nature but coolness; De Wint saw nothing but tone. Both might at first have seen more had they so chosen, but they were content to rest in their own truth, until every other truth was shut out from them, and they became for ever blind to all true form and all refined colour. And the greater number of the second-rate landscape artists of the present day are men of this class, perceiving only small truths, and for ever repeating their proclamations of them, incapable either of discovery or of progress. And this evil has been further complicated by their having proclaimed truth only in one way—that is, by imitation—and forgetting that, as there is an ultimate truth, which only the soul perceives, and there is an ultimate expression, which only the soul employs, very often the most thoughtful and expressive art must be that which is in one sense least like Nature; that is to say, symbolical or comprehensive instead of imitative. To all this kind of expression, in which the true early schools were unrivalled, the modern artist is either utterly dead, or only unconsciously and imperfectly sensitive; and therefore in all I have written it has been necessary for me to meet alternately two forms of opposition just as antagonistic to each other as to truth—one that of the Formalists, who despised Nature, and the other that of the lower and more ignorant Naturalists, who despised symbolism—and therewith the whole range of the magnificent thoughts opened in work of the early ages.”¹

Ruskin’s reason for discarding this passage (which has been put together from various unarranged sheets of MS.) was no doubt that it carried him somewhat far afield from the immediate subject in the fourth chapter of this volume of *The Stones of Venice*. In this complete edition of his works—in which one of the principal objects is to bring the whole body of his writings into orderly relations,² the passage is of importance and interest, as guarding the reader against misapprehension, and as showing how the two principal books of the author’s earlier time—namely, *Modern Painters*, volumes i. and ii., and *The Stones of Venice*—connected

¹ The MS. continues: “The nature of the antagonism between the modern Naturalism and the ancient Symbolism will be best understood by carefully examining it in a single instance—,” and then breaks off. The instance in question—that of the treatment of the olive in art—is given in the text (see p. 206).

² See General Preface in Vol. I., p. x.

INTRODUCTION

themselves in his scheme. The connexion, as we have already seen,¹ was often in his thoughts.

Ruskin returned to the principle described above as the kernel of his art-teaching, in the epilogue to *The Stones of Venice*, written a quarter of a century later. "The simple rendering of natural or historical fact" is, he says,² indispensable as training, and is a condition of all great painting; but the essence of the thing resides not in that, but in the expression of the ideas and feelings of the individual artist.

The conclusion, the résumé, the epilogue are followed by an appendix which, in this volume, is of exceptional importance. In previous volumes we have seen how Ruskin threw into appendices his thoughts and observations on collateral and even disconnected subjects.³ And he does the same in this volume;⁴ but in addition to notes of that kind, the pages headed "Appendix" include in this case supplementary matter which is essentially related to the main theme of the book. This remark applies more particularly to Appendix 1 ("Architect of the Ducal Palace") and 10 ("Final Appendix"). Owing to the place in which Ruskin threw this matter, and perhaps also to its somewhat technical character, this supplement to *The Stones of Venice* is not always given by readers the importance which it deserves.⁵ These two appendices, and especially the long one, No. 10, contain much of the detailed evidence on which the author based the conclusions on chronological and technical points which he stated in the principal text. We have already described and illustrated the long and laborious minuteness of his architectural studies;⁶ a perusal of Appendix 10 will show how methodically he marshalled his evidence. His conclusions on vexed questions of Venetian architecture are sometimes spoken of as if he had jumped at them;⁷ the fact is that they were reached after exhaustive examination, and the nature of the evidence, on which they were ultimately based, is indicated in this appendix. Conclusions thus founded are not to be upset except after consideration of the author's whole case, and by examination as thorough and minute as that which he himself devoted to the subject. It should be noted

¹ See Vol. X. pp. xlvii., 207.

² See below, p. 241.

³ See Vol. IX. p. xxxviii.

⁴ As, for instance, Appendix 2 ("Theology of Spenser") and 7 ("Modern Education").

⁵ A good many copies of the volume have passed through my hands. I have observed that in the majority of cases the leaves of Appendix 10 were not cut.

⁶ See Vol. IX. p. xxiv.

⁷ Thus, in the current edition of Murray's *Handbook to Northern Italy*, reference is made to the "dogmas and opinions of *The Stones of Venice*, which the reader may accept or reject." He may; but he has the right to do so, only after considering the evidence on which the opinions are based.

INTRODUCTION

xxiii

further that this Appendix 10 contains particulars and explanations of several Plates, both in the second and in the third volume, which are not given in the main text. The indices to the illustrations, supplied in this edition, will, among other purposes, serve to call the reader's attention to this point.

Finally, Volume III., as originally published, included the Venetian Index, containing (1) architectural, and (2) pictorial notes. The architectural notes should again be considered as supplementary illustrations of the principal text. The notes on pictures are of special importance as containing—together with *Modern Painters*, vol. ii., and the lecture on “Michael Angelo and Tintoret”—Ruskin's principal notices of Tintoret. They embody the studies which he devoted to the work of that painter in 1845 and 1846, as well as in the still more important years (1849–1850, and 1851–1852) of his Venetian work. Additional matter has been incorporated in this edition from his diaries of the earlier period.

The Venetian Index was intended by Ruskin to serve as a handbook for travellers. It has seemed desirable, therefore—while reprinting, untouched, the original text—to bring the Index in some sort up to date. Ruskin himself began the work of revision during the years 1877–1881 (see below, p. 360), and the notes which he then added are included in the text, being distinguished by brackets, and the addition of the date. The topographical and other alterations caused by the changes and chances of the fifty years which have elapsed since Ruskin wrote, are given in footnotes. This portion of the work has in large part been done by the Rev. Dr. Alexander Robertson of Venice, to whose assistance the editors have already expressed their indebtedness.¹

Besides architectural and pictorial notes, the Venetian Index, as planned by Ruskin, contained references to the volumes and pages of the text where the buildings in question were mentioned or described. In this respect, however, it was not altogether complete. Not all the buildings and monuments mentioned in the text were included in the Index, nor in the case of buildings so included were all the references given. In both these respects the Index has been made more full, and, further, its scope now includes the *Examples*. Entries referring to persons, places (outside Venice), and topics—such as were given by Ruskin in the first three indices of editions 1–3, and afterwards (more fully) in the General Index by Mr. Wedderburn—are

¹ See Vol. X. p. liii.

INTRODUCTION

reserved, in accordance with the main scheme of the present edition, for the Index Volume to the whole edition. But Ruskin's purely Venetian references (in *The Stones of Venice*) of a topographical character are given in this volume. It has been thought that this arrangement will be convenient, as making the three volumes of *The Stones of Venice* complete in themselves as a guide to the principal edifices and monuments of the city.

This completeness is further aimed at by the inclusion in this volume of *Examples of the Architecture of Venice*. That work has hitherto been available only as an unwieldy folio more than 2 feet high and 18 inches wide. The necessary reduction in the scale of the Plates is considerable: the precise measurements will be found in footnotes to the letterpress accompanying the Plates; roughly speaking, the reduction amounts nearly to two-thirds—that is to say, a Plate 17½ inches high in the original is here 6½ inches high. Of course something is lost thereby, for Ruskin's object in the original Plates was in some cases to give the actual scale; but modern processes of reproduction make the loss in other respects less than might appear from a mere consideration of measurements. The gain in accessibility and convenience of reference is also considerable. The high price and the unwieldy size of the *Examples* have hitherto confined the knowledge of them to a comparatively small circle. In this edition, the whole body of Ruskin's published illustrations to *The Stones of Venice* are for the first time brought together. The cross-references supplied in this edition—in the text of *The Stones* to the Plates in the *Examples*, and in that of the *Examples* to the descriptions or discussions in *The Stones*—will help, it is hoped, to increase facility of reference, and to exemplify once more the wealth of illustration and minuteness of study which Ruskin brought to bear upon his subject.

His plans and intentions in the case of the *Examples* are explained in the Preface to the first edition of volume i. (Vol. IX. pp. 8, 9). Three parts were issued in 1851, and Ruskin liked the result. "I am much pleased," he wrote to his father (May 7, 1852), "with the three numbers, but I see Lupton and Richmond were right in thinking I made things too black. A fresh eye is a great thing; when one has laboured on a drawing long, one cannot see it as other people see it." The preparation of these three Parts cost him much trouble, and also much money, for they sold very slowly.¹ "I shall certainly keep all my

¹ See Vol. IX. p. xxxix.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

INTRODUCTION

xxv

illustrations small size," Ruskin wrote to his father (January 16, 1852). "I think the better way with the large ones would be to withdraw them at once from the market and bear the present loss, and keep them in a *heap*, like Mr. Turner, till people would be thankful for them." He did not thus withdraw them, and the copies were gradually disposed of—proving to original purchasers a good investment, as will be seen from the note of prices below, p. xxxiii. But the slow sale caused him to suspend the preparation of the further Parts which he had intended, and to which reference is frequently made in the text of *The Stones*. One additional illustration—of one of the archivolts of St. Mark's—is here reproduced from an unfinished mezzotint by Thomas Lupton. This is given as Plate 16 of the *Examples*.

The reader who studies the three volumes of *The Stones of Venice* as here presented will be in a position to understand the amount of work which Ruskin threw into them. The work was done, as has been said already, with full zest;¹ but not without some disillusionment, so far as the picturesque side of Venice was concerned. We have seen this mood expressed already to Professor Norton—in a letter, however, of later date, and therefore reminiscent only. The same mood appears in a letter of the time, when Ruskin was actually at work in Venice, to Samuel Rogers. As this refers also to various topics touched upon in *The Stones of Venice*, it may fitly be introduced here, by way of conclusion to the introductions to that book. It is one of the letters with which Ruskin took particular pains. Writing to his father from Venice (May 24, 1852), he says: "I have been laying the foundations of a letter to Miss Mitford which I will enclose to you to-morrow, and then forthwith proceed with one for Mr. Rogers. I could not write to him before; I was in so prosaic a humour with Venice. But these letters take up all my spare time." The letter to Rogers did not get itself dispatched, it will be seen, till a month later:²—

"VENICE, 23rd June [1852].

"DEAR MR. ROGERS,—What must you have thought of me, after your kind answer to my request to be permitted to write to you, when I never wrote? . . . I was out of health and out of heart when I first

¹ See Vol. X. p. 26.

² The letter is reprinted as it stands (with the addition of the year) in *Rogers and his Contemporaries*, by P. W. Clayden, 1889, vol. ii. pp. 303–309. It was included in the privately-printed collection of *Ruskiniana*, 1890, Part i. pp. 6–9, being reprinted there from *Igdrasil* (the Journal of the Ruskin Reading Guild), vol. i. pp. 85–87.

Cambridge University Press

978-1-108-00859-4 - The Works of John Ruskin, Volume 11: The Stones of Venice III

John Ruskin

Frontmatter

[More information](#)

xxvi

INTRODUCTION

got here.* There came much painful news from home,¹ and then such a determined course of bad weather, and every other kind of annoyance, that I never was in a temper fit to write to any one; the worst of it was that I lost all *feeling* of Venice, and this was the reason both of my not writing to you and of my thinking of you so often. For whenever I found myself getting utterly hard and indifferent, I used to read over a little bit of the "Venice" in the *Italy*, and it put me always into the right tone of thought again, and for this I cannot be enough grateful to you. For though I believe that in the summer, when Venice is indeed lovely, when pomegranate blossoms hang over every garden wall, and green sunlight shoots through every wave, custom will not destroy, or even weaken, the impression conveyed at first; it is far otherwise in the length and bitterness of the Venetian winters. Fighting with frosty winds at every turn of the canals takes away all the old feelings of peace and stillness; the protracted cold makes the dash of the water on the walls a sound of simple discomfort, and some wild and dark day in February one starts to find oneself actually balancing in one's mind the relative advantages of land and water carriage, comparing the Canal with Piccadilly, and even hesitating whether for the rest of one's life one would rather have a gondola within call or a hansom. When I used to get into this humour I *always* had recourse to those lines of yours:—

‘The Sea is in the broad, the narrow streets,
Ebbing and flowing, etc. ;’

and they did me good service for many a day; but at last a time came when the sea was *not* in the narrow streets, and was always ebbing and not flowing; and one day, when I found just a foot and a half of muddy water left under the Bridge of Sighs, and ran aground in the Grand Canal as I was going home, I was obliged to give the canals up. I have never recovered the feeling of them.

“But St. Mark’s Place and St. Mark’s have held their own, and this is much to say, for both are grievously destroyed by inconsistent

* September, 1851.

¹ This refers to the death of a friend, thus mentioned in a letter from Ruskin to his father:—

“December 7.—I have just got your letter with the announcement of our poor friend’s death. Looking back on my London life—of, I suppose, some eighteen or twenty months altogether—I recollect only ten or twelve pleasant evenings spent in society, and those were with Mr. George, Burlington Street. It is the only street in London with which I had happy associations—now *all* are cut off.”

This news was presently followed by that of the death of Turner (see Vol. X. p. 38).

INTRODUCTION

xxvii

and painful associations—especially the great square, filled as it is with spiritless loungers, and a degenerate race of caterers for their amusement—the distant successors of the jugglers and tumblers of old times, now consisting chiefly of broken-down violin players and other refuse of the orchestra, ragged children who achieve revolutions upon their heads and hands and beg for broken biscuits among the eaters of ices—the crumbs from the rich man's table—and exhibitors, not of puppet shows, for Venice is too lazy now to enjoy Punch, but of dramatic spectacles composed of figures pricked out in paper, and turned in a procession round a candle. Among which sources of entertainment the Venetians lounge away their evenings all the summer long, helped a little by the Austrian bands which play for them, more or less every night, the music fitted to their taste, Verdi, and sets of waltzes. If Dante had seen these people, he would assuredly have added another scene to the *Inferno*—a Venetian corner, with a central tower of St. Mark's with red-hot stories, up which the indolent Venetians would have been continually driven at full speed, and dropped from the parapet into a lagoon of hot café noir. Nor is the excitement of the lower classes less painful than the indolence of the upper on the days of drawing lottery tickets—days recurring but too often—and, as it seems to me, deeply condemnatory of the financial and educational policy of the Government. These lotteries are, I think, the only thing in which the Austrian Government is inexcusably wrong; they deserve to be embarrassed in their finances when they adopt such means of taxation. I do not know a more melancholy sight than the fevered and yet habitually listless groups of the poorer population gathered in the porches of St. Mark's, and clustered about its pillars, not for any religious service, but to wait for the declaration of the prize tickets from the loggia of Sansovino!

“You will, however, rather wish I had never written to you from Venice at all, than written to give these accounts of it; but there is little else to give, and I fear that now there is but one period of beauty or of honour still remaining for her. Perhaps even this may be denied to her, and she may be gradually changed, by the destruction of old buildings and erection of new, into a modern town—a bad imitation of Paris. But if not, and the present indolence and ruinous dissipation of the people continue, there will come a time when the modern houses will be abandoned and destroyed, St. Mark's Place will again be, what it was in the early ages, a green field, and the front of the Ducal Palace and the marble shafts of St. Mark's will be rooted in wild violets and wreathed with vines. She will be beautiful again then, and I could almost wish that the time might come quickly, were