

Cambridge University Press

978-1-108-00860-0 - The Works of John Ruskin, Volume 12: Lectures on Architecture and Painting

John Ruskin

Excerpt

[More information](#)

PART I

“LECTURES ON ARCHITECTURE
AND PAINTING”

(1854)

Cambridge University Press

978-1-108-00860-0 - The Works of John Ruskin, Volume 12: Lectures on Architecture and Painting

John Ruskin

Excerpt

[More information](#)

LECTURES
ON
ARCHITECTURE AND PAINTING,

DELIVERED AT EDINBURGH

IN

NOVEMBER, 1853.

BY JOHN RUSKIN,

AUTHOR OF "THE STONES OF VENICE," "SEVEN LAMPS OF ARCHITECTURE,"
"MODERN PAINTERS," ETC.

WITH ILLUSTRATIONS DRAWN BY THE AUTHOR.

LONDON:
SMITH, ELDER, AND CO., 65. CORNHILL.
1854.

Cambridge University Press

978-1-108-00860-0 - The Works of John Ruskin, Volume 12: Lectures on Architecture and Painting
John Ruskin

Excerpt

[More information](#)

[*Bibliographical Note.*—There have been three different editions of this work :—

First Edition (1854).—The title-page is as printed on page 3 of this edition. Crown 8vo, pp. viii. + 239. On the reverse of the title-page is the imprint “London: A. and G. A. Spottiswoode, New Street Square,” and, in the centre, “[The Author of this Work reserves to himself the right of Translation].” Preface, pp. iii.–vi. (here pp. 7–9); Contents, p. vii. (here p. 11); List of Illustrations, p. viii. The headline is throughout “Lectures on Architecture | and Painting.” At the end is a catalogue (16 pages) of works published by Smith, Elder & Co. On pp. 7, 8, “Works of Mr. Ruskin,” the Third Volume of *Modern Painters* is announced as “in preparation.” All the illustrations (except the frontispiece, which is numbered Plate XI.) are placed together at the end of the text. As the illustrations are differently arranged in this volume, the original list of “Illustrations” is subjoined :—

Plate I.	Figs. 1, 3, and 5.	Illustrative diagrams.
” II.	” 2.	Window in Oakham Castle.
” III.	” 4 and 6.	Spray of ash-tree, and improvement of the same on Greek principles.
” IV.	” 7.	Window in Dumblane Cathedral.
” V.	” 8.	Mediæval turret.
” VI.	” 9 and 10.	Lombardic towers.
” VII.	” 11 and 12.	Spires at Coutances and Rouen.
” VIII.	” 13 and 14.	Illustrative diagrams.
” IX.	” 15.	Sculpture at Lyons.
” X.	” 16.	Niche at Amiens.
” XI.	” 17 and 18.	Tiger’s head, and improvement of the same ¹ on Greek principles.
” XII.	” 19.	Garret window in Hôtel de Bourgtheroude.
” XIII.	” 20 and 21.	Trees, as drawn in the 13th century.
” XIV.	” 22.	Rocks, as drawn by the school of Leonardo da Vinci.
” XV.	” 23.	Boughs of trees, after Titian.

The frontispiece and also Plate III., which similarly consists of two contrasted figures, are furnished with folding flaps attached at the foot. These flaps (often missing in second-hand copies) were provided in order that the lower figure upon each Plate might remain hidden until the points of the upper one had been taken in; this was evidently done by Ruskin with his original diagrams when delivering his lecture.

Issued in April 1854, in dark brown cloth boards; price 8s. 6d. (The date of issue is given as April 18 in Wise and Smart’s *Bibliography*, i. 47; but see below, p. 155 n.)

Second Edition (1855).—The words “Second Edition” are added to the title-page and the back of the cover, and the date is altered, otherwise the general appearance is the same as in the first edition. There were some alterations in the text (see below), and a difference in the setting caused the pages to be 240, instead of 239. Issued on October 4, 1855, at the same price.

¹ The other head is, however, supposed to represent a lion: see below, p. 65.

BIBLIOGRAPHICAL NOTE

Third Edition (1891).—The title-page is :—

Lectures | on | Architecture and Painting, | delivered at Edinburgh |
in November 1853 | By | John Ruskin, LL.D., | Honorary Student of
Christ Church, and Honorary Fellow | of Corpus Christi College,
Oxford. | With Illustrations. | New Edition. | George Allen, | Sunnyside,
Orpington, | and | 8, Bell Yard, Temple Bar, London. | 1891.

Crown 8vo, pp. viii. + 256. The imprint—"Printed by Ballantyne, Hanson & Co., Edinburgh & London"—is at the foot of the last page. The text is a reprint of the second edition, and occupied pp. 1-230. The numbering of the paragraphs was introduced. An index was added (pp. 233-256), which is not here reprinted, as the entries are included in the General Index to the edition. The index contains a few editorial notes; the substance of these is incorporated in this volume. The original Plates were again used, the frontispiece being retouched by Mr. G. Allen; the folding flaps were discarded "as they usually tore the Plate or were lost in binding" (note by the editor, Mr. W. G. Collingwood), and the Plates of woodcuts, instead of being at the end of the book, were inserted opposite to the references to them in the text. Issued on June 15, 1891, in the usual cloth boards, price 7s. 6d. 3000 copies were printed, and 300 on large hand-made paper at 15s.

Re-issued in 1899 and 1902.

An unauthorised *American Edition* of the book was immediately issued by Messrs. Wiley & Son, New York (being reviewed in *Putman's Monthly*, August 1854). There have been many other American issues, from 50 cents upwards.

Variæ Lectiones.—The following are the variations shown by a collation of the editions; the list does not, however, mention variations in references to the illustrations caused by the different arrangement of these in 1891, and again in the present edition. It should be noted, further, that in numbering the paragraphs in 1891 the editor broke up several of the longer paragraphs as printed in eds. 1 and 2; the arrangement of 1891 is followed in this edition. Also, the titles and dates of the lectures were added at the head of the chapters in 1891.

Preface, in the quotation of Lord Lindsay, line 11, the ed. of 1891, misreads "time" for "kind"; § 5, line 9, eds. 1 and 2 have the old spelling "goff" for "golf"; § 14, line 27 and again further on, eds. 1 and 2 read "Dumblane" (and so also in the List of Illustrations); § 21, line 8 (see p. 41); sixteen lines from the end, ed. 1 reads "occasions" for "occasion"; § 22, line 42, "towns" in the MS. hitherto misprinted "towers"; § 37, line 50, "rose" in the MS. printed "roses" in all previous eds.; § 52, for "Bourgthéroulde" all previous eds. read "Bourgtheroude" (and so also in the List of Illustrations); § 66, line 19 (see p. 90); § 85, line 2, eds. 1 and 2 read "in the Addenda to this lecture"; the reference, however, is to the Addenda to Lectures i. and ii.; § 90, line 36, eds. 1 and 2 read "de" for "du"; and ed. 1 "Geant" for "Géant"; § 105 *n.* (see p. 132); § 128, line 5, all previous eds. read "Jullien" for "Julien"; and in § 130 *n.* "Steele" for "Steell"; § 134 (see p. 159).]

Cambridge University Press

978-1-108-00860-0 - The Works of John Ruskin, Volume 12: Lectures on Architecture and Painting
John Ruskin

Excerpt

[More information](#)

P R E F A C E

THE following Lectures are printed, as far as possible, just as they were delivered. Here and there a sentence which seemed obscure has been mended, and the passages which had not been previously written, have been, of course imperfectly, supplied from memory. But I am well assured that nothing of any substantial importance which was said in the lecture-room, is either omitted, or altered in its signification; with the exception only of a few sentences struck out from the notice of the works of Turner,¹ in consequence of the impossibility of engraving the drawings by which they were illustrated, except at a cost which would have too much raised the price of the volume. Some elucidatory remarks have, however, been added at the close of the second and fourth Lectures, which I hope may be of more use than the passages which I was obliged to omit.

The drawings by which the Lectures on Architecture were illustrated have been carefully reduced, and well transferred to wood by Mr. Thurston Thompson.² Those which were given in the course of the notices of schools of painting could not be so transferred, having been drawn in colour; and I have therefore merely had a few lines, absolutely necessary to make the text intelligible, copied from engravings.³

I forgot, in preparing the second Lecture for the press, to quote a passage from Lord Lindsay's *Christian Art*,

¹ [See below, p. 126.]

² [Charles Thurston Thompson (1816-1868), son of John Thompson (the wood-engraver), engraver and photographer, in which latter capacity he was employed by the Science and Art Department; he also took part in the arrangements for the Exhibition of 1851.]

³ [For the illustrations added in this edition, see above, Introduction, pp. lxxxvi.-lxxxvii.]

illustrative of what is said in that lecture (§ 52), respecting the energy of the mediæval republics. This passage, describing the circumstances under which the Campanile of the Duomo of Florence was built, is interesting also as noticing the universality of talent which was required of architects; and which, as I have asserted in the Addenda (§ 60), always ought to be required of them. I do not, however, now regret the omission, as I cannot easily imagine a better preface to an essay on civil architecture than this simple statement.

“In 1332, Giotto was chosen to erect it (the Campanile), on the ground, avowedly, of the *universality* of his talents, with the appointment of Capo Maestro, or chief Architect (chief Master I should rather write), of the Cathedral and its dependencies, a yearly salary of one hundred gold florins, and the privilege of citizenship, under the special understanding that he was not to quit Florence. His designs being approved of, the republic passed a decree in the spring of 1334, that the Campanile should be built so as to exceed in magnificence, height, and excellence of workmanship whatever in that kind had been achieved by the Greeks and Romans in the time of their utmost power and greatness. The first stone was laid, accordingly, with great pomp, on the 18th of July following, and the work prosecuted with vigour, and with such costliness and utter disregard of expense, that a citizen of Verona, looking on, exclaimed that the republic was taxing her strength too far, that the united resources of two great monarchs would be insufficient to complete it; a criticism which the Signoria resented by confining him for two months in prison, and afterwards conducting him through the public treasury, to teach him that the Florentines could build their whole city of marble, and not one poor steeple only, were they so inclined.”

I see that *The Builder*, vol. xi. page 690, has been endeavouring to inspire the citizens of Leeds with some pride of this kind respecting their town-hall. The pride would be well, but I sincerely trust that the tower in question may

PREFACE

9

not be built on the design there proposed.¹ I am sorry to have to write a special criticism, but it must be remembered that the best works, by the best men living, are in this age abused without mercy by nameless critics; and it would be unjust to the public, if those who have given their names as guarantee for their sincerity never had the courage to enter a protest against the execution of designs which appear to them unworthy.

DENMARK HILL, *16th April 1854.*

¹ [In the *Builder* of November 12, 1853, an illustrated article was published showing the designs for the Town Hall by Cuthbert Brodrick. The building was erected from his designs and opened by Queen Victoria in 1858. It is surrounded by an open portico with Corinthian columns, and from the centre rises a peculiar tower, covered by a dome.]

Cambridge University Press

978-1-108-00860-0 - The Works of John Ruskin, Volume 12: Lectures on Architecture and Painting
John Ruskin

Excerpt

[More information](#)

CONTENTS

	PAGE
PREFACE	7
LECTURE I	
ARCHITECTURE	13
LECTURE II	
ARCHITECTURE	53
ADDENDA TO LECTURES I. AND II.	81
LECTURE III	
TURNER AND HIS WORKS	102
LECTURE IV	
PRE-RAPHAELITISM	134
ADDENDA TO LECTURE IV.	161

LECTURES ON ARCHITECTURE AND PAINTING

LECTURE I

ARCHITECTURE¹

Delivered November 1, 1853

1. I THINK myself peculiarly happy in being permitted to address the citizens of Edinburgh on the subject of architecture, for it is one which, they cannot but feel, interests them nearly. Of all the cities in the British Islands, Edinburgh is the one which presents most advantages for the display of a noble building; and which, on the other hand, sustains most injury in the erection of a commonplace or unworthy one.² You are all proud of your city; surely you must feel it a duty in some sort to justify your pride; that is to say, to give yourselves a *right* to be proud of it. That you were born under the shadow of its two fantastic mountains,—that you live where from your room windows you can trace the shores of its glittering Firth, are no rightful subjects of pride. You did not raise the mountains, nor shape the shores; and the historical houses of

¹ [The following was Ruskin's Synopsis of the Lecture in the preliminary announcement:—

“General Construction of Domestic Buildings.

General Aspect of Edinburgh—Dependent on its Houses more than its Public Buildings. Interest of its Citizens in Domestic Architecture. Faults of Modern Houses. General Laws of Construction, with respect to Exterior Appearance—Roofs—Windows—Doors and Porches. The Duty of Building with regard to Permanence.”]

² [Compare Ruskin's early essay on the site for the Scott Monument, Vol. I. p. 258; and see two letters of his addressed to the *Edinburgh Witness* in 1857 (*Arrows of the Chace*, 1880, vol. i. pp. 214–222.)

14 ARCHITECTURE AND PAINTING

your Canongate, and the broad battlements of your castle, reflect honour upon you only through your ancestors.¹ Before you boast of your city, before even you venture to call it *yours*, ought you not scrupulously to weigh the exact share you have had in adding to it or adorning it, to calculate seriously the influence upon its aspect which the work of your own hands has exercised? I do not say that, even when you regard your city in this scrupulous and testing spirit, you have not considerable ground for exultation. As far as I am acquainted with modern architecture, I am aware of no streets which, in simplicity and manliness of style, or general breadth and brightness of effect, equal those of the New Town of Edinburgh.² But yet I am well persuaded that as you traverse those streets, your feelings of pleasure and pride in them are much complicated with those which are excited entirely by the surrounding scenery. As you walk up or down George Street, for instance, do you not look eagerly for every opening to the north and south, which lets in the lustre of the Firth of Forth, or the rugged outline of the Castle Rock? Take away the sea-waves, and the dark basalt, and I fear you would find little to interest you in George Street by itself. Now I remember a city, more nobly placed even than your Edinburgh, which, instead of the valley that you have now filled by lines of railroad, has a broad and rushing river of blue water sweeping through the heart of it; which, for the dark and solitary rock that bears your castle, has an amphitheatre of cliffs crested with cypresses and olive; which, for the two masses of Arthur's Seat and the ranges of the Pentlands, has a chain of blue mountains higher than the haughtiest peaks of your Highlands; and which, for your far-away Ben Ledi and Ben More, has the great

¹ [Among the "historical houses" of the Canongate are Moray House, built by the Countess of Home in 1628; Canongate Tolbooth, "built in 1591, not exactly 'pro patria et posteris,' but for debtors"; Panmure House, in which Adam Smith lived for some time; and Queensberry House.]

² [Compare again the early essay, and the other passages there noted, Vol. I. p. 258.]