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John Ruskin

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# The Works of John Ruskin

VOLUME 12: LECTURES ON ARCHITECTURE  
AND PAINTING

JOHN RUSKIN  
EDITED BY EDWARD TYAS COOK  
AND ALEXANDER WEDDERBURN



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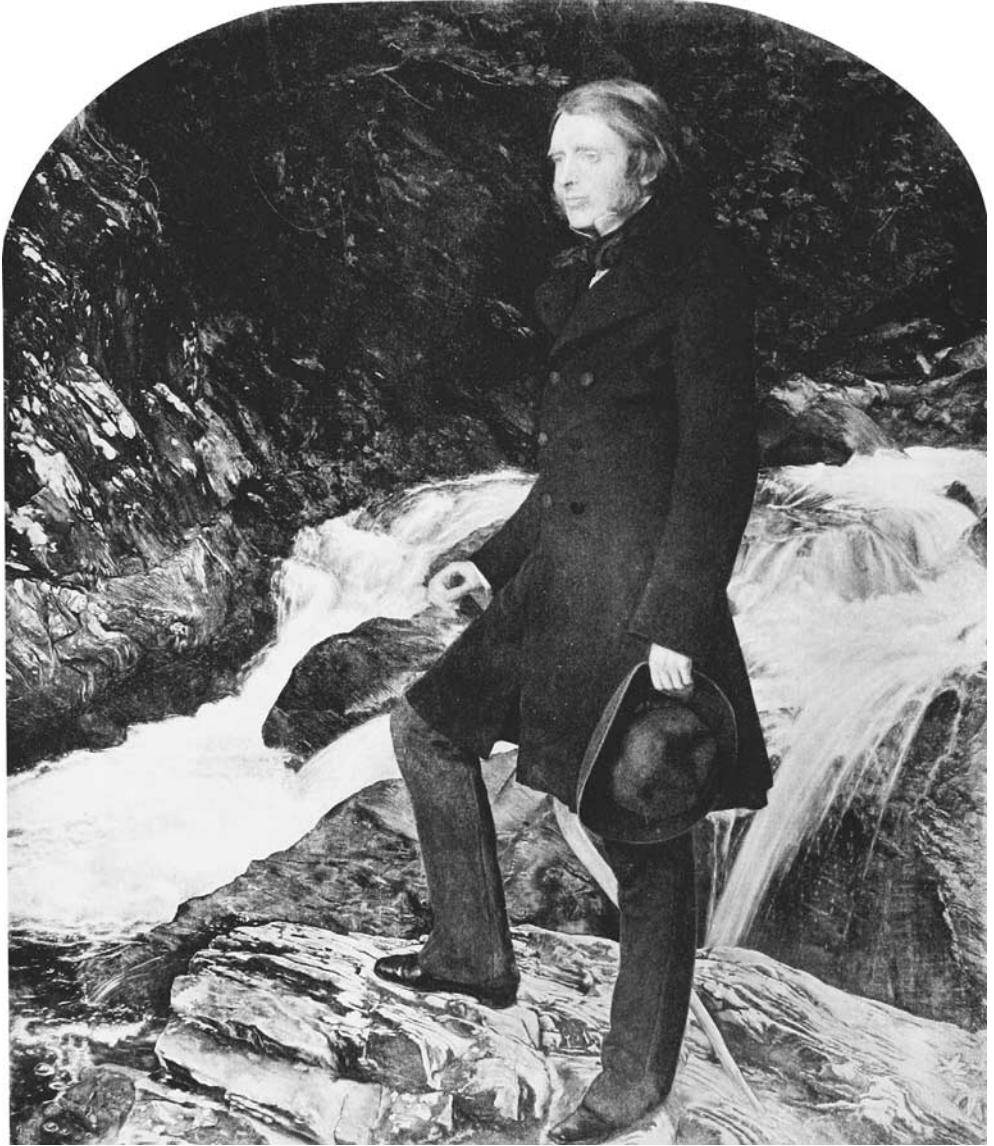
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**John Ruskin, 1853.**

(From the picture in the possession of Rear-Admiral Sir William A. Dyke Acland, Bart.)

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LECTURES ON  
ARCHITECTURE AND  
PAINTING

(EDINBURGH, 1853)

WITH OTHER PAPERS

1844-1854

BY

JOHN RUSKIN

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*Note.*—The picture reproduced in the *frontispiece* was published (in photogravure) in *Turner and Ruskin* (1900), vol. i.; also (again in photogravure) in *The Magazine of Art* (January 1891), and (much smaller) in Dean Kitchin's *Ruskin in Oxford and other Studies* (1904). Plate I. appeared (in autotype) in the large-paper edition of E. T. Cook's *Studies in Ruskin* (1890), Plate xiii.; also (half-tone) in *The Artist* (July 1897). The drawing published, erroneously under the same title, in *Scribner's Magazine* (December 1898) and *Magazine of Art* (April

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1900) is a different one. Plates II., III., IV., VII.–X., and Woodcuts 1, 3, 5, 8–14, 20–23, appeared in all previous editions of *Lectures on Architecture and Painting*. Plate V. appeared in *Studies in Both Arts* (1895), Plate vii.; Plate XIV. in *Verona and other Lectures* (1894), Plate iv.; and Plates XVIII.–XXI. in *Turner and Ruskin*.

The drawing reproduced in Plate I. was shown at the Fine Art Society's Exhibition of drawings by Turner and Ruskin in 1878 (No. 45 r.); and that reproduced in Plate V. was No. 295 in the Ruskin Exhibition at the Royal Society of Painters in Water Colours, 1901.

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## INTRODUCTION TO VOL. XII

IN this volume are collected various Lectures, Reviews, Pamphlets, Letters, and other Papers, written or published between the years 1844 and 1854—that is, during the period in Ruskin’s literary life, of which the principal works were *The Seven Lamps of Architecture* and *The Stones of Venice*. The volume may be said from this point of view to be a collection of occasional works undertaken by the way and on what he afterwards called “the old road.” It contains, indeed, a great part of the first volume of the collection of miscellanies, to which Ruskin gave that title on its publication in 1885. But to these miscellanies there is here added a larger production of the same period, the *Lectures on Architecture and Painting*. The volume is divided into four parts. The *first* contains these *Lectures* (delivered 1853, published 1854), to which precedence is given on account of their more considerable scale, and for another reason presently to be stated. The *second* Part contains seven pieces (or collection of pieces) on subjects connected with Art; and to these is added in an appendix some supplementary and illustrative matter. The *third* Part contains Ruskin’s principal excursus in the field of theological and ecclesiastical controversy—the *Notes on the Construction of Sheepfolds*—to which again is added, in an appendix, additional and related matter which hitherto has either not been printed or printed only for private circulation. The *fourth* Part contains some letters which Ruskin intended for the *Times*, and which are of interest as his first words expressly on political and economic subjects. This arrangement of the volume and the collection of these scattered papers bring out in a striking manner the many-sided nature of his interests. Even so, one not unimportant piece of work—*Giotto and his Works in Padua*—is omitted. This, however, was published in parts, and though begun in 1853–1854, was not finished till 1860. It is therefore reserved for a later volume. For the most part the themes dealt with in the present volume, and the author’s manner of treatment, are similar to those of his earlier works. There are Reviews of books which cover periods or aspects of art already noticed

by Ruskin himself; there is a separate notice of one of his favourite artists (Prout), to whom frequent reference had been made in his earlier books, and an account of the development of Turner's style (in the pamphlet on *Pre-Raphaelitism*). So, too, there is an essay on the protection of ancient buildings (*The Opening of the Crystal Palace*)—a subject already treated in *The Seven Lamps*. The pamphlet on “Sheepfolds” was an overflow from an appendix to *The Stones of Venice*. The *Lectures on Architecture and Painting* were a re-statement in popular form of the leading ideas in his already published works.

The volume is, however, something more than an appendix to the earlier volumes of *Modern Painters* and to *The Stones of Venice*. It introduces us to new interests, and especially to Ruskin's advocacy of the Pre-Raphaelite Brotherhood, which for some years played a considerable part in his literary activity, and which indirectly was to affect his personal fortunes. It introduces the author, secondly, in a new character; we see him in pursuit of a wider audience, seeking direct contact with popular audiences, and therefore mounting the lecture platform. We shall in this introduction deal first with these lectures, which serve to carry on the story of the author's literary life, and then return to deal with the incidental productions of his pen which he had thrown off by the way during earlier years.

## I

We left Ruskin (in the Introduction to Vol. X. p. xliii.) in the summer of 1853, having completed *The Stones of Venice*, and turning his way northwards for a well-earned holiday. On this holiday he and his wife were accompanied by John Everett Millais and the artist's brother William. Ruskin had made the acquaintance of Millais, as will presently be related (p. xlvii.), as a result of his championship of the Pre-Raphaelites.

“I have dined and taken breakfast with Ruskin,” wrote Millais to Mrs. Combe on July 2, 1851, “and we are such good friends that he wishes me to accompany him to Switzerland this summer. . . . We are as yet singularly at variance in our opinions upon Art. One of our differences is about Turner. He believes that I shall be converted on further acquaintance with his works, and I that he will gradually slacken in his admiration.”<sup>1</sup> This remark is interesting in connexion with the

<sup>1</sup> *The Life and Letters of Sir John Everett Millais*, by his son John Guille Millais, 1899, vol. i. p. 118. This is the authority which I have mainly followed in the subsequent pages, so far as they relate to Millais.

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comparison and contrast which Ruskin drew at the time between Millais and Turner: see *Pre-Raphaelitism*, §§ 21–24. Ruskin perhaps wished to settle the points at variance by convincing Millais that he was a Turnerian without knowing it.<sup>1</sup> Millais did not go to Switzerland in 1851; the Ruskins were accompanied, as we have seen, by other friends.<sup>2</sup> During 1852 Ruskin was hard at work, and so was Millais also, but by the middle of 1853 both were in need of a holiday, and Ruskin renewed his proposal for a joint expedition. He had, as many a passage in this volume will show, a profound admiration for Millais's genius, and a firm belief in the great works it might accomplish. He was essentially a missionary and a preacher. As was the case with Rossetti a year or two later, so with Millais; he wanted to keep his eye, as it were, on the young artist, to mould the ripening genius into accord with his own ideals, to instruct him in the way he should go.

The holiday party consisted of five persons: Ruskin and his wife, Miss M'Kenzie, who was a friend of the latter, Millais and his brother. They went first to Wallington, on a visit to Ruskin's friends, Sir Walter and Lady Trevelyan. This was his first visit to a house where he was often afterwards to stay. Ruskin in after years had "no memory, and no notion when he first *saw* Pauline, Lady Trevelyan;"<sup>3</sup> already in 1851 they were fast friends. "I enclose a letter for Lady Trevelyan," he writes to his father from Venice (Sept. 22, 1851), "which after reading please seal and send. Her letter is enclosed also, which I am sure you will like—you will see she is clever; if you knew how good and useful she was also, you would be flattered by her signature to me—'your own dutiful and affectionate scholar.'" His first impressions of Lady Trevelyan's home were recorded in the usual letters to his father:—

"WALLINGTON, 23 June, 1853.—This is the most beautiful place possible—a large old seventeenth-century stone house in an old English terraced garden, beautifully kept, all the hawthorns still in full blossom; terrace opening on a sloping, wild park, down to the brook, about the half a mile fair slope; and woods on the other side, and undulating country with a peculiar *Northumberlandishness* about it—a far-away look which Millais enjoys intensely. We are all very happy, and going this afternoon over the moors to a little tarn where the sea-gulls come to breed."

<sup>1</sup> But see further on this subject, p. li., below.

<sup>2</sup> See Vol. X. p. xxiii.

<sup>3</sup> *Præterita*, ii. ch. xii. § 226.

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And later, after he had left:—

“BRIG OF TURK, 5 July [1853].— . . . The pleasantness of these people consists in very different qualities: in Lady Trevelyan in her wit and playfulness, together with very profound feeling; in Sir Walter in general kindness, accurate information on almost every subject, and the tone of mind resulting from a steady effort to do as much good as he can to the people on a large estate, I suppose not less than twenty square miles of field and moor. He has a museum at the top of the house containing a very valuable collection of minerals, birds, and shells, which was very delightful to me, as the days were generally wet.”

It was at Wallington also that Ruskin first met a man who became one of his dearest friends, Dr. John Brown.<sup>1</sup> On the same occasion he visited Sir John Swinburne at Capheaton in order to see his Turners.

After a stay of some days at Wallington, the party set out for the Trossachs, travelling by stage-coaches. They took the journey leisurely, and visited many picturesque romantic places on the way, such as Melrose, Stirling, and Dunblane. Ruskin used his sketches at the latter place to illustrate his lectures, and wrote enthusiastically of it to his father:—

“DOUNE [2 July, 1853].—We have just dined at Stirling; drove on to Dunblane and saw the most lovely abbey there—far the finest thing I have seen in Scotland. . . . Dunblane is exquisitely beautiful in its simplicity: grand concentric arches, and the oval window in the centre of the west end set with two leaves alternately sloping as in the margin [sketch], and the proportion of the whole quite heavenly.<sup>2</sup> It is a lovely afternoon, and William Millais is half beside himself with delight, and all of us very happy.”

At Callander the two brothers found apartments in the New Trossachs Hotel, but took most of their meals with the Ruskins, who were accommodated in the schoolmaster's house, at Brig o' Turk, a few hundred yards away. “We are in a Highland cottage,” Ruskin wrote to his parents, July 13, “just under Ben Ledi, established in the most delightful way possible, and you could be within four hundred yards of us, in a clean and comfortable inn. I wish you would come.” The Highland scenery, however, by no means satisfied him:—

<sup>1</sup> See *Præterita*, ii. § 227.

<sup>2</sup> This is the window shown in Plate IV., and described in the text, p. 31.

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“Scotland,” he writes (July 17), “is immeasurably inferior to Switzerland in her sponginess. The hills here are *never* dry; in places here and there, yes, but never for more than a hundred square yards; it is always squash, splash, plash, at every little indentation where morass can form itself.”

And so again in a letter (August 28) referring to Chamouni :—

“There is nothing like it; there is no sensation of mountains here which in the least degree is comparable to or connectable with it. I don’t care the least for the hills here; they are totally without effect upon me. I like the heather and rocks and little lapping pools of lakes, but there is always a sense of smallness and desolation, comfortless dimutiveness, which I cannot get over. Switzerland is so rich as well as so vast, so warm in its majesty, so homely and happy in its sublimity; I never expect to see anything to come near it on the face of the earth.”

But in the end the scenery around Glenfinlas conquered him :—

“October 23.—I am sorry to leave this place. I have grown fonder and fonder of it; the hills seem more beautiful than ever. I was in fact over-tired when I came down, in mind. I find even scenery and other objects, which are quite the mind’s medicine, are not properly enjoyed till it is medicined. I felt the gloom of the wild moorland country oppressive at first; now I begin to look on it with the childish feeling of delight again that I used to have in crossing Shap fells with you and mama in the post-chaise from Kendal. What *intense* happiness that was! This Scotch scenery has always a powerful effect on me from its association with my strong childish feeling at Glenfarg, and the hills of Moncrieff, never to be forgotten. There is a hill just above the place where Millais is painting me, with pines on it, always putting me in mind of my baby verses :

‘Those trees stand firm upon the rock,  
And seem as if they all did lock  
Into each other. Tall they stand,  
Towering above the whitened land.’<sup>1</sup>

<sup>1</sup> The lines are from the “Poetry Discriptive” of 1827 to 1829 (see Vol. II. p. 530). The piece, which is headed “Wales,” consists of nine lines, and is as follows :—

“That rock with waving billows on its side,  
That hill with beauteous forests on its top,  
That stream that with its rippling waves doth glide,  
And oh, what beauties has that mountain got;  
That rock stands high against the sky,  
Those trees,” etc.



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I recollect you and my mother wondering why I didn't say *darkened* land. I suppose I meant the rocks looked whiter by contrast with the pines—a very artistical observation for a child."

For the cottage, too, Ruskin had conceived a great affection:—

"October 9.—We shall be very sorry to leave our cottage, and I shall especially regret a grassy walk, some twenty yards long, which I walk up and down whenever I want exercise, without going far from home; but it is very beautiful, with a few clusters of brambles twining among the rocks at the side of it, and itself quite smooth sward, a group of ash-trees at the bottom overhanging a rocky stream, and the open hills above it."

They were a merry party, and in spite of constant rain the days passed cheerily. "Both Millais and I," wrote Ruskin to Miss Mitford (August 17), "came down here to rest; he having painted, and I corrected press, quite as much as was good for either of us; but he is painting a little among the rocks, and I am making some drawings which may be useful to me; and when either of us are tired we go and build bridges over the stream, or piers into the lake, or engage in the more laborious and scientific operation of digging a canal to change the course of the stream, where it is encroaching on the meadows." "I had a long letter to-day," wrote Miss Mitford to a friend, "from John Ruskin, who is in the Highlands with two young friends—the Pre-Raphaelite painter and his brother, and his own beautiful wife. They are living in a hut on the borders of Loch Achray, playing at cottagers, as rich people like to do." Millais was in the same holiday mood. "This year," he wrote to Mr. Combe, "I am giving myself a holiday, as I have worked five years hard. . . . Ruskin comes and works with us, and we dine on the rocks all together. . . . We have in fine weather immense enjoyment painting out on the rocks, and having our dinner brought to us there, and in the evening climbing up the steep mountains for exercise, Mrs. Ruskin accompanying us." Among other pursuits Millais was able to indulge his passion for fishing, and Ruskin sent some of the spoils to Denmark Hill:—

"I am so very glad," he writes (September 21), "the salmon came well and tasted well. I don't like any *killing* sports, but there was great interest in seeing the fish brought up through the dark water, looking like a serpent at the end of a lance, and thrust into the shallow current among the rocks, his scales flashing through the amber water and white foam."

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On wet days and in the evenings there were discussions on art or Scottish history. Millais would make fun of the old masters, or draw sketches for a comic history of Scotland. Several of his sketches are given in the *Life* of him by his son. One of them shows a game of battledore and shuttlecock; Ruskin does not figure in it, but Dr. Acland, who was on a visit to Ruskin, is taking a hand. Of the party in a more serious mood, we get a glimpse in letters from Dr. Acland. He was impressed by the intensity of Millais. "The point is in his work, and not in his words. He is a man with powers and perception granted to very few; not more imagination, not more feeling, but a finer feeling and more intuitive and instantaneous imagination than other men. Of this his nonsense affords the most striking proof." On Ruskin, Millais had made the same impression:—

"Millais is a very interesting study," he writes to his father (July 24), "but I don't know how to manage him; his mind is so *terribly* active, so full of invention that he can hardly stay quiet a moment without sketching either ideas or reminiscences; and keeps himself awake all night with planning pictures. He cannot go on this way; I must get Acland to lecture him."

By Ruskin's own earnestness and enthusiasm Acland was profoundly struck. "Ruskin," he writes, "has knocked off my sketching for ever, having quite convinced me that the paltry drawings I have been in the habit of doing are most injurious to the doer in his moral nature. What I can try to do is to draw something really well. I hope to be well enough to try to-morrow a bit of rock and water." And again: "Ruskin I understand more than I have before; truth and earnestness of purpose are his great guides, and no labour of thought or work is wearisome to him;" and again, "I ought to say, as a key to Ruskin, I had no idea of the intensity of his religious feeling before now."<sup>1</sup>

Though both Ruskin and Millais went to Scotland for relaxation, they stayed to work. Millais's principal work was the portrait of Ruskin, which is reproduced as frontispiece to this volume. It was at Acland's suggestion that this portrait of Ruskin standing on the rocks, with the torrent thundering beside him, was undertaken. Ruskin was rejoiced, seeing in this work the promise of such

<sup>1</sup> *Sir Henry Wentworth Acland, Bart., K.C.B., F.R.S.: A Memoir*, by J. B. Atlay, 1903, pp. 173-174.

a loving and faithful study of wild nature as had never yet been accomplished:—

“Millais,” he writes (July 6), “has fixed on his place, a lovely piece of worn rock, with foaming water and weeds and moss, and a noble overhanging bank of dark crag; and I am to be standing looking quietly down the stream; just the sort of thing I used to do for hours together. He is very happy at the idea of doing it, and I think you will be proud of the picture, and we shall have the two most wonderful torrents in the world, Turner’s ‘St. Gothard’ and Millais’ ‘Glenfinlas.’ He is going to take the utmost possible pains with it, and says he can paint rocks and water better than anything else. I am sure the foam of the torrent will be something quite new in art.”

In a similar strain is a letter to Dr. Furnivall:—

“GLENFINLAS, *October 16th.*

“MY DEAR FURNIVALL,—I have been living so idle a life for the last month or two that the laziness has become quite inveterate, and I can’t so much as write you a letter—except to answer your kind questions.

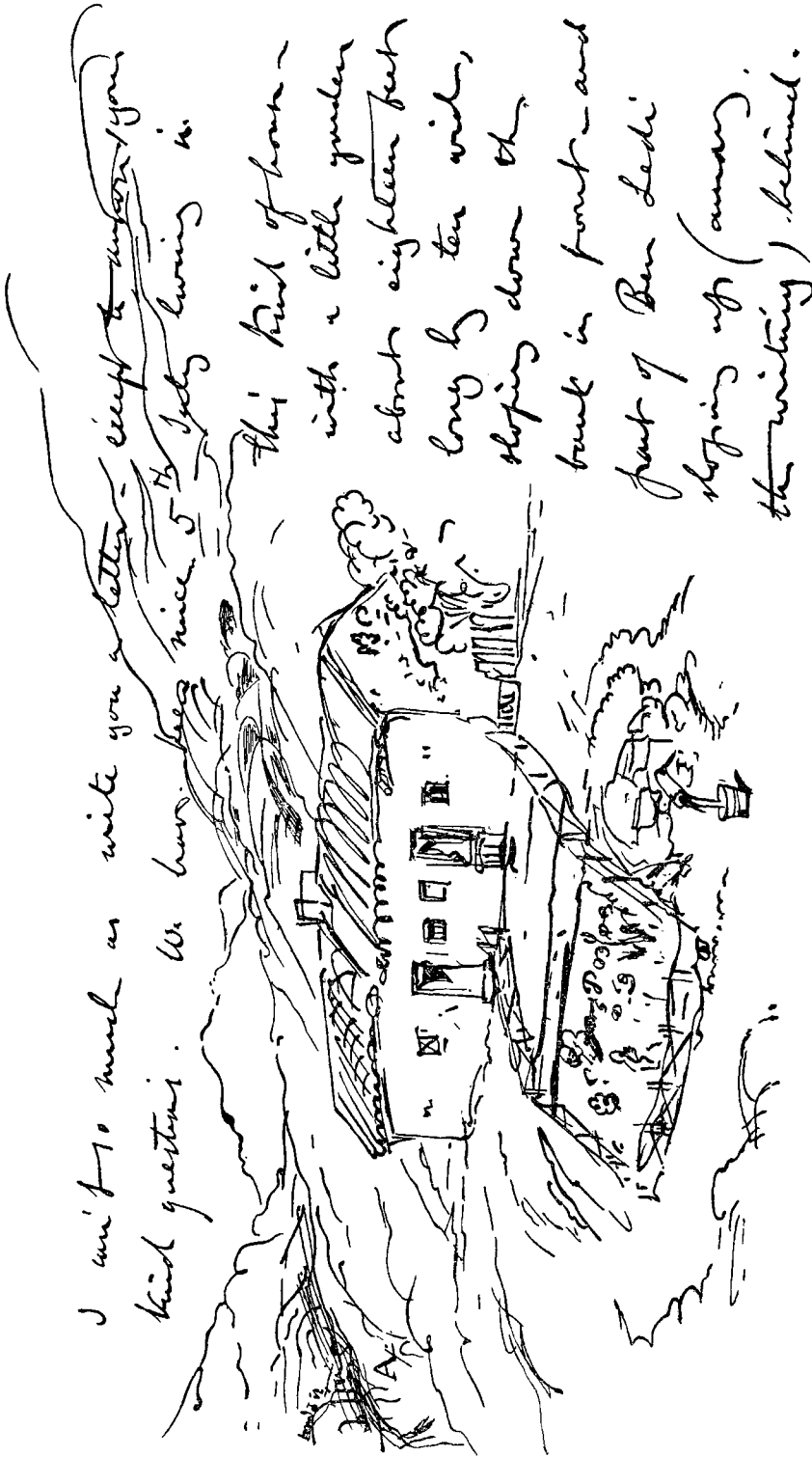
“We have been since *5th July* living in this kind of house, with a little garden, about eighteen feet long by ten wide, sloping down the bank in front, and part of Ben Ledi sloping up (among the writing) behind.<sup>1</sup> A bog in front—a wonderful rocky dingle in the distance at A—where Millais is painting a picture of a torrent among rocks, which will make a revolution in landscape painting if he can only get it finished. It is not nearly done yet, and the cold is coming fast.

“I am to lecture at Edinburgh, *1st November to 11th.* I hope to be home before Christmas, but shall linger on the road, though it is too late to Turner-hunt. I have stopped all this time to keep Millais company—to keep him up to the Pre-Raphaelite degree of finish—which I have done with a vengeance, as he has taken three months to do half a background two feet over, and perhaps won’t finish it now. But I have got maps of all the lichens on the rocks, and the *bubbles* painted in the foam.

“I am glad you like my education bit<sup>2</sup>—but before you give all the people a share in the government, hadn’t you better make

<sup>1</sup> See the *facsimile* of a portion of this letter, containing Ruskin’s slight pen sketch of the house.

<sup>2</sup> This refers to Appendix 7 (“Modern Education”) in the third volume of *The Stones of Venice*, then just issued.



FACSIMILE OF A PAGE OF RUSKIN'S LETTER TO DR. FURNIVALL, FROM GLENFINLAS, OCTOBER 16, 1853

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them all lawyers and physicians? It is much easier to write out deeds, and raise difficulties about them—and to make pills, and prescribe them—than to govern a country.

“Effie’s best regards,

“Ever affectionately yours,

“J. RUSKIN.”<sup>1</sup>

Ruskin’s diary is also full of Millais’s picture:—

“GLENFINLAS, *July 20, 1853.*—Yesterday drawing on the rocks by the stream; Everett ill with headache. The skies all turquoise and violet, and melted in dew, and heavenly bars of delicate cloud behind Ben Venue in evening.

“Millais’s picture of Glenfinlas was begun on Wednesday; outlined at once, Henry Acland holding the canvas, and a piece laid in that afternoon. None done on Thursday—about an hour’s work on Friday.”

Then Ruskin keeps a sort of time-table of the number of hours’ work put into the picture each week—in the first week, four days of from 11 or 12 to 5 or 6; next week, three days 11–5, two 4–7; third week, four days 1–5; one 4–7; fourth week, three days 12–6; fifth week, three days, “a good forenoon”; sixth week, a “good three hours,” on four days; seventh week, “good days, about three hours each”; eighth week, only two “good days”; ninth, three “good forenoons”; on two other days, an hour each; the tenth and last week recorded showed three “excellent days.” The portrait was not completed till the following winter, for on January 12 and 19, 1854, there are entries in Ruskin’s diary of sittings to Millais.

During the progress of the work in Scotland Ruskin sometimes very literally stood over Millais, and an entry in the diary shows us what thoughts we may read in his eyes as he stands contemplatively in the picture:—

“*August 2.*—Out with Millais at six, holding the umbrella over him as he worked, and watching the stream, looking down it, due south; the sun of course on my left. It is curious how unconscious the eye is of colour, under any circumstances which render the forms to which it belongs altogether vague. Thus if we stand by a Highland stream in sunlight, we shall probably at first be struck merely by its marked gradations of one colour, from the pale golden where it glides in shallow ripples over the white pebbles, deepening

<sup>1</sup> This is Letter V. in a volume (privately printed in 1897) of *Letters from John Ruskin to Frederick J. Furnivall*, edited by T. J. Wise. The word “sloping” is there (p. 16) misprinted “slipping.”

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gradually into clear, glowing brown—into the black space of eddying pool, streaked with foam. But presently, as we look more carefully, we shall see there is a cold and gloomy colour mingled among this golden brown (which we shall feel has a strange power in giving the stream its . . . <sup>1</sup>)—at least we shall think it gloomy in contrast with the gold—but when we examine it carefully, we shall find it is reflection of pure blue sky, deepened and dulled a little by the brown of the water, but still visibly and sweetly blue, and in reality of infinite beauty as it breaks among the brown waves. Looking a little longer, we shall find that the deep brown, which at first we thought was one colour, owes its appearance of lustre to the mingling of two; and on watching these, we shall find that instead of brown, one half of this part of the water is deep green—being the reflection of the trees on the bank, and the rest a brown which in its various gradations expresses all the shadows and lights of the rocks on the bank, and that there *is no blackness* without such a reflection. Finally, we shall find part of the water in a kind of light which quite keeps us from seeing the bottom even in shallow places, or white playing unintelligible light, which will puzzle us at first considerably, but at last we shall find it to be the reflection of pieces of white cloud.”

Ruskin himself made many drawings at Glenfinlas, one of which is here given as a companion to the picture of Millais, done at the same time and place. But his chief work at this time was the preparation of the lectures to be given under the auspices of the Philosophical Institution at Edinburgh, in the autumn, on Architecture and Painting. The suggestion that he should give these lectures came from his friend J. F. Lewis, the painter, and it pleased him—both as a sign that his work was beginning to make an impression, and as an opportunity for widening his circle of influence. But his father and mother did not like the idea. They seem to have thought that there was something derogatory in appearing on a platform as a public lecturer; or perhaps, though they put it in that way, they were afraid of their son overstraining his powers; and Ruskin’s father, who was already beginning to wonder whether *Modern Painters* would ever be resumed and finished, saw in this new departure a fresh danger of dissipation of energies. In his replies to such remonstrances, Ruskin tried to reassure his parents on all points:—

“(August 18.)—I do not mean at *any* time to take up the trade of a lecturer; all my real efforts will be made in writing, and all that I intend to do is merely, as if in conversation, to say to these

<sup>1</sup> The space here is left blank in the MS. diary.