

Cambridge University Press

978-1-108-00861-7 - The Works of John Ruskin, Volume 13: Turner; The Harbours of England

John Ruskin

Excerpt

[More information](#)

PART I
THE HARBOURS OF ENGLAND

Cambridge University Press

978-1-108-00861-7 - The Works of John Ruskin, Volume 13: Turner; The Harbours of England
John Ruskin

Excerpt

[More information](#)

THE
HARBOURS OF ENGLAND.

ENGRAVED BY THOMAS LUPTON,
FROM ORIGINAL DRAWINGS MADE EXPRESSLY
FOR THE WORK BY
J. M. W. TURNER, R.A.

WITH ILLUSTRATIVE TEXT

BY
J. RUSKIN,
AUTHOR OF "MODERN PAINTERS."

LONDON:
PUBLISHED BY
E. GAMBART AND CO., 25 BERNERS STREET, OXFORD STREET.
1856.

Cambridge University Press

978-1-108-00861-7 - The Works of John Ruskin, Volume 13: Turner; The Harbours of England
John Ruskin

Excerpt

[More information](#)

[*Bibliographical Note.*—In 1825 Lupton, the engraver, projected a serial publication entitled *The Ports of England*, and for this Turner undertook to supply all the drawings (as appears from a letter of Lupton to Ruskin). But both artist and engraver lacked the opportunity required to carry the undertaking to a successful conclusion, and three numbers only were completed. Each of these contained two engravings. Part I., introducing *Scarborough* and *Whitby*, appeared in 1826; Part II., with *Dover* and *Ramsgate*, in 1827; and in 1828 Part III., containing *Sheerness* and *Portsmouth*, closed the series. To ornament the covers of these parts, Turner designed a vignette, which was printed upon the centre of the front wrapper of each. As *The Ports of England* is an exceptionally scarce book, and as the vignette can be obtained in no other form, a facsimile of it is here given on p. 6. The original drawing was presented by Ruskin to the Fitz-William Museum, at Cambridge, where it may now be seen (see below, p. 557). Twenty-eight years afterwards (that is, in 1856, five years after Turner's death) these six Plates, together with six new ones, were published by Messrs. E. Gambart and Co., at whose invitation Ruskin consented to write the essay on Turner's marine painting which accompanied them.

First Edition (1856).—The title-page of the book on its first appearance was as printed on the preceding page.

Folio, pp. viii. + 53. The Preface (here, pp. 9–11) occupies pp. iii.–vi.; the List of Plates (here p. xv.), p. vii.; the Introductory matter, pp. 1–27; then come the Plates with the descriptions, pp. 29–53. The imprint on the reverses of the half-title and of the last page is “London: printed by Spottiswoode and Co. | New Street Square.” Issued in green cloth, with uncut edges, the words “Harbours | of England | by | J. M. W. Turner” (enclosed in an ornamental frame) being impressed on the front cover. Also in crimson cloth, with gilt edges; the title “Harbours | of | England | by | Turner & Ruskin” (enclosed in an ornamental frame of a different design) being impressed on both covers. Price 42s.

The plates were engraved in mezzotint by Thomas Lupton; six had already been published as described above. All the Plates were lettered (in addition to the titles as given in this edition), “Drawn by J. M. W. Turner, Esqr., R.A. Engraved by Thos. Lupton [Plates 2, 10, and 12 “Thomas Lupton”]. London: published *May 7th*, 1856, by E. Gambart and Co., 25 Berners St., Oxford St.” Some copies were issued with the Plates on India paper. Artists' Proofs of the Plates were also published (accompanied by the Text on larger paper) in a cloth portfolio with black leather label on the side, lettered in gilt “The | Harbours | of | England | by | Turner & Ruskin. | Artists' Proofs.” The six Plates which had originally appeared in *Ports of England*, have engraved lettering, the other six being unlettered.

Cambridge University Press

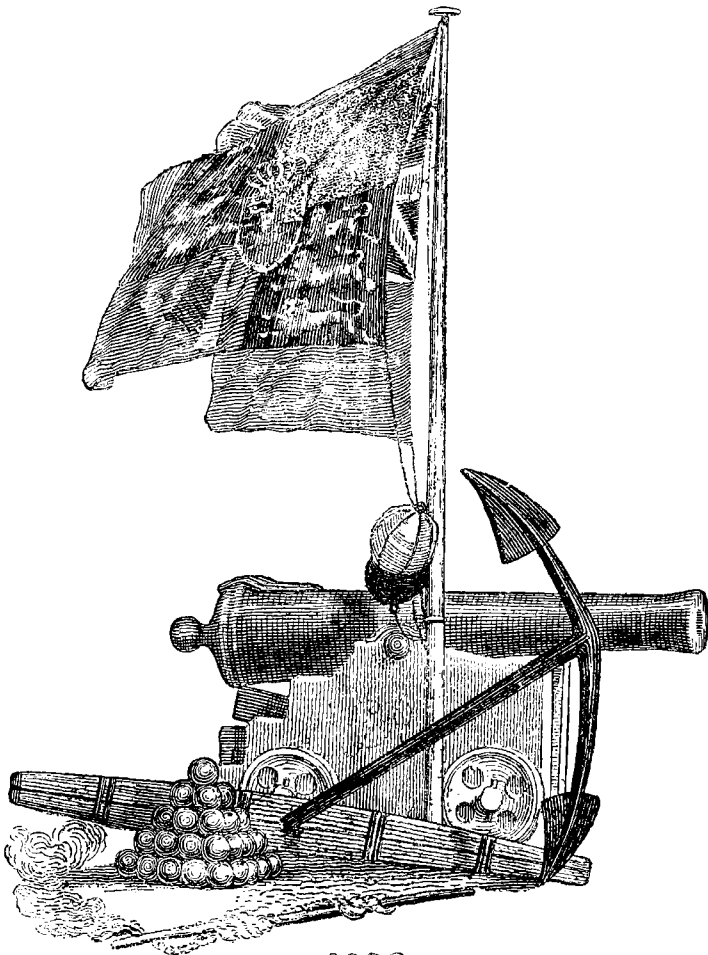
978-1-108-00861-7 - The Works of John Ruskin, Volume 13: Turner; The Harbours of England
John Ruskin

Excerpt

[More information](#)

6 THE HARBOURS OF ENGLAND

Second Edition (1857).—This is undated, but it seems to have been issued by Messrs. Gambart and Co. in 1857. There are no alterations worth noting, except that the date was removed from Ruskin's preface; the pages were



1826

Fig. 1

now x. + 53 (the half-title being numbered). Issued in blue cloth. The delicate Plates already exhibit signs of wear in this edition.

Third Edition (1859).—The copyright (which had not been retained by Ruskin) now passed from Messrs. Gambart to Messrs. Day and Sons, who published an undated edition in or about 1859. It was an exact reprint of

Cambridge University Press

978-1-108-00861-7 - The Works of John Ruskin, Volume 13: Turner; The Harbours of England
John Ruskin

Excerpt

[More information](#)

BIBLIOGRAPHICAL NOTE

7

the Second, except that the publisher's name on the title-page now ran—"London | published by | Day & Son, Lithographers to the Queen | 6 Gate Street, Lincoln's Inn Fields"—and the imprint—"Wyman and Sons, Printers, | Great Queen Street, Lincoln's Inn Fields, | London, W.C." Issued in blue cloth. Also in crimson cloth, with the title omitted from the design upon the back cover. Plates 3 and 12 bear no imprint. So-called "Proofs" were also issued in a portfolio.

Fourth Edition (1872).—The book now changed hands again, the steel plates and copyright being sold at Hodgson's sale-rooms in 1868 to Mr. Allman for the sum of £14, 10s. The title-page of the next edition was:—

The | Harbours of England. | Engraved by Thomas Lufton [*sic*] | from original drawings made expressly for the work by | J. M. W. Turner, R.A. | With | Illustrative Text | by | J. Ruskin, | Author of "Modern Painters" | New Edition. | London : | T. J. Allman, 463, Oxford Street.

Quarto (leaving a much smaller margin round the plates); otherwise the same as the second edition, except that the imprint (at the foot of p. 53) is "Billing, Printer, Guildford, Surrey." Issued in red cloth, ornamented with black rules; and lettered on the front cover "Turner and Ruskin's | Harbours of England," and "Harbours of England" up the back. Plate 1 (Dover) was used as a frontispiece, although the List of Plates gave its position as in previous editions; the publisher's imprint was removed from the Plates.

Fifth Edition (1877).—Messrs. Smith, Elder & Co. had now purchased the copyright, and on November 29, 1877, they issued an edition with the following title-page:—

The | Harbours of England | Engraved by Thomas Lupton | from original drawings made expressly for the work by | J. M. W. Turner, R.A. | With Illustrative Text | by John Ruskin, LL.D. | Author of "Modern Painters," etc. etc. | New Edition. | London : Smith, Elder & Co., 15 Waterloo Place. | 1877.

Imperial quarto. Similar to the second edition, except that the date (April 1856) is reinserted at the end of the preface. The imprint (at the foot of p. 53) is "London : printed by Spottiswoode and Co., New Street Square and Parliament Street." Issued in green cloth, lettered on the front cover and up the back "Harbours of England, Turner & Ruskin." Price 25s. The Plates in this edition were retouched by Mr. Charles A. Tomkins, but they were already sadly worn and in this edition they are very poor. They are lettered as before, but with the following imprint—"London : Smith, Elder & Co., 15 Waterloo Place."

The first edition is held in much greater esteem than any of its successors. Artists' proofs have been sold for eleven to twelve guineas; proofs for three to four guineas, and ordinary copies for two guineas. The second edition can be obtained for less than thirty shillings; others fetch only a third of that amount or less.

Cambridge University Press

978-1-108-00861-7 - The Works of John Ruskin, Volume 13: Turner; The Harbours of England
John Ruskin

Excerpt

[More information](#)

8 THE HARBOURS OF ENGLAND

Sixth Edition (1895).—The copyright of the book subsequently passed from Messrs. Smith, Elder & Co. to Ruskin, and in 1895 a new edition was issued, uniform with the other small green-cloth volumes of Ruskin's Works. The title-page is:—

The | Harbours of England. | By | John Ruskin, | Honorary Student
of Christ Church, and Honorary Fellow | of Corpus Christi College,
Oxford. | With | Thirteen Illustrations by | J. M. W. Turner, R.A.
| Edited by | Thomas J. Wise, | Editor of | "A Complete Biblio-
graphy of the Writings of John Ruskin," | etc. etc. | George Allen,
Sunnyside, Orpington, | and | 156, Charing Cross Road, London. |
1895. | [All rights reserved.]

Crown 8vo, pp. xxvi. + 134. The imprint (on the reverse of the title-page) is "Printed by Ballantyne, Hanson & Co., At the Ballantyne Press," and at the foot of p. 134 "Printed by Ballantyne, Hanson & Co., Edinburgh and London." The "Editor's Preface" occupies pp. ix.-xviii. It is mainly bibliographical, and the information contained in it is embodied in this Bibliographical Note. Turner's vignette for *The Ports of England* (given above) faced p. x. A note on a passage, now added from the author's proof, occupied pp. xiv.-xvi., and is here given as a note to p. 33. Some remarks on an allusion to Shelley occupied pp. xvi.-xvii.; these are given as a footnote to the passage in question (see below, p. 16). The "Author's Original Preface" occupies pp. xxi.-xxv.; the Text, pp. 1-134. Issued on May 11, 1895, price 7s. 6d. (3000 copies printed); also 250 large-paper copies at 15s.

The Plates in this edition were reproduced on a smaller scale (reduced from $8\frac{3}{4} \times 6$ to $5\frac{1}{2} \times 3\frac{1}{2}$) "by the photogravure process from a selected set of early examples; and, in addition, the Plates so prepared have been carefully worked upon by Mr. Allen himself." Sets of prints from the original steel plates are also sold in a portfolio (10s. 6d.).

Re-issued in 1902, marked "Seventh Thousand."

Varie Lectiones.—There are few variations in the text to record. In the sixth edition (here followed) a passage in the MS., omitted from the previous editions, was for the first time inserted, as stated above. In § 5, line 19, all previous editions read "flit or soar," but "'flit' or 'soar'" seems the right reading. In § 22, line 15, "fig. 1" now becomes "fig. 2," and so, lower down, "fig. 2" becomes "fig. 3." § 40, line 7, "Hakewell" in all previous editions, here altered to "Hakewill." Plate v., page 59, line 6, "harbours" in all previous editions, here corrected to "harbour." Plate viii., line 13, the small edition of 1895 misprinted "drawing" for "drawings"; line 16, all previous editions misprinted "Comb" for "Combe."

The numbering of the paragraphs in the Introductory Essay (pp. 13-49) is here inserted.]

Cambridge University Press

978-1-108-00861-7 - The Works of John Ruskin, Volume 13: Turner; The Harbours of England
John Ruskin

Excerpt

[More information](#)

PREFACE

AMONG the many peculiarities which distinguished the late J. M. W. Turner from other landscape painters, not the least notable, in my apprehension, were his earnest desire to arrange his works in connected groups,¹ and his evident intention, with respect to each drawing, that it should be considered as expressing part of a continuous system of thought. The practical result of this feeling was that he commenced many series of drawings,—and, if any accident interfered with the continuation of the work, hastily concluded them,—under titles representing rather the relation which the executed designs bore to the materials accumulated in his own mind, than the position which they could justifiably claim when contemplated by others. The *River Scenery* was closed without a single drawing of a rapidly running stream; and the prints of his annual tours were assembled, under the title of the *Rivers of France*, without including a single illustration either of the Rhone or the Garonne.²

The title under which the following plates are now presented to the public, is retained merely out of respect to this habit of Turner's. Under that title he commenced the publication, and executed the vignette for its title-page, intending doubtless to make it worthy of taking rank with, if not far above, the consistent and extensive series of the

¹ [On this subject, see *Modern Painters*, vol. v. pt. ix. ch. xi. § 30 and *n.*]

² For particulars of the *River Scenery*, 1827, see below, p. 382; the drawings are in the National Gallery. The *Rivers of France* is made up of Turner's "Annual Tours" 1833-1834-1835: see below, p. 613.]

10 THE HARBOURS OF ENGLAND

Southern Coast, executed in his earlier years. But procrastination and accident equally interfered with his purpose. The excellent engraver Mr. Lupton,¹ in co-operation with whom the work was undertaken, was unfortunately also a man of genius, and seems to have been just as capricious as Turner himself in the application of his powers to the matter in hand. Had one of the parties in the arrangement been a mere plodding man of business, the work would have proceeded; but between the two men of talent it came very naturally to a stand. They petted each other by reciprocal indulgence of delay; and at Turner's death, the series, so magnificently announced under the title of the *Harbours of England*, consisted only of twelve plates, all the less worthy of their high-sounding title in that, while they included illustrations of some of the least important of the watering-places, they did not include any illustration whatever of such harbours of England as Liverpool, Shields, Yarmouth, or Bristol. Such as they were, however, I was requested to undertake their illustration. As the offer was made at a moment when much nonsense, in various forms, was being written about Turner and his works; and among the twelve plates there were four* which I considered among the very finest that had been executed from his marine subjects, I accepted the trust; partly to prevent the really valuable series of engravings from being treated with injustice, and partly because there were several features in them by which I could render more intelligible some remarks I wished to make on Turner's marine painting in general.

These remarks, therefore, I have thrown together, in a connected form; less with a view to the illustration of these particular plates, than of the general system of ship-painting which was characteristic of the great artist. I

* Portsmouth, Sheerness, Scarborough, and Whitby.

¹ [See Vol. IX. p. 15.]

PREFACE

11

have afterwards separately noted the points which seemed to me most deserving of attention in the plates themselves.

Of archæological information the reader will find none. The designs themselves are, in most instances, little more than spirited sea-pieces, with such indistinct suggestion of local features in the distance as may justify the name given to the subject; but even when, as in the case of the Dover and Portsmouth, there is something approaching topographical detail, I have not considered it necessary to lead the reader into inquiries which certainly Turner himself never thought of; nor do I suppose it would materially add to the interest of these cloudy distances or rolling seas, if I had the time—which I have not—to collect the most complete information respecting the raising of Prospect Rows, and the establishment of circulating libraries.

DENMARK HILL, *April*, 1856.

THE HARBOURS OF ENGLAND

1. OF all things, living or lifeless, upon this strange earth, there is but one which, having reached the mid-term of appointed human endurance on it, I still regard with unmitigated amazement. I know, indeed, that all around me is wonderful—but I cannot answer it with wonder:—a dark veil, with the foolish words, NATURE OF THINGS, upon it, casts its deadening folds between me and their dazzling strangeness. Flowers open, and stars rise, and it seems to me they could have done no less. The mystery of distant mountain-blue only makes me reflect that the earth is of necessity mountainous;—the sea-wave breaks at my feet, and I do not see how it should have remained unbroken. But one object there is still, which I never pass without the renewed wonder of childhood, and that is the bow of a Boat. Not of a racing-wherry, or revenue cutter, or clipper yacht; but the blunt head of a common, bluff, undecked sea-boat, lying aside in its furrow of beach sand. The sum of Navigation is in that. You may magnify it or decorate as you will: you do not add to the wonder of it. Lengthen it into hatchet-like edge of iron,—strengthen it with complex tracery of ribs of oak,—carve it and gild it till a column of light moves beneath it on the sea,—you have made no more of it than it was at first. That rude simplicity of bent plank, that can breast its way through the death that is in the deep sea, has in it the soul of shipping. Beyond this, we may have more work, more men, more money; we cannot have more miracle.

2. For there is, first, an infinite strangeness in the perfection of the thing, as work of human hands. I know