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John Ruskin

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The Works of John Ruskin

VOLUME 13: TURNER; THE HARBOURS OF
ENGLAND

JOHN RUSKIN
EDITED BY EDWARD TYAS COOK
AND ALEXANDER WEDDERBURN



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THE COMPLETE
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JOHN RUSKIN

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JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN



LONDON

GEORGE ALLEN, 156, CHARING CROSS ROAD

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J.M.W. Turner

Allen & Co. Sc.

Portrait of J.M.W. Turner,
Aged 17.

From the picture by the artist at Brantwood

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TURNER

THE HARBOURS OF ENGLAND

CATALOGUES AND NOTES

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T U R N E R

THE HARBOURS OF ENGLAND

CATALOGUES AND NOTES

BY

JOHN RUSKIN

LONDON

GEORGE ALLEN, 156, CHARING CROSS ROAD.

NEW YORK : LONGMANS, GREEN, AND CO.

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INTRODUCTION TO VOL. XIII

(In the chronological order, this Volume follows Volumes V. and VI.)

In this volume are collected all Ruskin's pieces which deal exclusively with Turner. In one sense the whole body of Ruskin's art work was written around Turner, and there are thus many other pieces which belong in subject to this volume; as, for instance, the greater part of the pamphlet entitled *Pre-Raphaelitism*, and the third of the Edinburgh Lectures (both in Vol. XII.). But it has been felt impossible to separate those writings from their context, chronological or otherwise. With two exceptions the main writings here collected have both a chronological and a topical unity. They all deal with Turner, and they all were written during the years 1856, 1857, 1858. The exceptions are the last of Ruskin's three catalogues of Turner drawings in the National Gallery, and the Notes on his Drawings by Turner. Of these the former, though published in 1881 as a new pamphlet, was in some sort a revision of the earlier catalogue published in 1857–1858; and the latter, though not written till 1878, describes the collection which Ruskin for the most part had formed and studied in much earlier years.

Resuming the biographical thread from the Introduction to Vol. V. (p. li.), we there left Ruskin at the completion of the third and fourth volumes of *Modern Painters*, in April 1856. There was now once more to be a long interval in the production of that work, of which the last volume was not published till June 1860. Ruskin's multifarious literary activity during these four years occupies Volumes XIII. to XVI. of this edition.¹

As it has been impossible to make the contents of these volumes strictly chronological (for in that case the several Turner catalogues, for instance, would have had to be dispersed through various volumes), it will be convenient here to map out in general form the occupations of the four years now under review.

¹ Together with some pieces of later date, comprised in the same volumes, for convenience of grouping in subject-matter.

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INTRODUCTION

1855.—Ruskin wrote *The Harbours of England* (Part I. in this volume) and the first of the *Academy Notes* (Vol. XIV.).

1856.—Ruskin was now much interested in the building of the Museum at Oxford; he lectured to the workmen there in April (Vol. XVI.). Returning to London, he wrote the second of the *Academy Notes* (Vol. XIV.). He then went abroad with his parents (May 14 to October 1) on a tour, of which some account is given in the Introduction to Vol. VII. (the fifth volume of *Modern Painters*). During the winter, 1856–1857, he was engaged, in connexion with his teaching at the Working Men's College, in writing *The Elements of Drawing* (Vol. XV.).

1857.—The arrangement and exhibition of the pictures and drawings bequeathed by Turner to the nation was now beginning. In January Ruskin was engaged in assisting Mr. Wornum, the Keeper of the National Gallery, in arranging the exhibition, mainly of oil-pictures, at Marlborough House; and he wrote the catalogue (Part II., No. 2 in this volume). During March he was constantly engaged at the National Gallery, examining the Turner sketches and drawings. He wrote a preliminary catalogue of one hundred of them (Part II., No. 3). A little later he wrote another catalogue of 153 drawings, which were exhibited at Marlborough House (Part II., No. 4). In the early months of the same year (January, April, and May), he delivered various lectures (Vol. XVI.), and gave evidence before the National Gallery Site Commission (Appendix I. in this volume). The third series of *Academy Notes* was issued in May. Next, he prepared lectures (delivered at Manchester in July) on *The Political Economy of Art* (Vol. XVI.). His holiday in August and September was to Scotland (see Introduction to Vol. VII.). On returning to Denmark Hill he resumed his teaching at the Working Men's College, and the arduous work of sorting the Turner drawings. This occupied him the whole of the winter, 1857–1858, as well as the spring of the latter year.

1858.—In January he delivered at South Kensington the lecture on "Conventional Art," and in February at Tunbridge Wells that on "Iron," afterwards published as Lectures i. and v. of *The Two Paths* (Vol. XVI.). By the end of March he was able to draw up his Official Report on the Turner Bequest (Part II., No. 5 in this volume), but the work of arrangement was not finished till May. After writing the fourth series of *Academy Notes* (Vol. XIV.), he went abroad from May to September (see Introduction to Vol. VII.). On returning to Denmark Hill he prepared his *Inaugural Address*, delivered to the Cambridge School of Art in October (Vol. XVI.).

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INTRODUCTION

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1859.—In this year he gave two other lectures—at Manchester on “The Unity of Art” (February), and on “Modern Manufacture and Design” at Bradford (March)—which were afterwards included in *The Two Paths* (Vol. XVI.). He also wrote *The Elements of Perspective* (Vol. XV.). Then came the fifth series of *Academy Notes* (Vol. XIV.), after which he again went abroad (May to October)—see Introduction to Vol. VII. On his return he settled down to resume and finish *Modern Painters*.

This biographical abstract will serve to show how busy Ruskin was during the four years which intervened between the fourth and fifth volumes of his great work. The scattered labours group themselves, it will be seen, according to subject-matter, under four heads, corresponding to the present and the three following volumes of this edition: (1) Turner (Vol. XIII.); (2) criticism of contemporary art—*Academy Notes* (Vol. XIV.); (3) teaching of art—*Elements of Drawing and Perspective* (Vol. XV.); and (4) lectures on art—*Political Economy of Art, The Two Paths*, etc. (Vol. XVI.).

With regard to the present volume, its contents are arranged in three Parts: I. *The Harbours of England*. II. Turner’s Pictures and Drawings at the National Gallery. III. Ruskin’s own Collection of Turner Drawings, together with his notes on his own handiwork. The Appendix contains various minor writings connected with cognate subjects.

I

We thus pass to *The Harbours of England*, the first of the pieces here collected in order both of composition and of publication. This book was the fulfilment by Ruskin, so far as existing materials rendered it possible, of a work designed by Turner. It was written by Ruskin in the spring of 1855, after a visit to Deal, already noticed (Vol. V. p. 1.), where he had made studies of ships and shipping. The circumstances in which he came to undertake the task are described by himself in his Preface (below, p. 10), and some additional particulars will be found in the Bibliographical Note (p. 5). A letter from his father to Mr. W. Smith Williams, for many years literary adviser to Messrs. Smith, Elder & Co., explains the matter further:—

“CHAMOUNI, August 4th, 1856.

“MY DEAR SIR,—I hear that in the *Athenæum* of 26th July there is a good article on my son’s *Harbours of England*, and I should be greatly obliged by Mr. Gordon Smith sending me that number. . . .

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“The history of this book, I believe, I told you. Gambart, the French publisher and picture dealer, said some eighteen months ago that he was going to put out twelve Turner plates, never published, of English Harbours, and he would give my son two good Turner drawings for a few pages of text to illustrate them.* John agreed, and wrote the text, when poorly in the spring of 1855, at Tunbridge Wells; and it seems the work has just come out. It was in my opinion an extremely well done thing, and more likely, as far as it went, if not to be extremely popular, at least to be received without cavil than anything he had written. If there is a very favourable review in the *Athenæum* . . . it may tend to disarm the critics, and partly influence opinion of his larger works. . . .—With our united kind regards,

“Yours very truly,

“JOHN JAMES RUSKIN.”¹

The Introductory Essay to *The Harbours of England*, and the descriptions of Turner’s drawings, form a supplementary chapter to *Modern Painters*. The scientific portions of that book were, as Ruskin says,² “divided prospectively, in the first volume, into four sections, . . . meant to define the essential forms of sky, earth, water, and vegetation; but finding,” he adds, “that I had not the mathematical knowledge required for the analysis of wave-action, the chapters on sea-painting were never finished, the materials for them being partly used in *The Harbours of England*.” From this point of view, then, the book was a continuation of the chapters on sea-painting in the first volume of *Modern Painters*. From another point of view, it was a chapter supplementary to the fourth and fifth volumes, for the analysis of the several drawings by Turner illustrates the artist’s principles of composition as expounded in *Modern Painters*. “Turnerian Topography,” for instance, treated in Vol. IV. ch. ii., is illustrated in the “Dover” (see below, p. 51); and Turnerian methods of composition, again, in the “Dover,” and in the “Scarborough” (p. 74).

Ruskin’s father considered that his son’s essay was “an extremely well done thing,” and “more likely to be received without cavil than anything he had written.” The judgment of competent criticism has endorsed the former opinion, and the reviewers of the day justified the latter. The Introductory Essay, written in the middle of Ruskin’s active life, and in the plenitude of his power, has generally been recognised

* Mr. E. Gambart (who is still living) states that, to the best of his recollection, he paid Mr. Ruskin 150 guineas for his work. Probably this was the price originally agreed upon, the two Turner drawings being ultimately accepted as a more welcome and appropriate form of remuneration. [Note to the edition of 1895.]

¹ This letter is here reprinted from pp. xiii.–xiv. of the 1895 edition of *The Harbours of England*.

² Preface to *In Montibus Sanctis*.

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as among his masterpieces. The subject—the treatment of sea and shipping in art—had hitherto been almost untouched, save by Ruskin himself (in the first volume of *Modern Painters*). It was handled with the fulness of knowledge and nicety of analysis characteristic of his best work. The style shows his special powers at their best, it is imaginative without being fanciful, and the language, though rich and luxuriant, is free alike from over-emphasis and from over-elaboration. “No book in our language,” says Mr. Frederic Harrison in his essay on “Ruskin as Master of Prose,” “shows more varied resources over prose-writing, or an English more pure, more vigorous, more enchanting.”¹ Never, too—at least in prose—had the beauty and mystery of the sea, or the glory of ships and shipping, received expression so rapturous and yet so penetrating as that which Ruskin in this essay pours forth. The book compelled admiration even in quarters the least favourably disposed. We have quoted in earlier volumes the tirades of the leading literary journal against Ruskin; let us read here its ungrudging tribute to the present work:—

“Since Byron’s ‘Address to the Ocean,’ a more beautiful poem on the sea has not been written than Mr. Ruskin’s preliminary chapter. It is a prose poem worthy of a nation at whose throne the seas, like captive monsters, are chained and bound. It is worthy of the nation of Blake and Nelson, of Drake and Howe, and true island hearts will beat quicker as they read. To first appreciate, and first to enable others to appreciate, some fresh and unheeded beauty of the universe, is a gift second only to that of creation. After this book has been mastered and got by heart—as it will be—the waves that lap and wash our cliffs, that now heap on them rough kisses, and now rush on them like hungry leopards, will speak to Englishmen in a fuller and more articulate voice. A great mind has at last come and almost deciphered the meaning of the surge’s moan, and the deep sea’s shout of madness. The chemist may still look on the sea as a saline draught, and the cosmographer deem it a thing to fill up maps with; but Mr. Ruskin, with his earnest, meditative wisdom, teaches us to see in the exhausted theme of poets and painters a beauty as yet untouched and a mystery as insolvable as eternity.”²

¹ *Tennyson, Ruskin, Mill, and other Literary Estimates*, 1899, p. 67.

² *Athenæum*, July 26, 1856. Reviews appeared also in the *Monthly Christian Spectator*, September 1856 (vol. vi. pp. 568–571, in the course of a paper entitled “An Ocean Colloquy”), and the *Saturday Review*, September 27, 1856. The writer in the latter journal used a phrase which occurs also in the review by Burne-Jones and William Morris of the third volume of *Modern Painters* (Vol. V. p. lx.). Ruskin, said the *Saturday Reviewer*, “has been a Luther in the world of art, protesting against the errors of its teachers, and claiming for all the right of individual reading and understanding of its scripture—the book of Nature—unshackled by the arbitrary interpretation of others.”

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Ruskin had vowed that he would raise a worthy monument to Turner;¹ and if *The Harbours of England* touches on only one aspect—though not the least characteristic—of the artist's genius, yet it is a noble monument alike of the painter and of the writer, and links, even more definitely than does *Modern Painters*, the names of Turner and Ruskin.

II

The monument which Turner had sought to raise to himself is the subject which has next to occupy us. In the Second Part of this Volume are contained, in their chronological order, all the letters, catalogues, notes, and reports which Ruskin wrote upon the pictures, drawings, and sketches by Turner which passed into the possession of the nation on the artist's death. This connected branch of Ruskin's work occupied a considerable amount of his time and thought, and it is necessary, for the due understanding of the relation of the various pieces to one another, to tell the story in some detail.

Turner died on the 19th of December 1851. Ruskin was at Venice at the time, at work upon *The Stones of Venice* (see Vol. X. p. 38 n.). His father at once sent the news to him, and he replied as follows:—

“December 28, 1851.—I received your letter some hours ago, telling me of the death of my earthly Master. I was quite prepared for it, and am perhaps more relieved than distressed by it—though saddened. It will not affect my health, nor alter my arrangements. The sorrow which did me harm was past when I first saw that his mind had entirely failed; but I hope I shall have another letter from you soon, for I cannot tell by this whether it has yet been ascertained that his portfolio is safe or whether—of which I lived in continual dread—he has destroyed anything. I shall not enter into any particulars about pictures to-night—being Sunday—but merely sit down to acknowledge your letter. For one thing I was not altogether prepared—the difference of feeling with which one now looks at the paper touched by his hand—the sort of affection which it obtains as that on which something of his life remains. I have the *Farnley*—as you the *Rigi*—beside me, perhaps the most touching picture of the two now; I think it more beautiful than I ever did before. The last sentence of my postscript to the last edition of *Modern Painters* will come true indeed.”²

¹ See Vol. V., Introduction, p. xvi.

² The “postscript” to the fifth edition (1851) of the first volume, remarking on the absence of any work by Turner from the exhibition of that year, etc. : see Vol. III. p. 631.

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The contents of Turner's will had not yet reached him, and Ruskin supposed that the master's portfolios would come into the market. His first concern, therefore, was to write to his father with instructions of what he was to buy:—

“*Monday morning*” [December 29].—I slept very well, only waking early. I feel it a little more than I thought I should, however—everything in the sunshine and the sky so talks of him. Their Great Witness lost. . . .¹

“Touching pictures—the first and most important of all are the original sketches of my St. Gothard and Goldau;² and, if possible, the original sketches of all the Swiss drawings we have—Mr. Griffith knows which they are—but especially—after the St. Gothard and Goldau—the one of your Schwytz. You speak of sketches in *body colour*, but I never named any in my list.³ These sketches are in such *pure* thin water-colour that you may crumple them like bank-notes, without harm.⁴ There are, I know, unless he has destroyed them, a vast quantity, for which the *public* won't care a farthing. It is just possible that for five or six hundred pounds you might secure the whole mass of them—getting them for from three to four guineas each, or even less. I don't mean all his sketches, but *all his Swiss sketches since 1841*, and if you can do this, I should like my whole remainder, £600, spent in this way, *if necessary*. But if you find that these sketches fetch a price, and you cannot get them *all*, then spend £300 in them—doing the best you can with that sum, but securing, at all events, St. Gothard, Goldau, and Schwytz, and, if they can be found, the parcel which was first shown us in 1841, containing a Lausanne, something in that way [a rough sketch], in purple and blue sunset—very misty, and a bright coloured group of Swiss cottages. I hope Mr. Griffith may recollect the parcel—if not, you must choose those you think best out of the lot. But spend £300 in them, for this reason: I can get *more* of Turner at a cheaper rate thus, than any other way. I understand the meaning of these sketches, and I can work them up into pictures in my head, and reason out a great deal of the man from them which I cannot from the drawings. Besides, no one else will value them, and I should like to show what they are.

“By-the-bye, Griffith mentioned some of Fribourg, which I have

¹ Almost all the intervening passage has already been given: see Vol. X. p. 38 n.

² Nos. 66 and 65 among the Ruskin Turners (p. 456); for the sketches, see pp. 206, 201. “Your Schwytz” must be one of the drawings of the Lake of Lucerne, enumerated in the Index.

³ This refers to an earlier correspondence, in which Ruskin's father had consulted him as to possible purchases.

⁴ See below, p. 237.

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never seen—very fine; please try to see these, and do try to get some of those above mentioned:¹ I have been so often disappointed about these sketches that I feel as if there were some fatality in them.”

Ruskin was in a double sense to be disappointed again. The sketches and drawings left by Turner were not to pass into the possession of his disciple and interpreter, and they were to be treated with scanty respect by those whose property they became. But all this was not yet known by Ruskin, and his instructions to his father continued in many letters. Some extracts from these may be given, as containing *aperçus* on Turner's work in this sort, and referring to sketches now accessible in the National Gallery:—

“(December 29.)— . . . Invest in *mountain* drawings of any sort you like best yourself, as I cannot give you any specific directions further than these:—

“Please do not buy for *me* any very highly laboured or popular drawing, especially if large; the popular drawings are *nearly* always bad, though our Coblenz and Llanthony,² for instance, are both first-rates—especially the first, and would be popular also; but, in general, a drawing much run after will be bad.

“Any drawing which has a bad name among picture-dealers is *sure to be worth having at the price it will go for*; and very nearly sure to be a first-rate in its way; as, for instance, our Winchelsea and Gosport.³ So if you see any *odd* drawings with ugly figures—*spoiling* them, as the picture-dealers call it—going very cheap, pick them up.

“But the chief thing is to get mountains. A mountain drawing is always, to me, worth just three times one of any other subject, and I have not enough, yet: the only two *thorough* ones that I have are the St. Gothard and the Lake Lucerne last got from Munro; the Rigi is divine as an evening thought, but the mountain form is heavy; the other Lake Lucerne feeble; the Harlech a little slight, and distant.⁴ I want drawings as like the St. Gothard as possible; and, if it may be, in Switzerland or North Italy; if not, in Cumberland, Wales, or Scotland; but *don't buy, on any account,*

¹ Many of the sketches of Fribourg and Lausanne may now be seen in the National Gallery, while others are stored in tin boxes there.

² For the Coblenz, see below, p. 454; for the Llanthony, Vol. III. p. 402 (Plate 8), and below, p. 590.

³ For these, see below, pp. 437, 439.

⁴ “The St. Gothard” is “The Pass of Faido” (see below, p. 456); “the Lake Lucerne last got from Munro” is probably the “Fluelen,” see p. 459; for the Rigi, see Index, p. 603; the “other Lake Lucerne” is presumably the “Town from the Lake,” see Index, p. 602; the Harlech was afterwards sold by Ruskin: see Index, below, p. 601.

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any in South Italy, Rome, Florence, or Naples; *nor none* in the East,—Greece, India, or Holy Land. Nor none on the Rhine, unless you should see something especially delighting you.

“I now recollect two more sketches I especially want. One was part of the Goldau batch, with a little bridge at foot of a great overhanging rock—so [a rough sketch]; the other, a great arched single bridge between two walls of rock. Mr. Griffith may perhaps recollect his saying to me, ‘What would Turner make of it?’—it is very blue in colour.

“So now I must leave you to do the best you can for me, remembering that I would always rather have *two* slight or worn drawings than one highly finished one. The thought is the thing. Buy *mountains*, and buy *cheap*, and you cannot do wrong. I am just as glad I am not in England. I should be coveting too much—and too much excited—and get ill. I must now go to my work, and keep my thoughts away from these things.”

“(December 31.)—I can give you one test in case any drawings should come before you—quite infallible. Whenever the colours are vivid—and laid on in many patches of sharp *blotty* colour—not rubbed—you may be sure the drawing is valuable. For Turner never left his colours fresh in this way unless he was satisfied; and when *he* was satisfied, *I* am.

“*All drawings with black skies*, without exception, are fine—like our Winchelsea. (The Land’s End, though to me unsatisfactory, is assuredly a fine drawing; its sky is black, but too laboured. Windus has a black picture of Fowey Harbour; this is also fine, but I should not like it, because people are being drowned in the water, and we have enough of that in Slaver.) And nearly all in which the clouds are worked into *dark blue* as a *storm* colour are bad, like the Bamborough, which you may recollect had an indigo sky. Compare—taking them down from the wall—first, Schwytz and Richmond (Surrey): you will see the Schwytz is throughout *rubbed*—no colour has an edge nor any purity. Look at the way the blue is dashed on in the woman’s shawl, and the light distant sky in the Richmond; and the edges of the trees, look at the *thin* fresh colour in them. *Whenever* you see the colour thus laid on—the drawing is fine.

“Look, again, at the way it goes on behind the tower and trees in the Winchelsea, and all over that sky; and look how the distant castle is painted in the Dudley, and the mountain distance on the left in the St. Gothard: all *blots*. Whenever the colour is so left, it is a sure sign that Turner was satisfied. When he was not, he worked on, and stippled and rubbed. Not but that in his very finest drawings—our Constance and Rigi, for instance—he stippled up

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his first thoughts with exquisite care; but you cannot be *sure* of the universally rubbed and stippled drawings; they *may* be elaborations of a fine thought—or corrections of a blunder. The fresh drawings are *sure*. I only name these tests in case of any drawings going cheap; for the great thing is to get *mountains*. They are almost always sure to be invaluable, and of other subjects—the brighter the colours the better. . . .

“P.S.—Observe the remarks on Turner’s execution, on last page, refer only to the drawings of his middle period—noticed in *Pre-Raphaelitism*¹ as that in which he most erred, and to the failing drawings of his last Swiss series. In buying early drawings in the colourless Yorkshire manner—like our Richmond, Yorkshire—you *cannot err*. They are all faultless, though none of them rise to such achievement as he purchased afterwards by occasional error, and his first Swiss series—ours, Bicknell’s and Munro’s—are quite priceless.”

A few days later Ruskin heard that he had been appointed an executor by Turner, and the contents of the will—with its bequest of pictures and drawings to the nation, and of the bulk of his other property to found a Charitable Institution for Decayed Artists—became known. There was no legacy to Ruskin, except of nineteen guineas to him (as also to each of the other executors) to buy a mourning ring. “Nobody can say,” wrote Ruskin’s father, “you were paid to praise.”² Ruskin’s father, who was at home, sent his son a very interesting description of Turner’s treasures:—

“I have just been through Turner’s house with Griffith. His labour is more astonishing than his genius. There are £80,000 of oil pictures, done and undone. Boxes, half as big as your study table, filled with drawings and sketches. There are copies of *Liber Studiorum* to fill all your drawers and more, and house walls of proof plates in reams—they may go at 1s. each. . . .

“Nothing since Pompeii so impressed me as the interior of Turner’s house; the accumulated dust of forty years partially cleared off; daylight for the first time admitted by opening a window on the finest productions of art buried for forty years. The drawing-room has, it is reckoned, £25,000 worth of proofs, and sketches, and drawings, and prints. It is amusing to hear dealers saying there can be no *Liber Studiorum*—when I saw neatly packed and well labelled as many bundles of *Liber Studiorum* as would fill your entire bookcase, and England and Wales proofs in

¹ See Vol. XII. p. 389.

² W. G. Collingwood’s *Life of Ruskin*, 1900, p. 136.

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packed and labelled bundles like reams of paper, as I told you, piled nearly to ceiling. . . .¹

“The house must be as dry as a bone—the parcels were apparently quite uninjured. The very large pictures were spotted, but not much. They stood leaning, one against another, in the large low rooms. Some *finished* go to nation, many unfinished *not*: no frames. Two are given unconditional of gallery building—*very fine*: if (and this is a condition) *placed beside Claude*. The style much like the laying on in Windmill Lock in dealer’s hands, which, now it is cleaned, comes out a real beauty. I believe Turner loved it. The will desires all to be framed and repaired, and put into the best showing state; as if he could not release his money to do this till he was dead. The top of his gallery is one ruin of glass and patches of paper, now only just made weather-proof. . . .

“I saw in Turner’s rooms, *Geo. Morlands* and *Wilson’s*, and *Claudes*, and *portraits* in various styles, *all by Turner*. He copied every man, was every man first, and took up his own style, casting all others away. It seems to me you may keep your money, and revel for ever and for nothing among Turner’s Works.”²

Ruskin himself (January 1) confessed to being “at first a little pained at all the sketches being thus for ever out of my reach; yet I am so thoroughly satisfied and thankful for the general tenour of the will that I can well put up with my own loss. Indeed I shall gain as much as I lose—in the power of always seeing all his works in London, free of private drawing-rooms. If the rest of the executors would only make me curator of the gallery I should be perfectly happy.” So again (December 30), “I am very thankful to God for giving me some power over that which, above all things in the world, I should desire to have power over—as well as for the feeling that though Turner would do me no favour, he had some trust in my feeling towards him.” “I understand now” (January 6), he added, “his continual and curious hesitation in parting with a picture; he was always doubtful if he had money enough for his great purpose, and yet wanting to keep as many pictures together as possible.” Ruskin was enthusiastic and eager to take up the duties and opportunities which seemed to be opening before him. He planned to leave his work at Venice and pay a flying visit to London. This

¹ The *Liber Studiorum* proofs did not ultimately pass to the nation, but remained the property of the next-of-kin. It is said that they were offered to Gambart, the dealer, for £10,000; but as he was not given an opportunity of inspecting them in detail, he declined the offer. They then were sent to auction, and fetched £30,000.

² Letters dated February 19 and 21, 1852; reprinted from W. G. Collingwood’s *Life of Ruskin*, 1900, p. 174.