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John Ruskin

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LIST OF PICTURES, DRAWINGS, SKETCHES, AND
STUDIES BY TURNER AT ANY TIME IN THE
COLLECTION OF RUSKIN, WITH THE PAGES
IN THIS VOLUME WHERE THEY ARE RE-
FERRED TO

THE principal sources from which this List is compiled are: (1) The Catalogue (here pp. 556–557) of his collection drawn up by Ruskin about the year 1860 for Thornbury's *Life of Turner*; referred to as "Thornbury." (2) The list of drawings (here pp. 559–560) presented by Ruskin to the University of Oxford in 1861; here referred to as "Oxford." (3) Catalogues of the Ruskin Drawing School (see p. 559 *n.*). (4) His catalogue of drawings (here pp. 557–558) presented to Cambridge in the same year; here referred to as "Cambridge." (5) The auction catalogue of drawings (here pp. 569–572) sold by him at Christie's in 1869. (6) The catalogue of his collection as exhibited at the Fine Art Society's Rooms in 1878 (here pp. 389–536); here referred to as "R. T.," with the additional pieces exhibited in 1900 (see p. 402). (7) The auction catalogue of drawings (here pp. 573–574) intended for sale at Christie's in 1882. (8) Ruskin's MSS. (9) The catalogue of Turner's Works in Sir Walter Armstrong's *Turner* (Agnew, 1902) supplies a few items, not included in the other sources; such items are referred to as "Armstrong." It may be added that many items included here are not in the Armstrong list. Where, in the catalogues above enumerated, a drawing is merely named, a reference to the list only is given; where a note is added, a reference to the page is supplied.

The object of the present List is not to give a catalogue of Turner, so much as to facilitate reference to Ruskin's allusions. Particulars of the drawings (sizes, medium, etc.) are, therefore, not as a rule given; but where the drawing was engraved in the artist's lifetime, the fact is stated in brackets after the title; and occasionally, where identification would otherwise be difficult, other particulars are given.

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ALPINE TORRENT AND PASS. Sold by
Ruskin at Christie's (1869), 37 (p.
571)

ALPINE VALLEY. Sold by Ruskin at
Christie's (1869), 12 (p. 570). A
drawing so entitled is included
in Armstrong's Catalogue as
in the possession of Mr. Michael
Bunney

- ALTDORF. A drawing of 1845 (see p. 206), exchanged (with the Brunnen) by Ruskin with Munro for the "Fluelen" (see p. 476 *n.*). The original sketch is No. 100 in the National Gallery, pp. 205–206
- AMBOISE (unpublished drawing for *Rivers of France*). Cambridge, 14 (p. 558)
- AMBOISE, BRIDGE (*Rivers of France*). Oxford, 22
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- AMBOISE, CHÂTEAU (*Rivers of France*). Oxford, 16
- ANGERS. "Perhaps rather Saumur" (Armstrong). Not engraved. Body-colour on grey, of the usual size in the French Series ($5\frac{1}{2} \times 7\frac{1}{2}$). Oxford, 19
- ARMOUR, ETC., AT FARNLEY HALL. Oxford Rudimentary Series, 14
- ARONA, LAGO MAGGIORE (*Keepsake*, 1829). Thornbury, 23; R. T., 67 (pp. 456, 521). Afterwards sold by Ruskin
- ARTH. See ZUG, LAKE OF
- ASHSTIEL: SCOTT'S HOUSE (Scott's *Poetical Works*, 1834, vol. vii.). Thornbury, 56; Cambridge, 7 (p. 558)
- ATHENS: GATE OF THESEUS (*Byron*, 1834, vol. v.). Thornbury, 55
- BACCHARACH. Cambridge, 15 (p. 558)
- BASS ROCK (unfinished drawing of the subject engraved in the *Provincial Antiquities of Scotland*). Sold at Christie's (1869), 8 (p. 570)
- BATTLE ABBEY. Previously in the Novar Collection. Sold at Christie's (1869), 3 (p. 569)
- BEAUGENCY (*Rivers of France*). Oxford, 13
- BELLINZONA (here engraved, Plate xxvi.). Sold at Christie's (1869), 35 (p. 571)
- BELLINZONA, NEAR. R. T., 59 (p. 453). Offered for sale at Christie's, 1882 (p. 574)
- BENVENUE (pencil sketch). R. T., 90 (p. 467)
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- BLOIS, BRIDGE (*Rivers of France*). Oxford, 9
- BLOIS, BRIDGE: FOG CLEARING (unpublished). Oxford, 24
- BLOIS, CHÂTEAU (*Rivers of France*). Oxford, 20. Etched by Ruskin and mezzotinted by Lupton (*Modern Painters*, vol. v., Plate 85)
- BOAT BUILDING. R. T., 6 (pp. 416, 513)
- BOATS ON BEACH ("early drawing in pure water-colour"). Oxford Rudimentary Series, 126
- BOLTON ABBEY (*England and Wales*). Thornbury, 30; R. T., 44 (p. 444). The rocks and river were etched by Ruskin (*Modern Painters*, vol. iii., Plate 12), and mezzotinted by Lupton (vol. iv., Plate 12A). The drawing is reproduced in *Turner and Ruskin*, vol. i. p. 82. It passed into the collection of Mr. James Orrock, and by him was sold in 1904 for 980 guineas
- BONNEVILLE, SAVOY. R. T., 10 (p. 419). Now in the possession of the Rev. W. Macgregor. The drawing is reproduced in *Turner and Ruskin*, vol. ii. p. 302, and in *Ruskin on Pictures*, vol. ii. p. 308
- BORTHWICK (?) (pencil sketch). R. T., 92 (p. 467)
- BOSCASTLE (*Southern Coast*). Thornbury, 50; Oxford, 36
- BRIDGE AND WATERFALLS. R. T., 96 (p. 468)
- BRIDGE, THE (two drawings). R. T., 60, 61 (p. 453). Sold at Christie's, 1882 (p. 574)
- BRIENZ, LAKE OF. Drawing. Sold at Christie's (1869), 40 (p. 572)
- BRINKBURN PRIORY (pencil sketch of the *England and Wales* subject). R. T., 83 (p. 464)
- BRUNNEN, from the Lake of Lucerne. A drawing made for Ruskin in 1845 (p. 203). The sketch for this drawing is in the possession of the National Gallery (No. 32 on p. 203). This and the "Aldorf" were exchanged by Ruskin with Munro for the "Fluelen" (see p. 476 *n.*)
- BUCKFASTLEIGH ABBEY, DEVONSHIRE (*England and Wales*). Thornbury, 29. Afterwards sold by Ruskin; sold again at Christie's in 1901
- BUSET, PONT DE. This is of a French river, $5\frac{1}{2} \times 7\frac{1}{2}$, body-colour on grey colour. "Pont de Buset" is written in the corner. Ruskin did not identify it, and catalogued it as "Busel." Sir W. Armstrong says, "probably in Dauphiné or Savoy"; but possibly it is of Burzet, on the Ardèche. R. T., 52 (p. 448). Exhibited at the Guildhall in 1899 (No. 104) as "Pont de Basel." Offered for sale by Ruskin at Christie's in 1882 (p. 574). Now in the collection of Mr. G. Harland Peck

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- CANAL OF THE LOIRE AND CHER, NEAR TOURS (*Rivers of France*). Oxford, 10
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- CARISBROOK CASTLE (*England and Wales*). Bought by Ruskin from the Windus Collection. Thornbury, 34. Now in the collection of Mr. J. E. Taylor
- CARNARVON CASTLE (*England and Wales*). Acquired by Ruskin from the Novar Collection, 1877, for £798. (*Fors*, Letter 85.) R. T., 40 (pp. 442, 534). Now in the possession of Mr. R. E. Tatham
- CATTLE (sketch). Oxford Educational Series, 185
- CHAMONIX, GLACIER DES BOSSONS. Sold by Ruskin at Christie's (1869), 39 (p. 572)
- CHAMONIX, GLACIER DES BOSSONS. R. T., 13 (p. 421). Now in the collection of Sir Hickman Bacon, Bart.
- CHÂTEAU DE LA BELLE GABRIELLE (*Keepsake*, 1834). Thornbury, 24. Now in the possession of Mr. Fairfax Murray. Exhibited at Manchester, 1904
- CHESTER: OLD HOUSES. Two pencil sketches. Oxford Educational Series, 131, 132
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- CHESTER: STREET AND CATHEDRAL. R. T., 79 (p. 463)
- CLAIRMONT AND MAUVES, BETWEEN (*Rivers of France*). Oxford, 18
- CLOUDS (two studies). R. T., 98, 99 (p. 468)
- CLUSES, VALLEY OF: AIGUILLETTE (first study). R. T., 11 (p. 419)
- CLUSES, VALLEY OF: AIGUILLETTE (finished drawing). R. T., 12 (p. 420). Described and reproduced in *Lectures on Landscape*, § 99; reproduced in *Turner and Ruskin*, vol. ii. p. 304
- COAST SCENE. Sold at Christie's (1869), 4 (p. 569)
- COBLENTZ (bridge and Ehrenbreitstein). Painted for Ruskin in 1842: see pp. xxiv., 194, 475 n., 481. Thornbury, 15; R. T., 62 (p. 454). Now in the possession of Mr. J. F. Haworth. The sketch for the drawing is No. 280 in the National Gallery: see p. 194. The drawing is Plate xxii. here; also reproduced in *Turner and Ruskin* (vol. ii. p. 338), and engraved in outline in *Elements of Drawing*, Fig. 32, and see *ibid.*, § 196
- COLOUR-BOX, for travelling. R. T., 125 (p. 474)
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- CONISTON OLD MAN. Early: the first sketch for the oil picture in the Royal Academy, 1798. R. T., 1900 (p. 416 n.)
- CONSTANCE, pp. xxv., 475 n. Bought by Ruskin from Griffith, 1842, for 80 guineas: see p. 483. Thornbury, 5; R. T., 63 (p. 455). Now in the possession of Mr. R. E. Tatham. The sketch for the drawing is No. 286 in the National Gallery: see p. 199. The drawing is Plate xxiii. here; also reproduced in *Turner and Ruskin* (vol. ii. p. 340)
- CONSTANTINOPLE: FOUNTAIN (*Byron*). R. T., 48 (p. 446). Now in the possession of Mrs. Mackay, Trowbridge
- CORINTH (*Finden's Bible*). Thornbury, 47; R. T., 50 (p. 447)
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- DEVONPORT (*England and Wales*), pp. 48, 593. Thornbury, 20; R. T., 36 (p. 438). Now in the possession of Mr. Fairfax Murray. Reproduced in *Turner and Ruskin*, vol. i. p. 122
- DINANT, ON THE MEUSE. Thornbury, 81; R. T., 53 (p. 450)
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- DUDLEY CASTLE (*England and Wales*), p. xxv. Thornbury, 19; R. T., 32 (p. 435). Mentioned and reproduced in *Lectures on Landscape*, § 91; reproduced also in *Turner and Ruskin*, vol. ii. p. 324
- DUNBLANE ABBEY (pencil sketch). Oxford Educational Series, 145
- DUNFERMLINE (?) (pencil sketch). R. T., 93 (p. 467)
- DURHAM (pencil sketch). Oxford Educational Series, 126
- EDINBURGH, FROM FOOT OF CALTON (pencil sketch). R. T., 87 (p. 466)
- EDINBURGH, FROM ST. ANTHONY'S CHAPEL (pencil sketch). R. T., 85 (p. 465)
- EDINBURGH: THE CASTLE (pencil sketch). R. T., 86 (p. 465)
- EGGLESTONE ABBEY (*Richmondshire*). Bought by Ruskin for £760 (p. 592).

- R. T., 26 (p. 430). Fading of, referred to, pp. 343, 592. Described and reproduced in *Lectures on Landscape*, § 8. Offered for sale at Christie's, 1882 (p. 573)
- "FAIRFAXIANA": drawing for the frontispiece in a set of drawings done by Turner for Mr. Fawkes (see p. 8 of *Catalogue of Oil Paintings and Water-colour Drawings*, by J. M. W. Turner, Esq., R.A., at Farnley Hall). From Ruskin's MSS. it appears that Ruskin obtained this drawing, in exchange for some *Liber* proofs, from Mr. Stokes, of Gray's Inn, who had bought it of Colnaghi. In a memorandum sent to Ruskin, Mr. Stokes says that Turner identified the drawing for him. "Fairfaxiana," said the artist, "are a set of drawings I made for Mr. Fawkes of subjects relating to the Fairfax property which came into Mr. Fawkes' family, and I did this for the frontispiece. The helmet, drinking-cup, and sword were those of a knight of that family who was called Black Jack. The *Illustrated London News* got hold of it, and copied the helmet and sword"
- FARNLEY HALL. Once at Farnley. Thornbury, 38; R. T., 28 (pp. 431, 513, 534). The drawing is reproduced in *Turner and Ruskin*, vol. ii. p. 320. Offered for sale (with the two following drawings) at Christie's, 1882 (p. 574). Exhibited at the Academy, 1886
- FARNLEY: THE AVENUE. R. T., 30 (p. 433)
- FARNLEY: THE PEASANT'S NEST. R. T., 29 (pp. 432, 534)
- FIRST SKETCH, ETC. Cambridge, 4
- FISH (two studies for the "Slaver"). R. T., 108, 109 (p. 469). No. 109 was bought from Ruskin by Mr. G. Allen and afterwards sold by the latter to America
- FISH (study). Water-colour. Oxford Educational Series, 181
- FLAG OF ENGLAND (*Ports of England*). Cambridge, 1 (p. 557). Here reproduced (Fig. 1, p. 6)
- FLINT CASTLE (*England and Wales*). Thornbury, 36; R. T., 41 (p. 442). The drawing, now in the collection of Mr. George Coats, is reproduced in *Lectures on Landscape*, § 91
- FLORENCE, FROM FIESOLE (*Hakewill*). Bought by Ruskin in 1869 for £236, 5s.; R. T., 18 (p. 424). Now in the possession of Mr. A. T. Hollingsworth
- FLUELEN. Drawing of 1845 (see pp. 205, 476). Made for Munro, and by him transferred to Ruskin in exchange for the "Aldorf" and "Brunnen." The original sketch is No. 99 in the National Gallery (p. 205). Thornbury, 10; R. T., 70 (p. 459). Etched by Ruskin and here reproduced (Plate xxiv.). Offered for sale at Christie's in 1882 (p. 573), and subsequently sold to the late Mr. Thomas Kennedy of Leeds
- FLUELEN, FROM THE LAKE. Cambridge, 19 (p. 558)
- FORT BARD, VAL D'AOSTA. The first sketch for drawings in the Farnley Collection and the National Gallery, No. 555 (p. 268). R. T., 14 (p. 422)
- GENEVA, AND MONT BLANC FROM THE LAKE. Signed "J. M. W. Turner, R.A.," and on the cover of the barge. R. T., 69 (p. 458). Now in the possession of Mr. J. Budgett. Exhibited by Ruskin at the Academy, 1886 (No. 449)
- GENEVA. R. T., 9 (p. 418). This drawing appears to have been sold at Christie's in 1882, by which time it had passed out of Ruskin's Collection
- GENOA, COAST OF. Oxford, 7
- GOLDAU. Painted for Ruskin in 1843 (80 guineas), p. 484. Thornbury, 13; R. T., 65 (p. 456). The original sketch is No. 98 in the National Gallery (p. 201). Engraved in *Modern Painters*, vol. iv., Plate 50, and reproduced in *Turner and Ruskin*, vol. ii. p. 190. Now in the collection of Mr. George Coats
- GOSPORT (*England and Wales*). Thornbury, 17. "Our second Turner" (*Præterita*, ii. ch. i. § 12). Ruskin's father paid 46 guineas for it. R. T., 37 (p. 439); for other references, see pp. xxiv., 48, 59, 63, 155. The drawing is reproduced in *Turner and Ruskin*, vol. i. p. 110
- GOTHARD, ST.: HOSPICE (two sketches, morning and sunset). Cambridge, 21, 22 (p. 558)
- GOTHARD, ST.: PASS OF FAIDO, pp. xxiii., xxv. Painted for Ruskin in 1843 (80 guineas), pp. 206, 484. Thornbury, 12; R. T., 66 (p. 456). For various engravings of it in *Modern Painters*, see Vol. VI. pp. xxv.-xxvi.

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- It is reproduced in *Turner and Ruskin*, vol. ii. p. 168. The original sketch is at Oxford (see pp. 206, 562). The drawing is now in the collection of Mr. George Coats, of Glasgow
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- GRANVILLE** (unpublished drawing). Thornbury, 39; see also p. 43
- GRETA AND TEES, JUNCTION OF** (*Richmondshire*), pp. 431, 444. Oxford Standard Series, 2
- GROUSE.** R. T., 103 (p. 469)
- GROVE, THE.** A large water-colour drawing, early, of a stream and a grove. Bought by Ruskin, 1883-1884, for 50 guineas. Described by him in lectures reported in E. T. Cook's *Studies in Ruskin*, pp. 255, 289. Placed for a time in the Ruskin Drawing School, but afterwards removed. The ascription of the drawing to Turner was doubtful
- HADDINGTON** ("Ruined Abbey"). Early unfinished drawing (1790-1792). R. T., 5; Oxford Educational Series, 102
- HAMELIN, CHÂTEAU** (*Rivers of France*). Oxford, 26
- HARFLEUR** (unpublished drawing). Oxford, 21
- HARLECH** (*England and Wales*), p. xxiv. Thornbury, 32. "Our fourth Turner" (*Præterita*, ii. ch. i. § 15); Ruskin's father paid 70 guineas for it. Afterwards sold by Ruskin. Now in the collection of Mr. G. W. Vanderbilt
- HAWTHORNDEN** (?) (pencil sketch). R. T., 91 (p. 467)
- HEYSHAM** (*Richmondshire*). Signed "J. M. W. Turner, 1818." R. T., 25 (p. 429). See also *Elements of Drawing*, § 244. The drawing is reproduced in *Turner and Ruskin*, vol. ii. p. 316, and *Ruskin on Pictures*, vol. i. p. 318. Offered for sale at Christie's, 1882 (p. 573). Exhibited by Ruskin at the Academy, 1886
- HILLS, STREAM, AND BRIDGE.** Early drawing in neutral tint and blue. Oxford Reference Series
- HUY, ON THE MÛSE.** Thornbury, 82; Cambridge, 12 (p. 558)
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- JERUSALEM : POOL OF SOLOMON** (*Finden*). Thornbury, 44; Cambridge, 9 (pp. 447, 558). See also p. 534
- KILGARREN CASTLE.** R. T., 1900 (p. 417 *n.*)
- LANGHARNE, CASTLE** (*England and Wales*). Bought by Ruskin in 1868 for £500 (p. 592). Described in *Modern Painters*, vol. i. R. T. 39 (p. 441). Now in the collection of Mr. James Gresham. Exhibited at Manchester, 1904. Fading of, referred to, pp. 343, 592
- LEBANON, AND CONVENT OF ST. ANTONIO** (*Finden*). Thornbury, 43; Oxford, 34 (p. 447)
- LEEDS** (lithograph, J. B. Harding, 1823). Formerly in the Allnutt Collection. Sold by Ruskin at Christie's in 1882 (? Armstrong)
- LEICESTER ABBEY** (*England and Wales*). Bought by Ruskin at the sale of the Novar Collection, 1877, for £651 (*Fors*, Letter 85). R. T., 43 (p. 444). Now in the collection of Mr. W. McCormick, Chicago
- LIBER STUDIORUM.** Pen and sepia sketch for an unpublished plate. Oxford Rudimentary Series, 300. See also RIVAULX, and for early proofs of plates, pp. 461-462
- LINLITHGOW PALACE** (Scott's *Tales of a Grandfather*). Thornbury, 57; R. T., 1900 (p. 456)
- LLANTHONY ABBEY** (*England and Wales*), p. xxiv. Thornbury, 25. Afterwards sold by Ruskin (p. 590). Now in the collection of Mr. John Edward Taylor. Reproduced in Vol. III. of this edition, Plate 8
- LOCHMABEN CASTLE** (Scott's *Minstrelsy of the Scottish Border*). Bought by Ruskin in 1865 for £68. R. T., 46 (p. 446). Now in the collection of Sir Donald Currie
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- LOIRE, SCENE ON THE. Oxford Standard Series, 3. See p. 449
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- LUCERNE: LAKE, FROM FLUELEN. Thornbury, 10; Cambridge, 19
- LUCERNE: TOWN. Thornbury, 7. Painted for Ruskin in 1842 (80 guineas): see p. 481; and sold by him about 1875 for £1000 (p. 482). The original sketch is No. 288 in the National Gallery: see p. 200. The drawing is now in the collection of Mr. E. Nettlefold. It is reproduced in *Turner and Ruskin*, vol. i. p. 126. One of the towers is drawn to illustrate "The Law of Evanescence" in Plate 26 of *Modern Painters*, vol. iv. (Vol. VI. p. 92)
- LUCERNE: TOWN FROM THE LAKE. Thornbury, 8. This is the drawing of 1845 referred to at p. 476 n., above, and in *Modern Painters*, vol. i. (Vol. III. p. 552). Ruskin afterwards sold it (p. 476 n.). The original sketch is in the National Gallery Collection (No. 24 on p. 201). The woodcut of Pilatus (Fig. 72) in *Modern Painters*, vol. iv. (Vol. VI. p. 362), is from this drawing. It was exhibited at the Guildhall in 1899 (No. 161), and is now in the collection of Mrs. Newall
- LUCERNE, LAKE OF: TELL'S CHAPEL. R. T., 57 (p. 451). Now in the collection of Sir Hickman Bacon, Bart.
- LUCERNE: LAKE OF URI, WITH THE ROTHSTOCK, FROM BRUNNEN: see *Præterita*, ii. ch. viii. § 150 n. Possibly the same as the "faint Lucerne" mentioned above. For other subjects on the Lake of Lucerne, see under "Brunnen" and "Rigi"
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- MACKEREL (sketch). Oxford Educational Series, 182
- MACKEREL (two studies). R. T., 106, 107 (p. 469). One of these (107) is now in the possession of Mr. G. Allen
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- OLD MAN WITH MULE. R. T., 1900 (p. 417 n.)
- ORLEANS (*Rivers of France*). Oxford, 12
- ORLEANS: TWILIGHT (unpublished drawing for *Rivers of France*). Cambridge, 13 (p. 558)
- OXFORD: TOWER OF THE CATHEDRAL. R. T., 77 (p. 462)
- PALETTE, THE LAST. R. T., 126 (p. 474)
- PARK SCENE (two sketches). Oxford Educational Series, 127, 128
- PEN AND INK SKETCH. R. T., 80 (p. 463)
- PHEASANT (finished study). Sold by Ruskin at Christie's (1869), 11 (p. 570)
- PHEASANT (slight sketch). Sold by Ruskin at Christie's (1869), 10 (p. 570)
- PHEASANT (sketch). Oxford Educational Series, 183
- PHEASANTS (note of colour). R. T., 104 (p. 469). Exhibited at Manchester, 1904 (No. 185)
- PISA: MADONNA DELLA SPINA (*Byron*). Thornbury, 53; Oxford, 28
- PORTRAIT OF THE ARTIST BY HIMSELF, at the age of 16. Oval miniature ($3\frac{3}{4} \times 3$). Bought by Ruskin from Ann Dart of Bristol; formerly in the possession of Mr. Narraway. Given by Ruskin to Mrs. Booth. Bought from her son by Mr. Cosmo Monkhouse. Now in the National Portrait Gallery (No. 1314). See p. 473 n.
- PORTRAIT OF THE ARTIST BY HIMSELF, at the age of 17. Oil ($16\frac{1}{4} \times 20\frac{1}{2}$). Bequeathed to Ruskin by Mrs. Danby. R. T., 121 (p. 473: see also p. 156). Reproduced as frontispiece to this volume, and to *Turner and Ruskin* (vol. i.)
- RAINBOW (sketch). R. T., 113 (p. 470)
- RHINE, ON THE. R. T., 54 (p. 450)
- RHINE, ON THE. Nine sketches under this title were sold by Ruskin at Christie's in 1869 (Nos. 24-32), p. 571. One of these (with a drawing also on the back of the same sheet of white paper) is now in the Victoria and Albert (South Kensington) Museum, Forster Bequest (F. 103). Another is in the collection of Mr. W. R. Cassels
- RHODES (*Finden's Bible*). Thornbury, 48
- RICHMOND, SURREY (*England and Wales*), p. xxv. Thornbury, 18. "Our first Turner" (*Præterita*, ii. ch. i. § 12). R. T., 33 (p. 436). Now in the collection of Mr. G. P. Dewhurst. Reproduced in *Turner and Ruskin*, vol. ii. p. 326
- RICHMOND, YORKSHIRE, FROM THE MOORS (*England and Wales*). Ruskin bought this drawing from the Windus Collection. Thornbury, 2; Cambridge, 6 (p. 558). Engraved in *Modern Painters*,

- vol. v. (Plate 61), and details from it (Plate 62, "By the Brookside"); see also *Modern Painters*, vol. iv. (Vol. VI. p. 358)
- RICHMOND, YORKSHIRE: THE TOWN AND CASTLE FROM FOOTPATH ABOVE THE RIVER (Richmondshire).** Thornbury, 3. Afterwards sold by Ruskin to Gambart (p. 431)
- RICHMOND, YORKSHIRE: TOWN AND CASTLE, FROM THE BANKS OF THE RIVER (Richmondshire).** Thornbury, 1; R. T., 27 (p. 430). Fading of, referred to, pp. 343, 592. The piece of hillside to the right is engraved in *Modern Painters*, vol. v. (Plate 55, "By the Wayside"). The drawing is given in *Turner and Ruskin*, vol. ii. p. 320
- RIETZ, NEAR SAUMUR (Rivers of France).** Oxford, 11. Etched by Ruskin in *Modern Painters*, vol. v. (Plate 73, "Loire Side")
- RIGI AT SUNSET**, pp. xxiv., xxv. This is the drawing made by Turner in 1842 for Munro of Novar, and known as "The Red Rigi." Thornbury, 11 (see *Præterita*, ii. ch. viii. § 150). The original sketch is No. 45 in the National Gallery: see p. 204. Ruskin bought it from Munro, and afterwards sold it to Colnaghi (p. 484). It is now in the collection of Mr. John Edward Taylor, by whom it was exhibited at the Guildhall in 1899 (No. 157)
- RIGI: EVENING (sketch).** Oxford Educational Series, 300
- RIVAULX ABBEY (pencil sketch for Liber subject).** Sold by Ruskin at Christie's (1869), 6 (p. 570)
- RIVER SCENE.** Sold by Ruskin at Christie's (1869), 5 (p. 569)
- ROCHESTER, STROUD, AND CHATHAM (England and Wales),** p. lii. Thornbury, 28. Afterwards sold by Ruskin (see Introduction, p. lii.)
- ROLANDSECK.** Described as TWILIGHT (see p. 463)
- ROME, FROM MONTE MARIO (Hakewill).** R. T., 21 (p. 426). Exhibited at the Guildhall in 1899 (No. 117)
- ROUEN (Scott).** Bought by Ruskin at the Munro sale in 1877 (£267, 15s.). R. T., 47 (p. 446)
- ROUEN, FROM ST. CATHERINE'S HILL (Rivers of France).** Bought by Ruskin in 1857; in his diary for Feb. 2 is the entry, "Day of getting Rouen and Dinant." Thornbury, 60; R. T., 56 (p. 451). See also pp. 273, 449, 534. The drawing, now in the collection of Mr. Henry Yates Thompson, is reproduced in *Turner and Ruskin*, vol. ii. p. 200
- RUINED ABBEY (unfinished).** R. T., 5 (p. 415); Oxford Educational Series (No. 102)
- ST. AGATHA'S ABBEY.** R. T., 1900 (p. 417 n.)
- ST. CATHERINE'S HILL (England and Wales).** Thornbury, 35. Sold by Ruskin before 1872, in which year it was re-sold at Christie's
- ST. CLOUD (Scott's Life of Napoleon).** Thornbury, 52; Cambridge, 8 (p. 558)
- SALISBURY, FROM THE SOUTH (England and Wales).** Bought by Ruskin from the Windus Collection. Thornbury, 6; R. T., 38 (p. 440); see also p. 593. The drawing, now in the collection of Mr. George Coats, is reproduced in *Turner and Ruskin*, vol. ii. p. 330
- SALLENCHEs, FROM ST. MARTIN'S (pencil sketch).** R. T., 119 (p. 471)
- SAUMUR, ON THE LOIRE (Keepsake, 1831).** Exhibited at the Guildhall in 1899 (No. 147), and now in the collection of the Hon. W. F. D. Smith, M.P.; the catalogue states that it was formerly in Ruskin's collection. Referred to, p. 530. Reproduced in *Turner and Ruskin*, vol. i. p. 83
- SAVOY, SCENE IN.** The pencil sketch for this drawing is No. 111 among the sketches lent by the National Gallery to Oxford (p. 565). Bought by Ruskin at the Dillon sale in 1869 (from the Pilkington Collection), for £1260. R. T., 68 (pp. 457, 593). Exhibited at Douglas in 1880 (p. 457 n.); and at the Guildhall in 1899 under the title "Italy" (No. 149). Offered for sale at Christie's, 1882 (p. 573)
- SCARBOROUGH.** Acquired by Ruskin from Farnley. Thornbury, 37. Sold by Ruskin at Christie's (1869), 1. On the subject generally, see pp. 73-76
- SCARBOROUGH.** Exhibited by Mr. Arthur Severn at the Guildhall in 1899 (No. 130), and now in the possession of Mr. C. Morland Agnew. R. T., 1900 (p. 430 n.)
- SCARBOROUGH (two pencil sketches).** R. T., 81, 82 (pp. 463-464)

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- SCHAFFHAUSEN (sketch). Cambridge, 17 (p. 558)
- SCHAFFHAUSEN : FALLS (*Keepsake*, 1833). Signed "J. M. W. T." on the stone in the foreground. Thornbury, 22. Parts of the drawing were etched by Ruskin in *Modern Painters*, vol. v. (Plate 74, "The Mill Stream"), and another part was engraved from his drawing from the original (Plate 75, "The Castle of Lauffen"). Afterwards sold by Ruskin, and now in the Birmingham Art Gallery
- SCHAFFHAUSEN : TOWN. Thornbury, 21. Drawing of 1845. Sold by Ruskin (p. 476 *n.*); now in the collection of Mr. Ralph Brocklebank, Haughton Hall, Tarporley, Cheshire. Exhibited at the Guildhall in 1899 (No. 158), when it was incorrectly described as "City and Lake of Constance," and the date also was wrongly given as 1842. There is an etching by Ruskin of the Castle, and also at Brantwood a drawing taken from much the same spot
- SCHOOL OF HOMER (*Byron*). Thornbury, 54; Oxford, 32
- SCIO : SCHOOL OF HOMER (*Byron*). Thornbury, 54; Oxford, 32
- SISTERON. Given by Ruskin to the late J. W. Bunney; described and identified in a letter from Ruskin: 5 × 7, body-colour on yellow-grey paper (Armstrong)
- SKETCH-BOOK : the earliest known. R. T., 122 (pp. 474, 535)
- SKETCH-BOOK ; the latest, in colour. R. T., 123 (p. 474)
- SKETCH-BOOK ; the latest of all. R. T., 124 (p. 474)
- SKETCHES, EARLY. Various pieces, numbered collectively 83 in Thornbury's list. Many of them were doubtless included in the 1878 exhibition. See also Cambridge, 4 (p. 558)
- SLAVERS throwing overboard the dead and dying—Typhoon coming on. Oil. Called also "The Slaver." Exhibited at the Academy in 1840, and bought by Ruskin's father in 1843–1844 (*Præterita*, ii. ch. iv. § 81). Thornbury, 2. Sold by Ruskin in 1869 (see p. 572, and Vol. III. p. lv.). Now in the Museum of Fine Arts, Boston, Mass. Reproduced in Vol. III., Plate 12; also in *Turner and Ruskin*, vol. i. p. 98. Mentioned here at pp. xxv., 139; see also *Modern Painters*, vol. i. (Vol. III. pp. 247, 249, 273, 297, 414, 422, 571, and *n.*); vol. ii. (Vol. IV. p. 311); vol. iv. (Vol. VI. p. 381); vol. v. pt. vii. ch. iv. § 15, pt. ix. ch. xi. § 31 *n.* For some studies for this picture, see under FISH.
- SOLWAY (?) R. T., 97 (p. 468)
- SOLWAY Moss (pencil sketch). Oxford Educational Series, 143
- SPLÜGEN PASS. Drawing of 1842 (see pp. xlvi., 218, 477, 480). Presented to Ruskin in 1878 (p. 487). Exhibited at the Academy in 1886, and at the Guildhall in 1899 (No. 159). The original sketch is No. 75 in the National Gallery (see p. 218). The drawing is Plate xxv. here; also reproduced in *Turner and Ruskin*, vol. ii. p. 298. Described and referred to, pp. 507, 513, 515, 517, 518, 519
- STAFFA : FINGAL'S CAVE (*Scott*). Bought by Ruskin from the Novar Collection, 1877, for £115, 10s. R. T., 45 (p. 444)
- STIRLING (pencil sketch). R. T., 88 (p. 467)
- STIRLING, FROM THE FOOT OF THE CASTLE (pencil sketch). R. T., 89 (p. 467)
- STRID, THE. R. T., 95 (p. 467)
- STUDIES (two sets of three studies from a sketch-book at Margate). R. T., 116, 117 (pp. 470–471)
- SUNSHINE : ON THE TAMAR. Otherwise called "Pigs in Sunshine. Scene on the Tavy, Devonshire." R. T., 31 (p. 433). Oxford Educational Series (p. 559 *n.*). A chromo-lithograph of this drawing is in the British Museum.
- TANCARVILLE. Oxford, 3
- TEES, FALL OF. R. T., 100 (p. 468)
- TERNI, FALLS OF (*Hakewill*). Bought by Ruskin from the Dillon Collection, 1869, for 565 guineas. R. T., 20 (p. 425). Exhibited at the Guildhall in 1899 (No. 103)
- THUN, LAKE OF, FROM NEUHAUS. R. T., 7 (p. 417)
- THUN : MOUNTAINS AT HEAD OF THE LAKE. Sketch. Sold by Ruskin at Christie's (1869), 34 (p. 571)
- THUNDERCLOUD (two studies). R. T., 114, 115 (p. 470)
- TOURS (*Rivers of France*). Oxford, 2
- TOURS, ST. JULIEN (*Rivers of France*). Oxford, 1

- TROY, PLAINS OF (*Byron*). Bought by Ruskin for 130 guineas (p. 592). R. T., 49 (p. 446). Fading of, referred to, pp. 343, 592
- TUNBRIDGE CASTLE. R. T., 2 (p. 414)
- TURIN FROM THE SUPERGA (*Hakewill*). Thornbury, 41; R. T., 17 (p. 423). Now in the possession of Mr. C. Morland Agnew. See also *Elements of Drawing*, § 220
- TWILIGHT, STUDY OF. R. T., 55 (p. 450)
- TYROL, SCENE IN. Cambridge, 16 (558)
- TYROL, SCENE IN. Sold by Ruskin at Christie's (1869), 38 (p. 571)
- VAL D'AOSTA, IN (ruins of a bridge). R. T., 15 (p. 422). See also FORT BARD
- VENICE (pencil and colour sketch). Cambridge, 23 (p. 558)
- VENICE. Several sketches. Numbered collectively 82 in Thornbury's list; distributed by Ruskin among Oxford and Cambridge, p. 497. Enumerated in this Index under their separate titles
- VENICE: CALM AT SUNSET. Cambridge, 25 (p. 558)
- VENICE: RIVA DEI SCHIAVONI (sketch). Oxford, 29
- VENICE: STORM AT SUNSET. Cambridge, 24 (p. 558)
- VENICE: THE ACADEMY (sketch). Oxford, 30
- VENICE: THE GRAND CANAL. Oil. Called also "Shylock," and "The Marriage of the Adriatic." Exhibited at the Academy in 1837, and bought by Ruskin's father. Thornbury, I. Sold by Ruskin in 1872 for £4000; now in the collection of Mr. Ralph Brocklebank, by whom it was exhibited at the Guildhall in 1899 (No. 34). Reproduced in *Turner and Ruskin*, vol. i. p. 94. Mentioned here at p. 213; see also *Modern Painters*, vol. i. (Vol. III. pp. 336 n., 364, 422)
- VENICE: THE GRAND CANAL (sketch). Oxford, 31
- VESUVIUS ANGRY (*Friendship's Offering*, 1830). Bought by Ruskin from the Dillon Collection, 1869, for 230 guineas. R. T., 24 (p. 423)
- VESUVIUS CALM. Bought by Ruskin from the Dillon Collection, 1869, for 385 guineas. R. T., 23 (p. 427). The two Vesuvius drawings are mentioned and reproduced in *Lectures on Landscape*, § 4
- VEVAY. R. T., 8 (p. 418). Afterwards in the collection of Sir T. Gibson Carmichael
- WARKWORTH(?) R. T., 94 (p. 467)
- WARWICK CASTLE (*England and Wales*). Thornbury, 4. Bought by Ruskin from the Novar Collection; afterwards sold by him, and successively in the collections of Mr. J. E. Taylor and Mr. Abraham Haworth, by whom it was exhibited at the Guildhall in 1899 (No. 137)
- WHALLEY ABBEY: CROSSES, SEDILIA, ETC. (eight studies, 1869, two engraved in Whitaker's *Parish of Whalley*). Sold by Ruskin at Christie's (in 1869), 2 (p. 569). Now in the collection of Mr. John Edward Taylor
- WHALLEY ABBEY: SEALS (engraved in *Parish of Whalley*). Cambridge, 3 (p. 558)
- WINCHELSEA (*England and Wales*), pp. xxiv., xxv. A present to Ruskin on his twenty-first birthday from his father, who paid 40 guineas for it (*Præterita*, ii. ch. i.). Thornbury, 16; R. T., 34 (p. 437)
- WOLFE'S HOPE (Scott's *Bride of Lammermoor*). Thornbury, 51. Sold by Ruskin at Christie's in 1865
- WRECK ON SANDS (two studies). R. T., 111, 112 (p. 470)
- YARMOUTH(?). Oxford, 5
- YARMOUTH SANDS. Thornbury, 42 (p. 557); Cambridge, 10 (p. 558)
- YORKSHIRE, COAST OF (pencil sketch). Oxford Educational Series, 141.
- ZUG: EVENING ON THE RIGI (sketch). Oxford Educational Series, 300
- ZUG, LAKE OF, NEAR ARTH. Ruskin bought this drawing of 1843 from Mr. Munro of Novar (see p. 484). Thornbury, 14; R. T., 64 (pp. 455, 534). It is etched by Ruskin (mezzotinted by Lupton) in *Modern Painters*, vol. v. (Plate 87, "The Lake of Zug"). Now in the collection of Sir Donald Currie, by whom it was exhibited at the Guildhall in 1899 (No. 151). The sketch is in the National Gallery, No. 97: see p. 202. See also GOLDAU
- ZURICH(?) (sketch). Now in the possession of Mr. B. MacGeorge, Glasgow. Ruskin has noted on the mount—"More like Lucerne" (Armstrong)

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LIST OF ALL THE SKETCHES AND DRAWINGS BY TURNER EXHIBITED AT THE NATIONAL GAL- LERY, ARRANGED ACCORDING TO THE NUMBERS ON THE FRAMES

THE following List of all the Drawings by Turner, exhibited in the National Gallery, is designed to serve the double purpose of (1) an Index to this volume, and (2) a Ruskin Guide to the collection. Ruskin's catalogues, collected in this volume, do not conform, as already explained (above, p. xl.), to the existing arrangement in the Gallery. This Index will enable the visitor to the Gallery to refer, in examining any drawing there, to the place where Ruskin discusses it.

A few words of explanation on the existing arrangement on the basement of the National Gallery (west wing) of the Drawings and Sketches by Turner may be useful to the reader. The collection is (1) in part permanently exhibited, and (2) in part periodically exhibited.

The drawings permanently exhibited fall into three classes:—

(a) Original drawings and sketches for *Liber Studiorum*: Nos. 461 to 522 and 863 to 884. These are at present (1904) hung in the First Room.

(b) A representative collection of sketches and drawings, being part of those selected by Ruskin in 1857 for their "exemplary and illustrative" character. These are at present hung in Rooms I. and II.: Nos. 523–624. (The other part of this series, Nos. 401–460, are in the cabinets; see below.)

(c) A miscellaneous collection of sketches and drawings, of all periods, framed and exhibited during recent years. For many years the groups (a) —except Nos. 863–884—and (b) were all that were accessible to the public. In 1885, however, a third room was made available, and several more sketches were framed and exhibited. In 1890 a fourth room was thrown open, and many further sketches were shown. These are at present hung in Rooms III. and IV.: Nos. 625–863 and 885.

The remainder of the collection accessible to the public is periodically exhibited. It consists of 460 frames (Nos. 1–460). Four hundred of these were arranged by Ruskin in cabinets, so as to be safe from permanent exposure to light, though accessible to students, as explained at p. x. of this volume. Of these drawings, 60 are exhibited to the public at a

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time in the desks in Room I. They are changed every three months (on January 1st, April 1st, July 1st, October 1st). The remainder are kept locked up in cabinets in an inner room, where students may obtain access to them on obtaining special permission. It should be added that a certain number of the drawings (*e.g.*, Nos. 301–350), being too large or too small to fit into the desks in Room I, are not included among those periodically exhibited to the public.

The following synopsis will further explain the arrangement of the collection:—

Nos. 1–460. “Cabinet” drawings, periodically exhibited in the desks.

461–522. *Liber Studiorum* drawings and sketches permanently exhibited on the walls.

523–624. Drawings selected by Ruskin and permanently exhibited on the walls.

625–862 and 885. Drawings subsequently selected and permanently exhibited on the walls.

863–884. *Liber Studiorum* drawings (Vaughan Bequest), permanently exhibited on the walls.

In all 1156 drawings and sketches are exhibited at the National Gallery, permanently or periodically, in 882 frames.¹

In addition to these drawings, several are exhibited in other Museums and Galleries. A collection of 21 pieces is on “permanent loan” at the South Kensington Museum. A collection of 251 (selected by Mr. Ruskin) are similarly placed in the Ruskin Drawing School in the University Galleries at Oxford (see above, pp. 560–569). Six other collections, each consisting of 50–70 drawings, are circulated among various provincial Galleries and Museums.² The total number of drawings comprised in the Turner Drawings which are thus exhibited in one way or another is about 1550. The remainder of the collection is retained in eleven tin boxes at the National Gallery (see above, Introduction, pp. xli.–xlv.).

¹ The difference between 885 and 882 is accounted for by the fact that three of the numbered drawings have been removed on loan to the South Kensington Museum. Of the 1156 drawings, 574 are permanently exhibited, and 582 are in cabinets. Of the former class 352 are in colour, 85 in pencil, 29 in pen and ink, 18 in Indian ink, 84 are *Liber Studiorum* drawings, and there are three engravings. Of the 582 drawings in the 460 cabinet frames, 396 are in colour, 58 in pen and ink, 60 in pencil, 55 in pencil touched with white, and 13 in pencil touched with colour.

² In ch. iv. of *The Laws of Fésole* (1877) Ruskin says: “Of Turner’s lead outlines, examples enough exist in the National Gallery to supply all the schools in England, when they are properly distributed. My kind friend Mr. Burton is now so fast bringing all things under his control into good working order at the National Gallery, that I have good hope, by the help of his influence with the Trustees, such distribution may be soon effected.” Most of the provincial selections were made after this date.

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Note.—The following Index is (1) to groups of drawings, with references to Ruskin's allusions in this volume to such groups; (2) to the several drawings. The titles correspond generally with those on the mounts or frames; they were written by Mr. Wornum and successive Keepers; the identifications were in most cases Ruskin's.

1-25. SKETCHES IN SAVOY AND PIEDMONT (1803), pp. 320, 374.

[*Of these sketches, Ruskin selects, as the most noteworthy, Nos. 3, 5, 9, 10, 11, 12, 14, 17, 18, 19, 22, 23, 24, 25. To the same group belong Nos. 538-547. The latter are permanently exhibited.*]

1. GRENOBLE.
2. ENTRANCE TO THE LITTLE CHARTREUSE.
3. CHAIN OF ALPS OF THE CHARTREUSE.
4. RUMILLY, NEAR ANNECY.

Ruskin discovered this place in 1858 :—

“I had a great piece of good fortune to-day,” he wrote to his father from Annecy (Sept. 4). “As I was looking over the map, before starting for Bonneville, my eye fell on the name of one of Turner's towns which I had in vain hunted everywhere for (Rumilly), at about 12 miles from here, on the French side. I ordered a couple of horses directly, and away I went at half-past ten, through the loveliest country imaginable; found my town, or village rather, all right—Turner's tower, mill wheel, and bridge, all touched (the mill wheel very rotten, luckily left because mill itself ruined)—sketched tower, which was all I wanted, and back here to dinner at five.”

5. GRENOBLE, WITH MONT BLANC.
6. POST-HOUSE, VOREPPE.
7. VOREPPE.
8. VOREPPE.
9. ENTRANCE TO THE GRANDE CHARTREUSE, BY VOREPPE.
10. ENTRANCE TO THE CHARTREUSE, WITH WATER-MILL.
11. BRIDGES: GRANDE CHARTREUSE.
12. ENTRANCE TO THE CHARTREUSE.
13. THE LITTLE BRIDGE, CHARTREUSE.
14. CASCADE OF THE CHARTREUSE.
15. THE LITTLE CHURCH OF ST. HUMBER.
16. NEAR THE GRANDE CHARTREUSE.
17. GATE OF THE CHARTREUSE (looking forward).
18. GATE OF THE CHARTREUSE (looking back).
19. GATE OF THE CHARTREUSE (looking back, farther off).
20. NEAR THE GRANDE CHARTREUSE.
21. ST. LAURIOT, SAVOY.
22. DESCENT TO AOSTA.

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- 24. THE BRIDGE OF MARTIGNY.
- 25. BRIDGE OF VILLENEUVE, VAL D'AOSTA.

26-40. STUDIES ON GREY FOR "RIVERS OF FRANCE" (1833-1835).

[*Another series of similar studies is contained in Nos. 101-125. They are sketches made on the spot. Some of the finished drawings prepared for the engravers are in the collection: see note on Nos. 126-160. For a general reference to Turner's work on grey paper, see "Cestus of Aglaia," § 27.*]

- 26. FOUR STUDIES AT MARLY AND ROUEN.
- 27. TWO STUDIES IN FRANCE, AND TWO STUDIES FOR A PICTURE.
- 28. FOUR STUDIES IN FRANCE.
- 29. FOUR STUDIES IN FRANCE.
- 30. TWO STUDIES AT BOULOGNE, AND TWO STUDIES AT AMBLETEUSE.
- 31. FOUR STUDIES AT CALAIS.
- 32. FOUR STUDIES IN FRANCE.
- 33. FOUR ENGLISH MARINE STUDIES.
- 34. ROUEN, IN FRANCE: TWO MARINE STUDIES.
- 35. ON THE RHINE, ST. GERMAIN, DIEPPE, ON THE SEINE.
- 36. ORLEANS, TOURS (colour on grey).
- 37. LIBER STUDIORUM SUBJECTS: TWO LAKE OF THUN, MONT ST. GOTHARD, VILLE DE THUN (pencil).
See Nos. 474, 475, 477, for Turner's drawings in brown of these subjects.
- 38. ON THE SEINE? (colour on grey).
- 39. LUXEMBOURG? AND HUY ON THE MEUSE (colour on grey).
- 40. HONFLEUR, HONFLEUR? (colour on grey).

41-50. CONTINENTAL SKETCHES (Later Period).

[*These sketches belong to a group of fifty selected by Ruskin to illustrate Turner's colour studies of mountains. In the same group he placed Nos. 71-100, 279-290, and 583 and 589. For Ruskin's note on the whole group, see p. 371.*]

- 41. LAUSANNE, LOOKING OVER THE LAKE OF GENEVA, p. 226.
- 42. FORT DE L'ECLUSE, FROM THE OLD WALLS OF GENEVA, pp. 224, 372.
- 43. LAKE OF LUCERNE, FROM KUSSNACHT, p. 202.
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51-70. TWENTY SKETCHES IN VENICE (Late), p. 372.

51. THE APPROACH TO VENICE. SUNSET, p. 210.
52. VENICE: THE DUCAL PALACE AND RIVA DEGLI SCHIAVONI, FROM THE WATER, p. 210.
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64. VENICE: GRAND CANAL. (SUNSET), p. 214.
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71-100. CONTINENTAL SKETCHES (Later Period).

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73. THE VIA MALA, p. 217.
74. ALPINE VILLAGE UNDER PRECIPICE, p. 217.
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76. ALPINE PASS, WITH CASCADE AND RAINBOW, p. 218.
77. ALPINE FORTRESS AND TORRENT, p. 219.
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79. FORTRESS AND TORRENT, p. 219.
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82. VILLAGE AND CASTLE ON THE RHINE, p. 221.
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94. MOUNTAINS OF BELLINZONA FROM MAGADINO, p. 210.
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100. PASS OF THE ST. GOTHARD: FIRST BRIDGE ABOVE ALTDORF, p. 205.

101–125. STUDIES FOR “RIVERS OF FRANCE” (1833–1835), p. 385.

[*These studies, again, should be compared with the drawings of the Seine done for the engravers, Nos. 126–160. For a further note on the drawings of this style and period, see under No. 52 in the Ruskin Turners, p. 449.*]

101. ON THE SEINE, NEAR JUMIÈGES.
102. ON THE SEINE.
103. HEAVY BARGES IN A GUST.
104. LIGHT TOWERS OF THE HÊVE.

For a note on this study, see, in a later volume, the catalogue of *The Ruskin Cabinet, Whitelands College*, No. 53.

105. SHOAL ON THE SEINE.
106. HAVRE.
107. HAVRE.
108. HARFLEUR.
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110. HARFLEUR.
111. CHERBOURG.
112. CHERBOURG.
113. HARFLEUR.
114. ROUEN.
115. THE GRAY CASTLE.
116. NANTES: LOIRE.
117. NANTES: LOIRE.
118. ANGERS.
119. BEAUGENCY: LOIRE.
120. BEAUGENCY: LOIRE.
121. CHÂTEAU DE BLOIS.

For this sketch also, see *The Ruskin Cabinet, Whitelands College*, No. 52.

122. CHÂTEAU HAMELIN: LOIRE.
123. ? [TOWN ON A RIVER.]
124. ? [RIVER, BRIDGE, AND FORTIFICATIONS.]
125. TOURS?—THE SCARLET SUNSET, p. 385.

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126–160. THE SEINE (1834–1835), pp. 97, 236, 387, and compare *Modern Painters*, vol. i. (Vol. III. pp. 237–238).

[*This group consists of drawings made for the illustrated book Turner's Annual Tour, of which the two later volumes, published in 1834 and 1835, had as sub-title "Wanderings by the Seine." The work was projected by Charles Heath, a publisher, in conjunction with Turner. "It was part of the bargain between Turner and Heath that the original drawings which were made for the engravers should remain the property of the artist. Mr. Armytage, the engraver of three of the series, informs me that when full of apologies for being behind-hand, he called upon Turner to submit to him proofs of his completed plates, the great man was much more anxious about the safe return of his drawings than their successful translation" (Marcus B. Huish: "The Seine and the Loire," 1890, p. viii.). Turner's Annual Tour for 1833 was "Wanderings by the Loire." The total number of published drawings was 52. Of these, 35 are now at Trafalgar Square. Of the Loire drawings, several were presented by Ruskin to Oxford, see p. 559. Some of Turner's slighter sketches and memoranda made on the Loire are in the National Collection, see, e.g., Nos. 116–124.*]

126. HARFLEUR.

127. QUILLEBŒUF. See *Modern Painters*, vol. i. (Vol. III. p. 566).

128. BETWEEN QUILLEBŒUF AND VILLEQUIER.

129. CAUDEBEC, p. 97, and see *Modern Painters*, vol. i. (Vol. III. p. 464).

130. LA CHAISE DE GARGANTUA.¹ See *Modern Painters*, vol. i. (Vol. III. p. 549).

131. ROUEN, LOOKING UP RIVER.

132. ROUEN, LOOKING DOWN RIVER.

133. ROUEN CATHEDRAL. See *Modern Painters*, vol. i. (Vol. III. p. 607).

134. LILLEBONNE.

135. LILLEBONNE.

136. PONT DE L'ARCHE.

137. CHÂTEAU GAILLARD, FROM THE EAST.

"It is said that when Mr. Ruskin, in going through the Turner drawings which were left to the nation, came across this one, he exclaimed, 'Here's a gem that's worth a thousand pounds.'"—M. B. Huish: *The Seine and Loire*, 1890, No. 23.

138. BETWEEN MANTES AND VERNON.

As already stated (p. 451) Ruskin asked Mr. William Ward to give him particulars of Turner's method in the drawings in body-colour on grey. Mr. Ward selected this drawing for analysis, as follows:—

"Wash of gamboge and yellow ochre (body-colour) over left side of drawing.

"Wash of cobalt beginning at right corner and carried over previous wash across to left corner.

"Light yellow clouds put in with same colour as first wash but with more Chinese white.

"White clouds on right drawn with touches of blue (after

¹ Near Duclair is a curiously formed rock, in the shape of a seat, which gives its name to this view. Turner lights up the seat with a flash of lightning.

hillside has been completed a wash of cobalt is laid on partly covering the clouds and stopping a little short of the hillside, clouds are then slightly reinforced with body-colour.)

“A purple ground laid on from bank on left and carried partly over hill on right varying the colour.

“Outline of hill completed with touches of brown and green, then wash of red carried partly over dark colour, then yellow wash brought down to roofs of houses.

“Washes of yellow-green sepia and yellow ochre over sky for tree masses.

“Yellow bank is next put in.

“Pump and figures on left laid in with wash of sepia and Chinese white, then drawn with Indian red and burnt sienna and touched up with sepia.

“Vehicles laid in with purple.

“Tree trunk on left laid in with grey-green, dabbing with finger for texture, stopping short at head of figure and continuing under the arm.

“Other trunks and branches put in with warm greenish brown and black, afterwards touched up with Indian red, grey-green, black, and sharp touches of yellow ochre.

“The foliage is then finished by a crumbling dash of dark green over the yellow in left corner, then completing the form and colour by point drawing with warm browns, orange, and black.

“The distance is now laid in with a blot of blue, drying in the required shape, and banks of river completed with touches of purple, green, etc.

“The ground of the hill being of the right tone, the light mass of houses are drawn in with body-colour, then the roofs, windows, etc., outlined with a pen in red (the red used is burnt sienna, Indian red, and a little vermilion for brightest), afterwards bringing out the prominent lights with Chinese white. The vehicles and figures are outlined with the same red pen, and high lights on figures and table-cloth put in with same brush of white.

“The brown and purple shadows across the road are now put in, then the orange lights on road, hillside figures, and vehicles.

“The black figure comes in after the yellow bank, but before the shadows which go over him, and stop short at the white ladies.

“Upon examination with a lens there is always much more point drawing and more colours than appear to the naked eye.”

139. MANTES.

140. THE BRIDGE OF MEULAN.

141. PARIS: VIEW FROM THE BARRIÈRE DE PASSY.

142. PARIS: THE PONT NEUF.

143. PARIS: HÔTEL DE VILLE AND PONT D'ARCOLE. (DOG-MARKET IN FOREGROUND.)

144. PARIS: THE FLOWER-MARKET AND THE PONT AU CHANGE.

145. ST. DENIS. See *Modern Painters*, vol. i. (Vol. III. p. 418).

146. ST. GERMAINS.

The original study of this view is No. 575 (c).

147. BRIDGES OF ST. CLOUD AND SÈVRES.

148. ST. CLOUD FROM SÈVRES (BRIDGE OF SÈVRES).

149. MELUN.

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150. TROYES.
151. CHÂTEAU GAILLARD (VIGNETTE). See *Modern Painters*, vol. i. (Vol. III. p. 314).
This view is of the castle from the south ; it bears as a title in Turner's handwriting, "Ferry of Petit Andylys," *i.e.*, Le Petit Andely, near which the ruins of the castle are situated.
152. TANCARVILLE.
153. VERNON. See *Modern Painters*, vol. i. (Vol. III. p. 549).
154. TANCARVILLE AND QUILLEBOEUF.
155. JUMIÈGES. See *Modern Painters*, vol. i. (Vol. III. pp. 400, 549).
156. THE LANTERNE OF ST. CLOUD.
157. HAVRE: SUNSET IN THE PORT.
158. HAVRE: TWILIGHT OUTSIDE THE PORT. See *Modern Painters*, vol. i. (Vol. III. p. 367).
159. HONFLEUR. See *Modern Painters*, vol. i. (Vol. III. p. 466).
160. LIGHT TOWERS OF THE HÉVE (VIGNETTE).
- 161-175. RIVERS OF ENGLAND (1824), p. 382.
161. THE MEDWAY. STANGATE CREEK.
162. THE DART. TOTNES.
163. THE DART. DARTMOUTH WOODS. See *Modern Painters*, vol. i. (Vol. III. p. 354).
164. THE DART. DARTMOUTH CASTLE.
165. THE OKEMENT. OKEHAMPTON CASTLE, p. 97.
166. THE ARUN. ARUNDEL CASTLE.
167. THE ARUN. ARUNDEL PARK.
168. THE COLNE. MORE PARK, p. 97.
Of a copy of this drawing made by Mr. William Ward, Ruskin wrote:—
"Perfection itself in the seizure of the most subtle results of Turner's elaborate and almost microscopic execution in that, and its contemporary drawings" (*Letters to William Ward*, privately issued, 1893, ii. 83, reprinted in a later volume of this edition).
169. SCARBOROUGH, pp. 73, 383.
170. WHITBY, pp. 69, 383.
171. THE TYNE. NEWCASTLE.
172. THE AIRE. KIRKSTALL LOCK.
173. THE AIRE. KIRKSTALL ABBEY.
174. THE LOWTHER. BROUGHAM CASTLE.
175. THE TWEED. NORHAM CASTLE, pp. 97, 121.
- 176-200. EXAMPLES OF FINEST COLOUR ON GREY (Latest Period), p. 385.
176. RHINE? p. 386.
177. RHINE? p. 386.
178. RHINE? p. 386.
179. RHINE? OR DANUBE? p. 386.
180. BACHARACH, p. 386.

181. ROSY CASTLE ON RIVER, p. 386.
 182. HEIDELBERG, p. 386.
 183. RED SUNSET ON A HILL FORTRESS, p. 386.
 184. DINANT. MEUSE, p. 386.
 185. DINANT, p. 386.
 186. LUXEMBOURG ? p. 386.
 187. LUXEMBOURG ? p. 386.
 188. LUXEMBOURG ? p. 386.
 189. LUXEMBOURG ? p. 386.
 190. LUXEMBOURG ? p. 386.
 191. LUXEMBOURG ? p. 386.
 192. MEUSE, p. 386.
 193. COAST OF GENOA, p. 386.
 194. COAST OF GENOA, p. 386.
 195. ITALIAN LAKE ? p. 386.
 196. MARSEILLES, p. 386.
 197. RIVIERA ? p. 386.
 198. SORRENTO COAST ? p. 386.
 199. VICO ? COAST OF SORRENTO, p. 386.
 200. THE VERMILION PALACE, p. 386.

201–225. VIGNETTES FOR ROGERS' "ITALY" (1830), pp. 97, 236, 375, 445.

201. NAPLES.

202. ITALIAN COMPOSITION (PERUGIA ?)

Vignette at p. 163 of Rogers' *Italy*. See *Modern Painters*, vol. i. (Vol. III. p. 307).

203. AOSTA. See *Modern Painters*, vol. i. (Vol. III. p. 434).

Of this drawing there is a copy "by William Ward and Ruskin" in the Manchester Art Museum, Ancoats Hall; it was shown in the Ruskin Exhibition, Manchester, 1904 (No. 178). In a letter to the Committee of the Museum Ruskin wrote (1881):—

"In the Aosta I deepened the entire shadow in the left; drew in the mountain tops sharper; gave the two towers above the gate their form, and painted in all the roofs of church at the side of the gate. I am surprised in looking at the engraving to-day to see how much you gain in the drawing."

204. THE BATTLE OF MARENGO.

Illustrating "The Descent" from the Great St. Bernard in Rogers' *Italy*. See *Modern Painters*, vol. i. (Vol. III. pp. 429, 444).

205. ST. MAURICE, p. 97.

Ruskin placed a copy of this vignette, by Mr. William Ward, in his drawing-school at Oxford. See *Catalogue of Rudimentary Series*, p. 17; *Lectures on Landscape*, § 73; see also *Modern Painters*, vol. i. (Vol. III. p. 417), and vol. v. pt. vii. ch. iii. § 10.

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206. PÆSTUM. See *Modern Painters*, vol. i. (Vol. III. p. 414), and *Eagle's Nest*, § 7.

The lightning which is a feature in the plate is not shown in the drawing.

207. HANNIBAL CROSSING THE ALPS.

Illustrating the section "The Alps," in Rogers' *Italy*. No. 209 is a sketch which Turner began, but abandoned, for the same subject. His Academy picture, No. 490 in the National Gallery, had been exhibited many years earlier, in 1812.

208. ISOLA BELLA, LAGO MAGGIORE.

Vignette to the last section of Rogers' *Italy*, "A Farewell"; see *Poetry of Architecture*, § 110 (Vol. I. p. 36), and *Modern Painters*, vol. i. (Vol. III. p. 443). See also, in a later volume, a note in the catalogue of *The Ruskin Cabinet, Whitelands College*.

209. HANNIBAL CROSSING THE ALPS, p. 83.

210. THE LAKE OF GENEVA. See *Modern Painters*, vol. i. (Vol. III. p. 385).

211. HOSPICE OF ST. BERNARD, p. 514.

This drawing was largely modified in the engraving. Much was added, especially in the sky; and some things, including the dog, were left out. For Ruskin's note on the cloud effects in the published vignette, see *Modern Painters*, vol. i. (Vol. III. p. 417).

212. MARTIGNY: THE "SILVER SWAN." See *Lectures on Landscape*, § 53.

Illustrating the section "Marguerite de Tours," in Rogers' *Italy* :—

"And should I once again, as once I may,
Visit Martigny, I will not forget
Thy hospitable roof, Marguerite de Tours,
Thy sign the Silver Swan. Heaven prosper thee."

The figures behind the carriage, rendered with some spirit in the drawing, are omitted in the plate. For a reference to this vignette in connection with the poetry of inns, see *Fors Clavigera*, Letter 93.

213. THE LAKE OF LUCERNE (TELL'S CHAPEL), p. 452; and see *Modern Painters*, vol. i. (Vol. III. p. 458).

214. FLORENCE.

215. THE LAKE OF COMO. See *Modern Painters*, vol. i. (Vol. III. p. 383).

In the drawing an added pencil outline of the Villa d'Este may be noticed, as a further instruction to the engraver.

216. ROME. See *The Ruskin Cabinet, Whitelands College*, No. 46.

217. VERONA: MOONLIGHT.

218. ST. PETER'S, ROME. See *The Ruskin Cabinet, Whitelands College*, No. 47.

The sun and sky which appear in the plates of this and the following vignette do not exist in the drawings.

219. THE CAMPAGNA.

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220. THE GARDEN, p. 376 ; and see *Modern Painters*, vol. i. (Vol. III. p. 306).Frontispiece to Rogers' *Poems*.221. GALILEO'S VILLA, ARCETRI. See *Modern Painters*, vol. i. (Vol. III. p. 389).

Illustrating Rogers' lines, and also Milton's :—

“ Sacred be
His villa (justly was it called the Gem !)
Sacred the lawn, where many a cypress threw
Its length of shadow, while he watched the stars.”—*Rogers*.

Milton visited Galileo, old and blind, a prisoner to the Inquisition in 1638 :—

“ The broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass, the Tuscan artist viewed
At evening from the top of Fesole.”—*Paradise Lost*, i. 286.

222. BANDITTI.

Illustrating “An Adventure” in Rogers' *Italy*. This drawing was greatly altered in the plate. The second group of figures on the left was omitted; the waterfall was raised, and woods and hills were shown above the stone bridge.

223. PADUA: MOONLIGHT. THE CANAL FOR VENICE. See *Modern Painters*, vol. i. (Vol. III. p. 390).

224. TIVOLI. THE TEMPLE OF THE SIBYL.

A comparison of this drawing with the plate shows that the temple has been very much pinched up in the latter.

225. AMALFI.

This is an instance in which the cloud effects, which are a great feature in the plate, were entirely added by the engravers, doubtless under Turner's superintendence. For Ruskin's note on the clouds, see *Modern Painters*, vol. i. (Vol. III. p. 386).

226–250. VIGNETTES FOR ROGERS' “POEMS” (1834), p. 380.

[To this group of the best vignettes belong also Nos. 220 and 397. Nos. 391, 392, 393, 394, 395, 396, 398, 399, 400, and 577 are also vignettes for the “Poems,” but are of inferior merit: see p. 381.]

226. TWILIGHT, p. 380 ; and see *Modern Painters*, vol. i. (p. 355).Vignette to Rogers' *Poems* (“The Pleasures of Memory”) :—

“Twilight's soft dews steal o'er the village green,
With magic tints to harmonize the scene.
Stilled is the hum that thro' the hamlet broke,
When round the ruins of their ancient oak
The peasants flocked to hear the minstrel play,
And games and carols closed the busy day.”

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227. THE NATIVE VILLAGE.

Vignette to "The Pleasures of Memory" :—

"The adventurous boy, that asks his little share,
And hies from home with many a gossip's prayer,
Turns on the neighbouring hill, once more to see
The dear abode of peace and privacy ;
And as he turns, the thatch among the trees,
The smoke's blue wreaths ascending with the breeze,
The village common spotted white with sheep,
The churchyard yews round which his fathers sleep ;
All rouse reflection's sadly pleasing train,
And oft he looks and weeps, and looks again."

228. ST. ANNE'S HILL (FRONT VIEW).

Illustration to the passage in Rogers' *Human Life* where the poet recalls days spent in the company of Fox during the statesman's retirement at St. Anne's Hill. Notice the chair and the books illustrating the lines :—

"How oft from grove to grove, from seat to seat,
With thee conversing in thy loved retreat,
I saw the sun go down! Ah, then 'twas thine
Ne'er to forget some volume half divine,
Shakespeare's or Dryden's—thro' the chequered shade."

229. ST. ANNE'S HILL (IN THE GARDEN).

Vignette to Rogers' lines "Written in Westminster Abbey, Oct. 10, 1806, after the funeral of the Right Hon. Charles James Fox." The principal tree in this vignette is given as Fig. 3 in Plate 27 of *Modern Painters* (Vol. VI. p. 100) as an instance of "The Aspen under Idealization."

230. TORNARO, p. 376 ; and see *Modern Painters*, vol. i. (Vol. III. p. 364).

Vignette for Rogers' *Human Life*.

231. GIPSIES.

Vignette to "The Pleasures of Memory" :—

"Down by yon hazel copse, at evening, blazed
The Gipsy's fagot—there we stood and gazed ;
Gazed on her sun-burnt face with silent awe,
Her tattered mantle, and her hood of straw ;
Her moving lips, her cauldron brimming o'er."

232. THE OLD OAK IN LIFE.

Vignette to Rogers' poem "To an Old Oak," in which is contrasted the life of the oak on the village-green with its end in the ship-builder's yard :—

"Then culture came, and days serene ;
And village sports, and garlands gay.
Full many a pathway crossed the green ;
And maids and shepherd youths were seen
To celebrate the May."

233. THE OLD OAK IN DEATH.

Here in the dockyard is "the long corse that shivers there Of him who came to die" :—

"Father of many a forest deep,
Whence many a navy thunder-fraught !
Erst in thy acorn-dells asleep,
Soon destined o'er the world to sweep,
Opening new spheres of thought !"

234. GREENWICH HOSPITAL, p. 380.

Vignette to "The Pleasures of Memory" :—

"Go, with old Thames, view Chelsea's glorious pile,
And ask the shattered hero, whence his smile?
Go, view the splendid domes of Greenwich—Go,
And own what raptures from Reflection flow."

235. THE WATER-GATE OF THE TOWER.

Vignette to *Human Life* :—

"On thro' that gate misnamed, thro' which before
Went Sidney, Russell, Raleigh, Cranmer, More."

236. "THE BOY OF EGREMOND."

Initial vignette to Rogers' poem so named :—

"In tartan clad and forest-green,
With hound in leash and hawk in hood,
The Boy of Egremond was seen."

It is said that the figures in many of these vignettes—*e.g.*, Nos. 226, 235 (boat also), 236, 248, 249—were inserted by Stothard. See *Reminiscences of F. Goodull, R.A.*, 1902, pp. 59, 60.

237. BOLTON ABBEY, p. 380.

Terminal vignette to "The Boy of Egremond," whose death at the Strid was the cause of the foundation of Bolton Abbey: for the legend, see Vol. VI. p. 305.

238. ST. HERBERT'S ISLE, DERWENTWATER (IDEAL).

Vignette to "The Pleasures of Memory" :—

"When evening tinged the lake's ethereal blue,
And her deep shades irregularly threw;
Their shifting sail dropt gently from the cove,
Down by St. Herbert's consecrated grove;
Whence erst the chanted hymn, the tapered rite
Amused the fisher's solitary night;
And still the mitred window, richly wreathed,
A sacred calm thro' the brown foliage breathed."

239. LODORE.

Vignette to "The Pleasures of Memory" :—

"Gazed on the tumbling tide of dread Lodore;
And thro' the rifted cliff, that scaled the sky,
Derwent's clear mirror charmed her dazzled eye."

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240. LOCH LOMOND. See *Modern Painters*, vol. i (Vol. III. p. 550).
Vignette to Rogers' lines "Written in the Highlands of Scotland" :—
"Blue was the loch, the clouds were gone,
Ben-Lomond in his glory shone,
When, Luss, I left thee; when the breeze
Bore me from thy silver sands."
241. JACQUELINE'S COTTAGE, p. 381; and see *Modern Painters*, vol. i. (Vol. III. p. 435 n.).
Vignette to Rogers' poem "Jacqueline" :—
"The day was in the golden west;
And curtained close by leaf and flower,
The doves had cooed themselves to rest
In Jacqueline's deserted bower . . .
Round which the Alps of Piedmont rose."
242. THE ALPS AT DAYBREAK (IDEAL), p. 381; and see *Modern Painters*, vol. i. (Vol. III. pp. 366, 433).
243. THE FALLS AT VALLOMBRÉ, p. 380.
Vignette to Rogers' "Jacqueline" :—
"Not now, to while an hour away,
Gone to the falls in Vallombré,
Where 'tis night at noon of day;
Nor wandering up and down the wood,
To all but her a solitude,
Where once a wild deer, wild no more,
Her chaplet on her antlers wore,
And at her bidding stood."
244. ST. JULIENNE'S WELL, p. 381.
Vignette to the third part of Rogers' poem "Jacqueline" :—
"That morn ('twas in St. Julienne's cell,
As at St. Julienne's sacred well
That dream of love began)—
That morn, ere many a star was set,
Their hands had at the altar met
Before the holy man."
245. THE CAPTIVE, p. 381.
Vignette to Rogers' poem "Captivity" :—
"Caged in old woods, whose reverend echoes wake,
When the heron screams along the distant lake,
Her little breast oft flutters to be free,
Oft sighs to turn the unrelenting key. . . .
And terraced walls their black reflection throw
On the green mantled moat that sleeps below."
246. COLUMBUS AT LA RABIDA. See *Elements of Drawing*, § 87.
Vignette at the beginning of Rogers' poem "The Voyage of Columbus" :
Columbus asking pittance at the gate of the convent.

247. DEPARTURE OF COLUMBUS, p. 380.

Vignette to Canto I. of the same poem.

248. DAWN ON THE LAST DAY OF THE VOYAGE.

Illustration to Canto VIII. of the same poem.

249. LANDING IN AMERICA. See *Modern Painters*, vol. i. (Vol. III. p. 390).

Illustration to Canto IX. :—

“Slowly bareheaded, thro’ the surf we bore
The sacred cross and, kneeling, kissed the shore.”

250. CORTEZ AND PIZARRO.

Illustration to the Epilogue to “The Voyage of Columbus”: Cortez and Pizarro in the convent church of La Rabida.

251–269, 271–275. SKETCHES IN PENCIL, SOMETIMES TOUCHED WITH COLOUR, AT ROME (Middle Period), p. 377.

[*In this group Ruskin, in his proposed rearrangement, placed also Nos. 251, 326, 327, 328, 331, 332, 590, 591, 592, 597, and 600.*]

251. ROME.

252. TIVOLI: THE TEMPLE OF VESTA (NEAR), p. 379.

One of a group of five sketches of Tivoli; the others are Nos. 302, 303, 339, 340.

253. GENERAL VIEW OF ROME (pencil on grey).

254. TIVOLI: THE CASCADES.

255. THE TIBER AND CASTLE OF ST. ANGELO (colour).

256. ROME: THE COLONNADE OF ST. PETER’S (pencil).

257. ROME: FOUNTAIN IN FRONT OF VILLA MEDICI (pencil).

258. THE PORTICO OF ST. PETER’S (colour).

259. ROME: ST. PETER’S AND THE VATICAN (pencil).

260. THE ALBAN MOUNT (colour).

261. ROME: THE COLOSSEUM (pencil).

262. ROME: THE CASTLE OF ST. ANGELO (pencil).

263. ROME: STONE PINES ON MONTE MARIO (pencil).

264. ROME: GENERAL VIEW (pencil).

265. ROME: INTERIOR OF THE COLOSSEUM (colour), p. 378.

266. STUDY IN ROME (pencil).

267. ROME: ST. PETER’S FROM THE WEST (pencil).

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A copy of this drawing "by William Ward and Ruskin" is in the Manchester Art Museum, Ancoats Hall, and was shown at the Ruskin Exhibition at Manchester, 1904 (No. 176). Ruskin, when advising the Committee of the Art Museum to obtain a copy of this drawing, wrote (January 29, 1881):—

"It has a lovely sky and some perfect trees, Vesuvius, and a palace or two, and is of supremest time and power;—only a sketch, mind;—but worth more than pictures."

At the request of the Committee, Ruskin afterwards intimated what his work on the copy had been:—

"My work on the Naples was rather general. Mr. Ward had left it somewhat paler, and I went carefully over all the darks, bringing out the rose colour on the mountains as a definite light, and putting more decision into the castle forms.

"It is now a very close copy of the original tones, and these are, it seems to me, singularly pure and tender. The forms of the sky and trees, followed by Mr. Ward with great care, are entirely exemplary for fast sketching."

338. CAMPAGNA: SNOWY APENNINES IN DISTANCE (colour).

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348. SCOTLAND.

349. SCOTLAND.

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Vignette for Rogers' *Italy*.

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“ Or some great caravan, from well to well
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In their long march, such as the Prophet bids,
To Mecca from the Land of Pyramids,
And in an instant lost—a hollow wave
Of burning sand their everlasting grave !”

394. VENICE: THE RIALTO, p. 381; and see *Modern Painters*, vol. i. (Vol. III. p. 390).

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395. THE VISION, p. 381. See *Modern Painters*, vol. ii. (Vol. IV. p. 299); and compare vol. iii. (Vol. V. p. 137).

Illustration to Canto II. of Rogers' poem “The Voyage of Columbus” :—

“ Shrieks, not of men, were mingling in the blast;
And armed shapes of god-like stature passed!
Slowly along the evening-sky they went,
As on the edge of some vast battlement.”

396. GOING TO SCHOOL.

Prepared for Rogers' *Poems*, but not engraved.

397. “DATUR HORA QUIETI!” p. 380; and see *Modern Painters*, vol. i. (Vol. III. p. 265), and vol. v. pt. viii. ch. ii. § 5; and *Elements of Drawing*, § 242.

Published as a terminal picture in Rogers' *Poems*.

398. THE ENGLISH FAIR.

Vignette to Rogers' *Human Life* :—

“ A wake—the booths whitening the village-green,
Where Punch and Scaramouch aloft are seen;
Sign beyond sign in close array unfurled,
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399. THE ENGLISH MANOR HOUSE, p. 381.

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463. BRIDGE WITH GOATS.

464. BRIDGE IN MIDDLE DISTANCE. See *Modern Painters*, vol. iii. (Vol. V. p. 399).

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466. PASTORAL.

Not engraved. A Claude-like subject, much resembling (says Mr. Rawlinson in his catalogue of *Liber Studiorum*) Apuleia in search of Apuleius.

467. PASTORAL WITH CASTLE.

Sometimes wrongly called Okehampton.

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469. THE TENTH PLAGUE OF EGYPT. See *Modern Painters*, vol. i. (Vol. III. p. 240).

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471. HINDOO DEVOTIONS.

¹ [For the plates in *Liber Studiorum*, Turner made in the first instance, drawings in sepia, or some warm tint in water-colour, the same size as the intended plate; the drawing comparatively slight, and strengthened with pen lines, foreshadowing the etched lines. These lines were first etched upon the copper plate, this part of the work, with a few exceptions, being done by Turner himself. The plate was then mezzotinted, in some instances by Turner himself; and in all other cases the progress of the engraving was supervised by him with the utmost care.

The drawings here exhibited are those made by Turner in sepia. The original plan of the book was to include one hundred and one subjects. Seventy-one plates were issued between the years 1807 and 1819, and the publication was then dropped. Of the original drawings, fifty-one came into the possession of the nation by Turner's bequest (Nos. 461–511). Twenty-two more were added in 1901 by the bequest of Mr. Henry Vaughan (Nos. 863–884).

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 494. CHEPSTOW CASTLE, RIVER WYE.
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 499. VIEW NEAR BLAIR ATHOLE. See *Modern Painters*, vol. i. (Vol. III. p. 586), and *Lectures on Landscape*, § 36.
 500. THE CLYDE.
 501. INVERARY CASTLE. See *Modern Painters*, vol. v. pt. vi. ch. viii. § 6.
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 Otherwise known as "The Egremont Sea-piece," from the picture painted for the Earl of Egremont.
 503. THE GUARDSHIP AT THE NORE.
 Taken, says Mr. Rawlinson in his catalogue of *Liber Studiorum*, from a picture by W. Vandewelde. A comparison of the drawing with the plate shows in the latter that the distant men-of-war on the left and the boats in the offing were afterthoughts.
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 505. WATERMILL. See *Modern Painters*, vol. i. (Vol. III. p. 236), and *Lectures on Landscape*, § 96.

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 509. MARINE DABBLER, p. 41; and see *Modern Painters*, vol. iv. (Vol. VI. p. 26).
 510. YOUNG ANGLERS. See *Modern Painters*, vol. v. pt. vi. ch. viii. § 10.
 511. JUVENILE TRICKS. See *Modern Painters*, vol. iv. (Vol. VI. p. 26).
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 514. " " " " "
 515. " " " " "
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595. ROME. THE CLAUDIAN AQUEDUCT, p. 298.
596. ROME. THE COLOSSEUM, p. 299.
597. ROME. BASILICA OF CONSTANTINE, p. 299.
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 622 (a). CAREW CASTLE, pp. 314, 364.
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 623 (a). KIRKBY LONSDALE BRIDGE, p. 315.
 (b). SKETCH OF A BRIDGE, p. 315.
 624 (a). COLOGNE CATHEDRAL, p. 315.
 (b). ON THE RHINE, p. 315.

625-862. MISCELLANEOUS DRAWINGS.

[*The catalogues written by Ruskin stopped with No. 624. The following additional drawings were framed and exhibited subsequently. They illustrate all the different styles and periods of Turner's work, as defined in preceding notes. Among them are a few which had been included in Ruskin's first selection of One Hundred Drawings (see pp. 208, 209). The name given to some of the subjects is conjectural. Most of the sketches are in water-colour.*]

625. FOUNTAINS ABBEY (pencil, part coloured).
 626. TWO SKETCHES AT ORLEANS (colour on grey).
 627 (a). RIVER SCENE.
 (b). BLUE LANDSCAPE.
 628 (a). PORTA NIGRA, TRÈVES.
 (b). BLUE HILLS.
 629. STUDY OF SHIPPING (early).
 630. LOCH LONG (MORNING).

Lent to the Victoria and Albert (South Kensington) Museum.

631. ? (colour).

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632. SEA AND ROCKS (colour on grey).

633. DUNSTANBOROUGH (neutral tint).

Turner exhibited a picture of Dunstanborough in 1798 ; see p. 406.

634. CRYPT, CANTERBURY CATHEDRAL (early).

635. ON THE THAMES.

636. STUDY OF SHIPPING (early).

See notes on Nos. 528, 533, 614.

637. LOCH LONG (EVENING).

638. LLANTHONY ABBEY.

For note on another early drawing by Turner of this subject, see *Pre-Raphaelitism*, § 49 (Vol. XII. p. 382).

639-686. CONTINENTAL SKETCHES (Later Period).

[These, with Nos. 691-695, 764, 765, 767-769, 772-777, 779, 780, 783-786, 791, 800, 824-830, 832-848, belong to the series of sketches made by Turner on his later Continental tours : see notes on Nos. 41-50.]

639. SION, RHONE VALLEY.

640. VENICE. THE DOGANA AND THE SALUTE.

641. RIVER AND BRIDGE.

642. CASTLE OF CHILLON, LAKE OF GENEVA.

643. THE GREAT ST. BERNARD.

644. VENICE. LA SALUTE.

645. ALPINE CASTLE.

646. FORT BARD, VAL D'AOSTA ?

647. VENICE. GRAND CANAL.

648. CASTLE IN THE VAL D'AOSTA.

649. VENICE. GRAND CANAL.

650. EHRENBREITSTEIN.

651. LUCERNE.

652. VALLEY OF THE RHONE, NEAR SION.

653. ITALIAN RIVIERA ?

654. LAKE SCENE.

655. SUNSET ON A LAKE.

656. COBLENTZ.

657. A MOUNTAIN LAKE.

658. LUCERNE (EVENING).

659. VENICE. THE DOGANA AND THE SALUTE.

660. LAUSANNE.

661. ?

662. ? (green and blues).

663. A MOUNTAIN TOWN.

664. LAKE OF MORAT, SWITZERLAND.

So described ; but 664, 677, and 683 are more like Tancarville.

665. EU, WITH LOUIS PHILIPPE'S CHÂTEAU.

666. HEIDELBERG.

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667. HEIDELBERG.
 668. VENICE. GRAND CANAL AND THE SALUTE.
 669. PALLANZA, LAGO MAGGIORE.
 670. LAKE OF LUCERNE.
 671. EHRENBREITSTEIN.
 672. ?
 673. ?
 674. THE RIGI, FROM LUCERNE.
 675. FLUELEN, LAKE OF LUCERNE.
 676. ?
 677. CASTLE OF MORAT, SWITZERLAND.
 678. PASS OF FAIDO—ST. GOTHARD.
 679. ?
 680. LAUSANNE.
 681. MARTIGNY.
 682. LAKE VIEW (MOONLIGHT).
 683. LAKE OF MORAT, SWITZERLAND.
 684. SWISS FORTRESS.
 685. SWISS SCENE.
 686. BERNE, WITH AAR RIVER.
 687. WELSH LAKE ?
 688. LLAN IDWELL, NEAR BETTWS-Y-COED.
 689. BRIDGE AT COWLEY, NEAR CREDITON.
 690. FRENCH COAST (colour on grey).
 691. GENEVA ?
 692. COBLENTZ: BRIDGE OVER THE MOSELLE.
 693. SWISS LAKE.
 694. VENICE. DUCAL PALACE.
 695. FRIBOURG, SWITZERLAND.
 696. BUTTERMERE LAKE (neutral tint).
 697. CHEVENING PARK, KENT.
 698. TOWER AND BRIDGE.
 699 (a). SEA BREEZE.
 (b). OLD WESTMINSTER BRIDGE.
 (c). MOONLIGHT ON SEA.
 700. THREE SKETCHES IN FRANCE (colour on grey).
- A large number of the sketches enumerated in the following pages resemble Nos. 101–125, etc., or Nos. 26–40: see notes on those two groups. Another similar series, which includes some very lovely sketches, appears to record a tour on the Moselle: see, *e.g.*, Nos. 711, 728, 729.
- 701 (a). ROSS, HEREFORDSHIRE (colour on grey).
 (b). PETWORTH (colour on grey).
 (c). ROSS, HEREFORDSHIRE (colour on grey).
 702 (a). GENOA (colour on grey).
 (b). RIVER SCENE (colour on grey).
 (c). ON THE RIVIERA ? (colour on grey).
 703. SKIDDAW (pencil, partly coloured).
 704. LUCERNE.
 705. LAKE OF LUCERNE.

706. FOUR SKETCHES AT PETWORTH (colour on grey).
Compare Nos. 425, 435.
707. STUDY IN FRANCE (colour on grey).
708. STUDY OF SEA.
709. HONFLEUR (colour on grey).
710. A RUINED ABBEY (early).
711. COCHEM ON THE MOSELLE (colour on grey).
712. HAVRE (colour on grey).
713. LILLEBONNE (colour on grey).
714. BARGES (early).
715. RIVER SCENE (late).
716. SKETCH IN FRANCE (colour on grey).
717. SKETCH IN FRANCE (colour on grey).
718. SHAKESPERE CLIFF—FOLKESTONE.
719. STUDY OF SKY.
720. SKETCH IN FRANCE (colour on grey).
721. A FRENCH DILIGENCE (colour on grey).
722. SEA AND BOATS.
723. ON A FRENCH RIVER.
724. BLACK BOAT (study for a vignette).
725. SKETCH IN FRANCE (colour on grey).
726. FISHING-BOAT.
727. FOUNTAINS ABBEY (pencil, half-coloured).
728. ALKEN, ON THE MOSELLE (colour on grey).
729. COCHEM, ON THE MOSELLE (colour on grey).
730. SEA-PIECE.
731. BOWES CASTLE—NEAR BERNARD'S CASTLE, YORKSHIRE (early).
732. TREIS, ON THE MOSELLE (colour on grey).
733 (a). MARLY, ON THE SEINE (pen on grey).
(b). ROUEN (pen on grey).
734. A RIVER VALLEY (sketch in body colour).
735. A WINDING RIVER.
736. ROCK OF VENTIMIGLIA, NEAR MENTONE (colour on grey).
737. A SKETCH IN FRANCE (colour on grey).
738. ENGLISH LANDSCAPE.
739. DUNSTANBOROUGH (early).
740. TRARBACH, ON THE MOSELLE (colour on grey).
741. ROOM AT PETWORTH.
742. VALE OF PICKERING, YORKSHIRE (with huntsmen).
743. MORTERATSCH GLACIER, ENGADINE.
744. TUNNY FISHING, MEDITERRANEAN.
745. SCHLOSS ELTZ, ON THE MOSELLE (colour on grey).
746. AN ENGLISH RIVER VALLEY.
747. SKETCH IN FRANCE (colour on grey).
748. SKETCH IN FRANCE (colour on grey).
749. CORNFIELD AND RAINBOW.
750. ENGLISH LANDSCAPE.
751. A WINDING RIVER.
752. SKETCH IN FRANCE (colour on grey).

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753. SKETCH IN FRANCE (colour on grey).
 754. VILLAGE IN A HOLLOW.
 755. HONFLEUR (pen and colour on grey).
 756. STUDY AT SEA.
 757. WOLF, NEAR TRARBACH, ON THE MOSELLE (colour on grey).
 758. FALMOUTH HARBOUR.
 759. HOOK, PEMBROKESHIRE.
 760. TANCARVILLE (colour on grey).
 761. RIVER SCENE (with ruins).
 762. TYNEMOUTH (early).
 763. A BRIDGE (early).
 764. BELLINZONA FROM THE SOUTH, p. 208.
 765. VIEW FROM THE CASTLE OF BELLINZONA, p. 209.
 766. LANDSCAPE (colour and pen).
 767. RED SUNSET ON A LAKE.
 768. LUCERNE AND MOUNT PILATUS, p. 204.
 769. LAKE OF URI, FROM BRUNNEN.
 770. CARNARVON CASTLE (early).
 771. STUDY OF LAKE OR SEA.
 772. BELLINZONA FROM THE SOUTH, p. 208.
 773. THE LAKE OF LUCERNE FROM FLUELEN, p. 205.
 774. CONTINENTAL SKETCH (rough).
 775. BELLINZONA.
 776. EHRENBREITSTEIN.
 777. LAUSANNE: CATHEDRAL AND BRIDGE.
 778. A MOUNTAIN SIDE (body colour). ? TÊTE NOIRE.
 779. CONTINENTAL SKETCH (FORTRESS).
 780. LAKE OF CONSTANCE.
 781. CARISBROOK CASTLE (early).
 Compare No. 532.
782. CHURCH AND LANE (early).
 783. LAUSANNE.
 784. BELLINZONA.
 785. VENICE: ST. MARK'S AND DUCAL PALACE.
 786. A HILL TOWN (CONTINENTAL SKETCH).
 787. A CONVENT WALL (early).
 788. OLD LONDON BRIDGE (early).
 789. SOUTHAMPTON (early).
 790. WINGFIELD MANOR, DERBYSHIRE (early).
 791. ALPINE VILLAGE AND BRIDGE.
 792. MONTE GENNARO, ROME (colour study).
 793. TEMPLE OF VESTA, ROME (early).
 794. WINGFIELD MANOR, DERBYSHIRE (early).
 795. LLANDAFF CATHEDRAL (early).
 796. BEDDGELERT CHURCH, N. WALES (MOONLIGHT).
 797. A MOUNTAIN TARN (colour).
 798. WINGFIELD MANOR, DERBYSHIRE (early).
 799. A WATERFALL (early).
 800. LAKE OF URI, FROM BRUNNEN.

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801. ENGLISH LANDSCAPE.
802. KILGARREN CASTLE (early).

Kilgarren Castle on the Twyvey was a favourite subject of Turner's. Five oil-pictures by him of it are in existence; the earliest was exhibited in 1799: and see p. 417.

803. A CHURCH TOWER (early).
804. COTTAGE AND WINDMILL (early).
805. TOM TOWER, OXFORD (early).
806. WOODCROFT CASTLE, NORTHAMPTONSHIRE.
807. MOEL SIABOD, FROM THE ROAD NEAR CAPEL CARIG, N. WALES.
808. A RUINED ABBEY (pencil).
809. ROWSLEY, ON THE DERWENT.
810. LANDSCAPE (early).
811. OLD BUILDINGS (early).
812. PARK SCENERY.
813. ROMAN CAMPAGNA.
814. ROME: PONTE MOLLE.

These two sketches, and No. 792, appear to belong to the same series at Nos. 329, 330. See notes thereon.

815. FOUR MISCELLANEOUS SKETCHES.
(a). TREE AND TOWER (early).
(b). WALSINGHAM CHAPEL, NORFOLK (early).
(c). CHURCH WALL (early).
(d). LICHFIELD CATHEDRAL, WEST FRONT.
816. FOUR SKETCHES (different periods).
(a). OLD WESTMINSTER BRIDGE.
(b). IN A WOOD.
(c). OLD CHURCH.
(d). A MOUNTAIN STREAM.
817. TEN EARLY DRAWINGS (tinted).
(a). SALTWOOD CASTLE, KENT.
(b). CHICHESTER CATHEDRAL.
(c). NETLEY ABBEY.
(d). CHURCH.
(e). ROCHESTER.
(f). SKETCH IN GLASGOW.
(g). KIRKSTALL ABBEY.
(h). LANCASTER.
(i). MOUNTAIN BRIDGE.
(j). STANTON HARCOURT, NEAR OXFORD.
818. SIX SKETCHES (different periods).
(a). LANCASTER.
(b). SEA STUDY.
(c). COUNTRY LANE.
(d). RABY CASTLE.
(e). FOLKESTONE.
(f). RIVER SCENE.

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819. CAPRI.

Compare Nos. 336 and 337.

820. THE DENT DU MIDI, END OF LAKE OF GENEVA.

821. STUDY OF WAVES.

822. CASTLE.

823. LANDSCAPE.

824. LAUSANNE?

825. ALPINE GORGE.

826. GENEVA.

827. LAUSANNE.

828. ALPINE SCENE.

829. SEA-PIECE.

830. BELLINZONA.

831. RIVER SCENE (early).

832. FRIBOURG, SWITZERLAND.

833. RIVER AND MOUNTAINS.

834. LAKE OF LUCERNE, FROM BRUNNEN.

835. ?

836. LAUSANNE.

837. VENICE.

838. CASTLE AND LAKE.

839. SWISS LAKE.

840. ON THE LOIRE?

841. ALPINE FORTRESS.

842. VENICE: GRAND CANAL AND THE SALUTE.

843. VENICE: GRAND CANAL AND CAMPANILE.

844. FORTRESS, TYROL?

845. SWISS SCENE.

846. FRIBOURG, SWITZERLAND.

847. VENICE: MOONLIGHT.

848. MONT PILATUS.

849. BRIDGE OVER RIVER LUGWY, CAPEL CARIG.

850. HEAD OF LAKE OF LUCERNE (BAY OF URI).

851. BRIDGE ON THE MOSELLE?

852. NUNEHAM COURT, NEAR OXFORD (early).

See note on Nos. 401-409.

853. RIVER SCENE (early).

854. BONNEVILLE, SAVOY, WITH MONT BLANC.

One of the same series as Nos. 319-325. See notes thereon.

855. GATEWAY TO PRIORY, BRIDLINGTON, YORKSHIRE.

Lent to the South Kensington Museum.

856. VIEW FROM RICHMOND HILL.

Lent to South Kensington Museum.

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857. RAGLAN CASTLE (early).
 858. RIVER SCENE (early).
 859. ?
 860. STUDY FOR "THE GOLDEN BOUGH."

The picture, No. 371 in the National Gallery Collection, has been removed to Dublin.

861. KILCHERN CASTLE, LOCH AWE, SCOTLAND (early).
 862. MOUNTAIN VALLEY (GEESE IN FOREGROUND).

863–884. DRAWINGS FOR "LIBER STUDIORUM," BEQUEATHED
 BY MR. HENRY VAUGHAN.

[See notes on Nos. 461–522.]

863. FRONTISPIECE TO LIBER STUDIORUM. See *Modern Painters*, vol. v. pt. ix. ch. xi. § 30.

A drawing in ink and bistre over a completed etching, evidently (says Mr. Rawlinson) the guide for the engraver of the mezzotint work of the frame and border.

864. RIZPAH.

The picture in the National Gallery Collection, No. 464 (now removed to Liverpool), differs considerably from the drawing. For the subject, see *Pre-Raphaelitism*, § 35 (Vol. XII. p. 370).

865. RAGLAN. See *Modern Painters*, vol. v. pt. ix. ch. xi. § 29.

"I do not know," says Mr. Rawlinson, "how the name of Raglan attached itself to the plate. Turner has given it no title. Neither the castle nor the surroundings are like Raglan. It has, however, marked resemblance to Berry Pomeroy Castle, near Totnes, and we know that Turner was painting in South Devon about a year before. The moat is now filled up, but the miller hard by remembers when there was just such a moat as is drawn here."

866. THE GRANDE CHARTREUSE. See *Modern Painters*, vol. iv. (Vol. VI. p. 316), and vol. v. pt. ix. ch. xi. § 28; and compare *Lectures on Landscape*, § 98.

867. MACON.

"Not engraved. This drawing and Nos. 870, 871, 876, 877, and 466 were never engraved or etched. As they are in sepia, and of the same size as the *Liber* drawings, they are supposed to be Turner's preparations for the completion of the work."—*Rawlinson*, p. 170.

868. CROWHURST.

Unpublished drawing.

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869. THE DELUGE.
870. FALLS OF THE RHINE: SCHAFFHAUSEN.
A magnificent drawing; not engraved.
871. SEA-PIECE: VESSELS IN A BREEZE.
Not engraved.
872. THE TEMPLE OF JUPITER, ÆGINA.
Engraved, but not published.
873. BANKS OF THE THAMES, KINGSTON.
Taken with scarcely any alteration from the oil-picture, painted about 1809, No. 491 in the National Gallery. Engraved, but not published.
874. MOONLIGHT AT SEA: THE NEEDLES, ISLE OF WIGHT.
Engraved, but not published.
875. THE FIFTH PLAGUE OF EGYPT.
876. DERWENTWATER.
Not engraved.
877. LUCERNE.
Not engraved.
878. PLOUGHING AT ETON.
An etching, coloured in sepia as the guide for the engraver. Compare No. 516.
879. THE SOURCE OF THE ARVERON. See *Modern Painters*, vol. iv. (Vol. VI. p. 373), and vol. v. pt. vi. ch. ix. § 6; for early sketches of this subject, see in this collection Nos. 553, 610.
880. WINDSOR FROM SLOUGH: SHEEP-WASHING.
This subject was engraved but not published. A portion of the etching from this drawing was selected by Ruskin as a lesson in tree-drawing; see *Elements of Drawing*, §§ 106, 107.
881. TWICKENHAM.
882. GLAUCUS AND SCYLLA.
Glaucus as a Triton beckoning from the waves to Scylla, who is removing from him on the shore. Engraved, but not published.
883. TEMPLE OF ISIS. SCENE IN PETWORTH PARK.
A cluster of leaves from the foreground in this drawing is illustrated in *Modern Painters*, vol. v. figs. 94, 95, 96, as an example of careful symmetry in composition.

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884. FROM SPENSER'S "FAERY QUEEN."

"The *Faery Queen*, they say, has been searched in vain to find the source of this subject. There is certainly no passage in that poem which describes a knight sitting on the ground and leaning his head in miserable thought upon his shield, while before him lie the abandoned shield and arms of another knight who has carefully piled them up like a monument before he has said his farewell to life. But I have always thought that Turner had in his mind, when he drew this place, the scenery around the Cave of Despair described in the first book of the *Faery Queen*."—Stopford Brooke: *Notes on the Liber Studiorum*, p. 116.]

885. QUARTER-DECK OF THE "VICTORY."

A drawing bequeathed by Mr. Harry Vaughan. For Turner's studies of the *Victory*, see Ruskin's note on p. 170 of this volume.

In one of the Turner water-colour rooms at the National Gallery, there is now placed a bust of Ruskin by Conrad Dressler. This bust, made at Brantwood in 1884, was presented to the National Gallery in 1901 by Mr. T. Thornton.

END OF VOLUME XIII