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978-1-108-00862-4 - The Works of John Ruskin, Volume 14: Academy Notes, Notes on Prout and Hunt, and Other Art Criticisms, 1855-1888

John Ruskin

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The Works of John Ruskin

VOLUME 14: ACADEMY NOTES, NOTES
ON PROUT AND HUNT, AND OTHER ART
CRITICISMS, 1855-1888

JOHN RUSKIN
EDITED BY EDWARD TYAS COOK
AND ALEXANDER WEDDERBURN



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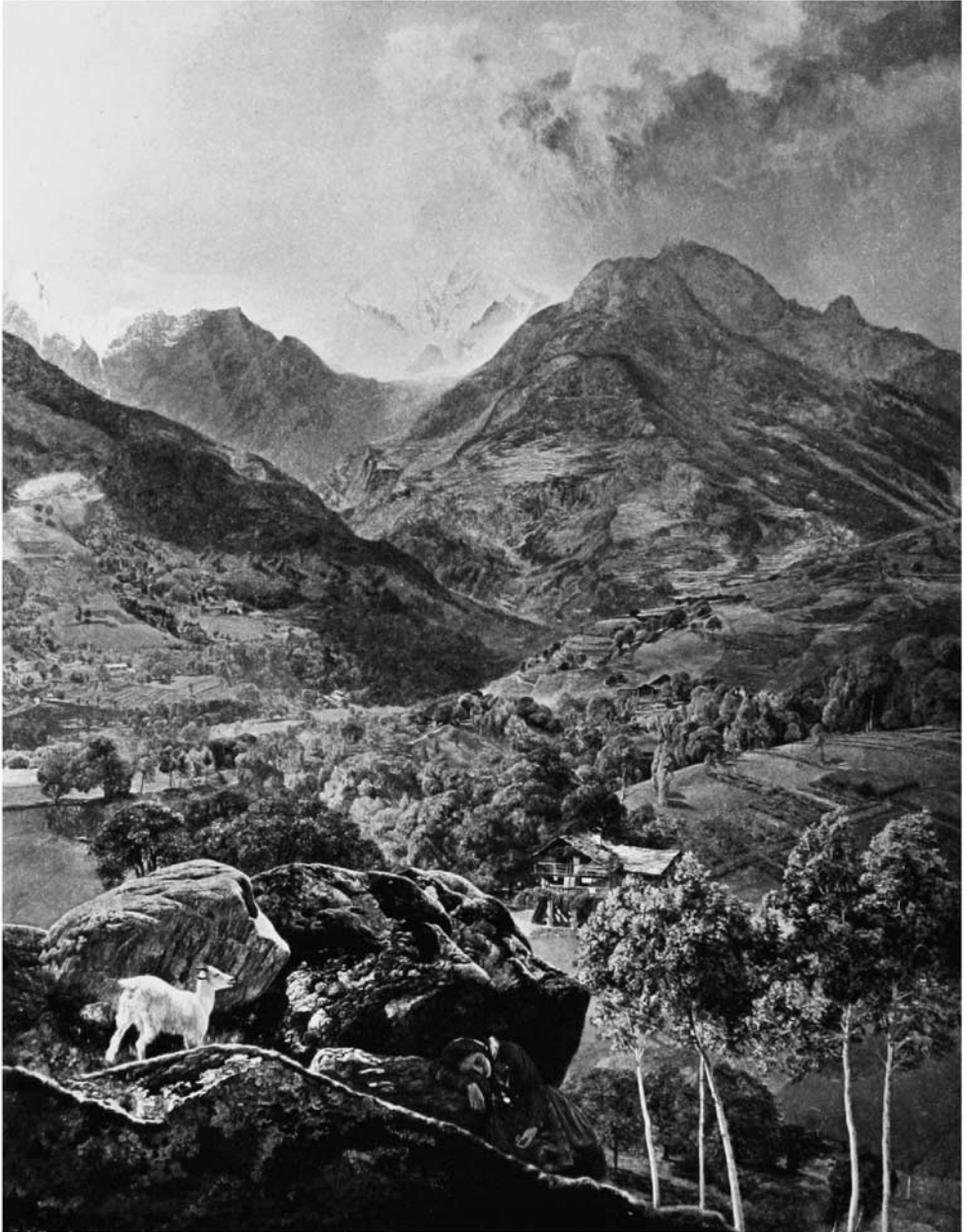
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J. Brett. A.R.A.

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Val d' Aosta

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VOLUME XIV

ACADEMY NOTES

NOTES ON PROUT AND HUNT

AND OTHER ART CRITICISMS

1855-1888

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INTRODUCTION TO VOL. XIV

It was explained in the preceding Introduction that during the years which intervened between the fourth and the fifth volume of *Modern Painters*, Ruskin was engaged in four principal directions—(1) in arranging the Turner Bequest (Vol. XIII.); (2) in the criticism of contemporary art; (3) in the teaching of drawing; and (4) in public lecturing. The present volume covers the second branch of these activities. In it are collected the five numbers of *Notes on the Principal Pictures in the Royal Academy*, etc., which Ruskin wrote between 1855 and 1859; and to these are added the similar Notes written in 1875, together with various other pieces (1858–1888) which have for their subject the criticism of the art or artists of the time. The collection is not exhaustive, as other writings with similar subject-matter are necessarily reserved for later volumes. The most considerable of them are the extensive correspondence between Ruskin and D. G. Rossetti (1854–1867), and the Oxford lectures on contemporary British artists, entitled *The Art of England* (1884). These lectures are reserved for their chronological place in the series of Ruskin's professorial discourses at Oxford; the correspondence with Rossetti, though it includes many criticisms upon the painter's work, belongs more appropriately to the series of letters which are a memorial of Ruskin's friendships.¹

The present volume is divided into three parts and an Appendix. Part I. comprises the six numbers of *Academy Notes*. In Part II. are brought together various scattered pieces on modern painters, draughtsmen, and engravers (1858–1888). Part III. is a reprint of the *Notes on Prout and Hunt* (1879); while in the Appendix will be found various minor letters, reports, and notes dealing with matters cognate to the other contents of the volume.

¹ Among other items, similarly reserved, are notes on Mr. Albert Goodwin and J. W. Bunney—these will be found in the volume containing matters related to Ruskin's Museum at Sheffield; and a series of letters to H. S. Marks, R.A. (in addition to those here given about F. Walker), included in the volume which collects Ruskin's Letters to Friends, already printed in various Memoirs, etc.

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INTRODUCTION

I

The vogue of Ruskin's books on art, and his wide circle of friends, pupils, and admirers, naturally led to frequent appeals for his opinion on current works of art. His private diaries and letters show that he was constantly being asked by amateurs for advice as to what they should buy; and a chief object of his books was to teach disciples what they should admire. The series of *Academy Notes*, begun in 1855 and continued annually until 1859, was thus undertaken to serve as a kind of "circular letter," telling people "the pictures in the Exhibitions of the year which appear to me most interesting, either in their good qualities or in their failure" (see p. 5). The Notes were intended also as particular criticisms designed to support and illustrate general statements in Ruskin's works. He had already, in the second edition of *Modern Painters*, vol. ii. (Vol. IV., pp. 333-342), published under the heading "Addenda" (1848) some notes on pictures in recent Exhibitions of the Academy. The success of his letters to the *Times* on the Pre-Raphaelites (1851), in stemming the tide of hostile criticism against the young school, probably suggested to him the more regular and methodical exercise of his now considerable authority. "I do not at all care," he wrote in a letter of 1854, "for reputation in the matter. I *must* speak if I see people thinking what I know is wrong, and if there is any chance of my being listened to. I don't say I wouldn't care for reputation if I had it, but until people are ready to receive all I say about Art as 'unquestionable,' just as they receive what Faraday tells them about Chemistry, I don't consider myself to have any reputation at all worth caring about."¹ It was as one claiming authority that Ruskin wrote his *Academy Notes*. "Twenty years of severe labour," he said, "devoted exclusively to the study of the principles of Art, have given me the right to speak on the subject with a measure of confidence" (see p. 5). He exercised the right boldly; and his criticisms had considerable influence both on the work of several of the younger painters and in correcting the public taste of the time. *Academy Notes*, read in a connected form, are valuable, not only as containing Ruskin's individual opinions (not elsewhere expressed) on a large number of painters and pictures, but also as illustrating an important chapter in the history of art in this country. They also abound in passages of general interest, for with Ruskin criticism of art was

¹ *Letters from John Ruskin to F. J. Furnivall*, privately printed 1897, p. 31.

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criticism of everything. Ruskin himself, it may be added, seems at one time to have intended to re-issue the Notes, for proofs of a reprint of part of them (dated 1876) were found among his papers.

Ruskin's criticisms were fearless and trenchant. They may be described from this point of view as a revival in prose form of the *Lyric Odes to the Royal Academicians* which Dr. Wolcot, writing as Peter Pindar, had put out seventy years before (1782-1786). Ruskin showed no respect for names merely as names. He abased, so far as in him lay, some of the proud; he exalted many who were at the time of no reputation. "He does not condescend," wrote a reviewer, by way of reducing the Notes *ad absurdum*, "to notice Mr. Hart; but sees a future of good in Mr. Leighton." Time has in both cases vindicated Ruskin's criticism. The work of Solomon Hart is forgotten, while the promise shown in Leighton's "Cimabue" was steadily fulfilled.

Not all the painters whom he selected for notice won renown; but looking over these Notes after half a century has elapsed, the reader will be struck, as Mr. Collingwood has observed, by the shrewdness with which Ruskin "put his finger upon the weak points of the various artists, and no less upon their strong points"; and will remark "how many of the men he praised as beginners have risen to eminence, how many he blamed have sunk from a specious popularity into oblivion. . . . The men who laid their failure to his account were the weaklings whom he urged to attempts beyond their powers, with kindly support misconstrued into a prophecy of success."¹

In this edition brief notes on the more important pictures and painters have been supplied. The short notice of each painter is given at the first mention of him, and can always be found on reference to the List (pp. 313-323). Biographical or critical particulars would have been out of place, but it has seemed well to remind the reader, by a few dates and other facts, of the stage in the career of the artists at which Ruskin's Notes were written. Ruskin, it will be seen, had the privilege of recognising, encouraging, and directing much early talent. It is important, with regard both to notices of particular painters and to remarks upon general tendencies, to read his Notes in relation to "the needs of English art at the time when they were made."²

Exception was taken in some quarters to the fact that Ruskin noticed only a few pictures in each exhibition. He replied that the pressure of time made a more extended critique impossible (see p. 147); and in

¹ *Life and Work of John Ruskin*, 1900, p. 162.

² Ruskin's phrase in sanctioning the reprint in 1886 of his Notes on Millais (see p. 495, below).

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this connection the dates of publication of the successive Notes may be given. The Exhibition of the Academy opens on the first Monday in May. No. I. of the Notes was issued on June 1, 1855. Some of the men at the printers' were kept late on the work, and Ruskin characteristically sent them each a present (see the letter given below, p. 457). From the same letter it appears that the pamphlet was to be sold "as near the doors of the Academy as may be." No. II. was published on May 9, 1856, at 6d.; No. III., on May 16, 1857, at 1s.; No. IV., on May 8, 1858, at 1s.; No. V., on May 9, 1859, at 1s. Nos. I.-V. were published by Messrs. Smith, Elder & Co. No. VI. (1875) was issued at the end of May, at 1s. It was printed at Aylesbury, and Ruskin went down there to see it through the press.

It was a main object of Ruskin's Notes to encourage and trace the growth of the Pre-Raphaelite influence. From this point of view, the first part of the present volume is a sequel to the earlier advocacy of the Brotherhood recorded in Volume XII. He devotes special attention in these *Academy Notes* to Pre-Raphaelite work (*e.g.*, pp. 19, 22), and then notices how the young school was winning all along the line (see pp. 47, 91). On behalf of the Pre-Raphaelite movement in the North he wrote at the same time some letters to the press, which will here be found in Part II. (pp. 327-331). In whatever respects British art after 1855 showed an advance in sincerity of purpose and thoroughness of study, much of the credit is due to the criticisms of Ruskin, which at once inspired or confirmed the painters and directed the taste of the public. A considerable portion of the *Academy Notes* is devoted to Millais, whose genius Ruskin was the first to proclaim, and never ceased to acknowledge, though he felt impelled to notice what he considered signs of some falling away on the artist's part from the ideals of his youth. Millais bitterly resented such criticism, and believed it to be inspired by personal motives (see p. 117 *n.*). The facts negative such a supposition, as is pointed out below (p. 22 *n.*). In Appendix X. (pp. 495, 496) are reprinted some later criticisms on the painter, and references to others are supplied; in them he expressed his profound admiration for the "free-hand painting" of the master. If he found fault with Millais in other respects, did not the artist himself show some premonition when he wrote in the older days, "People had better buy my pictures now, when I am working for fame, than a few years later, when I shall be married and working for a wife and children"? No one, it will be seen, was quicker than Ruskin to applaud, when towards the end of the artist's career he returned to the more poetical and imaginative themes of his youth.

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It was a signal merit of Ruskin's *Academy Notes* that he called attention year after year to pieces of modest and quiet landscape by painters then unknown, which might otherwise have escaped notice altogether. His encouragement gave the decisive impetus to Alfred Hunt; he detected and praised the beautiful and still too little known work of Inchbold; he was among the warmest, as among the earliest, admirers of J. C. Hook; his criticisms called attention to the pictures of Brett, and Boyce, and Knight, of Henry Moore, and of Mr. Raven and Mr. Whaite.

With some of these painters Ruskin sought friendship, in order that he might the better encourage and assist them. Thus in 1856 he spent some time in Switzerland with Inchbold, and in later years continued to befriend, and also play the master to, the artist. He gives, with a touch of humour not to be taken too literally, an account of all this in a letter to his father:—

“TURIN, *August 9* [1858].—The two little drawings of which you speak in my bedroom are Inchbold's; the cottage, one I chose and made him draw at Lauterbrunnen; the Thun, bought when he couldn't sell anything, to help him a little. It isn't good for much, but is like a sweet Swiss evening. I wanted and ordered of him (paying him when he was at Chamouni last year) four more cottages; but he got entirely off the rails at Chamouni, and the cottages are failures. I stayed with him some time, or rather made him stay with me, at Bellinzona, in order to make him understand where he was wrong. He was vexed with his work and yet thought it was right, and didn't know why he didn't like it, nor why nobody liked it. It was a delicate and difficult matter to make him gradually find out his own faults (it's no use *telling* a man of them), and took me a fortnight of innuendoes. At last I think I succeeded in making him entirely uncomfortable and ashamed of himself, and then I left him.”

So also Ruskin was for some years on terms of helpful friendship with Brett. The following letter of 1858 refers to a picture noticed in this volume (p. 234):—

“TURIN, *August 26*.—I mentioned that Mr. Brett was with me at La Tour. He has been here a week to-day. I sent for him at Villeneuve, Val d'Aosta, because I didn't like what he said in his letter about his present work, and thought he wanted some lecturing like Inchbold: besides that, he could give me some useful hints. He is much tougher and stronger than Inchbold, and takes more

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hammering; but I think he looks more miserable every day, and have good hope of making him completely wretched in a day or two more—and then I shall send him back to his castle. He is living *in* that castle which I sketched so long ago in Val d'Aosta—Château St. Pierre.”¹

Brett's picture (here reproduced as frontispiece) was bought by Ruskin, and hung in the drawing-room at Herne Hill until Ruskin's death. In 1869 it was offered for sale at Christie's and bought in (Vol. XIII. p. 572). It is now in the possession of Mr. R. P. Cooper.

Records of Ruskin's encouragement to other artists will be found in Appendix II. (Smetham) and III. (Seddon), pp. 461, 464.

Among foreign painters Ruskin was the first to call public attention in this country to the domestic idylls of Frère (pp. 83, 142, 174, 251).

In cases where Ruskin was not personally known to the painters, his criticisms often were no less powerful in suggestion, encouragement, or rebuke. For instance, at the beginning of the Notes for 1858 (p. 164) Ruskin had pointed out the beauty of the delicate pink of apple blossoms against the soft clear blue of a spring sky, and expressed his surprise that among all the modest and gentle beauties of nature which the new school have particularly made it their study to express, none of them should have chosen this. In the exhibition of the following year, it was noticed that “three distinguished artists had set themselves the task in consequence.”²

Of another criticism of Ruskin's—that in the Notes of 1858 on Carrick's “Weary Life” (p. 164)—a fine and touching incident is recorded. Ruskin was abroad at the time:—

“Vokins wished me to name to you,” wrote his father (June 3, 1858), “that Carrick, when he read your criticism on Weary Life, came to him with the cheque Vokins had given, and said your remarks were all right, and that he could not take the price paid by Vokins, the buyer; he would alter the picture. Vokins took back the money, only agreeing to see the picture when it was done.”³

¹ The sketch (1835) is reproduced as Plate 21 in Vol. II. (p. 432).

² Namely, Millais in his “Spring,” J. C. Horsley in “Blossom-time,” and Mr. Hughes in “The King's Orchard” (*Economist*, May 28, 1859). So in another critique we read: “Ruskin has much to answer for. Probably such an avalanche of misconception and untruth was never let loose on the patient art-loving, nature-loving wanderer before. From Millais (who paints blossoms as big as babies' heads, growing on trees in full leaf) down to the sorriest scrub who seeks a teacher's certificate from the Department of Art, all appear to have taken the apple-blossom fever, and to have painted the blossoms when at the height of their delirium.”

³ Collingwood's *Life and Work of Ruskin*, 1900, p. 162.

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Ruskin's comment on the incident is contained in the following reply:—

“BELLINZONA, *June 13.*—I'm sorry, and yet glad, that Carrick behaved so nobly about his picture. I don't see that he need have given back his cheque, as I conceive a dealer's price is always intended to take the risk on either side, and that an artist, as he has no right to complain if the dealer doubles profit, so neither need he make restitution if the chance turns the other way. However, if artists always acted as Carrick has done, dealers would soon come to allow them a share in rise of price, which would be the just way for all parties.”

Such anecdotes illustrate the interest which Ruskin's criticisms excited, and the influence which they exerted. “Mr. Ruskin's authoritative Notes,” wrote a reviewer in 1858, “are now looked anxiously for by a number of ductile people, as something dogmatic and decisive, from which there is no appeal. . . . Besides, Mr. Ruskin's trenchant self-assertion of censorship creates a sort of tumult among artists, which is caught up and echoed by people out of doors, and enjoyed with all the zest of a scandal.”¹

It was not, however, only “trenchant self-assertion” that gave influence to his Notes. He wrote with authority, but he gave chapter and verse for it, and his criticisms were such as appealed to artists, as well as to the general public. It is sometimes said by those who have never carefully studied Ruskin that he showed no knowledge or appreciation of pictures as pictures, that he cared only for meaning and not at all for method, that he judged art from a purely literary standard.² This view can only be entertained by those whose knowledge of Ruskin's works is partial or superficial, and it may be useful to point out how completely it is traversed by the criticisms collected in the present volume. Turn, for instance, to the note on Herbert's “King Lear” (p. 18): criticism of that microscopic and technical character is not the work of a merely literary judge. Or consider the criticism of Roberts's “Duomo at Milan” (p. 95); or that of Maclise's “Peter the Great” (p. 96): these are the observations of a student of nature and a sketcher. In the *Notes on Prout and Hunt*, of a later date, Ruskin reaffirms a principle which he had often previously asserted—that “interest in the story of a picture does not in the least signify a relative interest in the art

¹ *The Leader*, May 22, 1858.

² See, for instance, a lecture on Ruskin delivered at the Royal Academy by Mr. Val Prinsep, R.A., and reported in the *Westminster Gazette* of January 20, 1903.

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of painting,” and that the first thing needful in these matters is “to understand what painting is as mere painting” (pp. 389, 440).¹ Ruskin’s critics may say, if they like, that the technical standards he applied were mistaken; to say that he applied none at all is to state what is simply not the case. It is interesting to note that at the time when these critiques on the Academy appeared, an objection taken to them in the press was that they were too technical, and not sufficiently “literary.” Thus one of the critics, in noticing the pamphlet of 1856, cites Ruskin’s remarks about Holman Hunt’s “Light of the World”—that “no one could sympathise more with the general feeling in it,” but that “unless it had been accompanied with perfectly good nettle painting” he would never have praised it (p. 65); and then continues, “Let any one realise his own state of mind if he believed the Light of the world to be, indeed, before him; and if he thinks in that Blessed Presence he could have any eye for nettles, he will tolerate Mr. Ruskin’s criticism, admire the temper of his mind, and think him a sound art critic: not otherwise.”² So, again, another reviewer complained of Ruskin for making technical objections to a picture by Egg which was “so full of pointed narrative.”³

In this connexion it is interesting to remark how in these Notes, as in other writings of the same or later date, Ruskin uses musical analogies to enforce his points. Thus in discussing the system of light and shade in a water-colour drawing by Fripp, he remarks that “treble notes must not be sharp and thin; the higher they are the more tender they must be, and in a certain sense the richer; it is the rich trebles that are sweet and precious” (p. 202).⁴ In *The Elements of Drawing* (1856), and again in *The Two Paths* (1858), he constantly turns to music in order to illustrate artistic points, in the criticism of painting, which are best, or only, to be understood in terms of the sister art.⁵ Those who imagine that Ruskin had no eye for the subtler harmonies of pictures as pictures would do well to consider these passages and to compare with them what he says about the essentially “decorative” art of Albert Moore (p. 272).

In the *Academy Notes*, as in the Turner Catalogues (compare Vol. XIII. p. xxxiii.) it may be noticed as characteristic of Ruskin that

¹ See also Ruskin’s evidence before the Royal Academy Commission in 1863, p. 484, below.

² *The Guardian*, July 16, 1856.

³ *The Art Journal*, August 1855, p. 238.

⁴ See also pp. 199, 256, and compare Vol. VI. pp. 327, 328.

⁵ Compare also a passage in the *Notes on Prout and Hunt*, below, p. 389.

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he can exhibit his powers on a small scale, and suggest great principles in words of noble eloquence on slight occasion. In a letter to his father, there is an interesting criticism by himself on the Notes for 1858:—

“TURIN, *August* 11.—I think both Gambart and Mr. Richmond are right about the Notes this year. Gambart is right, in so far that as a critique, there is not so much of interest in it as usual, partly because I was hurried and tired; partly because there were no pictures to stimulate me. I was disappointed with everybody—Lewis, Carrick, Hughes, Morris, and Frère. I hadn't a single picture that I could get warm about. But Tom Richmond is right in so far as there are statements of principle in this number more clear and useful than any that I allow to go into the Notes usually;—reserving such things chiefly for *M. P.* The paragraph on Henri le Hon contains a principle which will be found of very great value eventually.”

The passage referred to, on the principles of colour and tone, will here be found at p. 178. Among other characteristic passages in which some ultimate principle of criticism is pointedly enforced, reference may be made to p. 244, where one of Ruskin's central doctrines—that of the spiritual power of art—is finely expressed, and to p. 290, where he insists on the essentially national character of the historical art that is best worth having.

Ruskin's annual Notes attracted, as we have seen, much attention; and *Punch*, reflecting the public opinion of the day, published the following

“POEM BY A PERFECTLY FURIOUS ACADEMICIAN.

I takes and paints,
Hears no complaints,
And sells before I'm dry;
Till savage Ruskin
He sticks his tusk in,
Then nobody will buy.

N.B.—Confound Ruskin; only that won't come into poetry—but it's true.”

The Notes were, as an artist of the time bears witness, “eagerly looked for and as eagerly purchased.”¹ Artists, as we know, “never

¹ *Pen and Pencil Sketches*, by H. S. Marks, R.A., 1894, vol. ii. p. 163.

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read criticisms," but they somehow discover what the critics say. The pleasure of some who were favourably noticed, the wrath of those who were severely handled or (perhaps worse still) not mentioned at all, may be traced in several memoirs of the period. Men who had Ruskin's ear took measures to induce him to notice unregarded merit. The bitterness of those who dissented from his opinions may be judged from the tone of a criticism of the first number of *Academy Notes* in the *Quarterly Review* (March 1856: see below, p. 44 *n.*). In a lighter vein were various skits, in pen and pencil, prose and verse, which the Notes inspired. The skits were sometimes shown to Ruskin, and he enjoyed them. Among the authors of such skits was H. S. Marks, R.A., who owed to his parody of the Notes for the year 1856 a subsequent friendship with Ruskin.¹ Sir Edward Hamley also wrote a skit on "Mr. Dusky's" Notes,² and Ruskin had moreover many imitators as well as parodists.³

But the frankness of his criticisms was not appreciated or understood.⁴ Ruskin did not allow his personal feelings to lead him either to hostile or to favourable prejudice. He played the part of Minos with severe impartiality: "strictly examining the crimes"⁵ of all who entered the Academy. He had, as he claimed, the right to speak with authority; but it must be confessed that he sometimes spoke

¹ "The Notes for the year 1856 I made the subject of a little skit, with coloured caricatures of the pictures, and parodies of Mr. Ruskin's style in writing and critical views. I bound the few pages roughly together, for the thing never got beyond manuscript form. . . . At some gathering of artists Woolner told me that he had mentioned my brochure to Mr. Ruskin, who immediately expressed a wish to see it. I posted it to him the next morning, with an explanatory line or two, which was promptly acknowledged by the great writer, who thanked me for sending him the Notes, 'and still more for the compliment of you knowing I should enjoy them'" (*Pen and Pencil Sketches*, by H. S. Marks, R.A., 1894, ii. 164.)

² For particulars, see Bibliographical Note, below, p. 146; and for other skits pp. 4, 106 *n.*

³ e.g., "*The Royal Academy Review. A Guide to the Exhibition of the Royal Academy of Arts, 1858, containing original, critical, and descriptive notices of upwards of 200 works of art.* By The Council of Four. Printed by Thomas F. A. Day, 13 Carey Street, Lincoln's Inn, 1858." This brochure (which contained a reference to Ruskin at p. iv.) was repeated in 1859 and 1860. Other publications of the kind followed. Of more interest was the pamphlet—"Notes on the Royal Academy Exhibition, 1868, Part I. by W. M. Rossetti, Part II. by Algernon C. Swinburne."

⁴ It did not, however, in all cases imperil private friendship: see the Epilogue to the 1883 edition of *Modern Painters*, vol. ii., where Ruskin gave some account of his relations with the Royal Academy. "It was certainly not the *Academy Notes* of after years, but the Pre-Raphaelite schism, and most of all Turner's death, which broke my relations with the Royal Academy. I hope they may in future be kinder; its President [Leighton] has just lent me two lovely drawings for the Oxford schools, and, I think, feels with me as to all the main principles of Art Education."

⁵ *Inferno*, v. 4.

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also with arrogance. As, for instance, in the passage added to the first number, where he says that when he has attacked a picture it will hereafter be found that “the worst policy which the friends of the artist can possibly adopt will be to defend it.”¹ Nor can it have been any comfort to artists thus attacked to learn that he never said half what he could say in dispraise. Among the artists thus chastened was David Roberts, R.A. “Feeling, perhaps,” says an Academician with much sympathy, “that Roberts might find it difficult to reconcile an attempt to do him a serious injury with the usual interpretation of the term friendship, the critic wrote a private note to the artist, explaining his action on the hypothesis of a self-imposed duty to the public, and concluded his note by the expression of a hope that severe criticism would not interfere with the sincere feeling of friendship which the writer hoped would always exist,” etc., etc. To this Roberts replied that the first time he met the critic he would give him a *sound thrashing*; and he ventured to “hope that a broken head would not interfere with the sincere feeling of friendship which he hoped would always exist,” etc., etc.² “D—— the fellow,” exclaimed one young artist, “why doesn’t he back his friends?” After 1859 the Notes were suspended. “Thenceforward,” Ruskin explained, “it seemed to me useless, so far as artists were concerned, to continue criticism which they would esteem dishonourable unless it was false” (p. 261). Probably another reason for the discontinuance of the Notes may be found in the fact that at this time Ruskin’s thoughts were in large measure diverted from art to ethics and economics. “Remember,” he wrote, “that it is not so much in *buying* pictures, as in *being* pictures, that you can encourage a noble school.”³ “It is the vainest of affectations,” he says again, “to try and put beauty into shadows, while all real things that cast them are left in deformity and pain.”⁴ In 1859 Ruskin was busily engaged in finishing *Modern Painters*, and afterwards turning to the problem of social reconstruction, wrote, instead of more *Academy Notes*, *Unto this Last* and *Munera Pulveris*.

In 1875, however, the publication of *Academy Notes* was resumed for that year only, and only the Exhibition of the Royal Academy itself was noticed. Ruskin had, on a first inspection, been so much pleased with some of the pictures of the year that he determined to write “an entirely good-humoured sketch” of modern English painting (p. 265).

¹ See below, p. 35, and compare *Two Paths*, Appendix i.

² *My Autobiography and Reminiscences*, by W. P. Frith, R.A., 1887, vol. i. p. 128.

³ *Lectures on Architecture and Painting*, § 137.

⁴ *Catalogue of the Educational Series*, p. 25.