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978-1-108-00869-3 - The Works of John Ruskin, Volume 21

John Ruskin

Frontmatter

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# The Works of John Ruskin

VOLUME 21: THE RUSKIN ART COLLECTION  
AT OXFORD

JOHN RUSKIN  
EDITED BY EDWARD TYAS COOK  
AND ALEXANDER WEDDERBURN



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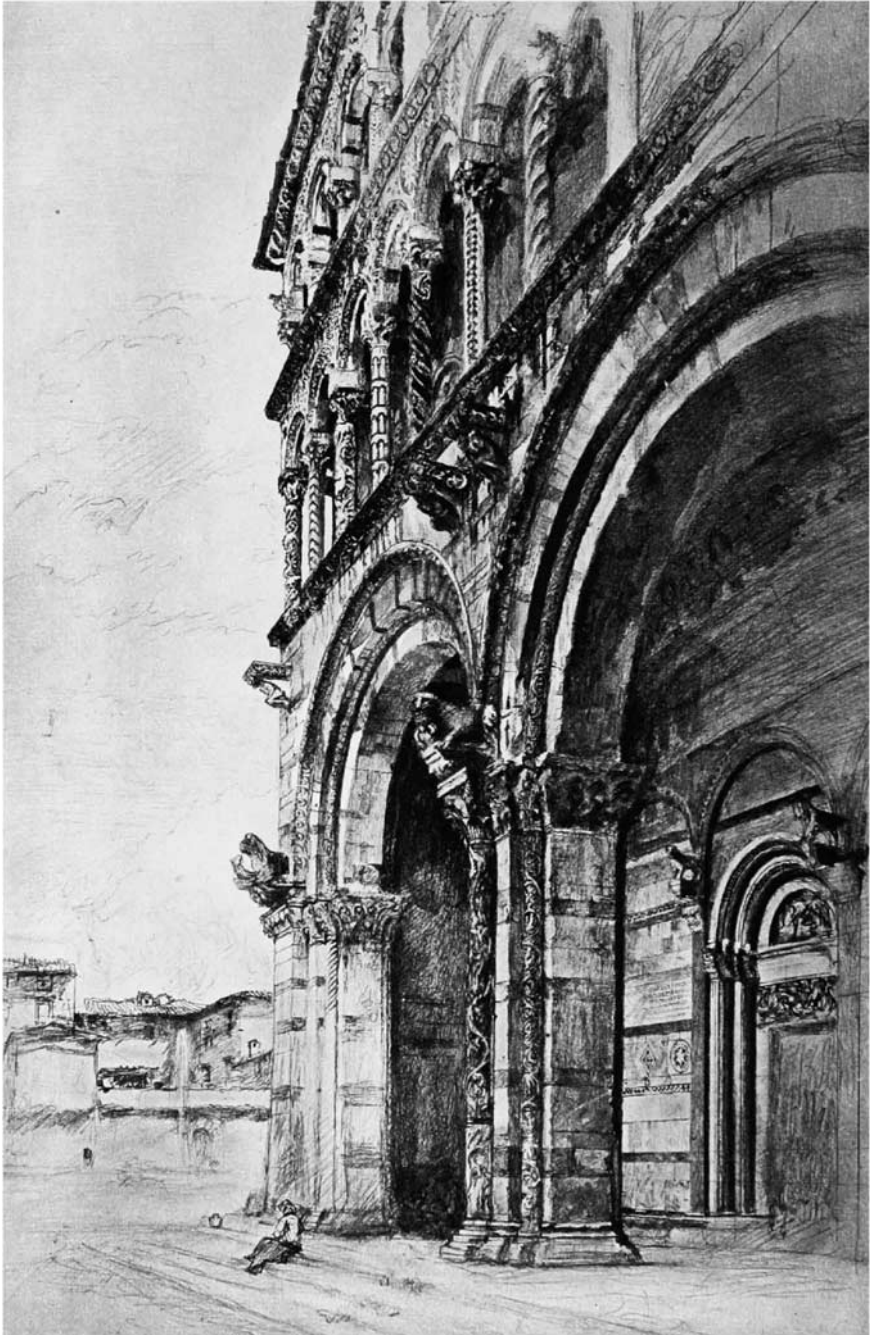
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THE COMPLETE  
WORKS OF  
JOHN RUSKIN

Cambridge University Press  
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J. Ruskin

Allen & Co. Sc.

San Martino, Lucca  
(1874)

LIBRARY EDITION

THE WORKS OF  
JOHN RUSKIN

EDITED BY  
E. T. COOK  
AND  
ALEXANDER WEDDERBURN



LONDON  
GEORGE ALLEN, 156, CHARING CROSS ROAD  
NEW YORK: LONGMANS, GREEN, AND CO.  
1906



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VOLUME XXI

THE  
RUSKIN ART COLLECTION  
AT OXFORD

CATALOGUES, NOTES, AND INSTRUCTIONS

Cambridge University Press

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THE  
RUSKIN ART COLLECTION  
AT OXFORD

CATALOGUES, NOTES, AND INSTRUCTIONS

BY

JOHN RUSKIN

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NEW YORK: LONGMANS, GREEN, AND CO.

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*Between pp. 102, 103*

*Note.*—Of the drawings shown in these illustrations, the following have been previously published: XXVI. (*Artist*, July 1897); XXVII. (*Studies in Ruskin and Magazine of Art*, April 1900); XXVIII. (*Artist*, July 1897, and *Literature*, August 24, 1901); XXIX. (*Studies in Ruskin*); XXX. and XXXI. (*Artist*, July 1897); XXXII., XXXIII., and XXXIV. (*Studies in Ruskin*); XXXV., XXXVIII., XLIII., and XLVIII. (*Artist*, July 1897); LXVI. (*Architectural Review*, Christmas Number, 1897); and LXVII. and LXIX. (*Artist*, July 1897). The interior of the Drawing School (XXIV.) and the bust by Boehm (LXX.) were also reproduced in *Studies in Ruskin*.

Of the drawings here shown, the following have been exhibited: XXVI. (Ruskin Exhibition at Manchester, 1904, No. 311); XXVII. (Ruskin Exhibition at the Royal Society of Painters in Water-Colours, 1901, No. 35, and Manchester, No. 372); XXVIII. (Bradford Exhibition, 1904, No. 442); XXIX. (Bradford, No. 440); XXXI., the crab only Water-Colour Society, No. 172); LIX., rush only (Coniston Exhibition, 1900, No. 185; Water-Colour Society, No. 44; and Manchester, No. 410); LXIV. (Coniston, No. 182).

## INTRODUCTION TO VOL. XXI

OF the contents of this volume a large part has not before been printed, very little has been published, and the whole will be new to many readers of Ruskin's writings. It gives, for the first time, a complete Catalogue of the Ruskin Art Collection presented by him to the University of Oxford, and brings together within one volume a larger number of reproductions of his drawings than has hitherto so appeared.

In connexion with the Art Collection Ruskin printed at various dates several Catalogues, Notes, and Instructions. He also wrote, and deposited in two MS. books in his Drawing School at Oxford, a large number of additional Notes. These have not hitherto been printed. In this volume all the printed Catalogues, Notes, and Instructions are included, and with them are now incorporated all the MS. Notes. The Bibliography of this section of Ruskin's work is extremely intricate, and it is not necessary to trouble the reader in this Introduction with the details. A general statement will be found at p. 1, and fuller Bibliographical Notes, given in the usual detail (very necessary in this case for the identification by collectors of the several editions), are supplied at pp. 5, 55, 161. It may here be stated generally that the arrangement of the present volume has been governed by two considerations. In accordance with the general scheme of the edition it includes all Ruskin's writings on the Art Collection, in whatever form they may have appeared; but it also serves the purpose of a Catalogue of that Collection, as it may now be seen at Oxford.

The attainment of this latter object involves some addition to Ruskin's notes.<sup>1</sup> He never completed a catalogue of the whole Collection, and he made many changes in its arrangement subsequent to the printing of his catalogues. Moreover, a large number of examples were deposited by him in the Drawing School, but not sorted out into their intended places. In connexion with the preparation of the present volume the Collection has been carefully examined, and many gaps have been filled up from the hitherto unarranged examples. An Index to the whole Collection has also been added. It should be said

<sup>1</sup> Such additions are either included in square brackets or indicated in footnotes.

that Ruskin in many cases did not name or identify examples deposited in the School; an endeavour has been made in this volume to supply all such omissions.

In the following pages account is given, first, of the circumstances attending the formation of the Collection; and, next, of its arrangement, scope, and nature. The Ruskin Art Collection is little known even to students of his work, and still less to the general public, but it is full of various interest; it presents a very characteristic exemplification of his ideas and tastes; it is the richest collection of his drawings, and one of the most splendid monuments of his munificence.

In the Introduction to the previous volume some account has been given of Ruskin's Professorship at Oxford, so far as his lectures and general educational influence are concerned. His professional teaching in the criticism and practice of art was reserved for the present volume. He had in this matter to create his own duties, and we have already heard in the *Lectures on Art* the general conception which he had formed of them. "A youth is sent to the Universities," he said, "not to be apprenticed to a trade, nor even always to be advanced in a profession, but always to be made a gentleman and a scholar."<sup>1</sup> He conceived it, therefore, to be "the function of this Professorship to establish both a practical and critical School of Fine Art for English gentlemen: practical, so that if they draw at all, they may draw rightly; and critical, so that they may both be directed to such works of existing art as will best reward their study, and enabled to make the exercise of their patronage of living artists delightful to themselves by their consciousness of its justice, and to the utmost beneficial to their country, by being given only to the men who deserve it."<sup>2</sup> It was in order to carry out this double function of the Slade Professorship that the Ruskin Drawing School and the Ruskin Art Collection were established. Before proceeding to explain the organisation of the School and the Collection it is necessary to give a few details about the arrangements which Ruskin found existing, and the alterations which he carried out, in order to make intelligible various allusions in the present volume. The University Galleries are placed in the Taylorian Building—the fine structure (opposite the Randolph Hotel) which is perhaps the most graceful work of the Classic Revival in England. The Galleries on the first floor include a long gallery divided into small rooms; one of these contains the

<sup>1</sup> See Vol. XX, p. 18; and in this volume compare p. 165.

<sup>2</sup> Vol. XX, p. 27.

## INTRODUCTION

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drawings by Turner which Ruskin had presented to the University in 1861; others contain drawings by Raphael and Michael Angelo; and a room adjoining these was at first the only accommodation provided for the Slade Professor and his classes. The room is still known as “the Professor’s room”; there Ruskin held his first classes and at first deposited his illustrative examples; this is “the Upper School” or “the room upstairs” referred to in the Catalogues. The ground floor of the west wing of the building (now the Ruskin Drawing School) was at the time of Ruskin’s appointment part of the Sculpture Galleries. In another part of the building Art Classes were held in connexion with “South Kensington” (*i.e.*, the Science and Art Department) for the benefit of townsmen; for members of the University no instruction in art was provided. The master of the Art Classes was Mr. Macdonald.<sup>1</sup>

Ruskin began to accumulate and arrange his specimens immediately on his appointment to the Professorship; he was able to refer to several of them in his first course of lectures, and a preliminary catalogue was published in 1870 simultaneously with those lectures. (This is the *Catalogue of Examples*, No. 1 in the Bibliographical List on p. 1.) “The greater number of examples I shall choose,” he said, in his first lecture at Oxford, “will not at first be costly. But in process of time I have good hope that assistance will be given me by the English public in making the series here no less splendid than serviceable.”<sup>2</sup> During his first tenure of the Slade Professorship these purposes steadily advanced, though most of the “splendid” specimens added to the collections were the result, I fancy, of Ruskin’s unaided generosity. As the examples accumulated, and as his ideas of a University Drawing School developed, Ruskin found himself hopelessly cramped for want of room. He accordingly applied to the University for additional space, and for permission to endow a Mastership of Drawing. There are among Ruskin’s papers several letters to various University officials on the subject; the following to Acland explains his purposes very clearly:—

“OXFORD, 14th March, 1871.

“MY DEAR ACLAND,—As more than half the term of my Professorship is expired, I shall not, I hope, be thought over-hasty in asking the Delegates now to assist me in carrying out some of the plans which I spoke of to the Vice-Chancellor and to you, when we first went through the University Galleries with a view to the establishment of a system of art-study in them.

<sup>1</sup> For whom, see Vol. XV. p. 475 *n.*

<sup>2</sup> Vol. XX. p. 34.

## INTRODUCTION

“I am not sure what is meant in modern English by the term ‘artisan,’ but the men whom I myself should call ‘artists’ by profession—namely, potters, weavers, metal and glass workers, sculptors, and painters—can none of them be taught their businesses (nor any portion of their businesses as a definite craft) in the University Galleries as now built, nor do I think that the teaching of those businesses is any part of the function of the University. On the other hand, the grammar of all the arts *may* be taught to young persons residing in Oxford or its neighbourhood, and the Galleries may be so arranged as to form an instructive and pleasant museum of art for persons of all ages.

“I wish in the upper long gallery to carry out as far as possible the ends contemplated by the Delegates, in its present arrangement, to make it a beautiful picture gallery, containing in its centre the priceless studies by Raphael and Michael Angelo.<sup>1</sup> I hope to add one or two works to the series of prints, etc., now exhibited there, and that it may eventually become rich and beautiful in every corner of it.

“I want the series of rooms between it and the Turner room altogether for my own University pupils. And I want the room now occupied by the town classes for a grammar-school of Art. I wish to make it thoroughly interesting even to very young children, to fill it with prints by great masters for the general public, and with cases containing books, seals, casts of coins, etc., properly catalogued and illustrated, and to conduct the teaching there, with the assistance of Mr. Macdonald, on a system designed primarily for the sons and daughters of gentlemen, though, I hope, not likely to be unprofitable even to (whatever we mean by the term) artisans and their children, but absolutely distinct from that adopted by the authorities at Kensington for the promotion of mechanical, and therefore vile, manufacture.

“I do not wish to interfere with the present arrangements for the students until the October term; but I want to arrange the room in my own way, so that it may be seen complete and ready for work by the public at Commemoration. This I can of course do without disturbing the classes, and with some increase of present interest to them, as I shall immediately cover the lower walls with the prints or drawings of the third or Reference Series spoken of in my lectures.

“In the last year of my Professorship, from this next October to June of '72, I would do all I could to promote the working of this lower school by bringing such masters as I could confide in to show

<sup>1</sup> See *Lectures on Art*, § 141 (Vol. XX. p. 130).

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John Ruskin

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the pupils different methods of work, but my own teaching would necessarily be always to the members of the University only, who would, however, assuredly join in the opportunity of working sometimes under other teachers in the general school.

“I should be prepared to furnish myself whatever funds are now furnished by the Kensington schools; but I would not allow any prizes of any kind to be contended for, nor any drawings to be prepared for exhibition in any place, in schools under my direction, as I believe the habit of working either for distinction or exhibition to be altogether destructive of the probity and peace of heart necessary for the doing of all good work.

“I propose at once to place the Psalter of St. Louis<sup>1</sup> and some other very valuable MSS. in cases on the table in the great gallery, not as gifts but as loans while the working of the plan is tested, and the works of art in the lower room, in cases, and some others, would be lent only on the same conditions, those in the Reference Series, as in the other two series, will be gifts; but I retain the right, in all the three series, to take out any *one* that I want to use myself at any time—of course I don't mean of the Loires or formerly given Turners, which are now University property, but of the new series now given, which are not yet in form of law accepted.

“When you have thought over this matter, write to me in London. I shall be in Oxford again, however, on Saturday, and would meet the Delegates for any necessary explanations at any hour they pleased to appoint in the following week.

“Believe me, dear Acland,

“Ever faithfully yours,

“J. RUSKIN.

“HENRY ACLAND, Esq., M.D., F.R.S.,  
etc., etc., etc.”

The University had agreed in principle to Ruskin's generous proposal; but in the summer of 1871 he fell ill at Matlock when the transaction was still uncompleted. It remained much in Ruskin's mind. Acland had gone to Matlock to see him, and they had much talk on the subject. “One day Ruskin, who was weak and suffering, and confined to his bed, suddenly drew out a cheque for £5000 from under his pillow and said, ‘There, Henry, that's to endow the Master.’ Acland was naturally inclined to demur at such an unconventional transaction, but his patient's health forbade excitement or argument, and the cheque was

<sup>1</sup> See below, pp. 15, 270.



taken and invested in the name of Trustees.”<sup>1</sup> There was, however, no great reason why Acland should have demurred, as Ruskin’s general intention in the matter had been notified, some months before, to the Vice-Chancellor. The gift was accepted by a vote of Convocation on November 22, 1871. The collections intended for use by the Drawing Master were not as yet formally made over to the University.<sup>2</sup> The University on its side allotted to the Drawing School the West Wing of the Taylor Building. For a time the Professor’s classes were still held in the room upstairs, and the “Educational Series” of examples were also placed there. Afterwards, when the West Wing was walled off from the rest of the Sculpture Galleries, the whole Collection of Examples was placed there. The plate opposite shows the Ruskin Drawing School in its ultimate form.

On his recovery from illness in 1871 Ruskin devoted himself to completing the collections, rearranging them, and preparing catalogues. The original *Catalogue of Examples* was now redistributed, with copious additions, into two separate pamphlets—describing, respectively, the “Standard and Reference Series” and the “Educational.” (These are Nos. 2 and 3 in the Bibliographical List on p. 1.) The *Catalogue of the Standard and Reference Series* (printed in 1872) was never revised; but that of the *Educational Series* (printed in 1871) was revised in 1874. The manual labour of writing out the Catalogues was undertaken as a vacation exercise by his friend “Peter.” “He would walk up and down the gallery, and from case to case, studying the pictures one by one, and dictating notes for students, and I at a writing-table did my best to catch them as they came. When they were written out they filled a good-sized volume, and for some time served the purpose of the printed guide-books now in use. They were so clearly given in the first instance that, when it came to fair copying, there was little to alter.”<sup>3</sup> Ruskin also organised the teaching of the School. There was to be a University Class and a General Class, as explained by him below (see p. 165). For the use of the latter, to

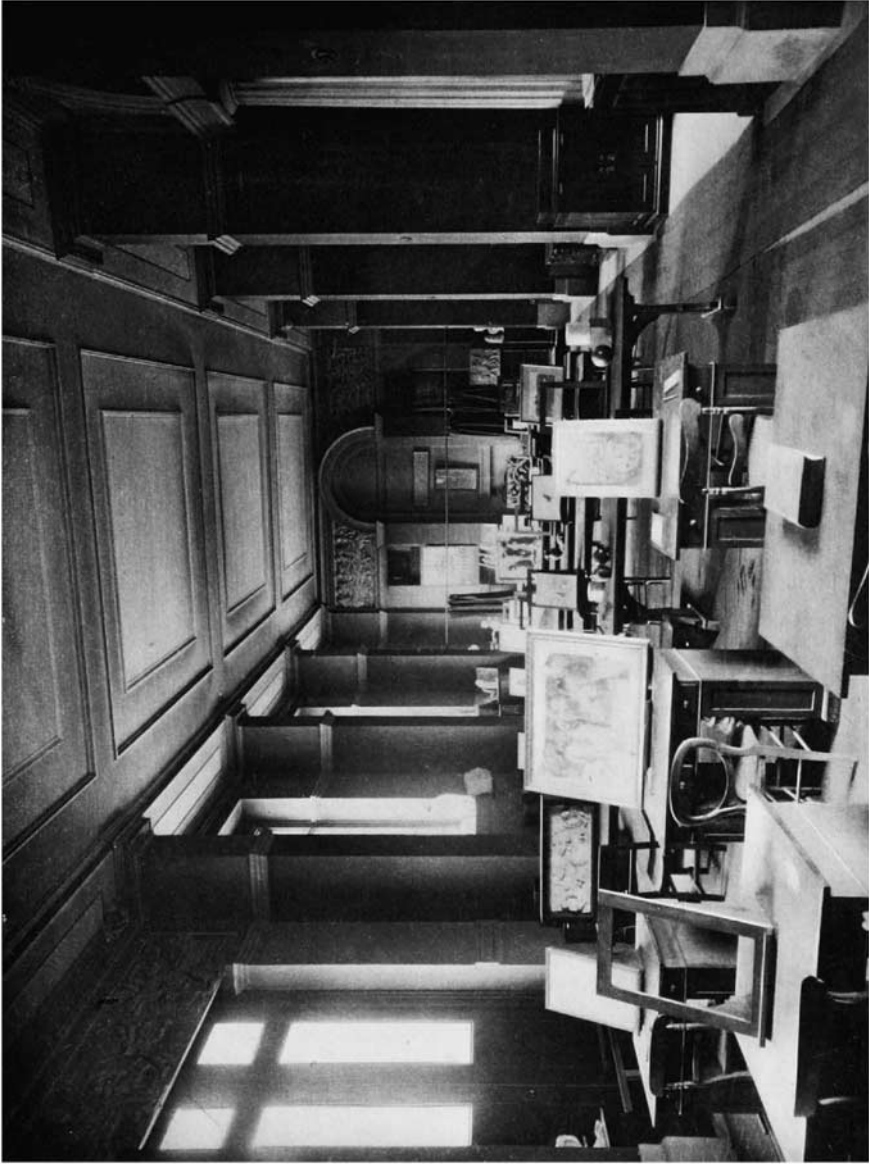
<sup>1</sup> J. B. Atlay’s *Memoir of Sir Henry Acland*, p. 371.

<sup>2</sup> See Ruskin’s statement below, p. 171.

<sup>3</sup> “Recollections of Ruskin at Oxford,” by “Peter,” in *St. George*, vol. vi. p. 105. “One day,” adds “Peter,” “he sent me three photographs as examples of the things I ought to admire. On the backs were written three notes. Two only have I been able to decipher: 1 (A Study of the Virgin?) ‘Raphael. Characteristic. Gracious and shallow; but high-bred and well-penned.’ 2 (Crowning of the Virgin.) ‘This is a photograph from a modern copy, exaggerating all the fallacies, being itself all hypocritical. But the fallacy is *there*. Early Raphael in Vatican; piety all sham, and copied from his master—but lots of good work, learning his own business.’”



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The Ruskin Drawing School, Oxford

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which he sometimes refers as the Lower School, he arranged (1872) a "Rudimentary Series" of examples (No. 5 in the List), accompanied by some "Instructions" in their use (No. 6 in the List). At a later date (1878) Ruskin intended to rearrange the collections; and in this connexion he prepared a large number of additional notes. These were dictated in January 1878 to his friend Dr. D. P. Chase, Principal of St. Mary Hall, and are now for the first time printed (Nos. 4 and 7 in the List). In 1875 Ruskin made over the whole Collection by deed of gift to the University. This deed comprised within its scope the drawings by Turner which Ruskin had presented to the University in 1861, superseded the deed of 1871, and gave all the drawings, etc., enumerated in the Catalogues. The whole Collection was to be known as "The Ruskin Art Collection"; it was to be kept "always in one or more suitable room or rooms in the University Galleries, or in some other building within and belonging to the University," and was to "be used in such manner as shall be most conducive to the teaching of drawing by the Master of Drawing, and generally to the study, knowledge, and practice of the Fine Arts in the University." The deed required that there should be made, "and at all times kept perfect and complete, one or more catalogue or catalogues of the Ruskin Art Collection." This requirement is supplied in the present volume. The dividends of a sum of £5332, 17s. 5d. New £3 per cent. Annuities, given by Ruskin, were to be applied in or towards the payment of the Master of Drawing; there was always to be such a Master, and he was to teach in the Ruskin Drawing School. For the purposes of the deed "Ruskin Trustees" were to be appointed. The official Trustees are the Vice-Chancellor and Slade Professor for the time being. The first non-official Trustees were Prince Leopold,<sup>1</sup> Dean Liddell, Acland, and Coxe.<sup>2</sup> The execution of the deed was witnessed by the Princess Alice, the Grand Duke of Hesse, and Prince Leopold. The Ruskin Drawing School was then one of the new sights of Oxford, and from time to time princes and princesses, who might be visiting at the Deanery, came to be shown round by the Professor. "They seemed to think their morning pleasant," Ruskin wrote on one such occasion to his cousin Joan, "and the Baron [in attendance] was very eager in asking me to come and visit him in Hesse-Darmstadt."

<sup>1</sup> See Vol. XX. p. xxxv.

<sup>2</sup> The present non-official Trustees are the Principal of Hertford (Dr. Boyd), the President of Trinity (Professor Pelham), the Rev. H. G. Woods (Master of the Temple), and Mr. T. W. Jackson (Worcester College). The deed is set forth in the *Oxford University Gazette* of June 1, 1875.

Princess Alice on this occasion, having examined some of the cabinets, “eagerly asked me,” wrote Ruskin to Mrs. Severn (May 31, 1875), “to ‘lend’ her some drawings for her children. So of course I asked if I might make them for her and give them to her, and of course she was good enough to be pleased; and then I asked her to tell me what she would have, and she said ‘a water-lily’ and some tree stems. And I think I shall do one for her that she’ll like. For she verily knows what drawing is.” The Princess, it seems from letters of Ruskin to Prince Leopold, sent for the Professor’s inspection some of her own drawings, which he was invited to return with critical remarks and hints.

The mere fitting of the room had cost Ruskin three or four hundred pounds,<sup>1</sup> and in *Fors Clavigera* he says that on the series of examples he had spent “two thousand and more.”<sup>2</sup> This calculation referred only to purchases made specially for the Drawing School, and is exclusive of examples already in his own collection which he transferred to the University. Whatever was wanted to fill a place in his scheme, he gave freely. Thus he cut “all to pieces” a copy of the volume of superb woodcuts known as the “Triumph of Maximilian” “for the Oxford men to learn drawing from.”<sup>3</sup> He parted also with pages from the choicest manuscripts,<sup>4</sup> and with some of his most cherished Turners.<sup>5</sup>

The gifts of 1861 and 1875 and the endowment of 1871 did not exhaust Ruskin’s intended benefactions to the University. When he resumed the Professorship in 1883 he hoped to be allowed to add greatly to them. He desired to equip the University more completely as a school of art, and to enrich its collections of examples. The extensions which he particularly desired are shown in a memorandum which he submitted to Acland in 1877:—

“Fine Art has essentially three branches—Metal work, Sculpture, Painting.

“It is *necessary* that the pupils of the Slade Professor should *see* these three processes of Fine Art conducted by the hand of a Master in each.

“A painter’s school is necessary, therefore a sculptor’s, and a goldsmith’s.

<sup>1</sup> See a letter to Professor Norton of April 3, 1871 (in a later volume).

<sup>2</sup> Letter 49.

<sup>3</sup> See (in a later volume) a letter to Professor Norton of February 13, 1872.

<sup>4</sup> See in this volume, pp. 15, 308.

<sup>5</sup> See pp. 11, 224, 259–260.

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“And these should be University appointments, and perfectly organised.

“The painter’s schools being provided, room is required at the University Galleries for the addition of the sculptor’s and goldsmith’s working rooms, and external spaces for occasional large and rough work and inevitable lumber. But for myself I only require the goldsmith’s forge, which I mean my pupils to work at, if they like, in order to understand the forms of Greek and Etruscan gold. The sculptor’s room ought to be much larger, and under the command of some leading sculptor. I cannot hope to direct any modelling class myself; and the sculptor should be an architectural workman also, which would involve need for more rooms than I can at present hope would be conceded. There are also good schools of sculpture elsewhere, but none of jeweller’s (Holbein or Dürer design) metal-work.

“JOHN RUSKIN.

“BRANTWOOD, 3rd November, 1877.”

This, it will be seen, was a scheme which he had already propounded in general terms in his Inaugural Lecture.<sup>1</sup> He was now, in 1883, prepared, if the University would allocate to his purposes the ground behind the Galleries on which the Ashmolean collections are now housed, to defray the cost of the building, and to present or bequeath many of his art treasures. The University, however, decided otherwise, and Ruskin revoked his purposes, in circumstances which will be detailed in a later chapter of our story.<sup>2</sup> He departed from Oxford in vexation of spirit, and in 1887 he requested the return of many of the examples which, though deposited in the Drawing School, had not been formally presented to the University (see p. 307). But when these were removed there still remained a large number of examples not included in any of Ruskin’s Catalogues. These are enumerated at the end of this volume (No. 8 in the Bibliographical List on p. 1).

Having thus recounted the history of the Ruskin Art Collection and the foundation of the Ruskin Drawing School, I proceed to describe their purposes and contents. Ruskin’s object, as we have seen, was to provide what may be called a critical apparatus, and to establish a school of elementary drawing. The Ruskin Drawing School has thus two sides—first, it includes a large, unique, and very valuable collection

<sup>1</sup> See *Lectures on Art*, § 5 (Vol. XX. p. 22).

<sup>2</sup> See the Introduction to the volume containing *The Art of England*.

of works of art; secondly, it is a School of Art, under a master appointed by Ruskin. The formation of the collections was necessary, in order—as Ruskin explained to his pupils—“to call your attention, by precision of copying, to the qualities of good art, and to give you yourselves, such power of delineation as may assist your memory of visible things, and enable you to explain them intelligibly to others.”<sup>1</sup> The establishment of a School of Art under a special master was necessary in order to carry out Ruskin’s special theories of Art education. “After carefully considering,” he wrote in 1871, “the operation of the Kensington system of Art-teaching throughout the country, and watching for two years its effects on various classes of students at Oxford, I became finally convinced that it fell short of its objects in more than one vital particular; and I have, therefore, obtained permission to found a separate Mastership of Drawing in connection with the Art Professorship at Oxford; and elementary schools will be opened in the University Galleries next October, in which the methods of teaching will be calculated to meet requirements which have not been contemplated in the Kensington system.”<sup>2</sup> These two sides of the Drawing School—the School of Art and the collection of specimens—were developed by Ruskin with characteristic zeal and generosity. His gift of £5000 to endow the Drawing Mastership has already been mentioned. The Master of Drawing appointed by Ruskin was Mr. Alexander Macdonald, to whose steady teaching the Professor bore repeated testimony, and who, happily, still occupies the post. Ruskin found in him a valued friend, and they had a common hobby in chess. Mr. Macdonald has a large collection of chess letters from Ruskin, for when he was absent from Oxford the Slade Professor and the Drawing Master were in the habit of continuing their combats by correspondence. As a School of Art for University students the Ruskin Drawing School has, however, not been a large success. Its founder did not, indeed, begin with any great expectations. He was more anxious, as perhaps a University Professor should be, to lay down standard principles of teaching than to attract large numbers of scholars. His principles would, he hoped, be adopted in other schools; and to this end he wrote during his Professorship the lessons in elementary drawing entitled *The Laws of Fésolé* (Vol. XV.). He also prepared, but did not formally publish, a series of drawing exercises, engraved in folio size. These were to be known as “The Oxford Art School

<sup>1</sup> See below, p. 71.

<sup>2</sup> *Fors Clavigera* (1871), Letter 9.

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Series," and are referred to in *The Laws of Fésolé*. Ruskin was busy with them, as a letter to Professor Norton shows, in 1871. "Folio plates are in preparation," he wrote (September 24, 1871), "several successfully accomplished, for a series of examples to be issued to the public from the Oxford schools, with a short text to each number to replace my *Elements of Drawing*. They begin with Heraldry (what will you backwoodsmen say to that?), then take up natural history in relation to it." The Series is described here in Appendix I. (p. 311). "It matters comparatively little," he said, "whether few or many of our students learn to draw; but it matters much that all who learn should be taught with accuracy."<sup>1</sup> But those who learned were, I fear, fewer than Ruskin hoped even in his least sanguine moments. "As for the undergraduates," he said in 1883, "I never succeeded in getting more than two or three of them into my school, even in its palmyest days."<sup>2</sup> His recollection only slightly exaggerated the thinness of the attendance. "When the Professor was personally teaching," writes one of his University pupils, "he got some fifteen or twenty—if not to attend, at any rate to join. But whenever the chief attraction could not be counted on, the attendance sank to an average of two or three."<sup>3</sup> This modest average has seldom, if ever, been exceeded since Ruskin's time. The reason of the empty drawing-desks, so far as members of the University are concerned, has been stated in the preceding volume.<sup>4</sup> At Oxford a school which does not count in the schools is doomed to disappointment. Ruskin, it should be added, started with high hopes, and resolved from the first to insist on a high standard. He discouraged casual students, and would have nothing to do with dabblers. "I forgot to say," he wrote to Mr. Macdonald (Chambéry, April 20, 1872), "that you must at once put a stop to the entrance of students who only wish to copy a drawing here or there at their fancy. The same course must be gone through by every person who enters the school, young or old, subject only to such variation as you may find it necessary to make by selection of portion of the examples, or, for convenience, of one before another." But though the undergraduates held back, the young ladies of Oxford came forward, and from the institution of the School until now it has been largely and regularly attended by them. The system of teaching laid

<sup>1</sup> *Aratra Pentelici*, Preface, § 1 (Vol. XX. p. 193).

<sup>2</sup> *Studies in Ruskin*, p. 66.

<sup>3</sup> W. G. Collingwood's *Life and Work of John Ruskin*, 1900, p. 307.

<sup>4</sup> See Vol. XX. pp. xlvi.-xlvii.