

Cambridge University Press

978-1-108-00870-9 - The Works of John Ruskin, Volume 22

John Ruskin

Excerpt

[More information](#)

I

LECTURES ON LANDSCAPE

(LECTURES DELIVERED 1871; PUBLISHED 1898)

LECTURES ON LANDSCAPE

DELIVERED AT OXFORD
IN LENT TERM, 1871

BY
JOHN RUSKIN, D.C.L., LL.D.
SLADE PROFESSOR OF FINE ART

WITH TWENTY-TWO PLATES

GEORGE ALLEN, SUNNYSIDE, ORPINGTON
AND
156 CHARING CROSS ROAD, LONDON
1897

All rights reserved

Cambridge University Press

978-1-108-00870-9 - The Works of John Ruskin, Volume 22

John Ruskin

Excerpt

[More information](#)

[*Bibliographical Note.*—These lectures on Landscape were delivered in the Theatre of the Museum of Oxford in Lent Term, 1871, on the following dates: I. Thursday, January 26; II. Thursday, February 9; III. Thursday, February 23. To the announcement of the lectures in the *University Gazette* (January 20, 1871) was added an intimation that “The Professor desires also to see Members of the University who wish to study with him in the University Galleries, on Tuesdays and Saturdays, between Two and Three o’clock, commencing on Saturday the 28th inst.”

The lectures were reported in the *Athenæum* of February 4, February 18, and March 4, 1871, under the following titles (none being announced by the lecturer): I. “The Aim and Study of Landscape”; II. “The Relation of Light and Shade to Colour in Landscape”; III. “The Greek and Gothic Schools.”

These reports were reprinted in *Igdrasil*, vol. iii., March 1892, pp. 248–254, and thence in the privately-issued *Ruskiniana*, part ii., 1892, pp. 218–224.

Twenty-six years after their delivery the lectures were printed from the author’s MS. in a volume, which had the title-page as shown on the preceding leaf.

Imperial 4to, pp. 84. Two blank pages; Half-title, p. 3; Title-page, p. 5, with the publisher’s imprint; at the foot of the reverse: “Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press.” On p. 7 was the following:—

PREFATORY NOTE

“THESE Lectures on Landscape were given at Oxford on January 20,¹ February 9, and February 23, 1871. They were not public Lectures like Professor Ruskin’s other courses, but addressed only to undergraduates who had joined his class. They were illustrated by pictures from his collection, of which several are here reproduced, and by others which may be seen in the Oxford University Galleries or in the Ruskin Drawing School.

“W. G. C.”

Contents (here p. 9), p. 9 (including “Index”); List of Plates, p. 11; Text of the lectures (with separate fly-title to each), pp. 13–77; Index, pp. 79–84 (printer’s imprint repeated at the foot).

Though dated 1897, the volume was not issued till February 4, 1898; in green buckram, with gilt top, lettered across the back, “Lectures | on | Land- | Scape | John | Ruskin | George Allen”; and on the front cover, “Lectures | on | Landscape | John Ruskin” | embossed on a gold panel. 1000 copies. Price 42s. (reduced in July 1900 to 30s.), the edition in this form being still current. The plates are also sold separately without the text (25s. the set, or 3s. singly). There were also 150 special copies on unbleached Arnold hand-made paper, with India proofs of the plates, and

¹ A misprint for January 26.

Cambridge University Press

978-1-108-00870-9 - The Works of John Ruskin, Volume 22

John Ruskin

Excerpt

[More information](#)

6

LECTURES ON LANDSCAPE

bound in half-vellum; price 84s. In these special copies the swans' beaks on Plate VII. were (as in this volume) touched by hand with colour.

The "List of Plates" (p. 11) was as follows, an additional column being here added by way of collation with this edition:—

	<i>To face page</i>	<i>In this Edition</i>
Vesuvius in Repose, after Turner	16	Plate I.
Vesuvius in Eruption, after Turner	16	Plate II.
Scarborough, after Turner	17	Vol. XIII. Plate XII.
Eggleston Abbey, after Turner	19	Plate III.
St. Gothard, after Turner	27	Plate IV.
Blair Athol (<i>Liber Studiorum</i>), after Turner	39	Plate V.
Gneiss Rock in Glenfinlas, after John Ruskin	39	Vol. XII. Plate I.
Dumblane (<i>Liber Studiorum</i>), after Turner	39	Plate VI.
Swans, after Turner	50	Plate VII.
Filippo Lippi's "Madonna"	58	<i>Fors Clavigera</i> .
Reynolds's "Lady with the Brooch"	60	Plate IX.
Dragon from Turner's "Garden of the Hesperides" ("Quivi Trovammo")	69	Vol. VII. Plate 78.
Landscape in Raphael's "Holy Family"	71	Vol. V. Plate II.
Dudley, after Turner	71	Plate X.
Flint Castle, after Turner	71	Plate XI.
"Psyche received into Heaven," after Sir E. Burne-Jones	72	Plate XII.
"Aescacus and Hesperie" (<i>Liber Studiorum</i>), after Turner	73	Plate XIII.
"Procris and Cephalus" (<i>Liber Studiorum</i>), after Turner	73	Plate XIV.
Turner's Etching of "Procris and Cephalus"	74	Plate XV.
The Watermill (<i>Liber Studiorum</i>), after Turner	74	Plate XVI.
Grand Chartreuse (<i>Liber Studiorum</i>), after Turner	75	Plate XVII.
L'Aiguillette, after Turner	76	Plate XVIII.

WOODCUTS IN THE TEXT

Snail Shell	<i>On page</i> 26	Page 24.
Lancet Window at Dumblane	40	Vol. XII. Plate IV.

NOTE.—The Photogravures from *Liber Studiorum* should be seen with the light falling from the left hand, in order to get the true effect of the raised outline in the originals.

In this edition it has been necessary to reduce all the plates, except that of "Swans, after Turner."

Variæ Lectiones.—The edition of 1897 was printed from a fair copy of the MS. which was made in 1871 by the author's servant, Crawley, and revised by Ruskin himself in that year (see above, Introduction, p. xxx.). Some differences, however, crept into the print. The following is a list of the variations:—

§ 7, line 3, the 1897 edition reads "subjects," but Ruskin wrote "subject"; line 15, 1897 edition reads ". . . have humanity in you enough in you to interpret . . ." following the MS., but Ruskin in inserting the second "in you" forgot to strike out the first.

§ 8, line 2, "The" in 1897 edition is here corrected from the MS. to "Its."

BIBLIOGRAPHICAL NOTE

7

§ 11, line 18, 1897 edition reads “he gets tired”; the draft MS. has “one gets tired,” which seems better to express the author’s meaning, as shown earlier in the section, namely, that in such detail the ordinary painter gets tired.

§ 14, line 3, 1897 edition, following Crawley’s copy, reads “satiated,” but “vitiating” in the author’s own draft seems the right word.

§ 30, line 7, for a passage which dropped out in the 1897 edition, see p. 32 *n.*

§ 31, line 5, “black” in the 1897 edition, but “blues” in the MS., which is the right word (see p. 25), and is therefore here followed; line 8, 1897 edition, following Crawley’s copy, reads “these,” but Ruskin corrected the word to “their.”

§ 42, line 9, “simply” in the 1897 edition, but “only” in the MS.; line 16, “of” is now inserted by the editors.

§ 52, line 6, 1897 edition alters “this” to “the”; “this” shows that Ruskin exhibited the example at the lecture.

§ 60, line 12, the 1897 edition reads “dressed neither,” but Ruskin wrote “neither dressed.”

§ 62, lines 14 and 15, in the 1897 edition: “. . . oppose Gothic passion to Greek temperance; yet Gothic rigidity, *στάσις* of *ἐκστασις*, to Greek action and *ἐλευθερία*.” It is so written in Crawley’s copy, but the reading does not make sense. A parallel passage in *Val d’Arno* (see below, p. 50 *n.*) clearly shows that the correct reading is the one now adopted in the text.

§ 64, last lines, the author’s text is here restored from the MS., the 1897 edition reading “. . . against Gothic lucidity of colour and acuteness of angle; and Greek simplicity and cold veracity against Gothic rapture of trusted vision.”

§ 69, line 22, the 1897 edition omits “firmness and.”

§ 86, line 5, the 1897 edition reads “This” in place of “this—and that.”

§ 87, line 7, for a passage omitted in the 1897 edition, see p. 62 *n.*

§ 91, line 13, here the 1897 edition reads “displaying” instead of “defining,” which is the word in the MS.

§ 93, line 15, “Hesperia” is here corrected to “Hesperie”; line 13, for Ruskin’s word “subjects,” the 1897 edition reads “landscapes.”

§ 96, line 22, the word “clumsy” before “country boys” was omitted in the 1897 edition.]

CONTENTS

	PAGE
LECTURE I	
OUTLINE	11
LECTURE II	
LIGHT AND SHADE	31
LECTURE III	
COLOUR	49

Cambridge University Press

978-1-108-00870-9 - The Works of John Ruskin, Volume 22

John Ruskin

Excerpt

[More information](#)

LECTURES ON LANDSCAPE

LECTURE I¹

OUTLINE

IN my inaugural lecture,² I stated that while holding this professorship I should direct you, in your practical exercises, chiefly to natural history and landscape. And having in the course of the past year laid the foundational elements of art sufficiently before you, I will invite you, now, to enter on real work with me; and accordingly I propose during this and the following term to give you what practical leading I can in elementary study of

¹ [Delivered on January 26, 1871. Among Ruskin's MSS. is a sheet labelled "1st., I believe, of Lectures on Landscape." It contains the following introductory remarks, not printed in the edition of 1897:—

"I am sure, gentlemen, that you feel I must have had strict reasons for a proceeding so painful to myself as the refusal to-day of the honour hitherto done us by the presence of ladies. I did so because I felt it to be absolutely necessary that you should understand the work you are now to be invited to enter upon as being integrally a part of your University studies, and as requiring for success in it, application as severe and accurate as those branches of them which you take into the schools.

"You were particularly likely to mistake the character of the present course, because landscape sketching has been always thought of as an amusement. I hope that I shall not entirely reverse that impression, and make you think it altogether dull; but assuredly you will not only get pleasure from it, as I must direct your practice by severe work, such as I should have no hope of inducing even the most earnest women to undertake. And besides this, it is necessary that if I allow myself in any expression which you may consider speculative or sentimental, you should know that it is not intended to please a girl audience, but is spoken in full trust that such degrees of imagination or of passion as I may appeal to are indeed commonly in the hearts of English gentlemen in their youth. I had other more directly practical reasons also. It is impossible to show examples properly to a large audience; and I want now to make my lectures less formal; and to be relieved from the sense that I must always say something, if I can, worth hearing, since so many people have come to hear it. If I can say, during the hour, what will be permanently useful to one or two of you, I shall do my duty much better than by saying what is only interesting at the time to many."

² [*Lectures on Art*, 1870, § 23 (Vol. XX. p. 35).]

12 LECTURES ON LANDSCAPE

landscape, and of a branch of natural history which will form a kind of centre for all the rest—Ichthyology.¹

In the outset I must shortly state to you the position which landscape painting and animal painting hold towards the higher branches of art.

2. Landscape painting is the thoughtful and passionate representation of the physical conditions appointed for human existence.² It imitates the aspects, and records the phenomena, of the visible things which are dangerous or beneficial to men; and displays the human methods of dealing with these, and of enjoying them or suffering from them, which are either exemplary or deserving of sympathetic contemplation. Animal painting investigates the laws of greater and less nobility of character in organic form, as comparative anatomy examines those of greater and less development in organic structure; and the function of animal painting is to bring into notice the minor and unthought-of conditions of power or beauty, as that of physiology is to ascertain the minor conditions of adaptation.

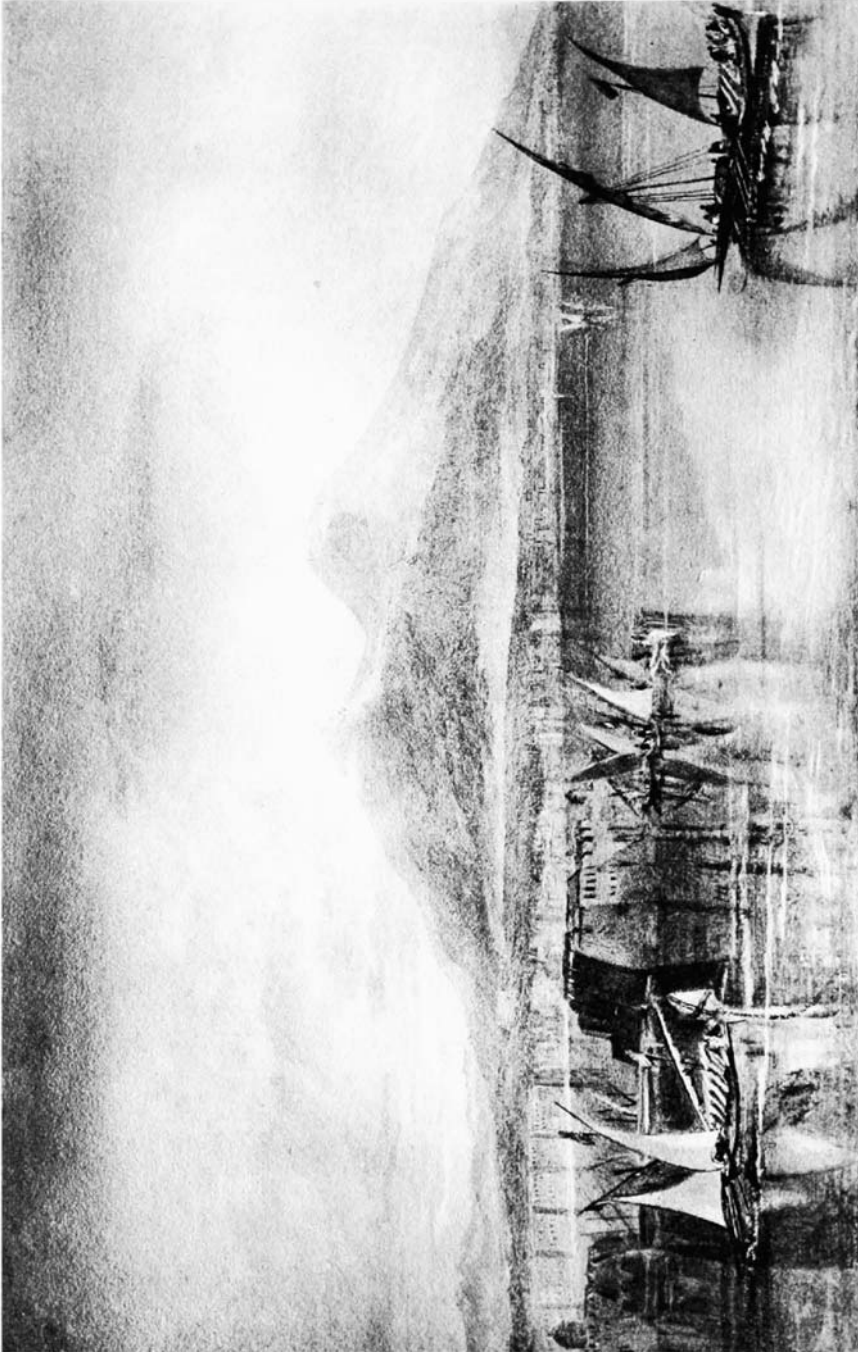
3. Questions as to the purpose of arrangements or the use of the organs of an animal are, however, no less within the province of the painter than of the physiologist, and are indeed more likely to commend themselves to you through drawing than dissection. For as you dissect an animal you generally assume its form to be necessary, and only examine how it is constructed; but in drawing the outer form itself attentively you are led necessarily to consider the mode of life for which it is disposed, and therefore to be struck by any awkwardness or apparent uselessness in its parts. After sketching one day several heads of birds it became a vital matter of interest to me to know the

¹ [For Ruskin's intention in this matter, see the Introduction, above, pp. xxv.–xxvi. In the MS. book which contains the first draft of the Lectures on Landscape there are several pages of notes on fishes—classifying and discussing various orders in accordance with differences of form and colour, and containing references to plates in Cuvier's *Natural History*, from which Ruskin's points were to be illustrated. Compare also Vol. XX. pp. 196–197.]

² [Compare *Modern Painters*, vol. v. pt. ix. ch. i. § 4 (Vol. VII. p. 255); and *Laws of Fésale*, ch. viii. § 16 (Vol. XV. p. 438).]

Cambridge University Press
978-1-108-00870-9 - The Works of John Ruskin, Volume 22
John Ruskin
Excerpt
[More information](#)

I



Allen & Co. Sc

Vesuvius in Repose

J. M. W. Turner, R.A.

Landscape. Lect 1. read by me
 In my ^{inaugural} painting lecture, I started that while
 holding this professorship. I should direct you in your
 practical exercises, chiefly to natural history and landscape.
 The ~~more~~ I ~~am~~ ~~more~~ ~~about~~ ~~to~~ ~~ask~~ ~~you~~ ~~to~~ ~~bring~~ ~~these~~ ~~elements~~
 of art ^{important} before you, I will ^{more} ^{for} ^{me}
 post you ⁱⁿ to enter ^{peace} or read with ^{me}; and

according I propose does this and the following begins ~~to~~ ~~with~~ ~~you~~
 you to give you ~~which~~ ~~half~~ ~~the~~ ~~inducement~~ ~~of~~ ~~you~~ ~~to~~ ~~enter~~

to pursue concisely, with ~~any~~ ~~members~~ ~~of~~
 the ~~the~~ ~~more~~ ~~of~~ ~~it~~ ~~is~~ ~~found~~ ~~the~~ ~~necessary~~ ~~time~~, ~~when~~
 to give you ^{substantial} ^{leading} ^{idea} in
 a ^{elucidating} study of landscape, and of a branch of
 natural history which will form a kind of centre for
 all the rest, ichthyology.

In the article. I must ^{shall} ^{elate} ^{to} ^{you} ^{the} ^{position}
 which landscape painting and animal painting hold
 towards the higher branches of ^{art} ^{and} ^{painting}
 Landscape painting is the thoughtful ^{and} ^{permanent} ^{representation} of
 the ^{physical} ^{existence} ^{of} ^{the} ^{subject}
 to a ^{condition} ^{of} ^{being} ⁱⁿ ^{the} ^{world}
 to a ^{condition} ^{of} ^{being} ⁱⁿ ^{the} ^{world}
 to a ^{condition} ^{of} ^{being} ⁱⁿ ^{the} ^{world}