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John Ruskin

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The Works of John Ruskin

VOLUME 22: LECTURES ON LANDSCAPE;
MICHAELANGELO AND TINTORET; THE
EAGLE'S NEST; ARIADNE FLORENTINA

JOHN RUSKIN
EDITED BY EDWARD TYAS COOK
AND ALEXANDER WEDDERBURN



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THE COMPLETE
WORKS OF
JOHN RUSKIN

*



J. Gainsborough, P.M.

Allen & Co. Sc.

A Country Girl

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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LIBRARY EDITION

VOLUME XXII

LECTURES ON LANDSCAPE
MICHAEL ANGELO & TINTORET
THE EAGLE'S NEST
ARIADNE FLORENTINA

WITH NOTES FOR OTHER OXFORD LECTURES

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BY

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Note.—The drawing of "The Kingfisher" (Plate XXII.) has previously appeared (by autotype process) in the large-paper edition of E. T. Cook's *Studies in Ruskin* (1890), Plate IX.

INTRODUCTION TO VOL. XXII

THIS volume continues the series of Ruskin's Oxford Lectures from Volume XX., and covers the years 1871 and 1872, to which, however, *Fors Clavigera* will, in a later volume, take us back. The works here included are: I. Three *Lectures on Landscape*, delivered in January and February 1871. II. *The Relation between Michael Angelo and Tintoret*, and III. *The Eagle's Nest*; both of which were delivered in the earlier terms of 1872. IV. *Ariadne Florentina*, delivered in November and December of the same year. In the Appendix are given, as explained below (p. xli.), Notes for two later courses—"Studies in the *Discourses* of Sir Joshua Reynolds" (1875), and "Readings in *Modern Painters*" (1877). This arrangement, which is convenient for the better distribution of the material into volumes approximately of the same length, has the further advantage that the topics mainly treated in these later courses are closely connected with the doctrines enforced in *The Eagle's Nest*.

In the present Introduction account is first given of Ruskin's life and work during the years 1871 and 1872, so far as, on the one hand, they have not already been covered in the two preceding volumes, and with special reference, on the other hand, to the lectures here collected. Some particulars then follow of the several books contained in the volume.

1871, 1872

It will be noticed that in 1871 Ruskin delivered only three lectures at Oxford. He did, however, some work there in the early part of the year in arranging his Collection and organising the Drawing School;¹ but there were reasons for the barrenness of the year so far as the Professor's lectures were concerned. Partly, he allowed himself to be distracted by other work; and for the rest, the year was one of personal sorrow and serious illness.

With the beginning of January 1871 commenced the series of monthly letters which he called *Fors Clavigera*, and which led him, as we shall see in a later volume, into many schemes and activities. A year later he broke with his old publisher, and took into his own hands the publication and sale of his books. Early in 1871 he spent

¹ See Vol. XXI. pp. xix. *seq.*

some time, also, as a member of the Mansion House Committee which had been formed to send help to Paris, then besieged.

But the year 1871 was also one of domestic upheavals and the breaking of old ties. In April his cousin, Joan, was married to Mr. Arthur Severn, younger son of the "Keats' Severn," who was also a friend of Ruskin and his father.¹ Though the separation was only to be a short one, the departure of his cousin was a heavy loss to Ruskin. Shortly before, he had returned home one day to find his old nurse lying dead. Next to that of father and mother, he wrote afterwards, there was no loss which he felt so much as this of "Anne, my father's nurse and mine."² "She was one of our many," he adds—one of love's meinie in the household at Denmark Hill; and though she was somewhat of a tyrant, and even according to Ruskin's mother "possessed by the Devil," Ruskin felt for her something of the clinging affection which Stevenson has expressed so beautifully in the dedication of his *Child's Garland of Verse* to "My second mother, my first wife." The strength of Ruskin's mother was beginning to fail; and he had further anxiety in the illness of Mrs. Severn from rheumatic fever. As soon as she was able to join him, she did so with her husband. They found him at Matlock Bath, where he had gone for a summer holiday. It was a cold, wet July. Ruskin, up with the sun as ever, was painting a spray of wild rose for his Oxford School.³ He caught a chill, and a severe attack of internal inflammation intervened. He was a difficult patient, but he had affectionate nursing from Mrs. Arthur Severn and her husband, and Lady Mount-Temple, and Dr. Acland was in professional attendance. To his friend and physician Ruskin, immediately on recovery, sent the following letter of thanks:—

"DENMARK HILL, S.E.,
 "5th August, '71.

"MY DEAR HENRY,—I was glad to have your letter, beginning myself to get anxious about *you*, knowing well how much among other things you had been tired by my illness. I am afraid the cheque enclosed will not cover the mere loss of your time, and your kindness I would not, you well know, think of valuing in ways like this.

"I am thankful you are resting at Holnicote. I cannot answer for my own movements at all until I am less anxious about my mother; but she is better since I came home.

"I knew very thoroughly how ill I was; I have not been so near the dark gates since I was a child. But I knew also, better than anybody else could, how strong the last fibres and coils of anchor

¹ See *Præterita*, ii. ch. ii.; and compare Vol. IV. p. 393.

² *Præterita*, i. § 31.

³ No. 233 in the Rudimentary Series: see Vol. XXI. p. 230, and Plate XLVI.

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were; and though I clearly recognized the danger, should have been much surprised to have found myself dying. I did not quite know how frightened all of you were, or I would have comforted you. I am now going to attend to my health as the principal thing, until I can lie down in Coniston Water.

“I am greatly delighted and relieved in mind by your brother’s permission to keep his name as Trustee for the St. George’s Fund.¹

“All that you tell me about the room² is most pleasant. Quite right not to decorate.

“Love to Mrs. A.

“Ever your grateful

“J. RUSKIN.”

Ruskin had in fact been perilously near to death. The anxiety which his friends had felt on his account appears in a subsequent letter from Carlyle:—

“5 CHEYNE WALK, CHELSEA,
 “21 October, 1871.

“DEAR RUSKIN,—I cannot explain to myself the strange, and indeed lamentable, fact that I have not seen you, or heard a distinct word from you, for, I think, seven or eight months. It is a fact that has become not only surprising to me, but distressing, and the source latterly of continual anxieties both about myself and you. For three months I had no amanuensis (I in the Highlands; Mary in Dumfries-shire, far away), and without a hand could not write to you myself; about the middle of that period, too, there came the most alarming rumours of your illness at Matlock, and both Lady Ashburton and myself (especially the latter party, for whom I can answer best) were in a state really deserving pity on your account, till the very newspapers took compassion on us, and announced the immediate danger to be past. All this is wrong, and *not* as it should be. I beg earnestly that, wherever this may find you, you would at once devote one serious half-hour to me, and write a few words of authentic news concerning yourself, and especially a word of *prediction* as to when I may expect to see you again, if ever. The *Fors Clavigera* sufficiently assures me, from time to time, that it is not want of the old goodwill towards me which keeps you silent, but the *Fors Clavigera* itself (which very few can get hold of, though many are seeking it) awakens anxieties in me instead of satisfying them all. In short, a deliberate bit of letter is indispensable to me for all manner of reasons.

“It is four weeks to-day since I returned hither; said by sanguine friends to be visibly ‘improved in health’; felt by myself to be only invisibly so, if at all. Now, as formerly, I have my daily (especially my *nightly*) battle to fight with the innumerable Beasts at Ephesus—human, diabolical, and also of the inanimate sort—which never quit a poor fellow till they have brought

¹ Sir Thomas Dyke Acland: see *Fors Clavigera*, Letter 9.

² The Ruskin Drawing School: see Vol. XXI. p. xxix.

INTRODUCTION

him to the ground altogether; against which I faintly, but really sometimes with an earnest wish, endeavour to make fight, though of course with weaker and weaker effect. Froude has returned, and is often asking about you; as indeed are many others, to whom the radiant qualities which the gods have given you, and set you to work with in such an *element*, are not unknown. Write me a word at once, dear Ruskin. Mary sends her love to you. The most mournful tragedy has happened in her and my circle—the death of her eldest Brother by the accident of leaping down from a coach here, probably with too much trust in his nimbleness of limb; an excellent, completely faithful, and valiant young man, whose loss has thrown a gloom over us all. No more to-day. Do swiftly what I have begged of you.

“I remain, ever and always,

“Heartily yours,

“T. CARLYLE.”

Ruskin, like Carlyle, had his fight with wild beasts at Ephesus. We have heard him say of the year 1871 that in it he experienced his “most acute mental pain” and “most nearly mortal illness.” The pain to which he referred was suffered in the region of the affections, for this year was a dark one in the chequered story of his romance. The illness at Matlock was accompanied by many dreams, some of which he recounts in *Ariadne Florentina* (§ 213).

Among the recollections of early years which crowded in upon Ruskin during his illness was one which “Fors” was presently to drive in with the hammer of fortunate occurrence. His mind had gone back to his boyhood’s days when he had stayed—then as now—at Matlock, and had thence gone on to the Lake Country:—

“I weary for the fountain foaming,
For shady holm and hill;
My mind is on the mountain roaming,
My spirit’s voice is still. . . .
I weary for the heights that look
Adown upon the dale.
The crags are lone on Coniston . . .”

So he had written as a boy,¹ and now it seemed to him that only by the shores of that deep-bosomed lake could he find peace and refreshment. At the very moment W. J. Linton, the poet and wood-engraver, was seeking a purchaser for his house at Coniston:—

“I found a home (writes Linton) at Brantwood, on the eastern side of Coniston Water, some nine or ten miles from Ambleside, a house under Furness Fells, in Monk Coniston, so called because the land had been part

¹ See Vol. II. p. 3; and compare the letter to Acland on p. xix. here.

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of the domain of the Cistercian Monks of Furness Abbey (Church Coniston village was on the western side of the lake). The manorial right had fallen to the Buccleuchs at the time of the dissolution of the monasteries; and to the Duke of Buccleuch, my portion of the land being copyhold, I paid a yearly fine of one shilling and three halfpence, to have my title recorded in the manorial books, when after a year's tenancy I was enabled by the help of mortgage-money to buy the estate—a fairly large house and ten acres of copse-wood steeply rising up the fell.”¹

Linton had entered into occupation of Brantwood in 1852, and there he set up a printing-press for the production of his periodical, entitled *The English Republic*, an organ “to explain Republican Principles, to record Republican Progress, and to establish a Republican Party in England.” A little later the estate was extended. “My sheep-feeding on the fell above entitled me,” adds Linton, “when the common land between Coniston Water and Esthwaite Water was enclosed, to an apportionment of six acres, mostly covered with heather and juniper, so that I had sixteen acres instead of ten to sell.” Ruskin no sooner heard of the opportunity than he seized it. Linton was now in America, and “the purchase of Brantwood was pleasantly arranged,” he says, “in a couple of letters.”² The price paid by Ruskin was £1500. As soon as he was sufficiently convalescent he went to inspect his new possession. It delighted him greatly. “I’ve had a lovely day,” he wrote to Mrs. Arthur Severn (Coniston, September 12); “the view from the house is finer than I expected; the house itself dilapidated and rather dismal.” And so, again, next day: “Anything so lovely as the view from my rocks to-day I haven’t seen since I was at Lago Maggiore.” On the next day, again, Ruskin was yet more delighted with his new possession:—

“14th September, Evening.

“Anything so splendid in the way of golden and blue birds as the pheasant I put up at my own wicket-gate to the moors out of my own heather, was never seen except in my own Joanie’s own pheasant drawing that she’s never asked after this age.³ My wrist is stiff with rowing; I’ve rowed full six miles to-day, besides scrambling up the bed of a stream holding on by the heather, and, more than I cared for, juniper bushes, which is exercise also.

“There certainly is a special fate in my getting this house. The man from whom I buy it—Linton—wanted to found a ‘republic,’ printed a certain number of numbers of the *Republic* like my *Fors Clavigera*! and his printing-press is still in one of the outhouses, and

¹ *Memories*, by W. J. Linton, 1895, p. 97.

² *Ibid.*, pp. 132, 166.

³ That is, a drawing which Ruskin was doing for Mrs. Severn.

'God and the People' scratched deep in the whitewash outside. Well, it won't be a 'republican centre' now, but whether the landed men round will like my Toryism better than his Republicanism, remains to be seen.

"The house is built on the rock itself, and in a recess of the hillside, which rises *too* steeply behind the house, almost as the hill did at the Giessbach behind Connie's room, that you got to by the bridge. A bridge twelve feet long would reach the hillside from my roof, and I'm sorry to say the spring which I am so proud of has been allowed to soak its way down exactly there, and under the house as far as chinks of rock will let it, with what result to *apricot jam* inside you may fancy! The first thing I've to do is to cut a trench in the rock to carry away this drainage; it is just like a dripping well at Matlock, behind the house.

"For the house itself! Well, there *is* a house, certainly, and it has rooms in it, but I believe in reality nearly as much will have to be done as if it were a shell of bricks and mortar. Meantime, the first thing I've to do is to build a wall up one side of my *six*, not five, acres of moor."

"*Friday*.—I've so much to do, and it's *so* beautiful, I can't go to Scotland. Write here always.

"I've been rowing and cutting wood (nuts some) in my own woods. I send you my first nuts in a box."

Having thus inspected the domain and given the necessary orders for its being put into repair, Ruskin went to Scotland to visit his friends the Hilliards, who were staying at Abbeythune. The journey invigorated him:—

"I've had such an exquisite drive from Keswick," he wrote from Carlisle (September 23), "over the high moorlands by the English Wigtown. The day was, most fortunately, the *clearest* I have seen this year—with the sweet *Northern* clearness I remember so well in old times—and when I got about half-way to Carlisle, to the bow of the moorland, there was all the Solway, Criffel, and the blue promontories as far as your own Wigtown on one side, and all the Liddesdale hills and the western Cheviots on the other, with the vast plain of Cumberland between. I think I never in England saw anything so *vast* and so beautiful—I saw, indeed, the Solway from Skiddaw, but that was late in the day, and from so great a height it is too much like a map—to-day it was all divided into bars of blue and gold by sunny gleams between flying clouds, rich and vast as the plain of Milan, but with a sweet wildness and simplicity of pastoral and solitary life expressed in it also; very wonderful. Then the air was as pure and bracing as air could be."

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He spent two days at Melrose, and then, as he notes in his diary, "by Gala Water, Edinburgh, Stirling, Perth, Dundee to Arbroath by moonlight" (September 25). He stayed a week with his friends, enjoying the sea air, and then returned for a few days to Coniston, afterwards stopping on the way south at Lichfield.

Ruskin's little journey in the north had completed his convalescence, and he was intending to lecture at Oxford during the October term, but the increasing failure of his mother's health caused him daily anxiety, and he was compelled to relinquish the idea. The dangerous illness of her son had hastened her decline, and on December 5 the end came. Ruskin sent some account of the last days, and after, to his old friend W. H. Harrison and to Dr. Acland:—

"DENMARK HILL, S.E.,
"6th Dec., '71.

"MY DEAR HARRISON,—Your old friend passed away at a quarter after two yesterday afternoon. You have every cause of happy thought respecting her, believing her to be now where she would like best to be, and having nothing but love and kindness rendered to her in life, to look back upon, on your part.

"I have not by any means your certainty on the first head, and find myself more repentant than I ever expected to be, for the contrary of love and kindness, rendered to her.

"I fancied I knew pretty well how I should feel at the end, often putting it to myself. But I am much more surprised at the new look of things in the twilight than I was after the sun had set for my father.

"Ever your loving
"J. RUSKIN.

"You would like to come to the funeral perhaps. I would *ask* no one; but come, if you would like."

"DENMARK HILL, S.E.,
"December 6th, 1871.

"MY DEAREST HENRY,—You would like better to see my mother now than when you last sate beside her. She reminds me altogether of what she was when she taught me the Sermon on the Mount, and two or three things more, not useless to me: and her hand lies on her breast as prettily as if Mino of Fésole had cut it, and it is very pretty, though so thin.

"The last days were very cruel. I am glad no members of the Metaphysical saw them, of the Huxley side, lest they should be afraid to speak without hurting me. For, indeed, the sinking of all back to the bleak Mechanism was difficult to bear the sight of. Absolute unconsciousness at last, with aspect of restless pain.

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“I have kept fairly well by the help of your good nurse, who was entirely invaluable to us, and of Joan, and the servants. They spared me all they could; Joan is a precious creature in any real need—*very* precious at all times.

“Ever your affectionate
 “JOHN RUSKIN.”

Ruskin’s mother was ninety when she died. She was laid to rest beside her husband, whom she trusted to see again—“not to be near him,” she had said, “not to be so high in heaven, but content if she might only *see* him.”¹ In after years Ruskin added to the inscription on the monument which he had designed for his father,² this tribute to his mother’s memory:—

“Here
 Beside my father’s body
 I have laid
 My mother’s;
 Nor was dearer earth
 Ever returned to earth,
 Nor purer life
 Recorded in heaven.”

This inscription was not the only monument which Ruskin desired to erect to his mother’s memory, whose Christian name was Margaret, and whose early home had been at Croydon.³ He tried to restore a spring of water between Croydon and Epsom, and he erected a tablet at the spot, bearing the following words: “In obedience to the Giver of Life, of the brooks and fruits that feed it, of the peace that ends it, may this Well be kept sacred for the service of men, flocks, and flowers, and be by kindness called MARGARET’S WELL. This pool was beautified and endowed by John Ruskin, Esq., M.A., LL.D.” His project, however, failed, for the reason which he gives in one of his Oxford lectures.⁴ The stream was again fouled; the inscription was taken down;⁵ and though at the close of 1880 we find him again reverting to the subject in his diary and proposing a fresh inscription,⁶ nothing now remains to record his attempt.

¹ W. G. Collingwood’s *Life and Work of Ruskin*, 1900, p. 283.

² See Vol. XVII. p. lxxviii.

³ See *Præterita*, i. ch. i. (“The Springs of Wandel”).

⁴ See below, p. 533; and compare *Crown of Wild Olive*, § 1 (Vol. XVIII. p. 385).

⁵ The tablet was at one time re-erected by a purchaser in a neighbouring garden.

⁶ “1880, Nov. 30.—I thought of my mother’s memorial again: ‘This Spring, in memory of a maid’s life as pure, and a mother’s love as ceaseless, dedicate to a spirit in peace, is called by Croydon people Margaret’s Well. Matris animæ Joannes Ruskin: 1880.’”

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The loving trust which the mother placed in the son, who thus honoured her memory, was shown by her will, made immediately before her death: "I leave all I have to my son."¹ An honour, which came to Ruskin at the end of the year, perhaps pleased his mother in her last days. He was elected Lord Rector of St. Andrews University by 86 votes against 79 given for Lord Lytton. It was presently discovered, however, that by the Scottish Universities Act of 1858 any one holding a professorship at a British University was disqualified for a Lord Rectorship. Lord Neaves was chosen instead, and the students missed a Rectorial Address from Ruskin.

Deeply though Ruskin felt his mother's death, he conceded nothing to idle sorrow. "To-day" was his life's motto, and so soon as his mother was laid to rest he threw himself into the tasks and duties of the world around him. It was during those weeks that he obtained permission from the Board of St. Giles's to employ at his own expense a regiment of the unemployed upon the better sweeping of the streets in Seven Dials; one of his diaries contains notes on the characters and histories of several members of the squad. At this time, too, Ruskin was again seeing much of Carlyle, who loudly applauded his manifold and practical activities.

The death of his mother decided Ruskin to give up the Denmark Hill house, and to transfer his things to Oxford or Brantwood. Mr. and Mrs. Severn had been established in the old house at Herne Hill, where Ruskin's nursery was always kept as a sanctum for him when staying in London. The departure from his old home was, however, a severe wrench to him. "Increasing despondency on me," he wrote in his diary (January 11, 1872), "as time for leaving draws near." "I write my morning date for the last time in my old study" (March 28). The next entry is at Oxford: "29 March, 1872. Good Friday. In my college rooms, having finally left my old home. I open at and read the 39th of Ezekiel, and, secondly, by equal chance, at the 16th Psalm." These *Sortes Biblicæ* may be taken as declaring the spirit of the work which he had now been set free to resume at Oxford. "Therefore, thou son of man, prophesy against Gog;" what was this but Ruskin's mission? "I will bless the Lord, who hath given me counsel;" is not this the spirit in which he discoursed upon the heavenly wisdom in *The Eagle's Nest*? He had at first proposed for his next lectures three more on Landscape and then three on Fishes. He had been working on the classification of fishes and their artistic "points" somewhat fully, as his note-books show, and the

¹ *Fors Clavigera*, Letter 76 (Notes and Correspondence).

course on fishes was to have been a particularly good one. "I'm very anxious," he wrote to Acland (December 22, 1871), "to have the Dean at them, if possible. The fish ones are not to have any jests, but to be real work all through." When it came to the point, however, the subject of fishes was put aside, and Ruskin opened his work at Oxford for the year 1872 with a longer series on the relations of Science and Art. Each of these lectures was delivered twice—first to the University and then again to a general audience.

After the double delivery of these ten lectures, with work still continuing on the arrangement of the Art Collection, Ruskin determined to seek relaxation in change of work in Italy, where also he might gather material for future lectures.¹ He was accompanied on this occasion by Mr. and Mrs. Arthur Severn, and Mrs. and Miss Hilliard, and also by Mr. Albert Goodwin, in whose then rising talent he took the liveliest interest, and to whom he rendered many offices of friendly counsel and assistance. They went first to Geneva, and he notes in his diary "Goodwin and Arthur hard at work on my well-known path, at the sunset over Bonneville." Next, they went, again on Ruskin's old road, by Genoa and Sestri into Italy, making some stay at Pisa and Lucca. At the former place Ruskin made several sketches for his Oxford schools, and observations which left their mark in a subsequent course of lectures (*Val d'Arno*). At Lucca he noted "Chapel of Rose destroyed, as of Thorn at Pisa" (May 1). Similarly, from Lucca he wrote to Mr. Macdonald (May 4): "Two of my favourite buildings in Italy have been destroyed within the last two years, and I am working day and night (or at least early morning) to save a few things I shall never see again." He rose sometimes, as entries in his diary show, before four in the morning; for in addition to his sketching, he was busy with correcting various books for the press, and in writing the "Instructions" for his Drawing School. His travels may in part be traced in *Fors Clavigera*; as, for instance, in Letter 18 ("Val di Nievole") written partly at Pisa, partly at Lucca, and partly at Rome. It was among the hills above Lucca that Miss Hilliard lost her jewelled cross, which the peasants found and returned without thought of reward. The incident figures both in *Fors* and in a lecture which Ruskin

¹ The itinerary was as follows: Paris (April 13), Geneva (April 14), Annecy (April 16), Turin (April 20), Genoa (April 23), Sesti (April 24), Pisa (April 27), Lucca (May 1), Florence (May 6), Rome (May 11), Assisi (May 21), Perugia (May 24), Siena (May 26), Orvieto (May 30), Florence (June 1), Bologna (June 14), Verona (June 15), Venice (June 22), Milan (July 13), Como (July 14), Baveno (July 15), Domo d'Ossola (July 19), Simplon (July 20), Sion (July 23), Geneva (July 24), Herne Hill (July 26).

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delivered two years later on Jacopo della Quercia.¹ At Lucca, as at Pisa, he made many drawings which are now at Oxford. But, as ever with him, the more he did the more he grieved at what had to be left undone. "My life flying like a dream," he says in his diary (Lucca, May 3); and so a little later at Rome, "days flying like the dust in the wind." Yet at Rome, as at Florence, Perugia, and Assisi, he worked incessantly and constantly, noting new impressions, or connecting in new ways the results of his observation. A page or two of the notes in his diary may here be transcribed as a sample of his memoranda at this time:—

"*Inlaying*.—Font of Baptistery at Pisa. Precision with studied irregularity, consummate. Colour only used, not gold.

"Pulpit of St. Bernardino at Perugia—late, refined, but Byzantine gold method kept.

"Florence, outside of Duomo and Baptistery—consummate in power and modesty.

"Square of red and white superb in pure precision and scale. St. Chiaro of Assisi, north side (the buttressed one).

"Duomo of Perugia. Outside, in superb panels: highly finished—leads on to the Hospital of Venice and Miracoli.

"At last it becomes effeminate, and takes to imitation in Florentine tables. But what tables! in the Pitti Palace, of shells and flowers. This devotion of it to private luxury its ruin."

At Rome Ruskin's chief interest was in the work of Botticelli in the Sistine Chapel. "I am very glad," he wrote to Acland (Siena, May 27), "I said what I did in my lecture on M. Angelo.² The Sistine roof is one of the sorrowfullest pieces of affectation and abused power that have ever misled the world. Its state is better than I expected, its colour good. But it is, in pure fact, a series of devices for exhibition of legs and arms, with a great deal of fine feeling used to disguise the intent." The earlier masters proportionately delighted him:—

"(ROME), *May 17*.—Yesterday early out to St. Peter's; found glorious Moses by Perugino, and little dog of Sandro Botticelli."

"(PERUGIA).—Perugino's frescoes in Sala del Cambio. Refinement possible with merchandise and money. Grass all done with black dots on green, all gradated with the touch. Black outlines as firm and calm as finest penmanship. Colours *absolutely* clay-like and valueless in themselves—glorious in gradation and opposition. Softness

¹ See Vol. XXIII. The scenery and peasant-life of the hills between Lucca and Pisa remained much in Ruskin's mind: see, in a later volume, *Roadside Songs of Tuscany* ("Notes on the Life of Santa Zita").

² In the lecture given in June 1871; see below, pp. 77 *seq.*

often obtained in hair, etc., by fast sweeps of colour fading away; so also by M. Angelo. Every quality—firmness, breadth, precision, tenderness, softness—in its right place.

“I am wofully forgetting the lovely Sandro of the Vatican. Moses at the Burning Bush twice over—pulling his shoes and stockings off, in middle of picture; action repeated by Perugino in the Baptism. Below, he is leading his family away from Jethro’s house, his staff in his hand; the infinitely wonderful little dog is carried, with the bundle, by the eldest boy; its sharp nose and living paws marvelously foreshortened.

“The grandest Perugino I saw, in oil, is the Assumption in the Annunziata¹ at Florence; Andrea del Sarto’s tailor fresco taking the eyes from this, as M. Angelo in the Sistine: the essentially vulgar qualities always set to conquer the gracious ones. But the local colour in the shadow of the Virgin’s robe against the sky in this picture is the most perfect unison of colour and chiaroscuro, all right, that I saw in Italy. John Bellini’s colour is grand, but hard and wooden in comparison; Titian’s, sublimely joyless. Here is enjoyment of the most exquisitely delicate and pure kind—like a child’s enjoyment of fruit—with perfect dignity. The law that every local colour is to be kept separate and shaded with itself, universal in great work. Benozzo Gozzoli in Campo Santo, and Riccardi Chapel, a model for all early students.”

Many of these notes left their mark in the ensuing course of lectures (*Ariadne Florentina*). To Perugino he awards “the captain’s place” (§§ 72, 262); Gershom’s little dog was shown (§ 257); and Botticelli was one of the main subjects of the course. Other impressions of the same tour recur in *Val d’Arno* (1873). From Rome and Tuscany Ruskin and his friends went to Verona, where he wrote a monograph on the Cavalli Monuments for the Arundel Society (Vol. XXIV.), and to Venice, where he made further study of Carpaccio.

On his return to England Ruskin had a brief period of exceptional happiness—soon, however, to be yet more darkly clouded over. A few entries in his diary tell of his peace of mind:—

“13th August, 1872, Tuesday, BROADLANDS.—Entirely calm and clear morning. The mist from the river at rest among the trees, with rosy light on its folds of blue, and I, for the first time these ten years, happy. Took up Renan’s *St. Paul* as I was dressing, and read a little; a piece of epistle in smaller type caught my eye as I was closing the book: *Grâce à Dieu pour son ineffable don.*”²

¹ In the seventh chapel. The Andrea del Sarto is his famous fresco, the “Madonna del Saco”; “tailor fresco,” a play on “Sarto,” tailor-made.

² 2 Corinthians ix. 15.

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“17th August, HERNE HILL.—Oh me, that ever such thought and rest should be granted me once more.”

“18th August, Sunday.—In the morning, in church at Toft, beside R. Now at the corner of a room in the Euston Square hotel, altogether miserable. Going to bed, I take up the inn table New Testament. It opens at ‘A little while, and ye shall not see Me; and again a little while, and ye shall see Me, because I go to the Father.’¹

The clouds, however, soon descended, and Ruskin sought relief, as was ever his way, in hard work. On September 13 he took possession of Brantwood, which was now ready for his occupation, and he had his Oxford lectures to prepare. These (*Ariadne Florentina*) were duly delivered in November and December, and he presently returned to Brantwood:—

“BRANTWOOD, Sunday, 28th December.—Last night the first here; slept sound, and dreamed of teaching some one how to paint angels, and then showing them how angels should be represented as flying to music.”

“1872, last day of, BRANTWOOD, Tuesday.—Intensely dark and rainy morning. But I, on the whole, victorious, and ready for new work, and my possessions pleasant to me in my chosen, or appointed, home, and my hand finding its deed.”

His hand, as we shall see, was to find much to do, which he did with all his might, in the years that were now to come.

“LECTURES ON LANDSCAPE”

The lectures on Landscape (1871), which stand first in this volume, break no ground that will be new to readers of Ruskin’s earlier works; they were essentially lectures to his own class, and the point of them lay much in the illustrations. In a letter to Acland, Ruskin explained their scope:—

“I cannot let the bonnets in, on any conditions, this term. The three public lectures will be chiefly on angles, degrees of colour, prisms (without any prunes), and other such things of no use to the female mind, and they would occupy the seats in mere disappointed puzzlement. They shall all come, if they like, when I get on the religious schools again.

¹ John xvi. 16.