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Cambridge University Press

978-1-108-00871-6 - The Works of John Ruskin, Volume 23

John Ruskin

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# The Works of John Ruskin

VOLUME 23: VAL D'ARNO; THE SCHOOLS OF  
FLORENCE; MORNINGS IN FLORENCE; THE  
SHEPHERD'S TOWER

JOHN RUSKIN  
EDITED BY EDWARD TYAS COOK  
AND ALEXANDER WEDDERBURN



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THE COMPLETE  
WORKS OF  
JOHN RUSKIN

*Two thousand and sixty-two copies of this edition—of which two thousand are for sale in England and America—have been printed at the Ballantyne Press, Edinburgh, and the type has been distributed.*



J. Ruskin, after Botticelli

Allen & Co. Sc.

Zipporah

LIBRARY EDITION

THE WORKS OF  
JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN



LONDON  
GEORGE ALLEN, 156, CHARING CROSS ROAD  
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VOLUME XXIII

VAL D'ARNO

THE SCHOOLS OF FLORENCE

MORNINGS IN FLORENCE

THE SHEPHERD'S TOWER

VAL D'ARNO  
THE SCHOOLS OF FLORENCE  
MORNINGS IN FLORENCE  
THE SHEPHERD'S TOWER

BY

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*Note.*—Of the additional plates introduced in this volume, No. VII. has appeared before in a separate publication (see p. 30 *n.*).

Of Ruskin's drawings here given, the *frontispiece* (the study of Botticelli's "Zipporah") was shown at Brighton in 1876 (see below, p. 470) and was No. 112 in the Ruskin Exhibition at the Royal Society of Painters in Water-Colours, 1901.

## INTRODUCTION TO VOL. XXIII

THIS is a Florentine volume. It contains two courses of Oxford lectures (delivered respectively in 1873 and 1874) which dealt with Tuscan Art, and to these it adds the "simple studies of Christian Art for English travellers" entitled *Mornings in Florence* (1875–1877), with its supplementary volume of illustrations called *The Shepherd's Tower*. Other courses of lectures were delivered by Ruskin at Oxford in 1873 and 1874; but as these were on natural science, they are reserved for other volumes. The contents of the present volume are, then: I. *Val d'Arno*, being "Ten Lectures on the Tuscan Art directly antecedent to the Florentine Year of Victories" (1250). These lectures were delivered in the October term 1873, and published a year later; the delay was caused by the preparation of the illustrations. II. *The Æsthetic and Mathematic Schools of Art in Florence* (1300–1500). These lectures, which are now published for the first time, were delivered in Michaelmas Term 1874. III. *Mornings in Florence*. This was published at intervals during the years 1875, 1876, 1877. Ruskin's serious illness in the following year prevented its completion. An additional chapter written for Ruskin by Mr. R. Caird is now for the first time published. IV. *The Shepherd's Tower* (1881). In connexion with "The Sixth Morning," which described the bas-reliefs on Giotto's Tower, Ruskin issued at a later date a series of photographs of them, with a Preface which, with reproductions of the photographs, is here given. Finally, in an Appendix, there are given, first, some Notes for an Eton Lecture (1874), headed by Ruskin "Giotto's Pet Puppy"; secondly, a passage upon Giotto and Niccola Pisano, which was perhaps written for the lectures on *The Æsthetic and Mathematic Schools of Florence*; and, thirdly, a Note which Ruskin contributed to an Exhibition Catalogue in 1876, illustrative of Botticelli's "Zipporah," in the "Life of Moses"—a picture which is described in *The Æsthetic and Mathematic Schools of Florence*. It is hoped that the collection into one volume of Ruskin's Florentine studies will be found of some special interest by readers who are visiting, or are familiar with, that city.

1873

In 1873 Ruskin delivered at Oxford, in the Michaelmas Term, the course of lectures which comes first in this volume. Earlier in the year he had delivered a few lectures on Birds (Vol. XXV.). For the rest, the year was one of quiet work; nor did he take any foreign tour: it was a Brantwood year. His diary written there shows how it began:—

“The two first days of the year spent actively on rush blossom and paper cones (Jan. 4).”<sup>1</sup>

“Books and coins all being ordered and catalogued as fast as may be (Jan. 20).”

So, in a letter to Mrs. Arthur Severn (January 19), he says:—

“I am taking a real ‘rest’ just now—a wonderful thing for me to do. I have finished my February *Fors*, and won’t work at anything for a little while except cataloguing my books and such sleepinesses.”

And again, a few days later (in an undated letter to Mrs. Severn):—

“The light has come at last—the snow is divine on the hills, and illuminates my study all into its corners. I can paint, and think, and do everything quite nicely. I’m cataloguing my books, and finding my coins, and really it’s a sort of ideal life now, so quiet and far away, and yet with so many pretty things about me, and lake and mountains outside, and my Joanie and Arfie loving me all the while.”

“Worked well at Miracles<sup>2</sup> and coins (Jan. 26).”

“8 February [his birthday]. Opened at Ecclesiasticus, 50, 17, reading on to 18, and by chance, 8.<sup>3</sup> I must try to make my daily life more perfect as I grow old. Write this and my Greek notes at seven morning, sans spectacles.”

“Much tried and depressed last night; better, and with good thoughts of Swallow lecture,<sup>4</sup> this morning, as if by reaction (March 31).”

<sup>1</sup> Drawings for the Oxford Collection: see Vol. XXI. pp. 285, 308.

<sup>2</sup> A paper on “The Nature and Authority of Miracle” (reprinted in a later volume of this edition), read to the Metaphysical Society in February 1873, and printed in the following month’s number of the *Contemporary Review*.

<sup>3</sup> “And as the flower of roses in the spring of the year.”

<sup>4</sup> Delivered at Oxford on May 2, 1873, and printed as Lecture ii. in *Love’s Meinie*.

## INTRODUCTION

xxi

“Too little done, alas, always. Still I’ve made out wing, and painted tree (April 5).”

“It is curious I have so little satisfaction in work done: only a wild longing to do more, and always thinking of beginning life—when I am drawing so fast towards its end (April 11).”

Such entries give us a good glimpse of Ruskin’s days of quiet work at home; of his studies of leaves and stones and coins; of his writing now upon *Miracles* for the Metaphysical Society, and now upon *Tuscan Art* or upon *Birds* for his Oxford lectures; and of the reverent spirit which consecrated all his laborious days. He went up to London in February to read the paper on *Miracles* (see a later volume), and to Oxford in March to give the first of his lectures on *Birds*; other lectures of the course were given in May, and two of them were repeated at Eton. “The Eton boys gave me such a cheer last night,” he wrote to Mrs. Severn, after one of the Eton lectures (letter undated), “as I’ve never yet had in my life. I hope to be very useful to them.” But for the rest, all the early part of the year, as also the spring and summer, were spent quietly at Brantwood. The Lake Country in winter—its most attractive season, as many of its lovers consider—was new to him, and he enjoyed it greatly:—

“*January 23.*—Entirely clear starlight and snowlight, with sickle of crystal moon, at half-past five. Yesterday a glorious walk in north wind. The stream and old bridge in Yewdale greatly sweet to me. Strange coming and going of clouds; purple sunset; pillars of reflection at the Waterhead.”

“*January 31.*—Yesterday across to Coniston Hall, and divine walk up stream and by the foot of Old Man to Walney Scar. North wind bracing, not cold. Frost delicious, icicles at cascade.”

“*February 23.*—Yesterday divinest walk through sunny peaceful glades of Mr. Marshall’s<sup>1</sup> to the rocks above his tarn—quite, I am certain, one of the finest views in Europe (admitting heather and rock to be lovely, having these in perfection, and lake, sea, and vale besides).”

“*February 25.*—Yesterday entirely radiant in calm frost and pure snow. Rowed to Fir Island, the beauty of it and intense quiet making me feel as if in a feverish dream. A robin met and waited by me at each of the two places where I landed, and flitted from stone to stone at the water’s edge.”

“*March 1.*—Not the first mild day of it;<sup>2</sup> bitter frost, white fog.

<sup>1</sup> Mr. Victor Marshall, of Monk Coniston, one of Ruskin’s nearest neighbours.

<sup>2</sup> Wordsworth: “To my Sister.” Compare Vol. XVII. p. 376.

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Yesterday, all day lovely; I walking to and fro on my road thinking how blessed I was to have such a place. Helvellyn, silver white in the north; the lake, silver pure, far south, between wild trunks of trees and sweet rocks by wayside. That it is a *way*, too—yet so quiet!”

“*April 12.*—Yesterday, with Downs, up ravine of Wetherlam; I across alone to Colwith Fall. Never saw anything of its kind so lovely in my life as the afternoon sunlight on the folds of Wetherlam, and the quiet fields and brook of Little Langdale. In the morning, cutting wood faggots. Pretty common snake among the dry leaves.”

“*April 21* (letter to Mrs. Severn).—What would I not give to have had you here to-day and yesterday! The sky literally cloudless—the clearness far more exquisite than I remember even in earliest childhood—every bank one garland of primrose, oxalis, and anemone, and the young ferns all green and curled; and the violets wherever a bit of blue will be lovely.

“The streams have nearly faded into silence, their pools quiet like large emeralds, laced together by threads of silver. I drove to Langdale yesterday with Burgess and Downs. Walked home past Wordsworth’s Blea Tarn, the scene of the *Excursion*—absolutely no cloud in the sky. This morning, at five, the rosy light on the Old Man reflected in *utter* calm by the lake, with a long line of blue wood smoke level, like a cloud, in the shadow between. I *never* saw anything so lovely.”

“*April 25* (diary).—Worked with Burgess and Downs on Harbour; found it much nicer in company than alone. Chopped path from gate of garden up to my own rest-garden, with my own hand, in exquisite twilight.”

“*July 17.*—Yesterday up Wetherlam, and down by the upper Tarn, by myself. Stayed on top of second peak of Wetherlam, seeing at once Skiddaw, Saddleback, Scawfell, Helvellyn, the Langdales, Blea Tarn, Windermere (nearly all), and Lancashire and the sea as far as Preston, and in the midst of it, my own little nest. Came down by miner’s cottage, and heard of boy, from sixteen to twenty-four, dying of crushed thigh, and *I* am discontented. But the mystery and sadness of it all.”

How characteristic of Ruskin’s work is the mingled note of beauty and sadness in these entries! The hand which penned them was busy, at alternate moments, in writing pages of *Proserpina* or *Deucalion*—revealing the delicate beauties of flower and herb, or translating into words the splendour of the Iris of the Earth<sup>1</sup>—and in hurling through

<sup>1</sup> The title of chapter vii. in *Deucalion*.

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*Fors Clavigera* thunderbolts of passionate indignation against the faults and follies of the age, and the whole fabric of the modern world. It is the commingling of the two notes which gives the special quality to Ruskin's work. He was at once a prophet prophesying against the evil of the world and a magician revealing its beauty. "My work is very complex just now," he wrote to Mrs. Severn (March 3), "Birds, *Fors*, Flowers, and Botticelli all in a mess; house-building here and garden-planning and harbour-digging." His literary work for the year was miscellaneous. In addition to the usual monthly numbers of *Fors Clavigera* and the essay on Miracles, already mentioned, he engaged in controversy upon Political Economy with W. R. Greg and Professor Hodgson;<sup>1</sup> he wrote upon Mr. Ernest George's etchings;<sup>2</sup> he sent an Address to the Mansfield Art School;<sup>3</sup> published two parts of *Love's Meinie* and one of *Ariadne Florentina*;<sup>4</sup> brought out new editions of *Modern Painters* and *The Stones of Venice*, and reissued *The Crown of Wild Olive* with a new Appendix, containing an analysis of part of Carlyle's *Friedrich*. He was also "hard at work on new elements of drawing,"<sup>5</sup> though none of this (*The Laws of Fésolé*) saw the light till some years later. Among the books which he read, in addition to the daily study of the Bible (in Greek and English), were Callimachus<sup>6</sup>—"very delicious and fruitful to me," and a collection of early French romantic poetry—the book of *The Hundred Ballads*; this he studied very minutely, making notes and, sometimes, a translation.<sup>7</sup> He was also reading during some weeks *The Romance of the Rose* in a French manuscript. Each day he copied out several lines, noting obscure words, and occasionally amusing himself by translating the French into English verse. His books written at this time contain many references to the poem which Chaucer turned into English.<sup>8</sup> With regard to his home amusements, the "garden-planning" may best be reserved for

<sup>1</sup> See Vol. XVII. pp. 503–505, 553 *seq.*

<sup>2</sup> Vol. XIV. pp. 335 *seq.*

<sup>3</sup> Afterwards added to *A Joy for Ever*: see Vol. XVI. pp. 153 *seq.*

<sup>4</sup> See Vol. XXII. p. 392 *n.* (a note added "at Assisi, June 9th"). Compare *ibid.*, pp. 409, 444.

<sup>5</sup> *Letters to Norton*, vol. ii. p. 67 (reprinted in a later volume of this edition).

<sup>6</sup> Quoted in *Aratra Pentelici*, § 195 (Vol. XX. p. 343), and *Ariadne Florentina*, § 221 (Vol. XXII. p. 451).

<sup>7</sup> The title of the book is *Le Livre des Cent Ballades contenant des conseils à un Chevalier pour aimer loialement et les responses aux ballades publié d'apres trois manuscrits . . . par le Marquis de Queux de Saint-Hilaire*, Paris, 1868. Ruskin's copy (No. 323), with his annotations, and inscribed "Norman Hay Forbes, With John Ruskin's love, 23rd May 1888," is now in the possession of Mr. S. W. Bush, of Bath.

<sup>8</sup> See, for instance, below, pp. 61, 117, 138; *Ariadne Florentina*, § 57 (Vol. XXII. p. 336); *Love's Meinie*, §§ 35 *seq.*; and *Fors Clavigera*, Letters 24, 34, 45, 61.



the introduction to his book on flowers—*Proserpina*. To the house building and harbour digging, he refers in the present volume; they were occupations which gave him much amusement as well as hints for architectural points.<sup>1</sup> One of Ruskin's grandfathers had been a sailor, and he himself was fond of boats and shipping. The lake was thus one of the principal pleasures of Brantwood; "he liked going out," says Mr. Collingwood,<sup>2</sup> "when there was a little sea on, and white horses, and he would paddle away before the wind with great enjoyment." At first he had no harbour, and the boats were exposed to the storms, which can be wild enough, when they give their mind to it, on Coniston Water. So the construction of a breakwater was one of the lord of Brantwood's first concerns. At a later date (1875) two of his Oxford pupils and diggers<sup>3</sup>—the translators of Xenophon's *Economist* for *Bibliotheca Pastorum*—were invited to Brantwood to go through that book with him, and the harbour digging became one form of their daily exercise. They enclosed a small piece of the lake and then deepened it, to allow of the boats coming in, and also built steps up the bank to the garden path. Ruskin often joined them in the harbour making; and though, later on, a local mason was called in to finish the work and make an inner harbour, the work of the Oxford diggers still stands.

In 1873 Brantwood was ready for guests, and Ruskin received many. Early in the year came Lady Burne-Jones and her daughter:—

"One afternoon when it was too wet to go out at all, Mr. Ruskin took little Margaret with him into the drawing-room and played with her at jumping over piles of books that he built upon the floor. Of course nothing was allowed to interfere with the ordered routine of his life; which was literary work in the morning, bodily exercise in the afternoon, and music and reading aloud in the evening. Sometimes he invited visitors into his study, to show them books and minerals and pictures, or the beautiful view of the Old Man across Coniston Water, which lay beneath his window. This one room was light and bright, and filled with his presence in a wonderful way. . . . We seemed to leave him with the whole world for companion in his quiet room, and the lights of heaven for candles."<sup>4</sup>

<sup>1</sup> See *Val d'Arno*, §§ 142, 153 *n.* (below, pp. 86, 93).

<sup>2</sup> *Ruskin Relics*, 1903, p. 18.

<sup>3</sup> Mr. Collingwood and Mr. Wedderburn.

<sup>4</sup> *Memorials of Edward Burne-Jones*, vol. ii. p. 33. Mrs. Lynn Linton used to speak of Brantwood as "a dungeon" and as "stifed with shade." The old dining-room in particular was very dark and dull, with the hillside rising close to its windows. At a time later than this visit of Lady Burne-Jones Ruskin built a new dining-room looking to the lake (the ground-floor room at the extreme right of the house in the plate. The next two windows are those of Ruskin's study; his bedroom was above it, though he sometimes occupied the turret-room).



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Brantwood

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Other children of whom Ruskin saw much at this time were Miss Violet and Miss Venice Hunt, daughters of Alfred Hunt, who came with his wife to stay at Brantwood, and afterwards settled for a time in Coniston.<sup>1</sup> “Venice” (Mrs. W. Benson) was his godchild, and Ruskin was at one time minded to adopt her. Miss Violet Hunt has printed some pleasant reminiscences of these days at Brantwood (though the first of her incidents belongs to Denmark Hill days):—

“Ruskin loved children, but I think that the abnormal in them was what appealed to him. He was puzzled by the absolutely natural child. Once, when he was showing his Turner, ‘The Slave Ship,’<sup>2</sup> we asked him cheerfully what all those people were doing in the water. ‘Drowning!’ he said; ‘they have been thrown overboard to lighten the ship.’ But the legs of the slaves were thick and unlike legs, and so altogether comic, that the more my mother and Mr. Ruskin explained to us that these unfortunates were in mortal anguish and fear of death, the more we giggled. I remember his awestruck face as he leaned across towards my mother, saying, ‘Are children like that?’ Even in his play with us he called for the exercise of that forbearance towards its well-meaning but blundering elder which is innate in all children. We thought ‘J. R.’ charmingly unpractical. Mr. Ruskin used to take us out nutting in the woods, carrying an axe to cut down the trees, so that we should be able to reach the nuts. We disapproved of the plan; nuts so easily gotten lost all their savour. . . . Then he played hide-and-seek with us, and I remember how the word went round among the three little conspirators to spare the Professor’s feelings and not find him too readily. I can see now his slim back lying spread out on a rock near the waterfall, looking like a grey trout that had somehow got on to the bank, in the full view of six sharp eyes, that politely ignored him for a time. Being full of hero-worship, and anxious to ascertain from him his views on every subject whatsoever—a pleasure in which my sisters were as yet too young to share—I used to prefer a *tête-à-tête* walk. His little bow of assent when I timidly asked him flattered the woman in the child. I remember saying as we set out one Saturday: ‘Mr. Ruskin, before we start, do tell me if we shall be asked to come here again next Saturday.’ ‘Certainly,’ he said, ‘but why should you think of that now? Sufficient for the day is the happiness thereof.’ ‘No,’ I said courageously—I was only eleven—‘I can be so much happier to-day if I know it is not the last—if I know I am going to be happy another day—if this day is only a *piece* of happiness, not the whole of it.’ ‘Poor child,’ he said, in a tone of intense commiseration which I could not understand then, though I do now.”<sup>3</sup>

<sup>1</sup> See Vol. XIV. p. 298.

<sup>2</sup> Plate 12 in Vol. III. Ruskin sold the picture in 1869 (*ibid.*, p. lv.).

<sup>3</sup> “Ruskin as a Guide to Youth:” *Westminster Gazette*, February 3, 1900.

Miss Violet Hunt tells me how well she remembers also Ruskin describing to her what he saw from his bedroom windows—"all the mountains of the earth passing in procession, with the Coniston Old Man at their head."

Presently Mr. and Mrs. Arthur Severn were established at Brantwood. "Yesterday," he notes (July 3), "Joanna and Arthur and baby arrive all safe—to my great comfort and, I think, theirs." Among the visitors entertained at Brantwood in this year were Lord and Lady Mount-Temple. The elders did not have to make the same indulgent allowance as the children to Ruskin's efforts to please them:—

"Mrs. Severn has a lively story of an excursion with them to Monk Coniston Tarn,<sup>1</sup> a pretty bit of water on the hills, with a fine panorama of mountains all round—the show-place of Coniston. It was a foggy morning, but he hoped it would clear; and they drove through the woods in expectation, but it was still foggy. They got out of the carriage and walked to the finest point of view; still the fog would not lift. Then Ruskin waved his hand and pointed to the scene they ought to see; and in his best eloquence, and with growing warmth, described the lakelet embosomed in its woods and moors, Helvellyn and the Pikes, Bow Fell and Wetherlam, and the Coniston Old Man. For a moment it seemed as if the whole was before their eyes; and then they burst out laughing. 'After all,' said Lady Mount-Temple, 'is not this the best that we could have?' 'And to me,' said Ruskin, with his old-fashioned courtliness, 'what view could be so entirely delightful?'"<sup>2</sup>

Coventry Patmore was another visitor (though in 1875, not 1873), and his letters give us characteristic glimpses of Ruskin as host:—

"Yesterday afternoon," writes Patmore from Brantwood, "I had a long walk with Ruskin, and a great deal of interesting talk. Mr. and Mrs. Severn are here, and a gentleman named Burgess, who seems to be a kind of artistic assistant to Ruskin, whose attention is at present given to Botany. He is at present copying a patch of moss on a rockside above some water, in which water he sits half the day—of course by the help of a chair and a footstool."

"Ruskin's ordinary manners are courteous and obliging almost to an embarrassing degree, but a little scratch or contradiction will put him out strangely. I was walking with him and Severn among the mountains near Coniston, and we stopped to admire the beauty of a wild strawberry plant, which was in fruit and flower at the same time, in a nook by a

<sup>1</sup> See above, p. xxi. (diary for February 23).

<sup>2</sup> *Ruskin Relics*, by W. G. Collingwood, p. 227.

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little gully. As we went on Ruskin said to me, 'I suppose, Patmore, that we are the only three men in England who would have passed that plant without eating the fruit.' I, shy of praise for such a singular sensibility, replied, 'I believe, Ruskin, that you are the only man in England who would have thought of eating it.' He was evidently hurt, and was quite silent for some time."

"Nothing can be kinder and more sedulously courteous than Ruskin; and the Severns are a delightfully pleasant, lively, and unaffected couple. My whole day, every day since I have been here, has been filled with healthy, active amusement—rowing in the morning, walking up the mountains in the afternoon; and talking, laughing, and listening to nice unlearned music in the evenings.

"I leave here to-morrow. . . . I daresay I shall have a good time, though not so good as I am having here, with Ruskin almost all to myself."<sup>1</sup>

Let us also be of the invited company, and spend a day at Brantwood with Ruskin at home:<sup>2</sup>—

"A moderate-sized house, half covered with creepers; its walls of a pale yellow, that looks almost white from a distance; its principal windows overlooking the Lake of Coniston, and facing the 'Old Man's' rocky peak; the rest almost shut in by the trees at either side and the hill that rises up abruptly at the back—such is the home which Mr. Ruskin bought, without even seeing it first, some seven years ago, wherein, amid the treasures of art he has collected and the scenery he loves, he contrives (to quote his own words) to 'get through the declining years of my æsthetic life.'<sup>3</sup>

"A short drive, over which the shady trees almost meet, and the visitor has come from the high-road up to the house, the entrance to which might seem somewhat gloomy were it not for the glimpses of blue lake he catches here and there. Pause in the hall a few minutes if you would see two figures by Burne-Jones before you pass to the cheerful drawing-room. Here, since its windows look on the lake, the pleasant breakfast-table is brought in daily, and Mr. Ruskin's guests enjoy the Brantwood strawberries and the cream from the farm across the hill, while their host, who has breakfasted already and been writing *Proserpina* or *Deucalion*, or whatever is in hand, almost since sunrise, reads aloud now the results of his morning's work, courting criticism instead of being offended at it like smaller men; now some extracts from the letters which have just come; and now, when

<sup>1</sup> *Coventry Patmore*, by Basil Champneys, vol. i. pp. 284, 285.

<sup>2</sup> The following account is taken from the *World* of August 29, 1877; it was headed "Celebrities at Home, No. LIV. Professor Ruskin at Brantwood." The article was written by Mr. Wedderburn. See also two articles (also by Mr. Wedderburn), entitled "A Lake-side Home," in the *Art Journal*, November and December, 1881.

<sup>3</sup> *Fors Clavigera*, Letter 76 (Notes and Correspondence).



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John Ruskin

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the meal is nearly over, he opens a book reserved for this occasion, and the party are treated to no common reading of one of Scott's novels. Here, in the evening, when they have watched the sunset splendour pass from crimson into grey till the mountain ridges stand out sharp and black against the star-bright sky, all reassemble—some from the lake's shore, where a cigarette has been secretly smoked, while the Professor, who does not like any sign of tobacco near him, has been taking his after-dinner nap—and the day's last hours are spent in lively talk or at chess, a game of which Mr. Ruskin is fond, and at which he is not unskilful. Sometimes a book—one of Miss Edgeworth's old-fashioned stories, perhaps—is taken up and read aloud, as at breakfast, the others sitting at the chessboard or making sketches in pen and ink, while the best of hostesses and kindest of cousins does a woman's duty at the tea-table. Round them hang some good drawings by Prout; a lovely village maid from Gainsborough's easel;<sup>1</sup> four Turners, which are carefully covered over when the room is unoccupied; a painting of 'Fair Rosamond' by Burne-Jones; and one or two sketches by Mr. Ruskin himself.

“Across the hall the dining-room is entered, and here the eye lights on two portraits by Northcote, over the sideboard, of Mr. Ruskin's parents; whilst in the same room are two 'Annunciations,' both by Tintoret, and, to omit the rest, there hangs above the chimney-piece Turner's portrait of himself in youth,<sup>2</sup> and we see that the mouth which was afterwards sensual was once softly sweet. But it is in the 'Professor's study' that those who would know of Mr. Ruskin at home must be most interested.<sup>3</sup> The room is long and low, with two large windows opening out upon the lake. At one end is the fireplace, over which is hung Turner's 'Lake of Geneva,' a water-colour remarkable for its splendour and unusual size; at the other is the occupant's writing-table. The walls are rightly covered with book-cases and cabinets rather than with pictures. Here are the original MSS. of *The Fortunes of Nigel* and a volume of Scott's letters; here a 'Fielding' on large paper and an edition of Plato by a distinguished divine have honourable place; here some specimens of the binder's art and the best that printing can do; and humbly hidden here behind some other volumes are copies, kept for reference or for gift, of the Works of John Ruskin. In this corner stand three marble figures, which once helped to support a font, chiselled by Nicolo Pisano, and broken, it is said, by Dante;<sup>4</sup> and lying on the table is a book of drawings in sepia, by Mantegna and Botticelli, which the British Museum thought it could not afford to buy.<sup>5</sup> This cabinet contains, admirably arranged on variously coloured velvets,

<sup>1</sup> The frontispiece to Vol. XXII.

<sup>2</sup> The frontispiece to Vol. XIII.

<sup>3</sup> See Plate B; with the key-plan and Ruskin's inventory on p. lxxviii.

<sup>4</sup> See *Ariadne Florentina*, § 67 (Vol. XXII. p. 343).

<sup>5</sup> See Vol. XXII. p. xxxviii.