

CAMBRIDGE LIBRARY COLLECTION

Books of enduring scholarly value

Literary studies

This series provides a high-quality selection of early printings of literary works, textual editions, anthologies and literary criticism which are of lasting scholarly interest. Ranging from Old English to Shakespeare to early twentieth-century work from around the world, these books offer a valuable resource for scholars in reception history, textual editing, and literary studies.

The Works of John Ruskin

The influence of John Ruskin (1819–1900), both on his own time and on artistic and social developments in the twentieth century, cannot be over-stated. He changed Victorian perceptions of art, and was the main influence behind ‘Gothic revival’ architecture. As a social critic, he argued for the improvement of the condition of the poor, and against the increasing mechanisation of work in factories, which he believed was dull and soul-destroying. The thirty-nine volumes of the Library Edition of his works, published between 1903 and 1912, are themselves a remarkable achievement, in which his books and essays – almost all highly illustrated – are given a biographical and critical context in extended introductory essays and in the ‘Minor Ruskiniana’ – extracts from letters, articles and reminiscences both by and about Ruskin. This thirty-third volume contains essays and lectures on art and architecture, including ‘The Bible of Amiens’.

Cambridge University Press has long been a pioneer in the reissuing of out-of-print titles from its own backlist, producing digital reprints of books that are still sought after by scholars and students but could not be reprinted economically using traditional technology. The Cambridge Library Collection extends this activity to a wider range of books which are still of importance to researchers and professionals, either for the source material they contain, or as landmarks in the history of their academic discipline.

Drawing from the world-renowned collections in the Cambridge University Library, and guided by the advice of experts in each subject area, Cambridge University Press is using state-of-the-art scanning machines in its own Printing House to capture the content of each book selected for inclusion. The files are processed to give a consistently clear, crisp image, and the books finished to the high quality standard for which the Press is recognised around the world. The latest print-on-demand technology ensures that the books will remain available indefinitely, and that orders for single or multiple copies can quickly be supplied.

The Cambridge Library Collection will bring back to life books of enduring scholarly value (including out-of-copyright works originally issued by other publishers) across a wide range of disciplines in the humanities and social sciences and in science and technology.

Cambridge University Press

978-1-108-00881-5 - The Works of John Ruskin, Volume 33

John Ruskin

Frontmatter

[More information](#)

The Works of John Ruskin

VOLUME 33: THE BIBLE OF AMIENS; VALLE
CRUCIS; THE ART OF ENGLAND

JOHN RUSKIN
EDITED BY EDWARD TYAS COOK
AND ALEXANDER WEDDERBURN



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-108-00881-5 - The Works of John Ruskin, Volume 33
John Ruskin
Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,
São Paulo, Delhi, Dubai, Tokyo

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9781108008815

© in this compilation Cambridge University Press 2009

This edition first published 1908
This digitally printed version 2009

ISBN 978-1-108-00881-5 Paperback

This book reproduces the text of the original edition. The content and language reflect the beliefs, practices and terminology of their time, and have not been updated.

Cambridge University Press wishes to make clear that the book, unless originally published by Cambridge, is not being republished by, in association or collaboration with, or with the endorsement or approval of, the original publisher or its successors in title.

The original edition of this book contains a number of colour plates, which cannot be printed cost-effectively in the current state of technology. The colour scans will, however, be incorporated in the on-line version of this reissue, and in printed copies when this becomes feasible while maintaining affordable prices.

Additional resources for this publication at www.cambridge.org/9781108008815

Cambridge University Press

978-1-108-00881-5 - The Works of John Ruskin, Volume 33

John Ruskin

Frontmatter

[More information](#)

THE COMPLETE
WORKS OF
JOHN RUSKIN

Cambridge University Press
978-1-108-00881-5 - The Works of John Ruskin, Volume 33
John Ruskin
Frontmatter
[More information](#)

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.



Drawn by John Ruskin

Engraved by William Roffe

ST MARY.

By Cimabue. at Assisi.

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.

1908

Cambridge University Press
978-1-108-00881-5 - The Works of John Ruskin, Volume 33
John Ruskin
Frontmatter
[More information](#)

All rights reserved

LIBRARY EDITION

VOLUME XXXIII

THE BIBLE OF AMIENS

VALLE CRUCIS

THE ART OF ENGLAND

THE PLEASURES OF ENGLAND

Cambridge University Press

978-1-108-00881-5 - The Works of John Ruskin, Volume 33

John Ruskin

Frontmatter

[More information](#)

THE BIBLE OF AMIENS
VALLE CRUCIS
THE ART OF ENGLAND
THE PLEASURES OF
ENGLAND

BY

JOHN RUSKIN

LONDON

GEORGE ALLEN, 156, CHARING CROSS ROAD

NEW YORK: LONGMANS, GREEN, AND CO.

1908

CONTENTS OF VOLUME XXXIII

	PAGE
LIST OF ILLUSTRATIONS	xiii
INTRODUCTION TO THIS VOLUME	xix
"OUR FATHERS HAVE TOLD US: SKETCHES OF THE HISTORY OF CHRISTENDOM FOR BOYS AND GIRLS WHO HAVE BEEN HELD AT ITS FONTS":—	
I. "THE BIBLE OF AMIENS": <i>being Part I. of "Our Fathers"</i> (1880–1885):—	
BIBLIOGRAPHICAL NOTE	5
CONTENTS	19
TEXT	21
II. CHAPTERS FOR LATER PARTS OF "OUR FATHERS":—	
BIBLIOGRAPHICAL NOTE	190
NOTES FOR "ARA CÆLI" (<i>the intended Part III. of "Our Fathers"</i>)	191
"VALLE CRUCIS." STUDIES IN MONASTIC ARCHITECTURE: <i>being chapters for the intended Part VI. of "Our Fathers"</i> :—	
1. CANDIDA CASA	205
2. MENDING THE SIEVE; OR, CISTERCIAN ARCHITECTURE (1882)	227
LECTURES DELIVERED AT OXFORD DURING THE AUTHOR'S SECOND PROFESSORSHIP (1883–1884):—	
III. "THE ART OF ENGLAND" (1883):—	
BIBLIOGRAPHICAL NOTE	259
CONTENTS	265
TEXT	267

X

CONTENTS

IV. "THE PLEASURES OF ENGLAND" (1884):—	PAGE
BIBLIOGRAPHICAL NOTE	413
CONTENTS	419
TEXT (WITH ADDITIONAL MATTER)	421
V. FINAL LECTURES AT OXFORD (1884):—	
BIBLIOGRAPHICAL NOTE	522
1. PATIENCE (NOVEMBER 22)	523
2. BIRDS, AND HOW TO PAINT THEM (NOVEMBER 29)	527
3. LANDSCAPE (DECEMBER 6)	532

THE FOLLOWING MINOR RUSKINIANA ARE ALSO INCLUDED IN THIS
 VOLUME:—

LETTER TO SIR WILLIAM BUTLER, K.C.B. (1877)	22 n.
EXTRACTS FROM RUSKIN'S DIARY AT BRANTWOOD:—	
SORS HORATIANA (FEBRUARY 28, 1879)	xxvi
AN INTENDED BOOK ON HORACE (MARCH 7, 1879)	xxiii
"JEALOUS OF EVERY GOLDEN MINUTE" (MARCH 13, 1879)	xxv
NOTES ON HORACE (APRIL 10, 1879; MAY 3, 1883)	xxiii n.
A CALL TO ACTION (JANUARY 2, 1880)	xxvi
THE STORM-CLOUD (JANUARY 5, 6, 8, FEBRUARY 26, 1880)	xxviii
A CARPACCIO LIBRARY (FEBRUARY 10, 1880)	xxiii
"FICTION, FAIR AND FOUL" (APRIL 13, JULY 13, 1880)	xxvi, xxvii
CROWDING THOUGHTS (APRIL 29, 1880)	xxiii
PARADISE WITH "JOANIE" (MAY 2, JULY 2, 1880)	xxii
DEW ON SWEET WILLIAMS (AUGUST 11, 1880)	xxii
"BEATEN AND TIRED" (DECEMBER 26, 1880)	xxviii
GROTESQUE DREAMS (JANUARY 9, 1881)	xxviii
RECOVERY FROM ILLNESS (APRIL 7, 1881)	xxviii
A YEAR'S WORK (DECEMBER 1, 1881)	xxix
"OUR FATHERS HAVE TOLD US" (DECEMBER 18, 1881)	xxix
LANGUID DAYS (JANUARY 15, 1882)	xxix
RE-ELECTION AT OXFORD (JANUARY 17, 1883)	xl
MONTALEMBERT (JUNE 25, JULY 18, 1883)	xlviii
"TOO MUCH ON MY MIND" (MAY 26, 1884)	1
NEW PLANS (JUNE 29, JULY 2, 12, 1884)	1
HAPPY DAYS WITH "JOANIE" (JULY 13, 15, 1884)	xlviii
A VISIT FROM JOWETT (SEPTEMBER 10, 12, 1884)	1
THE NEED OF QUIET WORK (DECEMBER 23, 1884)	lv

CONTENTS

xi

MINOR RUSKINIANA: *Continued*:—

EXTRACTS FROM RUSKIN'S DIARY IN FRANCE (1880):—

	PAGE
A HAPPY DAY AT ABBEVILLE (AUGUST 27)	xxiv
FROM ABBEVILLE TO AMIENS (AUGUST 29)	xxiv
AT BEAUVAIS (AUGUST 31)	xxiv
SUNSET AT CHARTRES (SEPTEMBER 10).	xxiv

REPORT OF RUSKIN'S LECTURE ON "AMIENS" AT ETON (NOVEMBER 6, 1880) 5

EXTRACTS FROM RUSKIN'S DIARY IN FRANCE, SWITZERLAND, AND ITALY (1882):—

THE TOWER OF CALAIS	xxxiii
LAON (AUGUST 12)	xxxiii
DISAPPOINTMENTS AT RHEIMS (AUGUST 15, 16)	xxxiv
THE CHURCH OF CHALONS	xxxiv
ST. URBAIN AT TROYES	xxxiv
TURNER'S "RIVERS OF FRANCE" (SENS, AUGUST 19)	xxxv
VEZELAY	xxxv
NOTES ON FLOWERS	xxxvi
CHAMPAGNOLE REVISITED (SEPTEMBER 3)	xxxii
ST. BERNARD'S BIRTHPLACE (SEPTEMBER 3)	xxxvi
SALLENCHES REVISITED (SEPTEMBER 10)	xxxvii
THE NATURAL HISTORY OF JOB (SALLENCHES, SEPTEMBER 11)	xxxvii
THE INN AT ST. MARTIN'S (SALLENCHES, SEPTEMBER 13)	xxxii
A MIRACLE OF AERIAL MAJESTY (SALLENCHES, SEPTEMBER 14)	xxxvii
IN THE VALLEY OF THE ARVE (GENEVA, SEPTEMBER 15)	xxxvii
TURIN (SEPTEMBER 23)	xxxviii
THE JOURNEY TO GENOA (SEPTEMBER 24)	xxxix
DISAPPOINTMENTS AT GENOA (SEPTEMBER 25)	xxxix
PISA REVISITED (SEPTEMBER 26, 27)	xxxiii, xxxix
THE NOISES OF PISA (SEPTEMBER 29)	xxxix
LUCCA REVISITED (SEPTEMBER 30)	xxxix
THE DEATH OF J. W. BUNNEY (LUCCA, OCTOBER 1)	xl
THE HILLS ABOVE LUCCA (OCTOBER 2, 3)	xl
FLORENCE REVISITED (OCTOBER 5)	xli
MODERN FLORENCE (OCTOBER 6)	xli
A SAYING BY COSIMO DE' MEDICI (FLORENCE, OCTOBER 8)	xli
PLANS FOR LECTURES (FLORENCE, OCTOBER 9)	xli
THE VIEW FROM FÈSOLE (OCTOBER 10)	xli
DRAWING AT LUCCA (OCTOBER 15, 18, 25)	xlii
AIX-LES-BAINS (NOVEMBER 12)	xliii
A "DIVINE" RAILWAY JOURNEY (ANNECY, NOVEMBER 13)	xliii
RETURN HOME (HERNE HILL, DECEMBER 3)	xliv

MINOR RUSKINIANA : *Continued* :—

	PAGE
LETTER TO MISS GRACE ALLEN (TALLOIRES, NOVEMBER 22, 1882)	xliv
LETTERS TO EDWARD BURNE-JONES, 1883 :—	
THE OXFORD LECTURE (MARCH 14, MAY 1)	xlvi
THE MAY-QUEEN'S GOLD CROSS (MARCH 14)	xlvi
NOTICE OF A SPEECH AT THE PERFORMANCE OF "A TALE OF TROY," 1883	xlvii n.
NOTICE OF A SPEECH AT OXFORD (NOVEMBER 1883)	390 n.
NOTICE OF A SPEECH AT THE BRITISH MUSEUM (NOVEMBER 1883)	427 n.
EXTRACT FROM A LETTER ON WORCESTER CATHEDRAL (1884)	511 n.
LETTERS FROM LONDON TO W. G. COLLINGWOOD AT CONISTON :—	
FEBRUARY AND LATER, 1882	xxix, xxx, xxxi
SPRING OF 1884	xlix
LETTER TO THE "PALL MALL GAZETTE" (APRIL 22, 1884) ON A. P. NEWTON	393
LETTER TO A GIRL (NOVEMBER 1884)	lii
THE LECTURES ON "THE PLEASURES OF ENGLAND" :—	
NOTE FROM RUSKIN'S DIARY (NOVEMBER 18, 1884)	liii
LETTERS TO THE "PALL MALL GAZETTE" (NOVEMBER 19 AND 25, 1884)	414, 524
SOME OF HIS DIGRESSIONS	lii, liii
LETTER TO MISS KATE GREENAWAY (DECEMBER 1, 1884)	liv
LETTER TO R. C. LESLIE (DECEMBER 1884)	218 n.
LETTER TO THE "PALL MALL GAZETTE" (APRIL 24, 1885) ON HIS RESIG- NATION OF THE SLADE PROFESSORSHIP	lvi
REMINISCENCES OF RUSKIN :—	
BY W. G. COLLINGWOOD, ON HIS CONTINENTAL TOUR (1882)	xxxii-xliii
BY E. BURNE-JONES, ON THE LECTURE ON "CISTERCIAN ARCHITECTURE" (1882)	xlv
BY C. E. NORTON, AT BRANTWOOD, 1883	xlvii
AT THE LECTURES ON "THE ART OF ENGLAND," 1883	li n.
AT THE MASTER OF BALLIOL'S, 1884	lv and n.
AT FARNLEY, 1884	lv
ON HIS RESIGNATION OF THE SLADE PROFESSORSHIP	lvi

LIST OF ILLUSTRATIONS

ST. MARY, BY CIMABUE, AT ASSISI (*Steel Engraving by
 W. Roffe from a drawing by Ruskin*) *Frontispiece*

PLATE

I. BEAUVAIS (*Photogravure from a drawing by Ruskin,
 1880*) *To face page xxiv*

IN "THE BIBLE OF AMIENS"

- II. AMIENS: JOUR DES TRÉPASSÉS, 1880 (*Steel Engraving by George Allen from a drawing by Ruskin*) ,, ,, 25
- III. THE CATHEDRAL OF AMIENS (*Photogravure from a photograph*) ,, ,, 28
- IV. THE STORY OF ST. FIRMIN (*Photogravure from a photograph of the Sculptures of the Choir*). . ,, ,, 30
- V. THE TWO DOGS, FROM THE SAME SCULPTURES (*Steel Engraving by Hugh Allen from drawings by Frank Randal*) ,, ,, 32
- VI. THE DYNASTIES OF FRANCE, TO THE CLOSE OF THE TENTH CENTURY (*Steel Engraving by Hugh Allen from a drawing by Ruskin*) ,, ,, 34
- VII. THE CHOIR STALLS (*Photogravure from a photograph*) ,, ,, 125
- VIII. THE SOUTHERN TRANSEPT AND FLÈCHE (*Photogravure from a photograph*) ,, ,, 128

LIST OF ILLUSTRATIONS

PLATE	
IX.	NOTRE DAME, NOURRICE: ON THE SOUTH DOOR (<i>Steel Engraving by W. Roffe from a photograph</i>) <i>To face page</i> 130
X.	THE WESTERN PORCHES (<i>Photogravure from a photograph</i>) „ „ 141
XI.	THE NORTHERN PORCH, WEST FRONT, BEFORE RESTORATION (<i>Photogravure from a drawing by Ruskin, 1856</i>) „ „ 142
XII.	PLAN OF THE WESTERN PORCHES „ „ 144
<i>(The following Plates, XIII.–XXXI., are photogravures from the photographs of the quatre-foils, etc., on the Western Front. The numbers in brackets are those given by Ruskin to the subjects in the text, and on the Plan.)</i>	
XIII.	THE CENTRAL PEDESTAL, DAVID „ „ 146
<i>The Central Porch</i>	
XIV.	VIRTUES AND VICES: COURAGE, COWARDICE; PATIENCE, ANGER; GENTILLESSE, CHURLISHNESS (Nos. 1–3) „ „ 152
XV.	VIRTUES AND VICES: LOVE, DISCORD; OBEDIENCE, REBELLION; PERSEVERANCE, ATHEISM (Nos. 4–6) „ „ 153
XVI.	VIRTUES AND VICES: CHARITY, AVARICE; HOPE, DESPAIR; FAITH, IDOLATRY (Nos. 9, 8, AND 7) „ „ 154
XVII.	VIRTUES AND VICES: HUMILITY, PRIDE; WISDOM, FOLLY; CHASTITY, LUST (Nos. 12, 11, AND 10) „ „ 155
XVIII.	SUBJECTS FROM ISAIAH, JEREMIAH, MICAH (Nos. 13, 14, 22 C, 22 D) „ „ 156
XIX.	SUBJECTS FROM NAHUM, DANIEL, EZEKIEL (Nos. 23, 16, 15) „ „ 157

LIST OF ILLUSTRATIONS xv

The Façade

PLATE		
XX.	SUBJECTS FROM AMOS, JOEL, HOSEA (Nos. 19, 18, 17)	<i>To face page 158</i>
XXI.	SUBJECTS FROM MICAH, JONAH, OBADIAH (Nos. 22 A AND B, 21, 20 C AND D).	„ „ 159
XXII.	SUBJECTS FROM ZEPHANIAH, HABAKKUK, NAHUM (Nos. 25, 24, 23)	„ „ 160
XXIII.	SUBJECTS FROM MALACHI, ZECHARIAH, HAGGAI (Nos. 28, 27, 26 C AND D)	„ „ 161

The Northern Porch: the Months and Signs of the Zodiac

XXIV.	DECEMBER, JANUARY, FEBRUARY, MARCH (Nos. 41, 42, 43, 44)	„ „ 163
XXV.	APRIL, MAY (AND SUBJECTS FROM ZEPHANIAH) (Nos. 45, 46, 25 C AND D)	„ „ 164
XXVI.	JUNE, JULY (AND SUBJECTS FROM HAGGAI) (Nos. 26 A AND B, 52, 51)	<i>Between pp. 164, 165</i>
XXVII.	AUGUST, SEPTEMBER, OCTOBER, NOVEMBER (Nos. 50, 49, 48, 47)	„ 164, 165

In the Text

THE NURSE-MADONNA AND THE QUEEN-MADONNA (<i>Line blocks after Viollet-le-Duc</i>)	Page 166
---	----------

The Southern Porch: Scriptural History

XXVIII.	DANIEL, MOSES, GIDEON, AND ZACHARIAS (Nos. 29, 30, 31, 32)	<i>To face page 167</i>
XXIX.	SCENES FROM THE LIFE OF CHRIST; AND SUBJECTS FROM AMOS (Nos. 33, 34, 19 C AND D)	„ „ 168

xvi LIST OF ILLUSTRATIONS

PLATE		
XXX.	OBADIAH, THE QUEEN OF SHEBA, AND SOLOMON (Nos. 20, 40, 39)	<i>To face page 170</i>
XXXI.	THE HOLY INNOCENTS AND OTHER SUBJECTS (Nos. 38, 37, 36, 35)	„ „ 172
IN “VALLE CRUCIS”		
XXXII.	PLAN OF A CISTERCIAN MONASTERY (<i>After Viollet-le-Duc</i>)	„ „ 242
IN “THE ART OF ENGLAND”		
XXXIII.	THE TRIUMPH OF THE INNOCENTS, BY W. HOLMAN HUNT (<i>Photogravure from the picture in the Walker Art Gallery, Liver- pool</i>)	„ „ 277
XXXIV.	THE PASSOVER, BY D. G. ROSSETTI (<i>Photo- gravure from a drawing at Brantwood</i>)	„ „ 288
XXXV.	STUDY FOR A DAY OF CREATION, BY E. BURNE-JONES (<i>Photogravure from a draw- ing at Oxford</i>)	„ „ 298
XXXVI.	“GIVE US THIS DAY OUR DAILY BREAD,” BY LUDWIG RICHTER (<i>Facsimile by H. S. Uhlich from the woodcut</i>)	„ „ 300
XXXVII.	EDUCATION IN THE LIBERAL ARTS, BY BOTTI- CELLI (<i>Photogravure from a copy of the fresco in the Louvre made before restoration by C. Fairfax Murray</i>)	„ „ 314
XXXVIII.	A LEMON TREE, BY LORD LEIGHTON (<i>Photo- gravure from a pencil drawing</i>)	„ „ 319
XXXIX.	IN FAIRYLAND, BY KATE GREENAWAY (<i>Steel Engraving by W. Roffe</i>)	„ „ 344

LIST OF ILLUSTRATIONS

xvii

IN "THE PLEASURES OF ENGLAND"

PLATE

- XL. MINIATURE OF ST. CECILIA IN A PAGE OF AN ANTI-
 PHONAIRE OF 1290** (*Chromo-lithograph from the
 original MS.*) *To face page 489*

FACSIMILES

- A PAGE OF THE MS. (FAIR COPY) OF "THE BIBLE OF
 AMIENS"** (Ch. iv. §§ 1, 2) *Between pp. 122, 123*
- A PAGE OF THE MS. OF "THE ART OF ENGLAND"**
 (Lecture iii. §§ 61, 62) ,, 308, 309

Note.—The drawing of Beauvais (Plate I.) was reproduced (by autotype process) at vol. ii. p. 207 of W. G. Collingwood's *Life and Work of John Ruskin* (1st ed., 1893). The *frontispiece* and Plates II., VI., XI. and XII. have appeared in previous editions of *The Bible of Amiens*. Plate XXXII. has appeared in *Verona and other Lectures* (1894), Plate XII. p. 133; and Plate XL., as the *frontispiece* to *Ruskin on Music*, by A. M. Wakefield (1894).

Cambridge University Press

978-1-108-00881-5 - The Works of John Ruskin, Volume 33

John Ruskin

Frontmatter

[More information](#)

INTRODUCTION TO VOL. XXXIII

THIS volume includes *The Bible of Amiens* and subsidiary matter, with the lectures delivered by Ruskin during his second tenure of the Slade Professorship at Oxford. The contents are I. *The Bible of Amiens* (published at intervals between 1880 and 1885). II. This book on Amiens was to have been the first part of a long series of studies which, under the general title of *Our Fathers have Told Us*, was to have included sketches of Christian history and architecture, grouped round various local centres. Only a few other chapters were, however, written; and these form the second section of the present volume. III. *The Art of England*, lectures delivered at Oxford in 1883. IV. *The Pleasures of England*, lectures delivered at Oxford in October and November 1884, with additions (not hitherto printed) from Ruskin's MSS; and lastly, V. reports of Ruskin's Final Lectures at Oxford, delivered in November and December 1884. *The Storm-Cloud of the Nineteenth Century*, two lectures delivered in London in February 1884, is, for reasons of space, held over for the next volume.

The contents of the present volume thus cover Ruskin's work during the years 1880–1884. In preceding volumes in this edition (XXVI.–XXXII.) the chronological order has sometimes been superseded in favour of connected topics; for Vols. XXVI.–XXXI. include the completion (at later dates) of books begun in earlier years, while Vol. XXXII. contains matter (also of a later date) closely allied in purpose to its predecessor. In this Introduction, the story of Ruskin's life is resumed from the point at which it was left in Vol. XXV. (p. xxviii.)—namely, his serious illness in 1878—and is carried down to his final resignation of the Oxford Professorship in March 1885. The years now to be covered divide themselves into three well-marked periods: (1) Ruskin's gradual recovery from illness and his resumption of various literary undertakings, broken by two illnesses of a like kind, in the springs of 1881 and 1882 respectively; (2) a long foreign tour in the autumn of 1882, which gave him a new lease of life and strength; (3) and his consequent resumption of the Slade Professorship at Oxford during 1883 and 1884.¹

¹ As the present volume does not contain the whole of Ruskin's writings between his resumption of work in 1878 and the end of 1884, it may be convenient to give here a list of the principal pieces which, though published during that period, are

Cambridge University Press

978-1-108-00881-5 - The Works of John Ruskin, Volume 33

John Ruskin

Frontmatter

[More information](#)

xx

INTRODUCTION

printed in other volumes. The dates are those of Ruskin's writings, or (where these are unknown) of their publication :—

1878. July. *Deucalion*, Part v. (Vol. XXVI.).
 " *Laws of Fésole*, Part ii. (Vol. XV.).
 October. *Laws of Fésole*, Part iii. (Vol. XV.).
 November, December. *The Three Colours of Pre-Raphaelitism*. (Reserved for *On the Old Road*, Vol. XXXIV.)
1879. January and April. *Proserpina*, Parts v. and vi. (Vol. XXV.).
 February. *St. George's Guild, Master's Report* (Vol. XXX.).
 April and July. *St. Mark's Rest*, Part iii. and Second Supplement (Vol. XXIV.).
 May. *Stones of Venice, Traveller's Edition*, vol. i., with new notes and Preface (see Vol. IX.).
 July–September (and June 1880). *Letters to the Clergy*. (Reserved for *On the Old Road*, Vol. XXXIV.).
 October. *Deucalion*, Part vi. (Vol. XXVI.).
 December. *Notes on Prout and Hunt* (Vol. XIV.).
1880. February. *Usury: a Reply and a Rejoinder*. (Reserved for *On the Old Road*, Vol. XXXIV.).
 " *Seven Lamps of Architecture*, new notes and Preface (Vol. VIII.).
 March and September. *Fors Clavigera*, Letters 88, 89 (Vol. XXIX.).
 April. *A Joy for Ever*, new Preface and additions (Vol. XVI.).
 June, August, September, and November. *Fiction, Fair and Foul*, i.–iv. (Reserved for *On the Old Road*, Vol. XXXIV.).
 July. *Deucalion*, Part vii. (Vol. XXVI.).
 September. *Elements of English Prosody* (Vol. XXXI.).
 " Preface and Epilogue to *Arrows of the Chace* (Vol. XXXIV.).
 December. *Bible of Amiens*, Part i.
1881. October. *Fiction, Fair and Foul*, v. (Reserved for *On the Old Road*, Vol. XXXIV.).
 November. *Love's Meinie*, Part iii. (Vol. XXV.).
 " *Stones of Venice, Traveller's Edition*, vol. ii., with new chapter (Vol. XI.).
 November and December. *Bible of Amiens*, Parts ii. and iv.
 December. *St. George's Guild, Master's Report* (Vol. XXX.).
 " *Turner Catalogue, National Gallery* (Vol. XIII.).
1882. February. *St. George's Guild, General Statement* (Vol. XXX.).
 April, May. *Proserpina*, Parts vii. and viii. (Vol. XXV.).
 August. *Sesame and Lilies*, new Preface (Vol. XVIII.).
 " *Bible of Amiens*, Part iii.
1883. February. *Catalogue of Minerals, Reigate* (Vol. XXVI.).
 April. *Modern Painters*, vol. ii., new Preface, notes, etc. (Vol. IV.).
 May. *The Story of Ida*, edited (Vol. XXXII.).
 " *Deucalion*, Part viii. (Vol. XXVI.).
 May, June, July, November. *Art of England*, Lectures i.–vi.
 May, September, and December. *Fors Clavigera*, Letters 91–93 (Vol. XXIX.).
 June. *Study of Beauty in Large Towns*. (Reserved for *On the Old Road*, Vol. XXXIV.)
1884. January. Preface to Collingwood's *Limestone Alps of Savoy* (Vol. XXVI.).
 March, October, and December. *Fors Clavigera*, Letters 94, 95, 96 (Vol. XXX.).
 May. *The Storm-Cloud of the Nineteenth Century* (Vol. XXXIV.).
 " *Catalogue of Minerals, Kirkcudbright* (Vol. XXVI.).
 July. *Art of England*, Appendix.
 April, July, September, October. *Roadside Songs of Tuscany*, Parts i.–iv. (Vol. XXXII.).
 August. *Catalogue of Silica, British Museum* (Vol. XXVI.).
 October. *On Distinctions of Form in Silica* (Vol. XXVI.).
 October and November. *Pleasures of England*, Lectures i. and ii.
 December. Preface to Chesneau's *English School of Painting* (Vol. XXXIV.).
1885. February and April. *Pleasures of England*, Lectures iii. and iv.

INTRODUCTION

xxi

1878–1882

Ruskin was, as we have seen, very seriously ill in February 1878 with an attack of brain-fever.¹ Early in April he was able to leave his bed, and by July he could report himself as “having got into quiet work again,” though conscious that he must not “again risk the grief and passion of writing on policy.”² The quiet work consisted largely of studies of rocks and flowers, for during the latter months of 1878 and in 1879 he issued two Parts of *Deucalion* and one of *Proserpina*. In August he went with Mr. Arthur Severn to Malham, and presently he was well enough to pay some visits. In September he was in Scotland staying at Dunira with Mr. William Graham, and in October at Hawarden. His “health was better,” and Mr. Gladstone noted that there was “no diminution of the charm” in “an unrivalled guest.”³ His visit to Dunira is recorded in two pleasant papers which Ruskin contributed at this time to *The Nineteenth Century*, entitled *The Three Colours of Pre-Raphaelitism*. His doctors, as we have seen,⁴ forbade him to incur the excitement of giving evidence in his own behalf in the action which Whistler had brought against him (November 1878). Early in the following year, he was troubled with other legal proceedings. His name had been forged on various cheques, and he was called to London as a witness for the prosecution. “Being in very weak health,” says the report of the proceedings, “Mr. Ruskin was allowed to give evidence from the bench.”⁵ It was characteristic that when the prisoner had completed his sentence Ruskin gave him the means to start again in a better career.

The greater part of 1879 and the early months of 1880 were spent quietly at Brantwood, with occasional visits to London, Canterbury, Broadlands, and Sheffield. It was in October 1879 that he had the pleasure, as already related,⁶ of showing Prince Leopold over the St. George’s Museum at Walkley. At Brantwood he received many friends, and Darwin, when staying at Coniston, came in sometimes to dinner. He had young artists to stay with him—Mr. Goodwin and Mr. Creswick among the number—and took pleasure in giving them encouragement. His private secretary at this time was Laurence Hilliard, “the cleverest and neatest-fingered boy,” says a companion,

¹ Vol. XXV. pp. xxv., xxvi.

² See, in a later volume, the letter to E. S. Dallas of July 8, 1878.

³ Extracts from Mr. Gladstone’s Diary, quoted in Mr. George Wyndham’s Preface to *Letters to M. G. and H. G.*, 1903.

⁴ Vol. XXIX. p. xxii.

⁵ *Times*, April 1, 1879.

⁶ Vol. XXX. p. 311.

“that ever rigged a model”;¹ and one of Ruskin’s diversions was the designing of his little craft, the *Jumping Jenny*:² she was launched at Easter 1879, with due ceremony (as Ruskin wrote to Professor Norton), with a wreath of daffodils round her bows, and the singing of a versicle written by her master for the occasion.³ She was Ruskin’s own particular boat, and he had much pleasure in rowing her. In winter, when the lake was frozen, he was fond of sliding, and he records in *Deucalion* his close observation of phenomena of snow and ice. As soon as the spring and summer came he was busy in noting the first appearance of his favourite flowers, in searching for perfect blossoms, in painting studies of them. “Paradisiacal walk with Joanie and the children,” he notes in his diary (May 2, 1880), “among the anemones.” “Room in *perfect* order,” he says again (July 2), “and I wonderfully well. Joanie home quite well, and children happy—*D.G.*—and sun on fells, and a cranberry blossom in my saucer ready to be drawn. Found them yesterday, in breezy afternoon, on the hill, all sparkling like little rubies.” He was ever discovering a new beauty, unseen before. “Studied dew on Sweet William yesterday morning,” he writes (August 11); “the divine crimson lighted by the fire of each minute lens. I never noticed this before—blind bat!” If he was puzzled by anything in his study of flowers or birds, he would row across the lake to drink tea with Miss Susan Beever—the “Susie” of his familiar letters, the friend of every bird and beast, and deeply versed in all plant-lore. He interested himself greatly also in the village school, planning lessons, arranging pictures, and giving treats. He would sometimes deliver little addresses to his friends and neighbours on these occasions. One such address—deeply religious in tone—has been printed, and is included in a later volume.⁴ At this time he used also to conduct family-prayers at Brantwood. Perhaps it was because he regarded himself as “a member of the Third Order of St. Francis,”⁵ that he liked even the domestic animals of the family to be present. He prepared notes for Bible-readings, and wrote prayers for these occasions.

That extract above, “Room in perfect order,” is characteristic. “Setting my rooms in order,” he wrote in his autobiography, “has, throughout life, been an occasionally complacent recreation to me; but I have never succeeded in keeping them in order three days after

¹ W. G. Collingwood, *Ruskin Relics*, p. 22.

² See Vol. XXVI. p. 364 *n.*

³ See in a later volume the letter to Professor Norton of Easter Monday, 1879.

⁴ Vol. XXXIV.

⁵ See Vol. XXIII. p. xlvi. Compare what he says in this connexion in his fourth Letter on the Lord’s Prayer (Vol. XXXIV.).

INTRODUCTION

xxiii

they were in it.”¹ “Study like a Carpaccio background to St. Jerome,” he notes with satisfaction (February 10, 1880); but the study was a workroom, and as its master was in the habit of working at a dozen different subjects on as many successive days, the books, portfolios, pictures, and notebooks were quickly overlaid. Like many other book-buyers, he was in the habit from time to time of weeding out his library, and many a volume found its way to the auction-rooms containing his autograph or book-plate and a note of his reason for disposing of it.²

The arrangement, and re-arrangement, of the drawings by Turner chosen for his bedroom was another recreation; there are some pages of his diary, filled with notes and diagrams for different schemes. The early morning task which Ruskin set himself at this period was the translation day by day of a piece from Plato’s *Laws*; he made some progress with this (as already recorded),³ and intended to publish it. Another book which he had in his mind was to deal with Horace. “In reading Horace at breakfast,” he notes (March 7, 1879), “planned the form in which to gather my work on him, to be called either *Mella Matini* or *Exacta Vulturini*,⁴ but I think the first.” What form the book of Horatian studies was to take, the diaries do not show. They contain, however, occasional notes on lines or phrases,⁵ and in one of them there is a list of English titles for all the Odes.⁶ Ruskin also set a few of them to music.⁷ He describes himself at this time as being as lazy as possible; but Ruskin’s eyes and mind were ever active, and he notes “crowding thoughts” and “unnumbered sights of lovely things” (April 29).

In August 1880 Ruskin went to France in order to revisit some of the northern cathedrals, in view of the sketches of Christian History and Architecture which he had projected. He desired in particular to revisit Amiens, as he had promised to give a lecture on the Cathedral to the Eton boys. He did not leave other work behind, for the Preface

¹ *Præterita*, ii. § 70.

² See Vol. XXXIV.

³ See Vol. XXXI. p. xv.

⁴ In the former title, he is thinking of *Odes* iv. 2, 27 (“Ego apis Matinae,” etc.: see Vol. XIX. p. 94); in the latter (for which “Exacta Vulturis” would be better), of *Odes* iii. 30, 1 (“Exegi monumentum,” etc.) and iii. 4, 9 (“Me fabulosæ Vulture in Apulo,” etc.).

⁵ As, for instance, on April 10, 1879, “Horace’s definition of a gentleman: Est animus tibi: sunt mores et lingua, fidesque. I’ve learned this to-day, quite one of the most exhaustive verses in the world.” On May 3, 1883, he added, “Above bit of Horace comes in now providentially, for close of lecture on classic art.” See below, p. 306 (where the bit is used at the beginning of the lecture).

⁶ See Vol. XXXIV.

⁷ See Vol. XXXI. pp. xxxv., 516.

to *Arrows of the Chace* was written at Rouen, and the Epilogue at Amiens. The tour was in two parts.¹ He went first for six weeks with Laurence Hilliard and one of his sisters; then crossed to Dover and stayed for some days with his friends, Miss Gale and her sister,² at Canterbury; and next returned to France, being accompanied by Mr. Arthur Severn and Mr. Brabazon. Those who saw the Ruskin exhibition in London in 1907 will remember many drawings made on this tour, and among them one which was inscribed as sketched in company with Mr. Brabazon,³ and which shows an impressionist "breadth" not always characteristic of Ruskin's work. French scenery exercised its old spell over him, and he was happy to find some of his favourite spots unspoilt. "Yesterday a really happy day," he wrote in his diary (August 27), "finding my lovely courtyard safe⁴ in the morning, and St. Riquier exquisite and calm in evening, and France as lovely as ever." "The villages along the coteau, from Abbeville here," he wrote at Amiens (August 29), "though all with north exposure, were entirely divine with their orchards and harvests, and hills of sweet pastoral swelling above." At Beauvais, where Ruskin made the sketch here reproduced, he found "more left in the town than ever he hoped to see again in France," and even the new railway-line thither from Amiens pleased him with "every instant a newly divine landscape of wood, harvest-field, and coteau" (August 31). At Chartres he was equally happy:—

"(September 10.)—Up, D.G., in perfectly good health and lovely sunshine, and one thing lovelier than another, in the inexhaustible old town. Up to crown of the northern spire last night, just at the best hour before sunset; all the plain a-glow for (say under command of eye) forty miles each way, as clear as if the air were glass—six thousand square miles of champaign and winding woods along the Eure."

"The Springs of Eure" was the title he chose for an intended, but unwritten, book "wholly to be given to the Cathedral of Chartres."⁵ But it was at Amiens that on this tour his chief work lay. He

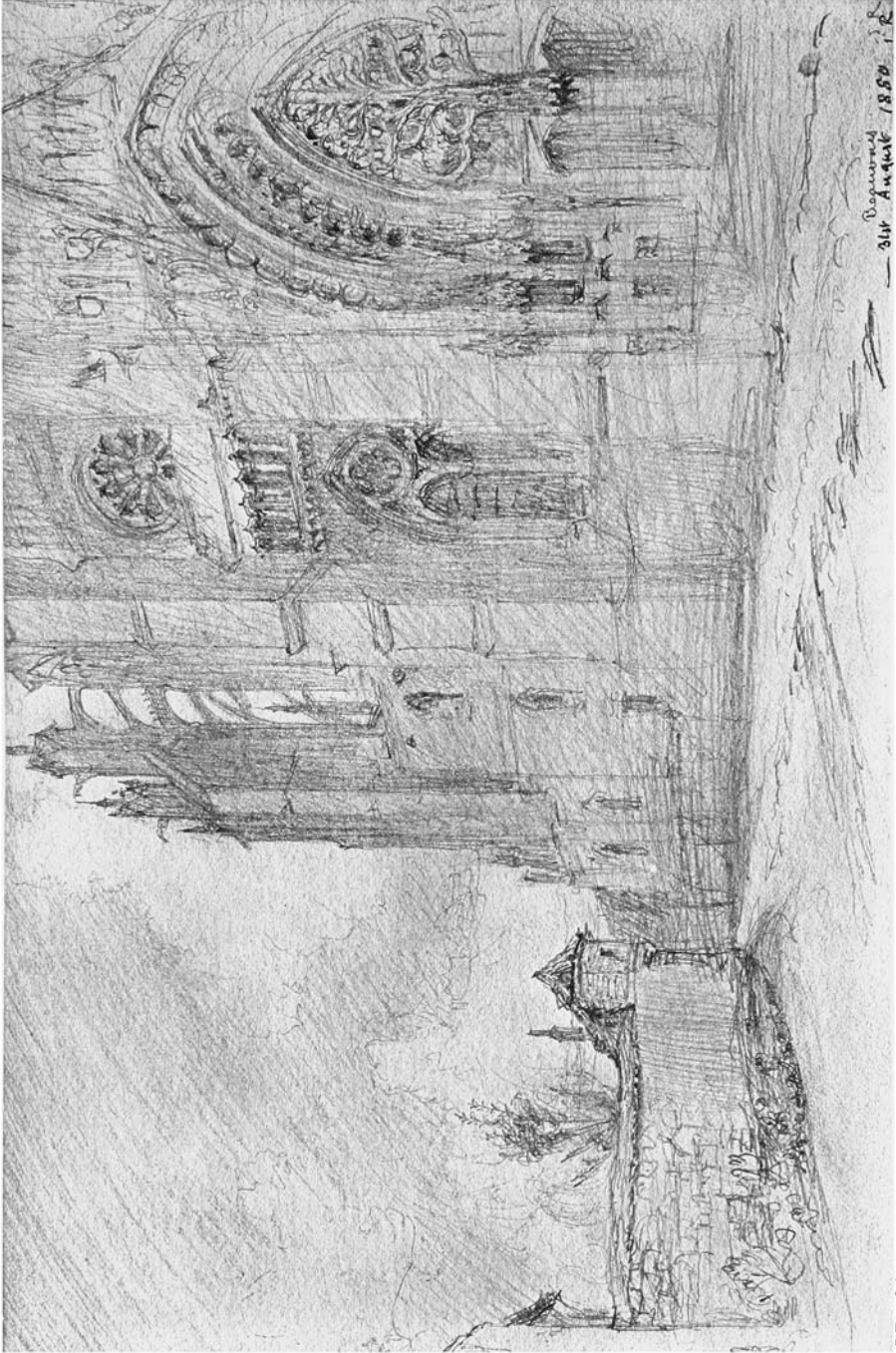
¹ The following was his itinerary: Dover (August 21), Calais (August 23), Abbeville (August 25), Amiens (August 28), Beauvais (August 30), Paris (September 1), Chartres (September 7), Paris (September 17), Rouen (September 21), Dieppe (September 28), Canterbury (October 2), Amiens (October 11), Herne Hill (November 4).

² For whom, see *Præterita*, i. § 85.

³ No. 30 in the Catalogue (Picquigny).

⁴ For a view of this courtyard, see Plate VII. in Vol. XIV. (p. 388); and for other mention of St. Riquier, Vol. XIX. p. xxxix., and *Præterita*, i. § 177.

⁵ See the Plan of *Our Fathers*; below, p. 186.



Reproduced
— 31st August 1880
Allen & Co. Sc.

Beauvais
(1880)

From the drawing in the collection of T.F. Taylor, Esq.

J. Ruskin

INTRODUCTION

xxv

began to write *The Bible of Amiens* on October 17, and the writing was combined with sketching many of the pieces of sculpture which he was to catalogue and describe. To attune his thoughts to the system of theology which he found upon the stones of Amiens, Ruskin at this time made a daily study of the Kalendars of saints in some of his illuminated manuscripts, and copied out in his diary verses of mediæval hymns or litanies. The lecture was given at Eton, on November 6, shortly after his return. As written, it contained the first draft of his work on the cathedral; but he forgot to bring his MS. with him: a short report of the actual lecture is now printed in the Bibliographical Note (p. 5). Some days were next spent in London, at work in the National Gallery upon a new catalogue of the Turner Drawings and Sketches,¹ and in revising the proofs for the first part of *The Bible of Amiens*. He then returned to Brantwood, resuming for a while the quiet life, already described—in studies of sky and flowers and shells. But only half the story has been told, in records of quiet hours and calm skies.

It had been well for Ruskin's health if he could have husbanded all his gradually recovered strength for the studies which brought him peace of mind. His friends, as he says in *Fors*,² often counselled him to avoid controversial and painful subjects. Cardinal Manning, for one, had written to him: "Joy is one of the twelve fruits of the Holy Ghost. There is before you and about you a world of beauty, sweetness, stillness, peace, and light. You have only to open your whole soul to it." But his eager spirit made such peaceful preoccupation and such economy of power impossible to him. He knew what was good for his peace, he perfectly recognised in which fields of thought the danger lay; but with "such things to do, such things to be," he was unable to follow only the paths of prudence. At times he succeeded in being as lazy as he knew how to be, of which knowledge he had at best but little; but at other times he was bent upon the chace, "jealous," as he notes in the diary (March 13, 1879), "of every golden minute of every golden day." At every new trial, as he says in one of his books,³ the words of the Sibyl were for ever murmured in his ears—

"Tu ne cede malis, sed contra fortior ito"—

and, whenever some new strength was gained, he heard in it a call to action. "Much better this morning," he notes in the diary (February 28,

¹ See Vol. XIII. pp. 349 *seq.*

² Letter 72 (Vol. XXVIII. p. 757).

³ *Ariadne Florentina*, § 214 (Vol. XXII. p. 447).

1879); “more in my heart than I can write, except that I got two oracles from Horace in the night.¹ ‘Fortem memento,’ I remembered naturally enough; but ‘Mors et fugacem persequitur virum’² being opened at decided me to go to London to-morrow.”³ The diary contains frequent calls of the kind—as, for instance, this:—

“(January 2, 1880.)—Utterly jaded and feverish with nearly sleepless night and crowding thoughts—wonderful in sudden call upon me for action and I so feeble, but must answer a little. Thankful for the clear guiding—see the new *Fors* begun yesterday.”⁴

Here the sudden call was immediately responded to, and Ruskin plunged into violent controversy upon a subject which of all excited him the most: he wrote in eager haste, yet not without careful revision, his Rejoinder to the Bishop of Manchester’s reply in defence of “Usury.”⁵ A little earlier he had allowed himself, partly in connexion with the same subject, to be drawn into another field of exciting discussion, that of the Lord’s Prayer in relation to the duties of the clergy and present-day problems. Nothing is more striking in Ruskin’s writings of this period than the contrast between the easy serenity of style in the essays on subjects of art or nature and the fulgorant, and at times somewhat ill-balanced, vehemence in those on politics or economics. If the reader will glance in succession at two pieces, written within a few weeks of each other—the *Notes on Prout and Hunt* (Vol. XIV.) and the Rejoinder to the Bishop of Manchester (Vol. XXXIV.)—he will at once perceive the contrast. Other work which greatly excited Ruskin’s brain at this time was the series of essays—brilliantly penetrating, if over-discursive—upon Scott, Wordsworth, and Byron which he entitled *Fiction, Fair and Foul*. They are among his best literary essays, and their polished allusiveness shows a mind and a memory in fullest activity. He enjoyed writing them. “I always get into heart again,” he says in the diary, in noting his first plan for the papers (April 13, 1880), “when I see my way well into a thing.” But the strain was great. “Scott papers and Byron

¹ Compare Ruskin’s *Sortes Biblicæ*: Vol. XIX. p. xxvi., Vol. XXII. pp. xxv., xxviii., xxix.

² *Odes*, ii. 3, 1, and iii. 2, 14. Ruskin somewhat characteristically forgot that the word in the first line was *æquam*, not *fortem*.

³ The journey (which was not “to-morrow,” but a few weeks later) was in connexion with the legal proceedings mentioned above. See in a later volume the letter to Professor Norton of February 28, 1879, about this “Sors Horatiana.”

⁴ Letter 88, ultimately dated “February 8, 1880” (Vol. XXIX. p. 381)—the first Letter after his illness.

⁵ By which term, it should be understood, Ruskin at this time meant all forms of Interest.

INTRODUCTION

xxvii

work very bad for me without a doubt," he noted later (July 13); "some letters too have made me angry—worst of all."

Other people were made angry at this time, as we shall hear in a later volume, by a characteristic letter which Ruskin wrote (October 1880) in connexion with his candidature for the Lord Rectorship of Glasgow University.¹ He had been put forward as the "Conservative" candidate in opposition to John Bright, but he signally failed to play the party game, and was badly beaten.² The publication at this time of his scattered letters to the press during a period of forty years, under the title *Arrows of the Chace*, attracted much attention, and perhaps encouraged all sorts and conditions of people and newspapers to "draw" him on every conceivable subject. It is to this period also (1879, 1880) that the foundation of "Ruskin Societies" in Manchester, Glasgow, London, and many other places belongs.³ They had a considerable effect in spreading Ruskin's influence and increasing the circulation of his books, which, it should be remembered, had for many years neither been advertised nor noticed in the newspapers. Owing to the fact that Ruskin did not now send free copies of his books for review, the professedly literary journals made no reference whatever to anything that was written by one of the foremost literary men of the time. The Ruskin Societies and "Ruskin Reading Guilds" came in this matter to the rescue; but the necessary penalty of increasing vogue was a great addition to the burden of Ruskin's correspondence. He might wish, in times of illness, to shut himself off from the world, but the world declined to be a party to the arrangement.

It had been well, I wrote above, if Ruskin could have found peace in untroubled skies; but this also the fates forbade. No man was ever more sensitive than he to physical impressions from external nature; for indeed physical and spiritual light was to him the same, and never was there a man who lived more largely in the contemplation of sky and cloud, of lake and flowers and hills. The physical

¹ Vol. XXXIV.

² Bright, 1127; Ruskin, 813.

³ The first to be formed was "The Ruskin Society (Society of the Rose), Manchester," 1879; the Hon. Sec. was Mr. F. W. Pullen (for whom, see Vol. XXIV. p. 423); its first "Annual Report" is dated May 1880. "The Ruskin Society of Glasgow," also established in 1879, issued in 1882 a valuable *Report on the Homes of the People*. "The Ruskin Society of Birkenhead" was founded in 1881; and "The Ruskin Society of London" in the same year: its first Hon. Sec. was Mr. W. H. Gill (for whom, see Vol. XXX. p. 240). Liverpool, Sheffield, and Birmingham founded similar societies at later dates. In 1887 a "Ruskin Reading Guild" was established, with branches in London, Birmingham, Liverpool, Bradford, Oxford, Edinburgh, Glasgow, Arbroath, Elgin, Dundee, and Armagh.