

**TIME & TIDE; NOTES ON THE  
CONSTRUCTION OF  
SHEEPFOLDS; LECTURE TO THE  
CAMBRIDGE SCHOOL OF ART  
&C.**

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Time & tide; Notes on the construction of sheepfolds; Lecture to the Cambridge school of art &c.  
by John Ruskin

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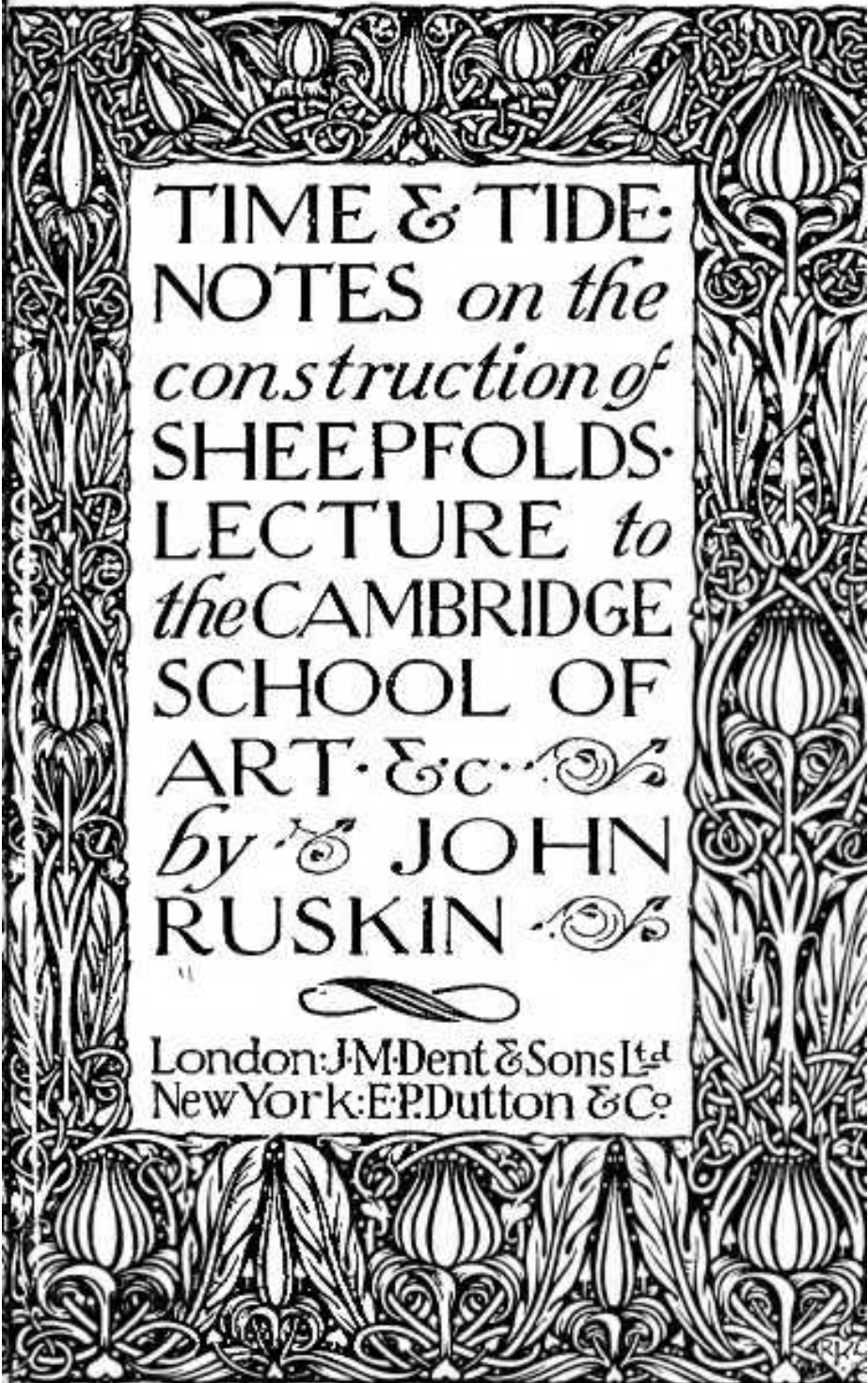
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## INTRODUCTION

THE letters that Ruskin wrote to Thomas Dixon in the early spring of 1867, greatly dissatisfied, critical, disintegrative even, as they may appear in parts of them, are really yet another attempt, one of many that he made, to create a new heaven and a new earth. In *Modern Painters* he had tried to show how the forms and the divine loveliness of nature, the mountains and the waters, might be brought to that same service through art and its inspiration. But time went on, and he lost his superb faith and innocence in viewing the change that the industrial Terror, as it seemed to him, and the greed for wealth threatened to work in his beloved England. At length, his youth having gone for ever, and his earlier hope passing with it, he turned to the writing of books which, like *Unto this Last*, went to the very base of the structure, leaving the towers and pinnacles for awhile to look after themselves.

However, the critical and the creative impulses in Ruskin worked by an inevitable process of reaction. In his *Crown of Wild Olive*, the preface, it will be remembered, opens with a wonderful picture of the beauty of England and its lowland scenery near Carshalton; a picture which is no sooner finished than it is dashed with a dreadful brushful of black slime—emblem of the desecration of such fair scenes by the callous hand of man. Later, in this book of the Wild Olive—"type of grey honour and sweet rest," which still held up the vision of the land of promise where men might live sustained by the blue sky above and the sweet waters and flowers of the earth beneath—there came some of the most eloquently prophetic pages ever written by Ruskin. They occur in the lay sermon he delivered in Yorkshire, at Bradford, on the text of "Traffick," and "Good Taste the only Morality." At its close he went to Plato for a vision of man, regenerate or unregenerate, in the ideal city and the fabled isle, the

early Athens and the lost Atlantis; and there we had the idea clearly forecast, which runs through all these letters to the working cork-cutter of Sunderland,—certainly no ideal city for either workers or merchants to live in. In that passage reflecting the radiance of earthly happiness, which he wrote in order to warn his hearers more vehemently of the wrath to fall and the judgment to come, we have the distinct cue for the intermittent argument of these newspaper epistles to the men and women of Wear and Tyne, and to him who was taken as a type of their finer conscience.

As Mr. Collingwood, one of Ruskin's truest critics, pointed out some years ago, we have then in *Time and Tide*, another book of the ideal commonwealth—a book outlining a Utopia. It may be read with Plato's *Republic* and Sir Thomas More's work, with William Morris's *News from Nowhere* and Butler's *Erewhon*, and it gains by being taken in that sequence, just as it gains by being taken in the sequence of Ruskin's own works, especially those that touch the dividing line in his history, where, his period of art's interpretation over, he becomes the expounder of doctrines which have affected so many of our conceptions of duty since his death.

If it be looked at relatively to the day when it was written, it is a document full of pregnant meanings and fore-warnings. *Alton Locke*, a companion book in this issue of Everyman's Library, helps to recall the Working Men's College and the movement out of which it was born. Ruskin's office in the college we know, and save for that experience we should hardly have had these letters at all. But within the years that have gone since his death, the economic and humane order has developed in a way to make the social criticism of the book still more operative. What he says in Letter III, about a conditional Working Men's Parliament, or in another letter about Episcopacy and Dukedom, may be read with advantage to either side in this present predicament of ours.

For the other contents of this volume, the *Notes on the Construction of Sheepfolds*, the address to the Cambridge School of Art, and the striking evidence from a famous Blue Book on the service of fine art in the community, it

can be said that they bear, directly or indirectly, on the problems discussed in *Time and Tide*, and show us Ruskin using his very mind and soul in the attempt to enlighten, inspire, and work the salvation of, the commonwealth.

It may be added, for the benefit of those who would like to realise what manner of man was Thomas Dixon, the working cork-cutter, that a portrait of him by Professor Legros is to be seen at South Kensington.

#### A RUSKIN STUDENT.

The following is a provisional list of John Ruskin's works and the books relating to him:—

Ruskin's first printed writings were contributions to the *Magazine of Natural History*, 1834-6, and poems in *Friendship's Offering*, 1835, Oxford prize poem, Salsette and Elephanta, 1839.

Modern Painters, Vol. I., 1843; 2nd ed., 1844; 3rd ed., 1846—later ones followed; Vol. II., 1846; Vol. III., 1856; Vol. IV., 1856; Vol. V., 1860. Selections from Modern Painters have been published under the titles of *Frondes Agrestes*, 1875; *In Montibus Sanctis*, 1884; *Copli Enarrant*, 1885.

Seven Lamps of Architecture, 1849; second edition, 1855. The Scythian Guest, 1849 (from *Friendship's Offering*); Poems, 1850 (from *Friendship's Offering*, Amaranth, *London Monthly Miscellany*, *Keepsake*, Heath's Book of Beauty, with others not previously printed). Stones of Venice, Vol. I., 1851; second edition, 1858; Vol. II., 1853; second edition, 1867; Vol. III., 1853; second edition, 1867. The King of the Golden River, 1851; Notes on the Construction of Sheepfolds, 1851; Examples of the Architecture of Venice, 1851; Pre-Raphaelitism, 1851; The National Gallery, 1852; Giotto and his works in Padua, 3 parts, 1853, 1854, 1860; Lectures on Architecture and Painting, 1854, 1855; The Opening of the Crystal Palace, 1854; Pamphlet for the preservation of Ancient Buildings and Landmarks, 1854; Notes on the Royal Academy, No. I., 1855 (three editions); No. II., 1856 (six editions); No. III. (four editions), 1857 (two editions); Nos. IV., V., and VI., 1858, 1859, 1875; The Harbours of England, 1856, 1857, 1859; Notes on the Turner Gallery at Marlborough House, 1856-7 (several editions in 1857); Catalogue of the Turner Sketches in the National Gallery, 1857 (two editions); Catalogue of Turner's Drawings, 1857-8; The Elements of Drawing, 1857 (two editions); The Political Economy of Art, 1857, published in 1880 as *A Joy for Ever*; Inaugural Addresses at the Cambridge School of Art, 1858; The Geology of Chamouni, 1858; The Oxford Museum, 1859; The Unity of Art, 1859; The Two Paths, 1859; Elements of Perspective, 1859; Tree Twigs, 1861; Catalogue of Turner Drawings presented to the Fitzwilliam Museum, 1861; *Unto this Last*, 1862 (from the *Cornhill Magazine*); Forms of the Stratified Alps of Savoy, 1863; Of Queens' Gardens, 1864; Sesame and Lilies, 1865 (two editions); The Ethics of the Dust, 1866; The Crown of Wild Olive, 1866 (two editions); War, 1866; Time and Tide, 1867; Leoni, a legend of Italy, 1868 (from *Friendship's Offering*); Notes on the Employment of the Destitute and



Criminal Classes, 1868; References to Paintings in illustration of Flamboyant Architecture, 1869; *The Mystery of Life and its Arts* (Afternoon Lectures), 1869; *The Queen of the Air*, 1869 (two editions); *The Future of England*, 1870; Samuel Prout, 1870 (from *The Art Journal*); Verona and its Rivers, 1870; Lectures on Art, 1870; Drawings and Photographs illustrative of the Architecture of Verona, 1870; Fors Clavigera, 1871-84; *Munera Pulveris*, 1872; *Aratra Pentelici*, 1872; Instructions in Elementary Drawing, 1872; The Relation between Michael Angelo and Tintoret, 1872; The Eagle's Nest, 1872; Monuments of the Cavalli Family, 1872; The Nature and Authority of Miracle (from the *Contemporary Review*), 1873; Val D'Arno, 1874; Mornings in Florence (in parts), 1875-7; Proserpina (in parts), 1875-86; Vol. I., 1879; Deucalion (in parts), 1875-83; Vol. I., 1879; Vol. II. (two parts only), 1880, 1883; Ariadne Florentina, 1876; Letters to the *Times* on Pre-Raphaelite Pictures in the Exhibition of 1854, 1876; Yewdale and its Streamlets, 1877; St. Mark's Rest (four parts), 1877-9, 1884; Guide to Pictures in the Academy of Arts, Venice, 1877; Notes on the Turner Exhibition, 1878; The Laws of Fésolé (four parts, 1877-8), 1879; Notes on the Prout and Hunt Exhibition, 1879-80; Circular respecting the Memorial Studies at St. Mark's, 1879-80; Letters to the Clergy (Lord's Prayer and the Church), 1879, 1880; Arrows of the Chace, 2 vols., 1880; Elements of English Prosody, 1880; The Bible of Amiens, 1884 (first published in parts); Love's Meinie (Lectures delivered at Oxford, 1873-81), 1881; Catalogue of Drawings and Sketches by Turner in the National Gallery, 1881; Catalogue of Silicious Minerals at St. David's School, Reigate, 1883; The Art of England, 1884 (originally published as separate Lectures); The Storm Cloud of the Nineteenth Century, 1884; Catalogue of Specimens of Silica in the British Museum, 1884; Catalogue of Minerals given to Kirkcudbright Museum, 1884; The Pleasures of England (Lectures delivered), 1844-5; On the Old Road, contributions to Periodical Literature, 2 vols., 1885; *Præterita*, 3 vols., 1885-9; *Dilecta*, 1886-7; *Hortus Inclusus*, 1887; *Ruskiniana*, 1890-2; Poems (Complete edition), 1891; Poetry of Architecture, 1892 (from the *Architectural Magazine*).

Stray Letters to a London Bibliophile, 1892; Letters upon Subjects of General Interest to various Correspondents, 1892; Letters to William Ward, 1893; Letters addressed to a College Friend, 1894; Separate Collections of Letters, edited by T. J. Wise, were published 1894, 1895, 1896, and 1897; Letters to Charles Eliot Norton, edited by C. E. Norton, 1897; Lectures on Landscape, 1897; Letters to Mary and Helen Gladstone, 1903.

Works, in eleven volumes, 1871-83; Library Edition, edited by E. T. Cook and A. Wedderburn, 1903, etc.

For Life, see W. G. Collingwood: John Ruskin, a Biographical Outline, 1889; Life and Work of John Ruskin, 1893; Life of John Ruskin, 1900; Frederic Harrison: Englishmen of Letters, 1902.

All the references in the text to Ruskin's other works will be found in the editions published in *Everyman's Library*.

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