

**NOTES BY MR. RUSKIN. PART I: ON HIS
DRAWINGS BY THE LATE J. M. W. TURNER,
R. A.; PART II: ON HIS OWN HANDIWORK,
ILLUSTRATIVE OF TURNER. BEING
EXHIBITED AT THE FINE ARTS SOCIETY'S
GALLERIES, 148, BOND STREET, 1878**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649658688

Notes by Mr. Ruskin. Part I: On His Drawings by Th Late J. M. W. Turner, R. A.; Part II: On His Own Handiwork, Illustrative of Turner. Being Exhibited at the Fine Arts Society's Galleries, 148, Bond Street, 1878 by John Ruskin

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

JOHN RUSKIN

**NOTES BY MR. RUSKIN. PART I: ON HIS
DRAWINGS BY THE LATE J. M. W. TURNER,
R. A.; PART II: ON HIS OWN HANDIWORK,
ILLUSTRATIVE OF TURNER. BEING
EXHIBITED AT THE FINE ARTS SOCIETY'S
GALLERIES, 148, BOND STREET, 1878**

AN
ILLUSTRATED EDITION OF
THESE NOTES

HAS BEEN ISSUED BY
THE FINE ART SOCIETY,
AND CAN BE INSPECTED AT THEIR GALLERIES,
148, NEW BOND STREET,
LONDON.

PRICE :

India Proofs	£2 2 0
Prints	1 11 6

BUT FEW COPIES REMAIN UNSOLD.

NOTES BY MR. RUSKIN

PART I.

ON HIS DRAWINGS BY THE LATE
J. M. W. TURNER, R.A.

PART II.

ON HIS OWN HANDIWORK
ILLUSTRATIVE OF
TURNER.

BEING EXHIBITED AT

The FINE ART SOCIETY'S Galleries,
148, New Bond Street.

1878.



CRISWICK PRESS:—CHARLES WHITTINGHAM, TOOKS COURT,
CHANCERY LANE.

CONTENTS.

PART I.

	PAGE
I NTRODUCTION	5
Prefatory Note	11

DRAWINGS.

FIRST GROUP. School Days, 1775-1800	13
SECOND GROUP. The Rock Foundations, Switzerland, 1800- 1810	17
THIRD GROUP. Dreamland, Italy, 1810-1820	23
FOURTH GROUP. Reality. England at Rest	28
FIFTH GROUP. Reality. England Disquieted	32
SIXTH GROUP. Meditation. England Passing Away	39
SEVENTH GROUP. Minstrelsy. The Passionate Pilgrim	44
EIGHTH GROUP. Morning. By the Riversides	47
NINTH GROUP. Again the Alps	50
TENTH GROUP. Sunset	52

ILLUSTRATIVE STUDIES AND SUPPLEMENTARY

SKETCHES	58
--------------------	----

ADDENDA.

FURTHER ILLUSTRATIVE STUDIES	68
--	----

EPILOGUE	71
--------------------	----

CONTENTS.

PART II.

PREFACE	79
NOTES ON MY OWN DRAWINGS AND ENGRAVINGS	81
NOTES RESPECTING FUTURE USES OF ENGRAVINGS	137

APPENDIX.

NOTES BY THE REV. W. KINGSLEY ON THE TURNER

DRAWINGS	141
--------------------	-----

INTRODUCTION.

THE following main facts respecting the tenour of Turner's life and work may be depended upon, and should be kept in mind, as they are evidenced by, or illustrate, the pieces of his art here shown.

He was born on St. George's Day in 1775. He produced no work of importance till he was past twenty;—working constantly, from the day he could hold a pencil, in steady studentship, with gradually increasing intelligence, and, fortunately for him, rightly guided skill. His true master was Dr. Munro:—to the practical teaching of that first patron, and the wise simplicity of the method of water-colour study in which he was disciplined by him, and companioned by Girtin, the healthy and constant development of the youth's power is primarily to be attributed. The greatness of the power itself, it is impossible to over-estimate. As in my own advancing life I learn more of the laws of noble art, I recognize faults in Turner to which once I was blind; but only as I recognize also powers which my boy's enthusiasm did but disgrace by its advocacy.

In the summer of 1797, when he was two-and-

twenty, he took, if not actually his first journey, certainly the first with fully prepared and cultivated faculties, into Yorkshire and Cumberland.

In the following year he exhibited ten pictures in the Royal Academy, to one of which he attached the first poetical motto he ever gave to a picture. The subject of it was "Morning among the Coniston Fells," and the lines chosen for it, these,—(Milton's):

"Ye mists and exhalations, that now rise
From hill, or steaming lake, dusky or gray,
Till the sun paint your fleecy skirts with gold,
In honour to the world's great Author, rise."

As I write the words, (12th February, 1878, in the 80th year since the picture was exhibited), I raise my eyes to these Coniston Fells, and see them, at this moment imaged in their lake, in quietly reversed and perfect similitude, the sky cloudless above them, cloudless beneath, and two level lines of blue vapour drawn across their sun-lighted and russet moorlands, like an azure fesse across a golden shield.

The subjects of the other pictures exhibited in that year, 1798, had better be glanced at in order, showing as they do the strong impression made on his mind by the northern hills, and their ruins.

WENSLEYDALE.
DUNSTANBOROUGH CASTLE.
KIRKSTALL ABBEY.
FOUNTAINS ABBEY.