

**THE STUDENTS' SERIES OF
ENGLISH CLASSICS. AN
INTRODUCTION TO THE
WRITINGS OF JOHN RUSKIN**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649055807

The Students' Series of English Classics. An Introduction to the Writings of John Ruskin by
Vida D. Scudder

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

VIDA D. SCUDDER

**THE STUDENTS' SERIES OF
ENGLISH CLASSICS. AN
INTRODUCTION TO THE
WRITINGS OF JOHN RUSKIN**

The Students' Series of English Classics.

AN INTRODUCTION TO THE WRITINGS
OF
JOHN RUSKIN.

BY
VIDA D. SCUDDER, M.A.
WELLESLEY COLLEGE.



LEACH, SHEWELL, & SANBORN.
BOSTON AND NEW YORK.

COPYRIGHT, 1890,
BY LEACH, SHEWELL, & SANBORN.

C. J. PETERS & SON,
TYPOGRAPHERS AND ELECTROTYPERS.

PRESS OF BERWICK & SMITH.

never seen

Transf. to
Lit. Club Lib.
3.10.11

PREFACE.

Wray, 1-11-115D MH

THIS selection from Ruskin's writings is intended primarily for the use of students: students whether in the school, the college, or the great University of the World. There are many volumes of passages from Ruskin chosen for their beauty, or for their bearing on some special theme: it is believed that no collection has existed which aimed to present a suggestive summary of all the varying phases of his work, and to initiate the serious student into the most valuable portions of his thought. Yet there is perhaps no author more helpful, not only for the intrinsic beauty and value of his writings, but for his vital relation to the most interesting parts of the life of the century. And, if the function of the middleman is ever legitimate in literature, it is surely legitimate in the case of a writer like Ruskin; for the very voluminousness of his works stands between him and popular knowledge.

The principles by which the selections have been chosen are, first, to find passages fairly typical of Ruskin's most characteristic modes of thought and to

171012

place them, in just proportion, under clearly defined heads: second, to represent as many of his books as possible: third, to avoid, so far as consistent with the other two principles, passages hackneyed from use in other collections. The text of the book has been carefully corrected, sentence by sentence, by Ruskin's authorized English edition, and it is hoped that few errors will be found.

Volumes of selections are poor things at best, yet they too may have their place if they make manifest beauty, suggest wealth of thought, and stimulate the reader to seek the greater intimacy of the writer. Such volumes serve the part of introductions in society: and so this little book would ask to be considered simply as an introduction to a man whose more intimate friendship is a privilege which may well be sought.

VIDA D. SCUDDER.

WELLESLEY COLLEGE, October, 1890.

TABLE OF CONTENTS.

	PAGE
INTRODUCTION	1
RUSKIN THE REVEALER OF NATURE:—	
THE CONSECRATION	31
STUDIES	35
VIGNETTES	57
INTERPRETATIONS	62
RUSKIN THE CRITIC OF ART:—	
THE GROUNDS OF ART	87
THE IMAGINATION	92
THE DEVELOPMENT OF LANDSCAPE ART	115
SACRED COLOUR	122
THE CONDITIONS OF ART	131
RUSKIN THE STUDENT OF SOCIOLOGY:—	
PRINCIPLES AND FACTS	141
FALLACIES	161
PROSPECT AND PRESENT DUTY	178
THE MERCHANT CHIVALRY	182
ST. GEORGE'S GUILD	189
RUSKIN THE TEACHER OF ETHICS:—	
THE DAY OF LIFE	198
KNOWLEDGE AND SPIRIT	206
LIBERTY AND OBEDIENCE	208
APHORISMS	219
LETTER TO YOUNG GIRLS	224
TRANCE	231
WORLD'S WORK	233
WORLD'S WORTH	244
NOTES	247

INTRODUCTION.

I.

JOHN RUSKIN IN HIS CENTURY.

No man is a wider exponent of the life and thought of the nineteenth century than John Ruskin. Other men are greater, stronger in thought, more balanced in character, mightier in creative power; but no one has turned upon the complex modern world a nature more keen in appreciative insight, more many-sided, sensitive, and pure. Two writers, Browning and Carlyle, will be recognized by the twentieth century as prophets of the age that is passing away. Their message has rung like a trumpet-call through the years. Two others, Tennyson and Ruskin, will be recognized as interpreters. All shifting phases of thought, passion, problem, and faith have been reflected and preserved by spiritual alchemy in the polished mirrors of their souls.

In 1819, the same year which saw the birth of Ruskin, a girl-baby in Warwickshire began to absorb that perception of rural English beauty which was to be shared with all the world through the pages of "Adam Bede" and "The Mill on the Floss." George Eliot and Ruskin

are exact contemporaries. The England into which they were born was the old-fashioned England of stage-coaches and gentle leisure. Railroads and telegraphs were unknown, and the change from the old order to an industrial and mechanical civilization was not yet completed. Politically it was a time of outward pause; the excitement of the French Revolution had passed away, yet the great outburst of song which had heralded and accompanied the Revolution still echoed in men's ears. Wordsworth, Coleridge, Shelley, Byron, Keats, were still living, but a few short years were all the younger men were to see on earth, while in Wordsworth and Coleridge the poet, though not the man, had died. Scott was the hero of the hour. "Waverley" had been published in 1816, and the English public was carried away, through Ruskin's childhood, by the enthusiasm of the great romantic movement which Ruskin himself was to do so much to enlarge and to direct. Tennyson and Browning were little boys of ten and seven. Far north, in Scotland, a Scottish youth, rough, uncouth, unhappy, was garnering, in the tumult of dark spiritual experience and of external hardship, the bitter yet tender wisdom which was to fling itself in fruitful words on the pages of "Sartor Resartus."

Of struggles, inward or outward, the little Ruskin knew but few. Only son of a rich wine-merchant, the sheltered simplicity of his life had little in common with such rough training as strengthened the sturdy fibres of the Scottish peasant. Yet in one teaching the cottage at Ecclefechan and the villa at Herne Hill were