

Ruskin's Life and Afterlives: A Digital Map

As an art critic, social theorist, and educator, John Ruskin visited, wrote about, and was read in a wide range of places. In several of these locations he left a trace that is still evident today. “Ruskin’s Life and Afterlives” is an interactive digital map that visualizes his travels and the reach of his works in his lifetime and after. The project is ongoing, and more locations will be added.

Read the information below to learn more.

This map is presented in conjunction with the exhibition *Unto This Last: Two Hundred Years of John Ruskin* shown at the Yale Center for British Art from September 5 to December 8, 2019, and at the Watts Gallery – Artists’ Village from March 10 to May 31, 2020.

Bookmarks

[About the Exhibition](#)

[Places from Ruskin's Afterlives](#)

[Places from Ruskin's Life](#)

[Abingdon Ruskin Avenue](#)

[Anglia Ruskin University](#)

[Barmouth Estate](#)

[Brantwood](#)

[Byrdcliffe Arts and Crafts Colony](#)

[C R Ashbees Guild of Handicraft](#)

[Cathedrale Notre Dame de Rouen](#)

[Chicago Illinois](#)

[Christ Church Picture Gallery](#)

[Cork High School for Girls](#)

[Dulwich Picture Gallery](#)

[Essex House](#)

[Farnley Hall](#)

[Ferry Hinksey Road](#)

[Florence](#)

[Glen Ellyn Illinois](#)

[Glenfinlas](#)

[Grosvenor Gallery](#)

[Guild of Handicraft](#)

[Herne Hill](#)

[John Ruskin Memorial Westminster Abbey](#)

[La pierre a Ruskin Chamonix](#)

[Laxey Woolen Mills](#)

[Macugnaga](#)

[Manchester](#)

[Matlock](#)

[Memorial Stained Glass Window](#)

[Mount Ruskin California](#)

[Mr Ruskin's Tea Shop](#)

[Museum Building Trinity College](#)
[National Gallery of Victoria](#)
[Old Ruskin Church Georgia](#)
[Oxford Museum of Natural History](#)
[Oxford Union Society](#)
[Padua](#)
[Palazzo Contarini](#)
[Paradise Place](#)
[Pass of Killiecrankie](#)
[Perth](#)
[Philosophical Institution](#)
[Phoenix Settlement](#)
[Pont y Monach](#)
[Roycroft](#)
[Ruskin Art Club Los Angeles](#)
[Ruskin British Columbia](#)
[Ruskin Florida](#)
[Ruskin Hall](#)
[Ruskin Hall Today Ruskin College](#)
[Ruskin Library Tokyo](#)
[Ruskin Memorial Friars Crag](#)
[Ruskin Memorial Plaque](#)
[Ruskin Memorial St John the Evangelist](#)
[Ruskin Nebraska](#)
[Ruskin Park London](#)
[Ruskin School of Art](#)
[Ruskin Tennessee](#)
[Ruskin Translated Dutch](#)
[Ruskin Translated France](#)
[Ruskin Translated Hungarian](#)
[Ruskin Translated Polish](#)
[Ruskin Translated Russia](#)
[Ruskin Translated Sweden](#)
[Ruskin Translated Welsh](#)
[Ruskins Grave](#)
[Ruskins View Kirkby Lonsdale](#)
[Sabarmati Ashram](#)
[Scuola di San Giorgio degli Schiavoni](#)
[Sevagram Ashram](#)
[St Marks Basilica](#)
[The British Museum](#)
[The London Institution](#)
[The Ruskin Collection Museums Sheffield](#)
[The Ruskin Library](#)
[The Wool Exchange](#)
[Torcello](#)
[Toynbee Hall](#)
[Trenton Missouri](#)
[Tunbridge Wells](#)
[Wallington Hall](#)

Unto This Last: Two Hundred Years of John Ruskin

A complex and often contradictory figure, John Ruskin stands as one of the most influential thinkers of the nineteenth century. A pioneering art critic and an accomplished draftsman, he believed that art had the power to transform society. Two centuries after his birth, this exhibition examines Ruskin's legacy as a social reformer, ecological thinker, and educator.

Ruskin championed the landscape painter J. M. W. Turner and avant-garde artists such as the Pre-Raphaelites. He argued that close attention to nature produced the most meaningful art and architecture. Ruskin recognized the damaging environmental and social effects of industrialization and railed against the brutal conditions of factory labor. He found a contrasting model of creative labor and freedom in the expressive sculptural decorations of Gothic buildings. His text *Unto this Last* challenged capitalism itself, demanding fair treatment for everyone, including the poorest. He concluded: "THERE IS NO WEALTH BUT LIFE."

Progressive thinkers worldwide, from the founders of Britain's Labour Party to Mahatma Gandhi, have acknowledged Ruskin's influence. Yet his solutions to society's problems were often rooted in hierarchical ideas about race, gender, and class. The questions Ruskin raised, nonetheless, are urgent for us today: How should historical buildings and monuments be understood and preserved? What can we learn from the natural world, and how should we care for it? What is the ethical value of beauty? How do we make a more just society?

Unto This Last: Two Hundred Years of John Ruskin has been curated by three PhD Candidates in Yale University's Department of the History of Art: Tara Contractor, Victoria Hepburn, and Judith Stapleton; with Tim Barringer, Paul Mellon Professor of the History of Art at Yale; and Courtney Skipton Long, Acting Assistant Curator of Prints and Drawings at the Yale Center for British Art.

Places from Ruskin's Life

The British Museum, London

Ruskin spent much of his time at the British Museum studying Greek coins and vases, minerals, and other objects related to natural history. He donated his own minerals to the museum, including the Colenso Diamond, which was famously stolen from the Natural History Museum in 1965. In a letter to Charles Eliot Norton in 1860, Ruskin wrote that he would go to the British Museum to observe penguins when he was stressed, claiming, "one can't be angry when one looks at a Penguin" (*Works*, vol. 36, 346). Ruskin's friend from Oxford, the archaeologist Charles Thomas Newton, became the keeper of antiquities at the British Museum in 1861.

Ruskin, *The Letters of John Ruskin*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 36 (London: George Allen, 1909), 346.

Photo Credit: *London British Museum* by Flickr user Victoria Rachitzky Hoch, CC BY 2.0.

[Back to bookmarks](#)

No. 28 Herne Hill

The Ruskin family moved to No. 28 Herne Hill when John Ruskin was just four years old. It was the family's primary residence until 1848. Ruskin's niece, Joan Severn, and her husband, Arthur Severn, lived in the house from 1871, and they allowed Ruskin to stay in his childhood nursery whenever he visited London. The house was demolished in the 1920s, but the site is commemorated with a plaque.

Ruskin, *The Complete Works of John Ruskin*, ed. E.T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1908), 34-50.

E. T. Cook, *Homes and Haunts of John Ruskin* (New York: The Macmillan Company, 1912), 12-14.

Photo Credit: Plate 4 in Ruskin, *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1907). Yale Center for British Art, Paul Mellon Collection.

[Back to bookmarks](#)

Dulwich Picture Gallery

As the oldest public art museum in England, the Dulwich Picture Gallery was one of the first collections with which Ruskin was familiar.

Photo Credit: *Dulwich Picture Gallery*, by Geograph user Julian Osley, CC BY-SA 2.0.

[Back to bookmarks](#)

"Mr. Ruskin's Tea-Shop"

Ruskin opened a tea shop near Octavia Hill's housing projects to provide poor customers with high-quality tea at equitable prices. The enterprise was also intended to provide employment for two former servants of the Ruskin family. Ruskin obsessed over every detail of the shop, especially its sign, which he had painted by Arthur Severn. He refused to advertise but displayed a set of "fine old china, bought at Siena" in the shop window (*Works*, vol. 28, xvi–xvix).

Cook, "Introduction," in Ruskin, *The Complete Works of John Ruskin*, ed. E.T. Cook and Alexander Wedderburn, Library Edition, vol. 28 (London: George Allen, 1907), xvi–xvix.

Ruskin, *The Complete Works of John Ruskin*, ed. E.T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1908), 34-50.

[Back to bookmarks](#)

The London Institution

The London Institution, now demolished, was an educational venue designed to offer scientific education to a wide public, including religious dissenters who were barred from studying at Oxford and Cambridge. The original building, a grand neoclassical design by William Brooks, opened in 1819 and was demolished in 1936. Ruskin lectured frequently at the Institution and famously delivered his talks on "The Storm-Cloud of the Nineteenth Century" there in February 1884.

Ruskin, *The Storm-Cloud of the Nineteenth Century*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 34 (London: George Allen, 1908), 1-80.

[Back to bookmarks](#)

Grosvenor Gallery

The Grosvenor Gallery was founded in 1877 by Sir Coutts and Lady Blanche Lindsay on Bond Street as an alternative exhibition venue for avant-garde artists. Ruskin attended the gallery's opening exhibition, where he saw works by James McNeill Whistler, including *Nocturne in Black and Gold - Falling Rocket*. Ruskin's harsh remarks about Whistler's paintings resulted in a famous libel case in which the critic and the painter's opposing views on the meaning and purpose of modern art were put on trial.

[Back to bookmarks](#)

Working Men's College

The Working Men's College was opened in 1854 in Red Lion Square, London, by Christian Socialists including F. J. Furnivall and F. D. Maurice. The institution aimed to provide a liberal arts education for adult workers. A seminal chapter from Ruskin's *The Stones of Venice*, "The Nature of Gothic," was reprinted under the title *On the Nature of Gothic Architecture: And Herein of the True Function of the Workman in Art* to commemorate the college's opening. Ruskin furthermore inaugurated the drawing lessons at the college, which he taught on Thursday evenings with the help of Pre-Raphaelite painters including Dante Gabriel Rossetti and Ford Madox Brown. The Working Men's College, now known as WMC-The Camden College, still operates today in Camden and is the oldest continually running institution for adult education in Europe. Its contemporary art gallery is known as The Ruskin Gallery.

"About WMC – The Camden College."

[Back to bookmarks](#)

Oxford University Museum of Natural History

The Oxford Museum of Natural History was founded by Ruskin's friend, the scientist Henry Acland. Ruskin was closely involved in the design of the building. Erected between 1855 and 1860, it was designed in a neo-Gothic style by the architectural firm Deane, Woodward, and Dean and reflects the success of Ruskin's advocacy of the Gothic in British architecture. One of the most Ruskinian elements of the building was the attention paid to its carved capitals, executed by the Irish stonemasons James and John O'Shea and Edward Whelan. Reportedly based on observation of samples taken daily from the Oxford Botanic, the capitals convey the autonomy of the stonemason and a dedication to close observation so central to Ruskin's theories of the Gothic.

Photo Credit: Henry W. Acland, *The Oxford Museum* (London: Smith, Elder and Co, 1859), Yale Center for British Art, Paul Mellon Collection.

[Back to bookmarks](#)

Ferry Hinksey Road

While Slade Professor of Art, Ruskin enlisted a group of undergraduates to rebuild a track of road between Oxford and the town of Ferry Hinksey. He believed that the project would be an important lesson in the dignity of labor. Among the "Hinksey Diggers" were Alexander Wedderburn, Oscar Wilde, and Arnold Toynbee. The exact location of the project is unclear today, but it was likely near where Willow Walk meets North Hinksey Lane. Near here, a blue plaque is affixed to "Ruskin Cottage." This was mentioned by Ruskin for its "beautiful old steps going up to its door," the road in front of which leveled and a drain added as part of the road-building project (*Works*, vol. 37, 89).

Tim Hilton, "Road-Digging and Aestheticism: Oxford in 1874," *Studio: International Journal of Modern Art* 188, no. 972 (December 1974): 226–30.

"Oxford Jubilee Walk," *Walks in Oxford*, 1985.

Photo Credit: Horace Harral after Joseph Nash, *Amateur Navvies at Oxford—Undergraduates Making a Road as Suggested by Mr Ruskin*, from *The Graphic* (June 27, 1874). Collection of Tim Barringer.

[Back to bookmarks](#)

Christ Church Picture Gallery

Ruskin first grew acquainted with early Italian painting by studying panel paintings in the Christ Church Picture Gallery given in 1828 and 1834 by W. H. T. Fox-Strangways. The collection was unusual in featuring work from the fourteenth and fifteenth centuries, rather than the later "old masters" represented at the National Gallery in London, founded in 1824. Ruskin's study of the paintings at Christ Church influenced his arguments in *Modern Painters II*.

Gail S. Weinberg, "'First of All First Beginnings': Ruskin's Studies of Early Italian Paintings at Christ Church," *Burlington Magazine* 134, no. 1067 (February 1992): 111–20.

[Back to bookmarks](#)

Abingdon - Ruskin Ave.

Ruskin lived in Abingdon while he was the Slade Professor at Oxford. It was here, he recalled, that he first "recognized the clouds brought by the plague-wind [of the 'Storm Cloud of the Nineteenth Century,'] as distinct in character" (*Works*, vol. 34, 32). This map point is located at Ruskin Avenue, Abingdon.

Ruskin, *The Storm-Cloud of the Nineteenth Century*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 34 (London: George Allen, 1908), 32.

Photo Credit: *Ruskin Ave*. Map data: 2019 Google

[Back to bookmarks](#)

Ruskin School of Art

John Ruskin founded the Ruskin School of Drawing (now the Ruskin School of Art) in 1871, when he was serving as the Slade Professor of Fine Art at Oxford University. At the heart of Ruskin's original curriculum was the vast teaching collection of prints and drawings he assembled for the school from his own collections. The school originally occupied part of the University Galleries, moving to the Ashmolean Museum before settling in its current location. Still part of the University of Oxford's Fine Art department, it remains one of the UK's leading art schools.

Photo Credit: *Ruskin School of Art*. Map data: 2019 Google

[Back to bookmarks](#)

Oxford Union Society

In 1857, Dante Gabriel Rossetti, William Morris, Edward Burne-Jones, Arthur Hughes, Val Prinsep, John Hungerford Pollen, John Roddam Spencer Stanhope, and the sculptor Alexander Munro, collaborated on the interior decoration of the library at the Oxford Union, which was then the Debating Chamber. Ruskin was keenly involved in the project. The paintings, which depict scenes from Malory's *Le Morte d'Arthur*, were applied directly onto the building's brickwork, and they began to deteriorate soon after they were completed. Of the artistic collaborators, Ruskin wrote to William Michael Rossetti "the fact is they're all the least bit crazy, and it's very difficult to manage them" (*Works*, vol. 16, xlviiii).

E.T. Cook, "Introduction," in Ruskin, *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 16 (London: George Allen, 1905), xlviiii

Photo by author

[Back to bookmarks](#)

Matlock

John Ruskin first visited Matlock as a child in 1829 and took up his lifelong interest in rock collecting there. He described this formative visit in his autobiography, writing: “in the glittering white broken spar, specked with galena, by which the walks of the hotel garden were made bright, and in the shops of the pretty village, and in many a happy walk among its cliffs, I pursued my mineralogical studies on fluor, calcite, and the ores of lead, with indescribable rapture when I was allowed to go into a cave” (*Works*, vol. 35, 75).

Ruskin also visited Matlock in 1871. It was there, after recording meteorological observations that later inspired *The Storm Cloud of the Nineteenth Century*, that he suffered a debilitating mental and physical breakdown. Ruskin would periodically suffer similar periods of mental illness until his death.

Ruskin, *The Complete Works of John Ruskin*, ed. E.T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1908), 75.

Photo Credit: The Library of Congress, *Matlock South Parade and Heights of Abraham, Derbyshire, England c.1890*. No known copyright restrictions.

[Back to bookmarks](#)

Brantwood

Ruskin bought Brantwood from the radical poet and engraver W. J. Linton in 1871 and spent the last decades of his life in this Lake District home, which commands magnificent views across Conistone Water. Ruskin died at Brantwood in 1900, after which it was owned by Joan and Arthur Severn.

Photo Credit: *Brantwood* by Flickr user James Stringer, CC BY-NC 2.0.

[Back to bookmarks](#)

The Wool Exchange, Bradford

On April 21, 1864, Ruskin delivered his lecture “Traffic” at the Town Hall in Bradford. He had been invited to speak on the design of the as yet unbuilt Wool Exchange. Instead, he mounted a searing attack on capitalism. He bemoaned the superficial use of the Gothic-revival style in a nation that failed to attend to the morality he believed underpinned Gothic buildings from the past. To reflect the moral degradation he perceived in nineteenth-century Britain, Ruskin recommended the Exchange be decorated with friezes depicting “pendant purses; and . . . pillars broad at the base, for the sticking of bills. And in the innermost chambers of it there might be a statue of Britannia of the Market” or “The Goddess of Getting-on.” In the end, the Wool Exchange, now the site of a Waterstones book shop, was built in a Gothic style, much to Ruskin's dismay. Railing against a soulless accumulation of capital inherent to Victorian political economy, Ruskin decried in Bradford, “You shall have

thousands of gold pieces; thousands of thousands, millions, mountains, of gold: where will you keep them? . . . Do you think the rain and dew would then come down to you, in the streams from such mountains, more blessedly than they will down the mountains which God has made for you, of moss and whinstone? But it is not gold that you want to gather! What is it? greenbacks? No; not those neither. What is it then, is it ciphers after a capital I?" (*Works*, vol. 18, 452).

Ruskin, "Traffic," in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 18 (London: George Allen, 1905), 452.

Photo Credit: *The Wool Exchange (Waterstones)*, by Flickr user Michael D Beckwith, CC0 1.0.

[Back to bookmarks](#)

Wallington Hall

John Ruskin served as an advisor to his friend Lady Pauline Trevelyan when she embarked on an ambitious decoration program at Wallington Hall in Northumberland. Architectural features based on a plate from *The Stones of Venice* were added to the central court, which was enclosed with a roof. The Scottish painter William Bell Scott completed eight monumental history paintings for the space. The pilasters between the paintings were decorated with depictions of local flora by Lady Trevelyan and her friends. Ruskin painted one of the pilasters with humble wheat, wild oats, cornflower, and yarrow.

Photo by author

[Back to bookmarks](#)

Laxey Woolen Mills

Laxey Woolen Mills on the Isle of Man, originally known as the St. George's Mill, was founded by Egbert Rydings and John Ruskin in 1881. Ruskin wanted to revive the craft of hand-spinning, which he considered to be an appropriate task for women and girls. The St. George's Mill manufactured "St. George's Cloth," which Ruskin envisioned would be used to make clothing for members of his utopian society, The Guild of St. George.

Ruskin, "Appendix," in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 30 (London: George Allen, 1907), 330.

Photo Credit: Plate 39 in Ruskin, *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 29 (London: George Allen, 1907). Yale Center for British Art, Paul Mellon Collection.

[Back to bookmarks](#)

Pass of Killiecrankie, Scotland

In 1857, Ruskin painted a supremely beautiful watercolor of the Pass of Killiecrankie, a wooded gorge located in the Scottish Highlands about forty miles north of Perth. The pass had been the site of the historic Battle of Killiecrankie (1689), in which insurgent Jacobites defeated the British forces of William III. John Graham, the Laird of Claverhouse and leader of the Jacobites in this battle, was later immortalized in Sir Walter Scott's poem "Bonnie Dundee." Ruskin himself recounts journeying to the site of John Graham's death. J. M. W. Turner had depicted the rocks and riverbed of this pass in his "Near Blair Athol" (its title referencing the adjacent village), which appears in *Liber Studiorum*. Ruskin included the print in his "Educational Series," donated to Oxford for the instruction of undergraduate students, writing in the accompanying catalogue:

The projecting rock is conspicuous, and easily found. You will think at first the place itself much more beautiful than Turner's study; the rocks are lovely with lichen, the banks with flowers; the stream-eddies are foaming and deep. But Turner has attempted none of these minor beauties, and has put into this single scene the spirit of Scotland.

Ruskin, "Notes on Educational Series," in *The Ruskin Art Collection at Oxford*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 21 (London: George Allen, 1906), 135.

Photo Credit: "Rocks at Killiecrankie," photogravure after drawing by John Ruskin, from *Modern Painters V* in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 7 (London: George Allen, 1905). Yale Center for British Art, Paul Mellon Collection.

[Back to bookmarks](#)

Glenfinlas (Glen Finglas)

Ruskin visited Glenfinlas with his wife, Euphemia Gray, and the Pre-Raphaelite painter John Everett Millais in the summer of 1853. Here Millais painted his famous portrait of Ruskin, now in the Ashmolean Museum, which includes extensive passages carefully representing the local gneiss rock and vegetation.

Photo Credit: John Everett Millais, *Awful Protection Against Midges*, 1853, Yale Center for British Art, Paul Mellon Fund, B1996.9.2.

[Back to bookmarks](#)

The Philosophical Institution, Edinburgh

The Philosophical Institution on Queen Street, Edinburgh was the site of Ruskin's first public lectures, delivered in November 1853. Later published as *Lectures on Architecture and Painting*, Ruskin's talks covered a range of subjects, including architecture, Turner, and Pre-Raphaelitism.

Photo Credit: Title page of Ruskin, *Lectures on Art and Painting Delivered at Edinburgh in November 1853* (London: George Allen, 1891). Yale Center for British Art, Rare Books and Manuscripts.

[Back to bookmarks](#)

Perth

Ruskin recalled visiting his aunt (his father's sister) in Perth, Scotland, as a child. She lived in the Bridgend area of the town and had "a garden full of gooseberry-bushes, sloping down to the Tay, with a door opening to the water, which ran past it clear-brown over the pebbles three or four-feet deep; an infinite thing for a child to look down into" (*Works*, vol. 27, 169). Ruskin spent every other summer in Perth when he was growing up; in a letter to Dr. John Brown he wrote that he was "half bred" there (*Works*, vol. 36, 60). Euphemia Grey, Ruskin's wife, was also from the town. During their short-lived marriage, Ruskin often visited the Greys' family home, Bowerswell House, where this pin is located.

Ruskin, *Fors Clavigera* in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 27 (London: George Allen, 1907), 169.

Ruskin, *The Letters of John Ruskin* in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 36 (London: George Allen, 1909), 60.

Photo Credit: *Bowerswell House, Perth* by Flickr user Ninian Reid, CC BY 2.0.

[Back to bookmarks](#)

Museum Building, Trinity College, Dublin

The Museum Building at Trinity College was designed according to Gothic principles in 1853. Speaking at the Royal College of Science in Dublin in 1868, Ruskin referred to the building as "the first realization I had the joy to see, of the principles I had, until then, been endeavouring to teach!" (*Works*, vol. 18, 149–150). Its architects, Benjamin Woodward and Thomas Deane, later designed the Oxford Museum of Natural History, a project to which Ruskin had lent his support. The marvelous carving of the ornamental capitals at Trinity College—executed by James and John O'Shea and Edward Whelan—is still visible today.

Ruskin, *Sesame and Lilies*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 18 (London: George Allen, 1905).

Photo by the author

[Back to bookmarks](#)

Cork High School for Girls

Ruskin donated a set of minerals to Cork High School for Girls, including, as he reported, “a group of crystals; an exquisitely lovely, untouched crystal, exhibiting the most beautiful iridescent colours (combined with a perfect fairyland of form in its substance), as well as a nugget of pure gold, and a tress of native silver” (Intro, *Works*, vol. 26, lx). According to E. T. Cook, further donations from Ruskin to the school included “eighteen of his original drawings, made from the illustration of *The Stones of Venice*, four of the originals of the plates in the chapters on Vegetation in *Modern Painters* . . . an illuminated cover for an ancient Persian missal . . . [and] a hand-painted ornament, consisting of two panels from the Book of Kells” (*Works*, vol. 30, 338–39). He also started a May Queen Festival at the school, following the initial celebration established at Whitelands College.

In memory of these donations, a portrait of Ruskin was apparently executed in stained glass at the college, although its whereabouts is currently unknown.

James S. Dearden, *John Ruskin: A Life in Pictures* (Sheffield: Sheffield Academic Press, 1999), 165.

John Ruskin, *Deucalion*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 26 (London: George Allen, 1906).

John Ruskin, *The Guild and Museum of St. George*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 30 (London: George Allen, 1907).

Photo Credit: John Ruskin, “Minerals Given to the Cork High School for Girls” reproduced in *Deucalion*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 26 (London: George Allen, 1906). Yale Center for British Art, Paul Mellon Collection.

[Back to bookmarks](#)

Barmouth Estate, Wales

This was one of the original estates given to Ruskin’s Guild of St. George. The 1884 report contains the following notice:

(V.) The Barmouth Estate, three roods, ten and a half perches of rocky ground, with eight cottages thereon, at Barmouth, in Wales, presented to us by Mrs. Talbot (*Works*, vol. 30, 71).

Ruskin visited the estates in 1876, writing:

I have just been down to Barmouth to see the tenants on the first bit of ground,— noble crystalline rock, I am thankful to say,—possessed by St. George in the island. I find the rain coming through roofs, and the wind through walls, more than I think proper, and have ordered repairs; and for some time to come, the little rents of these cottages will be spent entirely in the bettering of them, or in extending some garden ground, fenced with furze hedge against the west wind by the most ingenious of our tenants (*Works*, vol. 28, 687.)

Ruskin, *The Guild and Museum of St. George*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 30 (London: George Allen, 1907).

Ruskin, *Fors Clavigera*, vol. 2, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 28 (London: George Allen, 1907).

Photo Credit: A. J. Hewins, “St George's Cottages at Barmouth,” plate I in *The Guild and Museum of St. George*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 30 (London: George Allen, 1907). Yale Center for British Art, Paul Mellon Collection.

[Back to bookmarks](#)

Pont-y-Monach, Wales

Ruskin visited Wales first in 1831, travelling from Pont-y-Monach, or the Devil’s Bridge, in what is now Ceredigion in mid-Wales to Aberystwith, Dolgellau, Cadair Idris, Barmouth, Harlech, Caernarfon, Snowdon, Conwy, Llangollen, and Chepstow. He returned to Port-y-Monach in August 1841.

Ruskin later recalled his admiration of the scenery at Pont-y-Monach in his biographic volume *Praeterita*:

The rapture of that wonderful morning coming suddenly on me, and of the every moment more wonderful and delicious day, as the Welsh hills rose round me, swelling up at first in long knolls out of Hereford plain, closing into steep downs, lifting themselves soon into masses studded with intermitting shade, then into crag, and at last into mountain moorlands; the streams becoming steep, the falls light, the road narrow among the glens of Plynlimmon [sic], and at evening the marvel and majesty of torrent and defile and meeting of waters looked down on from the little inn at Pont-y-Monach! I suppose I had as much pleasure in that single day as some men have in all their lives (*Praeterita*, vol. 35, 622).

In 1855, Ruskin wrote to Dante Gabriel Rossetti offering him funds to “take a run into Wales,” and to Pont-y-Monarch in particular, to “make me a sketch of some rocks in the bed of a stream, with trees above, mountain ashes, and so on, scarlet in autumn tints?” (*Works*, vol. 36, 225). Rossetti never completed the sketch—a subsequent letter from Ruskin suggests Rossetti tried to use Ruskin’s support to fund a sketching trip in France instead.

Ruskin, *Praeterita*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1908).

Ruskin, *The Letters of John Ruskin*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 36 (London: George Allen, 1909).

Photo Credit: Amos Green (1735–1807) and Harriett Green (1751–1807), *Views in England, Scotland and Wales: Inn at the Devil's Bridge, with the Fall of the Mynach*, 1804, Yale Center for British Art, Prints and Drawings, B1981.25.2141

[Back to bookmarks](#)

St. Mark's Basilica

Although Ruskin considered Venice's Doge's Palace as “the central building of the world,” St. Mark’s was integral to his conception of the city (*Works*, vol. 9, 38). He described it in *The Stones of Venice* as “a vision” rising “out of the earth,” and a “treasure-heap” (*Works*, vol. 10, 82). Ruskin particularly admired St. Mark's mosaics and was devastated when they were partially restored and replaced in the 1870s. He made several sensitive watercolor studies of the basilica, many of them were based on daguerreotypes he commissioned from his assistant John Hobbs.

Ruskin, *The Stones of Venice, The Foundations* in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 9 (London: George Allen, 1903).

Ruskin, *The Stones of Venice, The Sea-Stories* in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 10 (London: George Allen, 1904).

Photo by author.

[Back to bookmarks](#)

Palazzo Contarini, Venice

Ruskin reproduced the door head of the Palazzo Contarini in Venice in *Examples of Architecture*, a luxury folio that functioned as a compendium to *Stones of Venice*. For Ruskin, these intricate and individualized Venetian carvings stood in stark contrast to the

unornamented row houses of industrial Britain. Ruskin admired this door head in particular for its spiritual motifs, including the two-fingered gesture of blessing in the top-most roundel, and for the angel, who holds up the scroll “Pax Huic Domui,” or “Peace be to this House.” Ruskin identifies the text on the lintel—“Salizzada di San Francesco”—as a modern addition indicating the street on which the palazzo is situated. The door head is still visible today on Salizzada Santa Giustina, Venice.

[Back to bookmarks](#)

Ruskin, *Examples of the Architecture of Venice*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 10 (London: George Allen, 1904).

Photo Credit: John Ruskin (1819–1900), *Doorhead of the Palazzo Contarini della Porta di Ferro*, n.d., Yale Center for British Art, B1979.12.829.

[Back to bookmarks](#)

Macugnaga

Macugnaga is an Alpine village in northern Italy that Ruskin visited for two weeks in 1845, after a period of intense study of Florentine painting. Ruskin spent his time here sketching and reading Shakespeare. He later recalled the visit in his autobiography *Praeterita* as a pivotal moment in his life: “by the light of the little window at Macugnaga, and by the murmur of the stream beneath it, began the courses of study which led me into fruitful thought, out of the till then passive sensation of merely artistic or naturalist life; and which have made of me, or at least I fair would believe the friends who tell me so, a useful teacher instead of a vain labourer” (*Works*, vol. 35, 367).

Ruskin, *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1908), 367.

Photo Credit: John Ruskin, *Mountain Landscape, Macugnaga*, 1845, Yale Center for British Art, Paul Mellon Collection, B1975.4.1585.

[Back to bookmarks](#)

Torcello

The early Christian architecture of Torcello, an island which lies approximately seven miles north of Venice, fascinated Ruskin. He dedicated a chapter to it in the second volume of *The Stones of Venice* and described Torcello's relationship to Venice as “Mother and daughter . . . both in their widowhood” (*Works*, vol. 10, 18). This pin is located at the Basilica of Santa Maria Assunta. Ruskin described the view from the Basilica's campanile as “one of the most notable scenes in this wide world of ours” (*Works*, vol. 10, 17).

Ruskin, *The Stones of Venice, The Sea-Stories* in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 10 (London: George Allen, 1904).

Photo Credit: John Ruskin, *The Great Square at Torcello*, 1850, Yale Center for British Art, Paul Mellon Collection, B1975.4.1723.

[Back to bookmarks](#)

Scuola di San Giorgio degli Schiavoni

The Scuola di San Giorgio degli Schiavoni was created for the religious devotions of a medieval confraternity of Dalmatian merchants living in Venice. When Ruskin visited the Scuola in 1869, he greatly admired a suite of panels painted by Vittore Carpaccio between 1502 and 1508. Carpaccio's painting of St. George embodied for Ruskin the qualities of principled leadership, self-sacrifice, and chivalry. The image was in Ruskin's mind as he established the Guild of St. George.

Ruskin, *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 26 (London: George Allen, 1906), 335-69.

Marcus Waithe, "History of the Museum," in *Ruskin at Walkley: Reconstructing the St. George's Museum*.

Photo Credit: *At the Scuola di San Giorgio degli Schiavoni – Carpaccio: St George Killing the Dragon* by Flickr user Graeme Churchard, CC BY 2.0.

[Back to bookmarks](#)

Florence

Florence made little impression on Ruskin when he first visited in 1840, but during his tour of Italy in 1845 he became enraptured by Florentine art of the Renaissance, especially with paintings by Fra Angelico. This interest in Florentine painting would form a major part of *Modern Painters II*, published in 1846.

Ruskin remained interested in Florentine art throughout his career, lecturing on this subject at Oxford in 1873 and 1874. In 1875, he wrote *Mornings in Florence*, a guidebook of the city's art and architecture for English tourists. Ruskin's appreciation of the early Renaissance painter Giotto is a central theme of this work.

Photo Credit: *Florence* by Flickr user Chrisa Hickey, CC BY-NC 2.0.

[Back to bookmarks](#)

Padua

In a letter to his father in 1845, Ruskin wrote that Padua was “the only town in Italy in which I found no important change, and there is in consequence still a sweet and feeling character about it; and it is associated moreover with all my childish pleasure in going to Venice, so that I shall always love it” (*Works*, vol. 4, 40 n2). Between 1853 and 1860, Ruskin wrote the accompanying letterpress for a series of wood engravings made after Giotto’s twelfth-century frescoes in the Scrovegni (or Arena) Chapel in Padua, where this pin is located. The publication was released in three parts by the Arundel Society. Ruskin frequently turned to Giotto’s frescoes in his writing and he included photographs of the Virtues and Vices from the Chapel in his teaching collections. His writing was instrumental in assigning to the Scrovegni Chapel a foundational role in the history of Western painting.

Ruskin, *Modern Painters II* in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 4 (London: George Allen, 1903).

Photo Credit: *Scrovegni Chapel* by Flickr user Adrian Scottow, CC BY-SA 2.0.

[Back to bookmarks](#)

Cathédrale Notre-Dame de Rouen

John Ruskin considered Rouen Cathedral, and the carvings of its north transept doorway in particular, a watershed monument in Gothic art. In 1854, Ruskin and his assistant Frederick Crawley photographed the cathedral, and Ruskin donated a full set of plaster-cast renditions of the north portal of the cathedral to the Architectural Museum at Westminster. He returned to the city in 1880 and commissioned an additional twenty-nine casts from the cathedral—nineteen of the decorative panels of the north transept portal and ten of ornamental scrollwork—which were to be hung in the corridors and mineral room of Ruskin’s St. George’s Museum in Sheffield.

Ruskin’s wife, Euphemia Chalmers Gray, reported of Ruskin’s visit to Rouen in 1848, writing:

John is perfectly frantic with the spirit of restoration here, and at other places the men actually before our eyes knocking down the time worn black with age pinnacles and sticking up in their place new stone ones to be carved at some future time. . . . John is going to have some daguerreotypes taken of the churches as long as they are standing. . . . he says he is quite happy in seeing I enjoy myself and if it were not for my gentle mediation he would certainly do something desperate and get put in prison for knocking some of the workmen off the scaffolding (Quoted in Hilton, *John Ruskin*, 126–27).

Ruskin, *Stones of Venice*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 12 (London: George Allen, 1904).

Ruskin, *The Guild and Museum of St. George*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 30 (London: George Allen, 1907).

Tim Hilton, *John Ruskin* (New Haven and London: Yale Univ. Press, 2002).

Photo Credit: “The North Door, Western Façade, Rouen Cathedral,” photogravure from a photograph by Arthur Burgess, plate IX, in *The Guild and Museum of St. George*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 30 (London: George Allen, 1907) Yale Center for British Art, Paul Mellon Collection.

[Back to bookmarks](#)

Places from Ruskin's Afterlives

John Ruskin Memorial, Westminster Abbey

It was originally intended that Ruskin be buried in Westminster Abbey, and a place for his burial was offered in the "Poet's Corner" in the South Transept of the Abbey, where notables including Geoffrey Chaucer, Rudyard Kipling, Charles Dickens, and Alfred Tennyson are buried. Ruskin, however, had expressed a wish to be buried at Coniston. Instead, a bronze medallion of Ruskin's profile, designed by Edward Onslow Ford, was erected in Westminster in 1902.

E. T. Cook, "Introduction" in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1908), xlv-li.

Photo Credit: *Westminster Abbey in the Rain*, by Geograph user Thomas Nugent, CC BY-SA 2.0.

[Back to bookmarks](#)

Ruskin Memorial, St. John the Evangelist, Shirley

Ruskin's mother was born in Croydon, where her father was the landlord of The King's Head Public House. As a child, Ruskin often visited his aunt and her family who still resided in the area. His sketch of a house in Croydon, "looking to end of Market Street from [his] aunt's door," is reproduced as the frontispiece of vol. 1 of *The Complete Works of John Ruskin*.

Ruskin's parents were interred in the cemetery of St. John the Evangelist, Shirley, in Croydon, and a memorial to Ruskin was added to their tomb upon his death in 1900.

Photo Credit: Tomb of the parents of John Ruskin in St John the Evangelist Churchyard, by Geograph user Marathon, CC BY-SA 2.0.

[Back to bookmarks](#)

Ruskin Park, Denmark Hill, London

Ruskin's mother and father moved the family to 163 Denmark Hill in 1842. From his room, Ruskin witnessed daily the "command of the morning clouds, inestimable for its aid in all healthy thought," and wrote *Modern Painters* gazing out his study window toward Dulwich (*Works*, vol. 35, 381). Ruskin sold the house in 1872. Upon his death, money from grants and public subscription was raised to create Ruskin Park, which opened in 1907.

The park was the site of Pink Floyd's first official photo shoot in 1967.

Ruskin, *Praeterita*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1908).

Photo Credit: The Lake in Ruskin Park, by Geograph user Marathon, CC BY-SA 2.0.

[Back to bookmarks](#)

Toynbee Hall

Named for the reformer Arnold Toynbee (one of the Hinksey Diggers), Toynbee Hall was the first institution of the "settlement movement," which aimed to foster fellowship among classes by lodging university educated young men in poor, urban areas. Founded in 1884, Toynbee Hall still operates today, as an organization devoted to alleviating poverty in London.

Stuart Eagles, "Political Legacies," in *The Cambridge Companion to John Ruskin*, ed. Francis O’Gorman (Cambridge: Cambridge Univ. Press, 2015), 249, 62.

"Our History," Toynbee Hall, 2018.

[Back to bookmarks](#)

Original Premises of C. R. Ashbee's Guild of Handicraft

The first site of C. R. Ashbee's Guild of Handicraft was above a warehouse near Toynbee Hall. The project sprang from Ashbee's Ruskin reading class at Toynbee Hall, and it can be understood as his attempt to make Ruskin's ideals manifest. The Guild's community of skilled workmen included cabinetmakers, jewelers, and silversmiths. Following Ruskin's ideas, they created simply designed handmade objects that stood in contrast to the industrial products of the era.

Alan Crawford, "Ashbee, Charles Robert (1863–1942), Architect, Designer, and Social Reformer," in *Oxford Dictionary of National Biography* (Oxford: Oxford Univ. Press, 2006).

[Back to bookmarks](#)

Essex House

C. R. Ashbee eventually moved the Guild of Handicraft to an eighteenth-century house on Mile End Road, near some of the worst slums in London. The Guild's press was named the Essex House Press, after this site. Essex House was demolished in 1937.

Alan Crawford, "Ashbee, Charles Robert (1863–1942), Architect, Designer, and Social Reformer," in *Oxford Dictionary of National Biography* (Oxford: Oxford Univ. Press, 2006).

Photo Credit: George Thompson, title vignette of Essex House, in Charles Robert Ashbee, *An Endeavour Towards the Teaching of John Ruskin and William Morris: Being a Brief Account of the Work, the Aims, and the Principles of the Guild of Handicraft in East London* (London: E. Arnold, 1901). Beinecke Rare Book & Manuscript Library, Yale University, Ruskin s901.

[Back to bookmarks](#)

Paradise Place

This was the first of Octavia Hill's pioneering housing developments, which aimed to improve living conditions in London slums. Ruskin was Hill's most important investor.

Gillian Darley, *Octavia Hill* (London: Constable, 1990).

Photo Credit: *2 Garbutt Pl.* Map data: 2019 Google

[Back to bookmarks](#)

The Ruskin—Library, Museum and Research Centre, Lancaster University

The Ruskin holds the world's largest collection of Ruskin material. The collection was formed by John Howard Whitehouse (1873–1955), an educational reformer and active companion of the Guild of St. George. Today, the collection is housed in a striking contemporary building opened in 1998. Designed by Sir Richard Mac Cormac, it evokes Ruskin's love of Venice.

Photo Credit: *Ruskin Library, Lancaster University*, by Geograph user Ian Taylor, CC BY-SA 2.0.

[Back to bookmarks](#)

Tunbridge Wells

Ruskin delivered his lecture "The Work of Iron, in Nature, Art, and Policy" in February 1858 at the Sussex Hotel in Tunbridge Wells, a genteel rural market town in Kent, where he had first stayed as a child. Ruskin frequented Tunbridge during periods of sickness, and he spent

the spring of 1855 there while he was working on the third and fourth volumes of *Modern Painters* and *The Harbours of England*.

[Back to bookmarks](#)

Farnley Hall

Ruskin described Farnley Hall near Otley in North Yorkshire as a “unique place,” adding “there is nothing like it in the world—a place where a great genius has been loved and appreciated, who did all his best work for that place, where it is treasured up like a monument in a shrine” (Byles, 295). The genius to whom Ruskin refers is J. M. W. Turner. The painter was a friend of the hall’s early nineteenth-century owner, Walter Fawkes, and he spent much of his time there in the 1810s and 1820s. Many of Turner’s best-known paintings, including *Dort or Dordrecht: the Dort Packet-Boat from Rotterdam Becalmed*, now in the collection of the Yale Center for British Art, originally hung on its walls, and he completed several important works while in residence. A storm witnessed by Turner at Farnley Hall in 1810 was of great importance to his work. Fawkes’s son Hawkesworth recalled Turner declaring: “‘Hawkey — Hawkey! — come here — come here! Look at this thunder-storm! Isn’t it grand? — Isn’t it wonderful? — Isn’t it sublime?’ All this time he was making notes of its form and colour on the back of a letter. . . . He was absorbed—he was entranced. There was the storm rolling and sweeping and shafting out its lightning over the Yorkshire hills. Presently the storm passed, and he finished. ‘There,’ said he, ‘Hawkey; in two years you will see this again, and call it ‘Hannibal Crossing the Alps’” (Thornbury, 87–88).

S. E. Byles, “Farnley Hall,” in *The Magazine of Art*, 1887, 295–300.

Walter Thornbury, *The Life of J.M.W. Turner, RA, Founded on Letters and Papers Furnished by his Fellow Academicians* (2 vols, London: Hurst and Blackett, 1862), vol. 2, 87–88.

Photo by author

[Back to bookmarks](#)

Ruskin Memorial, Friar’s Crag, Derwentwater

This monolithic memorial to Ruskin located at Friar’s Crag, Derwentwater, was unveiled in October 1900. The memorial was spurred by the efforts of Canon Rawnsley, one of the founders of the National Trust, and designed by the sculptor Andrea Carlo Lucchesi. It shows a young Ruskin in profile, surrounded by a wreath of wild olive, with his motto “To-day” in the background.

Ruskin recalled that his earliest memory of Derwentwater dated to when he was four years old. Later, he recommended the following walk through the area:

When you are at Keswick, and inclined for a long walk, go up by the meadows behind Wallacrag, till you get near its top; keep straight on the top of the crags towards the head of the lake, catching the views of Derwentwater down the ravines—which, if it be not cloudy, are the finest things in the neighbourhood. When you have passed the top of the crag keep to your right a little, as if you wanted to get down to the shore; and don't slip, for it is very smooth and steep. . . . In a little while you will come to a cart-road: follow it up to your left till you come to a stone bridge. Sit down on the rocks above it—or in the water, if you like it better—and eat your lunch; and when you have done, look about you. For, of all the landscapes I ever saw in my life, I think the view of Derwentwater and Skiddaw from that spot, with the bridge for a front object, is the best piece of composition (*Works*, vol. 1, 413).

Ruskin, “Letters to a College Friend,” in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 1 (London: George Allen, 1903).

Photo Credit: Memorial to John Ruskin, by Geograph user Elaine Champion.

[Back to bookmarks](#)

Ruskin’s Grave and The Ruskin Museum, Coniston, England

Ruskin was buried at St. Andrew's Churchyard in Coniston on January 25, 1900, under a pall embroidered with the phrase “Unto this Last,” donated by the Ruskin Linen Industry of Keswick. His grave marker was carved by H. T. Miles of Ulverston, from a design by William Gershom Collingwood, one of Ruskin's former Oxford students. It features intricate Celtic knotwork surrounding symbols of Ruskin's life and work.

Also in Coniston is the Ruskin Museum, which was founded in 1901 through funds raised through a “Ruskin Memorial Exhibition” organized in 1900. The museum houses a fascinating collection of materials, including watercolors by Ruskin, samples of his geological collection, and items of Ruskinian interest, such as lace made by the Langdale Linen Industry, which was founded according to Ruskinian edicts of producing hand-spun and handwoven linen rather than factory-produced cloth.

E. T. Cook, “Introduction” in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 35, (London: George Allen, 1908), xlv-li

E. T. Cook, “Introduction” in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 30 (London: George Allen, 1907), xxxvi-xxxvii.

Photo by the author

[Back to bookmarks](#)

Ruskin's View, Kirkby Lonsdale

Ruskin considered the valley of the River Lune at Kirkby “one of the loveliest scenes in England,” praising “the moorland hill, the sweet river, the English forest foliage,” and noting the churchyard from which Turner had drawn the valley in around 1817. However, Ruskin despaired of modern interruptions to the landscape, specifically, the new iron fences (“thin, strong, and finely sharpened skewers, on which if a drunken man rolled heavily, he would assuredly be impaled at the armpit”) and two new iron benches, which featured, as he argued “a Devil’s tail pulled off, with a goose’s head stuck on the wrong end of it.” In 1875 he decreed, “I have been driving by the old road from Coniston here, through Kirkby Lonsdale, and have seen more ghastly signs of modern temper than I yet had believed possible.”

Today, the vista of the valley is still known as “Ruskin’s View.”

Ruskin, “Letter 57,” *Fors Clavigera*, vol. 2, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 28, (London: George Allen, 1907), 298–310.

Photo Credit: *Ruskin’s View* by Geograph user Bill Harrison, CC BY-SA 2.0.

[Back to bookmarks](#)

Ruskin Hall (Ruskin Memorial Institute), Bournville

Ruskin Hall was the site of the Ruskin Memorial Institute, erected with funds garnered by the Ruskin Society of Birmingham in the model village of Bournville, which was established by the Cadbury family. It was intended as a library, art gallery, and museum. Opened in 1902, it was later expanded and became the Bournville School of Arts and Crafts. The hall is now a listed building.

Photo Credit: *Ruskin Hall, Linden Road, Bournville*, by Geograph user Jo Turner, CC BY-SA 2.0.

[Back to bookmarks](#)

The Ruskin Collection, Museums Sheffield

In August 1875 Ruskin wrote that, as Master of the Guild of St. George, he had acquired a room in the countryside just outside Sheffield in the suburban area of Walkley. He proposed to arrange a museum there—chiefly geared toward local “workers in iron” (*Works*, vol. 28, 395). Its curator was Henry Sawn, who had been a student of Ruskin’s at the Working Men’s College. The collections at the museum ranged widely, from Renaissance paintings to architectural plaster casts to geological specimens and botanical illustrations.

In 2001, the museum's collections were moved to a new space in Sheffield's Millennium Gallery. Known as the Collection of the Guild of St. George or the Ruskin Collection, it remains a vibrant and discursive component of Museums Sheffield.

For the history of the collection, see:

John Ruskin, *The Guild and Museum of St. George*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 30 (London: George Allen, 1907).

[Back to bookmarks](#)

Manchester

Manchester was the site of some of Ruskin's most important lectures. In 1857 he gave two lectures at the Manchester Athenaeum. Entitled "The Political Economy of Art," later published as "*A Joy Forever*" (*And Its Price in the Market*) in response to the famed Art Treasures Exhibition of 1857, these lectures represented a shift in Ruskin's interest toward an ever-increasing investment in addressing social ills.

The first Ruskin Society (subtitled "Society of the Rose") was established in Manchester in 1879. Later societies subsequently emerged in Birkenhead, London, Liverpool, Sheffield, and Birmingham while "Ruskin Reading Guilds" were established in London, Birmingham, Liverpool, Bradford, Oxford, Edinburgh, Glasgow, Arbroath, Elgin, Dundee, and Armagh (*Works*, vol. 33, xxvii). Today, the Guild of St. George and the festival The Big Draw organize a "John Ruskin Prize," which supports contemporary artists.

Ruskin, *A Joy Forever*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 16 (London: George Allen, 1905).

E. T. Cook, "Introduction" in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 33 (London: George Allen, 1908).

Photo Credit: John Ruskin, *A Joy Forever*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 16 (London: George Allen, 1905). Yale Center for British Art, Paul Mellon Collection.

[Back to bookmarks](#)

Ruskin Hall (today Ruskin College)

Ruskin Hall was an educational institution originally founded in Oxford in 1899 by the Americans Charles A. Beard and Walter Vrooman for working-class men. Renamed Ruskin College, it was visited by Mahatma Gandhi in 1931; was the birthplace of Britain's Women's Liberation Movement; and, in 1968, held a "teach in on immigration and race relations."

Several Labour Party MPs have taught or graduated from Ruskin College, which celebrates its 120th anniversary in 2019.

[Back to bookmarks](#)

Anglia Ruskin University

Anglia Ruskin University, formerly Anglia Polytechnic University, was renamed in 2005 to honor John Ruskin. The university can trace its history back to the Cambridge School of Art, founded in 1858, at which Ruskin delivered the inaugural address. The public art gallery at Anglia Ruskin University is known as the Ruskin Gallery, where this pin is located.

“Our History.” *Anglia Ruskin University*.

Photo Credit: *Anglia Ruskin University, Cambridge*, by Geograph user David Hallam-Jones, CC BY-SA 2.0.

[Back to bookmarks](#)

Guild of Handicraft; Old Silk Mill Chipping Campden

In 1902, inspired by Ruskin’s Guild of St. George and William Morris’s utopian novel *News from Nowhere*, the Arts and Crafts reformer Charles Robert Ashbee succeeded in moving his Guild of Handicraft, a group of 150 men, women, and children, from the East End of London to the town of Chipping Campden in the Cotswolds, increasing that town’s population by a full 10 percent. The Guild's Workshops, where traditional skills were honed and practiced, were based in an eighteenth-century silk mill in the town.

Fiona MacCarthy, *The Simple Life: C. R. Ashbee in the Cotswolds*, 1st ed. (Berkeley: Univ. of California Press, 1981).

Photo Credit: *Old Silk Mill, Chipping Campden* by Geograph user Rick Crowley, CC BY-SA 2.0.

[Back to bookmarks](#)

Ruskin Translated: France

Ruskin garnered attention in the French press from the late 1850s onward with perhaps the earliest dedicated article to Ruskin, “Les Doctrines de M. Ruskin,” appearing in the *Revue Britannique* in 1856. The literary critic Joseph Antoine Milsand published the popular *L’Esthétique anglaise: etude sur M. John Ruskin* (1864), with Robert de La Sizeranne publishing *Ruskin et la religion de la beauté* in 1895.

Marcel Proust famously translated two of Ruskin's texts, *The Bible of Amiens* and *Sesame and Lilies*, in 1904 and 1906 respectively.

Jean Autret, *Ruskin and the French before Marcel Proust* (Genève: Droz, 1965), 129–31.

Photo Credit: Robert de La Sizeranne, *Ruskin et la religion de la beauté* (Paris: Hachette, 1897) Beinecke Rare Book & Manuscript Library, Yale University.

[Back to bookmarks](#)

La pierre à Ruskin, Chamonix

In 1925, a monument dedicated to Ruskin was unveiled in the couloir du Brévent in Chamonix. Created by the French sculptor Michel de Tarnowski, it shows Ruskin in three-quarters relief. According to Pierre Préau, there is also a stele in Chamonix marking the spot from which Ruskin liked to view Mont Blanc.

Ruskin traveled to the Alps regularly between 1833 and 1888, and returned particularly to the region of Chamonix. He once wrote that, if it were not for Venice, and for being “swept away” by Tintoretto, he might have written *The Stones of Chamouni* (*Works*, vol. 35, 372). He is known to have sketched close to one hundred views of the region, many of which appeared as plates in *Modern Painters IV* subtitled “Of Mountain Beauty.”

For the Ruskin memorials in Chamonix, see Paul Guichonnet, *Nouvelle Encyclopédie de la Haute-Savoie*, ed. 2. (Montmélian: La Fontaine de Siloé, 2007), 194.

Ruskin, *Praeterita*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Library Edition, vol. 35 (London: George Allen, 1908).

Photo Credit: John Ruskin (artist and engraver), “Cleavages of Aiguille Bouchard,” Plate 34 from *Modern Painters IV*, in *The Complete Works of John Ruskin*, vol. 6 (London: George Allen, 1904), 259. Beinecke Rare Book & Manuscript Library, Yale University

[Back to bookmarks](#)

Memorial Stained-Glass Window, St. George's Church, Venice

In St. George's Anglican Church in Campo San Vio, Venice, there is a stained-glass window commemorating John Ruskin, featuring the Ruskin family crest and their motto, *age quod agis*. Surrounding the crest are seven lamps bearing the inscriptions “sacrifice,” “truth,” “power,” “beauty,” “life,” “memory,” and “obedience”—Ruskin's leading principles of architecture expounded upon in his text *The Seven Lamps of Architecture*.

The Guild of St. George led a service commemorating John Ruskin in the church on the bicentenary of his birth in 2019.

Photo Credit: St George's Anglican Church, Venice, by Flickr user Willem, CC By-SA 2.0.

[Back to bookmarks](#)

Ruskin Memorial Plaque, Venice

In the late 1870s, Ruskin stayed in the Albergo della Calcina on the Zattere while editing *The Stones of Venice*. On Ruskin's death, the Council of Venice erected this plaque in memory of Ruskin's dedication to the appreciation and preservation of Venetian art and architecture. The plaque affixed to the wall of the hotel, now called Hotel La Calcina, reads:

John Ruskin
Lived in this house, 1877
High Priest of Art
In our Stones and in our San Marco
In almost every monument of Italy
He sought at the same time
The soul of the craftsman and the soul of the people.
Every marble, every bronze, every canvas
Each of these things proclaims to him,
That beauty is religion
If the virtue of man inspires it
And the people's reverence accepts it.
The Council of Venice, in gratitude
January 26, 1900.

Photo by author

[Back to bookmarks](#)

Ruskin Translated: Russia

Leo Tolstoy called Ruskin “one of the most remarkable men not only of England and of our generation, but of all countries and times. . . . he thinks and says what he has himself seen and felt, and what everyone will think and say in the future.” His words appeared in a preface to L. P. Nikiforov's *Dzhon Reskin: ego zhizn', idei i deiatel'nost'* (*John Ruskin: His Life, Ideas, and Work, A Biographical Sketch*), published in 1896. That same year, the critic Olga Solovieva wrote about Ruskin in the magazine *Severny vestnik* (*The Northern Messenger*) and later, in 1900, translated Ruskin's text “Pre-Raphaelitism” in the art journal *Mir iskusstva* (*The World of Art*).

Rachel Polonsky, *English Literature and the Russian Aesthetic Renaissance* (Cambridge: Cambridge Univ. Press, 1998), 26–27; 141–51.

Stuart Eagles, “‘Souls of Good Quality’: Ruskin, Tolstoy and Education,” in *John Ruskin and Nineteenth-Century Education*, ed. Valerie Purton (London: Anthem Press, 2018).

Photo Credit: John Ruskin (1819–1900) Translated by Olga Solovieva (1865–1935), “Prerafaelitizm,” in *Mir iskusstva*, No. 17–18 (1900). Beinecke Rare Book & Manuscript Library, Yale University, 1999 +S1

[Back to bookmarks](#)

Ruskin, Tennessee

Founded by Julius Wayland, an avid reader of Ruskin's *Unto this Last* and *Fors Clavigera*, Ruskin, Tennessee, was a thriving socialist commune from 1894 to 1899. Wayland drew from Ruskin's Guild of St. George selectively, rejecting its hierarchical structure and dismissal of machinery. At its height, Ruskin had a printshop, a bookstore, and a library, as well as a band. After five years, the colonists had split into factions, and the colony dissolved. It would, however, be revived in 1899 as the Ruskin Commonwealth in southeastern Georgia.

In the words of W. Fitzhugh Brundage's definitive account of the colony, "the Ruskinites were never as culturally or politically subversive as they thought they were." While the colonists allowed women equal voting rights, they excluded Black members.

W. Fitzhugh Brundage, *A Socialist Utopia in the New South: The Ruskin Colonies in Tennessee and Georgia, 1894-1901* (Urbana: Univ. of Illinois Press, 1996), 5.

Francelia Butler, “The Ruskin Commonwealth: A Unique Experiment in Marxian Socialism,” *Tennessee Historical Quarterly* 23, no. 4 (Dec. 1964).

Photo Credit: 2800 TN-46, Dickson, Tennessee. Map data: 2019 Google.

[Back to bookmarks](#)

Ruskin, British Columbia

Ruskin, British Columbia, named after John Ruskin, was established around 1900.

[Back to bookmarks](#)

Ruskin, Florida

The Chicagoan Dr. George McAnelly Miller was a key figure in the establishment of Ruskin, Florida, which was founded upon an interpretation of John Ruskin's utopian principles. Miller had been associated with Ruskin College—started by Walter Vrooman in Trenton,

Missouri—and he later followed the college's founders when the institution moved to Glen Ellyn, Illinois. Miller established Ruskin, Florida, in 1908 with his brother-in-law A. P. Dickman. Several Ruskinians from the failed colonies in Tennessee and Georgia joined the community. As with other settlements in the United States named after Ruskin, the Florida community was originally restricted to white members only.

In 2008, the artist Michael Parker organized the creation of a community mural commemorating the town's history. It includes a portrait of John Ruskin. In 2014, the “largest consumer marketplace in the world,” Amazon.com, opened an expansive fulfillment warehouse in Ruskin.

Wynne, Nick, and Joe Knetsch. *Utopian Communities of Florida: A History of Hope* (Charleston, SC : The History Press, 2016).

Michael Parker, “‘Head Heart And Hands’ Ruskin, FL.”

Michael van Sickler, “Amazon deal could bring 1,000 jobs to Hillsborough, but more taxes for online shoppers.”

[Back to bookmarks](#)

Ruskin, Nebraska

Ruskin is a small village in Nuckolls County, Nebraska. It was named after John Ruskin when it was established in 1897.

[Back to bookmarks](#)

Trenton, Missouri

The first Ruskin College in the United States was established in 1900 by Walter Vrooman, the American socialist and Ruskinian who co-founded Ruskin Hall in Oxford, England. It was located in Trenton, Missouri, at the site of the then defunct Avalon College. Unlike Ruskin Hall, Trenton's Ruskin College was co-educational. Students paired intellectual work with physical labor on a nearby farm—echoing Ruskin's theories of combining academics and manual labor. The college was later relocated to Glen Ellyn, Illinois, a suburb of Chicago.

Sara Atwood, *Ruskin's Educational Ideals* (New York: Ashgate, 2011).

Ruskin College, Trenton, Missouri, Papers.

[Back to bookmarks](#)

Mount Ruskin, California

The American artist and mountain climber Bolton Brown named Mount Ruskin in the Sierra Nevadas after the critic in the 1890s. Brown, who was the first professor of Fine Art at Stanford University, later became a member of the Arts & Crafts Byrdcliffe Colony, or Woodstock Art Colony, which was founded upon an interpretation of John Ruskin's utopian principles.

Tad Wise, “Bolton Brown and the making of modern Woodstock”

[Back to bookmarks](#)

Ruskin Art Club, Los Angeles

Founded in 1888, the Ruskin Art Club was a women's club devoted to the study of engraving and etching. In 1890, it organized the first public art exhibition in Los Angeles. It remains the oldest art association in that city.

“Ruskin Art Club History,” Ruskin Art Club, n.d.

[Back to bookmarks](#)

Old Ruskin Church, Georgia

The community of Ruskin in Ware County Georgia was formed in 1899, after the dissolution of the Ruskin colony in Tennessee. As with the Tennessee colony, the Ruskin Commonwealth was founded upon a selective interpretation of Ruskin's utopian ideas for his Guild of St. George. The community quickly disbanded due to disease and infertile land; several settlers moved south to help form the Ruskin Colony in Florida. All that remains of the original Ruskin Commonwealth today is the Methodist church; it actually predated the community by several years and is still known as the Old Ruskin Church. As with most other utopian projects inspired by Ruskin in the United States, the colony did not allow nonwhite members.

Sharman Southall, *Gloryland Train: A History of the Old Ruskin Church*, published by the Georgia Department of Transportation and the Federal Highway Administration.

W. Fitzhugh Brundage, *A Socialist Utopia in the New South: The Ruskin Colonies in Tennessee and Georgia, 1894–1901* (Urbana: Univ. of Illinois Press, 1996).

Photo Credit: *Old Ruskin Church*. Map data: 2019 Google

[Back to bookmarks](#)

Byrdcliffe Arts and Crafts Colony, Woodstock, NY

A utopian Arts & Crafts colony founded on an interpretation of Ruskinian principles, Byrdcliffe was started by Ralph Radcliffe Whitehead and Jane Byrd McCall in 1902. The painter and mountain climber Bolton Brown was also a co-founder of the colony and named a mountain after Ruskin in the Sierra Nevadas.

[Back to bookmarks](#)

Roycroft

The salesman Elbert Hubbard formed the Roycroft Arts & Crafts colony in Aurora, New York, in 1895. Hubbard set up a printing press in emulation of William Morris's Kelmscott Press. His periodical, *The Philistine*, espoused ideas based, in part, on Ruskin's writings, and the community at Roycroft was founded on similar principles to those Ruskin promoted for his Guild of St. George.

Photo Credit: *Vintage Postcard - The Roycroft Shop, East Aurora, N.Y* by Flickr user Dave, CC BY-ND 2.0.

[Back to bookmarks](#)

Glen Ellyn, Illinois

Glen Ellyn was the second location for Ruskin College, founded by Walter Vrooman based on principles related to those of Ruskin Hall, Oxford, of which he had been a co-founder. The college's original location was Trenton, Missouri. As an advertisement in the *International Socialist Review* from 1903 attests, Glen Ellyn's Ruskin College offered correspondence courses on Political Economy, American Economic History, and Socialism. An article in the *International Socialist Review* from the same year, titled "The Real Facts About Ruskin University," describes how Ruskin College in Glen Ellyn "amalgamated" with the Chicago Law School for a time, forming Ruskin University. The university had an office in the now-demolished Schiller Building in Chicago, designed by Adler and Sullivan, but, according to the article, the scheme appears to have been a short-lived, contentious endeavor, marked by disagreements over the teaching of socialism.

Ruskin College, Trenton, Missouri, Papers.

Wynne, Nick, and Joe Knetsch. *Utopian Communities of Florida: A History of Hope* (Charleston, SC: The History Press, 2016).

Kerr, Charles, "The Real Facts About Ruskin University," *International Socialist Review* vol 4, no. 4 (1903): 192.

"Correspondence Courses of Ruskin College," *International Socialist Review* vol 4, no. 5 (1903): 321.

[Back to bookmarks](#)

Chicago, Illinois

At the turn of the twentieth century, a variety of Chicago social institutions such as Hull House, a settlement house founded by Jane Addams, and artistic societies, such as the Industrial Art League and the Bohemia Guild, were founded in part on Ruskinian principles. The sculptor Julia Bracken created a portrait-plaque of Ruskin, which hung in the Bohemia Guild's School of Art and Industrial Handicraft.

This pin location is for Chicago's Tribune Tower on Michigan Avenue, completed in 1925. It was designed in a neo-Gothic style and has a quote from Ruskin's *The Seven Lamps of Architecture* inlaid in its marble floor. The skyscraper's historicist design, however, might not have appealed to Ruskin, who advocated architectural honesty and truth to purpose.

James S. Dearden, *John Ruskin: a life in pictures* (Sheffield: Academic Press, 1999).

Katherine Solomonson, *The Chicago Tribune Tower competition: skyscraper design and cultural change in the 1920s* (Chicago: Univ. of Chicago Press, 2003).

Photo Credit: *Tribune Tower 2*, by Flickr user daryl_mitchell, CC BY-SA 2.0.

[Back to bookmarks](#)

Ruskin Translated: Sweden

Ruskin's *The King of the Golden River* was translated into Swedish in 1872. Two decades later, in 1897, the writer and translator Oscar Heinrich Dumrath published *Huru vi skola arbeta och hushålla: tankar om nationalekonomiens första grunder af John Ruskin* (*How We Work and Economize: Thoughts of the Main Principles of Economy by John Ruskin*). Dumrath's translation was dedicated to "all worker-friendly employers" and contained translations of *Unto This Last*, "Store-Keeping" from *Munera Pulveris*, "Work" from *The Crown of Wild Olive*, and Letter 5 "The White-Thorn Blossom," from *Fors Clavigera*. Between 1898 and 1903, Dumrath released an additional six volumes translating Ruskin's texts.

O. H. Dumrath, *Huru Vi Skola Arbeta Och Hushålla: Tankar Om Nationalekonomiens Första Grunder* (Stockholm: Nordin & Josephson, 1897).

For a list of Ruskin's early translations into Swedish, see E. T. Cook and Alexander Wedderburn, eds., Bibliography, in *Works*, vol. 38.

[Back to bookmarks](#)

Phoenix Settlement

Born in Porbandar, Gujarat, India, in 1869, Mohandas K. Gandhi studied law in London. Following a short return to India, he moved in 1893 to Durban, Natal (now KwaZulu-Natal), in South Africa. In South Africa he resisted the racism of the British colonial authorities and became a political leader. He established the Phoenix Settlement just outside Durban in 1904 as a utopian experiment in part inspired by Ruskin's Guild of St. George. Gandhi lived in the settlement, publishing his radical newspaper *Indian Opinion*, in which first appeared his translations of *Unto this Last*.

Anthony J. Parel, "Introduction," in *Hind Swaraj: And Other Writings*, by Mohandas Karamchand Gandhi (Cambridge: Cambridge Univ. Press, 2007), xl.

Elizabeth T. McLaughlin, *Ruskin and Gandhi* (Lewisburg, PA: Bucknell Univ. Press, 1973), 116.

Photo credit: *Phoenix Settlement* by Flickr user henskechristine, CC BY-NC-ND 2.0.

[Back to bookmarks](#)

Ruskin Library, Tokyo

An important and relatively progressive advocate of Ruskin in early twentieth-century Japan was Mikimoto Ryuzo, the wealthy son of the founder of the Mikimoto pearl company. Visiting England regularly, Mikimoto collected Ruskin material avidly in the 1920s and completed a full translation of *Modern Painters* in 1933. He founded the Tokyo Ruskin Society, which ran a teahouse, craft shop, and library in the city. Stored at Mikimoto's country home during the Second World War, the Ruskin Library of Tokyo remains one of the most significant collections of Ruskin material outside of the United Kingdom.

Watanabe Toshio and Kikuchi Yuko, *Ruskin in Japan 1890–1940: Nature for Art, Art for Life*, ed. Watanabe Toshio (Japan: Cogito, 1997).

Joseph Lavery, "The Victorian Counterarchive: Mikimoto Ryuzo, John Ruskin, and Affirmative Reading," *Comparative Literature Studies* 50, no. 3 (2013): 385, 412.

Masami Kimura, "Ruskin's Reception in Japan and England: A Comparison," in *Jon Ruskin to Vikutoriachō no bijutsuten*, ed. James S. Dearden (Tokyo: Tokyo Shimbun, 1993), 66.

Minoru Tada, "Morris and Ruskin in Japan," *Bulletin of Obihiro Ohtani Junior College*, no. 39 (2002): 70, 71.

[Back to bookmarks](#)

Sabarmati Ashram

Established between 1915 and 1917, the Sabarmati Ashram was the first intentional community that Gandhi created in India upon his return from South Africa. Like the Phoenix Settlement before it, the community was inspired by the ideals of *Unto this Last*, particularly Ruskin's emphasis on the value of manual labor and handicraft.

Anthony J. Parel, "Introduction," in *Hind Swaraj: And Other Writings*, by Mohandas Karamchand Gandhi (Cambridge: Cambridge Univ. Press, 2007), xl.

Photo Credit: *Gandhiji's Home in Sabarmati Ashram* by Flickr user Mano Ranjan M, CC BY 2.0.

[Back to bookmarks](#)

Sevagram Ashram

As an experiment in co-operative village life, the Sevagram Ashram was in part a testament to the lasting influence of Ruskin's ideals on Mahatma Gandhi. This Ashram grew more organically than the earlier Sabarmati Ashram, which had been governed with firm plans and strict rules. Gandhi came to Sevagram in 1936 and remained until his death in 1948. It was his headquarters during the Indian Independence Movement. The following quote from *Modern Painters V* was one of the few adornments on the wall of Gandhi's room: "The essence of lying is in deception, and not in words: A lie may be told by silence, by equivocation, by the accent on a syllable, by a glance of the eye attaching a peculiar significance to a sentence; and all these kinds of lies are worse and baser by many degrees than a lie plainly worded" (*Works*, vol. 7, 352).

Anthony J. Parel, "Introduction," in *Hind Swaraj: And Other Writings*, by Mohandas Karamchand Gandhi (Cambridge: Cambridge Univ. Press, 2007), xl.; "Bapu Kutli (Bapu Cottage)," Gandhi Sevagram Ashram, 2015.

[Back to bookmarks](#)

National Gallery of Victoria

Ruskin was one of the National Gallery of Victoria's advisors on acquisitions from 1870 to 1872. Australia's oldest and most visited fine art museum, the National Gallery was founded

in Melbourne in 1861 in the colony of Victoria, which had been established only a decade earlier. The colony was enriched by the gold rush of the 1850s.

Matthew C. Potter, “‘The Best Equipped Agent, with as Free a Hand,’: Advisers and Selectors of British Art for Australia,” in *British Art for Australia, 1860–1953: The Acquisition of Artworks from the United Kingdom by Australian National Galleries, British Art; Histories and Interpretations since 1700* (London, New York: Routledge, 2019), 93–120.

Photo Credit: *National Gallery of Victoria* by Flickr user Daniel Weber, CC BY-NC 2.0.

[Back to bookmarks](#)

Ruskin Translated: Hungarian

The three volumes of *Stones of Venice* were translated into Hungarian between 1896 and 1898 by Sarolta Geőcze, a pioneering educator dedicated to furthering women’s education. Geőcze later published *Ruskin élete es tanítása*, or *The Life and Teachings of Ruskin*, illustrated with reproductions of Pre-Raphaelite paintings and plates from Ruskin’s published works. In 1907, Geőcze became the director of the State Institution for the Instruction of Women School Teachers in Budapest.

Anna Loutfi, “Geőcze, Sarolta” in *A Biographical Dictionary of Women Movements and Feminisms: Central, Eastern, and South Eastern Europe, 19th and 20th Centuries*, edited by Haan, Francisca de, et al., (Central European Univ. Press, 2005), 153-7. ProQuest Ebook Central.

Éva Péteri, “Pre-Raphaelitism in Hungary” in *Worldwide Pre-Raphaelitism*, edited by Thomas J. Tobin. (New York: State Univ. of New York Press, 2005).

[Back to bookmarks](#)

Ruskin Translated: Polish

Ruskin works were transmitted to Poland through the filter of French and German criticism, including through the Polish translation of Robert de la Sizeranne’s *Ruskin et la religion de la Beauté* in 1897 and of Samuel Saenger’s *Ruskin Sein Leben und Lebenswerk*. Early translations of Ruskin into Polish included *Galązka dzikiej oliwy* (*The Crown of Wild Olive*, 1900) and *Sezam i lilje* (*Sesame and Lilies*, 1900). Monographs also proliferated, including *John Ruskin i jego poglądy* (*John Ruskin and His Views*), written by the poet and author Maria Jadwiga Buyno-Arctowa and published in 1901.

Andrzej Szczerski, *Wzorce tożsamości: recepcja sztuki brytyjskiej w Europie środkowej około roku 1900* (Kraków: Universitas, 2002).

[Back to bookmarks](#)

Ruskin Translated: Dutch

Before his death, Ruskin's ideas reached Dutch audiences through the work of three female literary critics. In 1889, articles concerned with Ruskin's ideas were published for Dutch readers by Elisabeth Jane Irving, an English teacher who had co-authored *The Literary Reader*, a school primer for Dutch students on English literature; and by Amy Geertruida de Leeuw, who wrote under the pseudonym Geertruida Carelsen. Later, the writer and painter Grada Hermina Marius released the three-part "Idealisten. John Ruskin" in the literary magazine *De Gids*. This would inform her later book, *John Ruskin: Een inleiding tot zijn werken* (*John Ruskin: An Introduction to His Works*), published in 1899. The editor of *De Gids*, Hendrick Peter Godfried Quack, had also published an essay on Ruskin's Guild of St. George ("Het St. George's Gild van John Ruskin") in 1892.

Perhaps due to the influence of Irving, de Leeuw, Marius, and Quack, a wave of Ruskin's writings were translated into Dutch upon his death in 1900, including *Fors Clavigera* (1901), *Tijd en getij* (1901, *Time and Tide*), *De Laatstgekommenen* (1901, *Unto this Last*), *Deze laatsten ook* (1901, *Unto this Last*), and *Grondbeginselen van het Teekenen* (1902, *The Elements of Drawing*).

Anne van Buul, *In vreemde grond geworteld: prerafaëlitisme in de Nederlandse literatuur en beeldende kunst (1855–1910)* (Hilversum: Verloren, 2014).

[Back to bookmarks](#)

Ruskin Translated: Welsh

Ruskin's fable *The King of the Golden River* was translated into Welsh in 1908 by Hugh Brython Hughes, a teacher and musician who frequently published school book readers, particularly of folk and fairy tales. This edition, which also contained an introduction and glossary by Hughes, is whimsically illustrated.

[Back to bookmarks](#)