

A CALENDAR OF
TREASURES FROM
THE RUSKIN
COLLECTION
(with additional material)

MAY

Guild of St George
With thanks to Museums Sheffield

Text by Louise Pullen and Stuart Eagles
Images selected by Stuart Eagles
Images scanned by Museums Sheffield
Edited & designed by Stuart Eagles

Follow us on Facebook

Guild of St George
Organization

Create Call to Action Liked Message

Timeline About Photos Likes More

www.facebook.com/guildofstgeorge/

ONLINE CATALOGUE OF THE RUSKIN COLLECTION

Follow us on Twitter
@RuskinToday



<http://collections.museums-sheffield.org.uk/>

Visit our website
www.guildofstgeorge.org.uk

GUILD of St GEORGE


You are here: **Welcome** Search:

Welcome

- Jobs
- Press Releases
- Events (Sheffield)
- Events (General)
- Past Events
- Background
- Early Years
- The Guild Today
- Ruskin Collection
- Triennial Exhibitions
- RUSKIN in SHEFFIELD 2016
- RinS 2015
- Rural Projects
- The Ruskin Lecture
- Whitelands Ruskin Lecture

Welcome to Ruskin's Guild of St George

John Ruskin (1819-1900) was a polymath. As a writer, he commanded international respect. He was an art critic and an art patron, a skilled draughtsman and talented watercolourist, and a fierce critic of prevailing social and political norms. He wrote about nature and architecture, craftsmanship, geology, botany, Greek myth, education—a dizzying variety of subjects. Driven by his deep faith in social justice, he established the Guild of St George in the 1870s to right some of the social wrongs of the day and make England a happier and more beautiful place in which to live and work.



The founding aim of the Guild was to acquire land and—through labour, wind and water power—to bring it into useful production.

The Guild's activities today are mainly focused around the **Ruskin Collection** in **Sheffield** and its **woodlands and rural projects** in the **Wyre Forest**. We also host **symposia** on issues of contemporary concern and **publish** a growing range of books and cards.

News

e-Newsletter 26th May
Here is our most recent e-newsletter.
More...

Forthcoming Events
Read about the events coming up in May and June.
More...

NEW JOB OPPORTUNITY
The Guild is please to announce that it is seeking to appoint a new Administrator.
More...

Tweets by [@RuskinToday](https://twitter.com/RuskinToday)

MAY 1



Charlotte C. Murray, "Studies of a Hyacinth" (c. 1880).
<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 2

Angelo Alessandri, Fresco on the Exterior of a Building in the Piazza delle Erbe, Verona, Italy (1884).

<http://www.guildofstgeorge.org.uk/the-collection/>



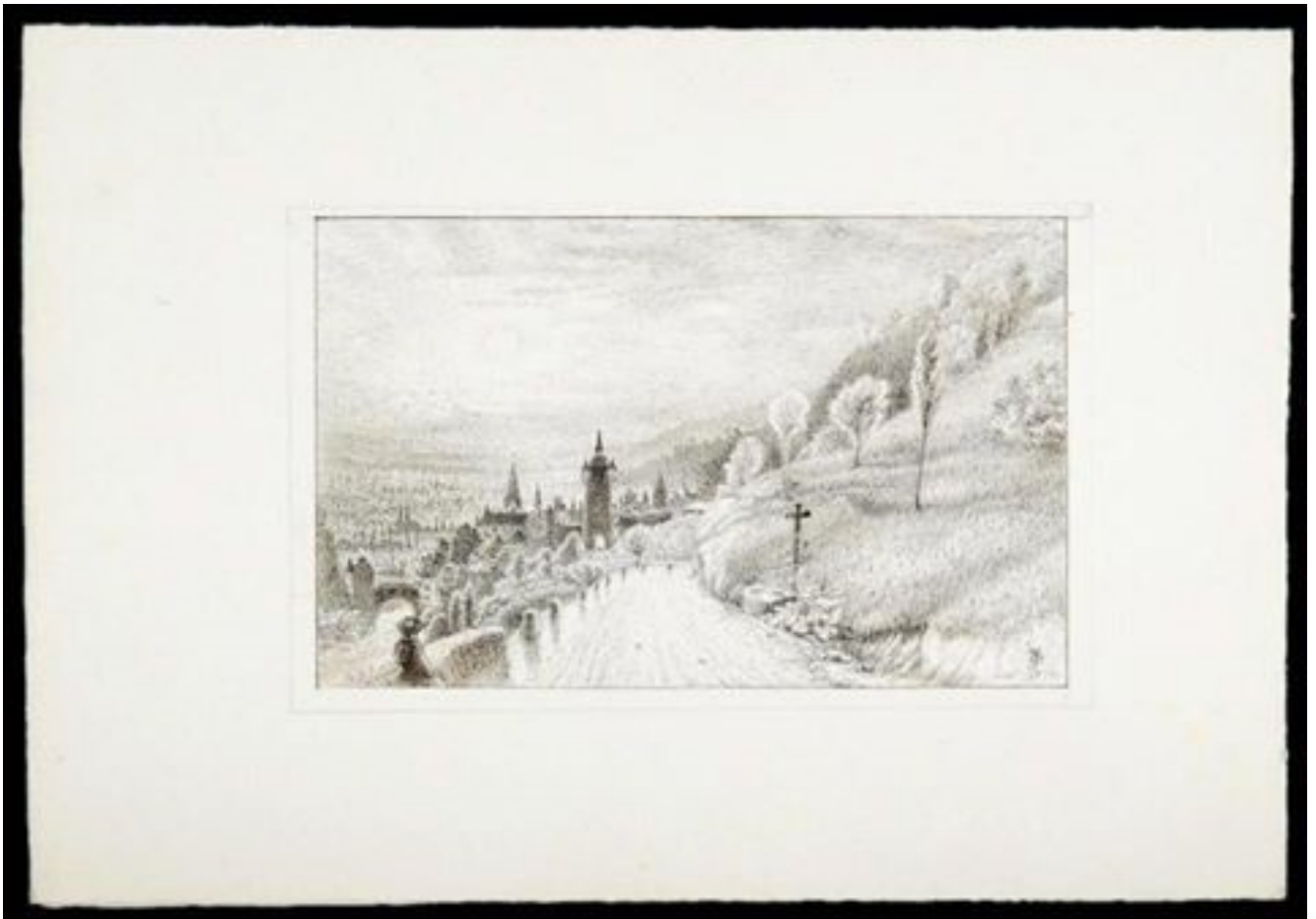
MAY 3

J. W. Bunney, "Autobiographical drawing, Alpine Scene" (1876-8).

This is one of a number of "autobiographical" drawings in the Bunney Collection, which forms part of the Ruskin Collection. They are all small-scale pen and ink drawings and most of them show scenes in the French and Italian Alps where Bunney often travelled to paint and carry out commissions. The black border that is seen here surrounds all the drawings and often there are two images to one sheet of paper. Together, these drawings provide a fascinating illustration of the life of a travelling artist in the late 1800s.

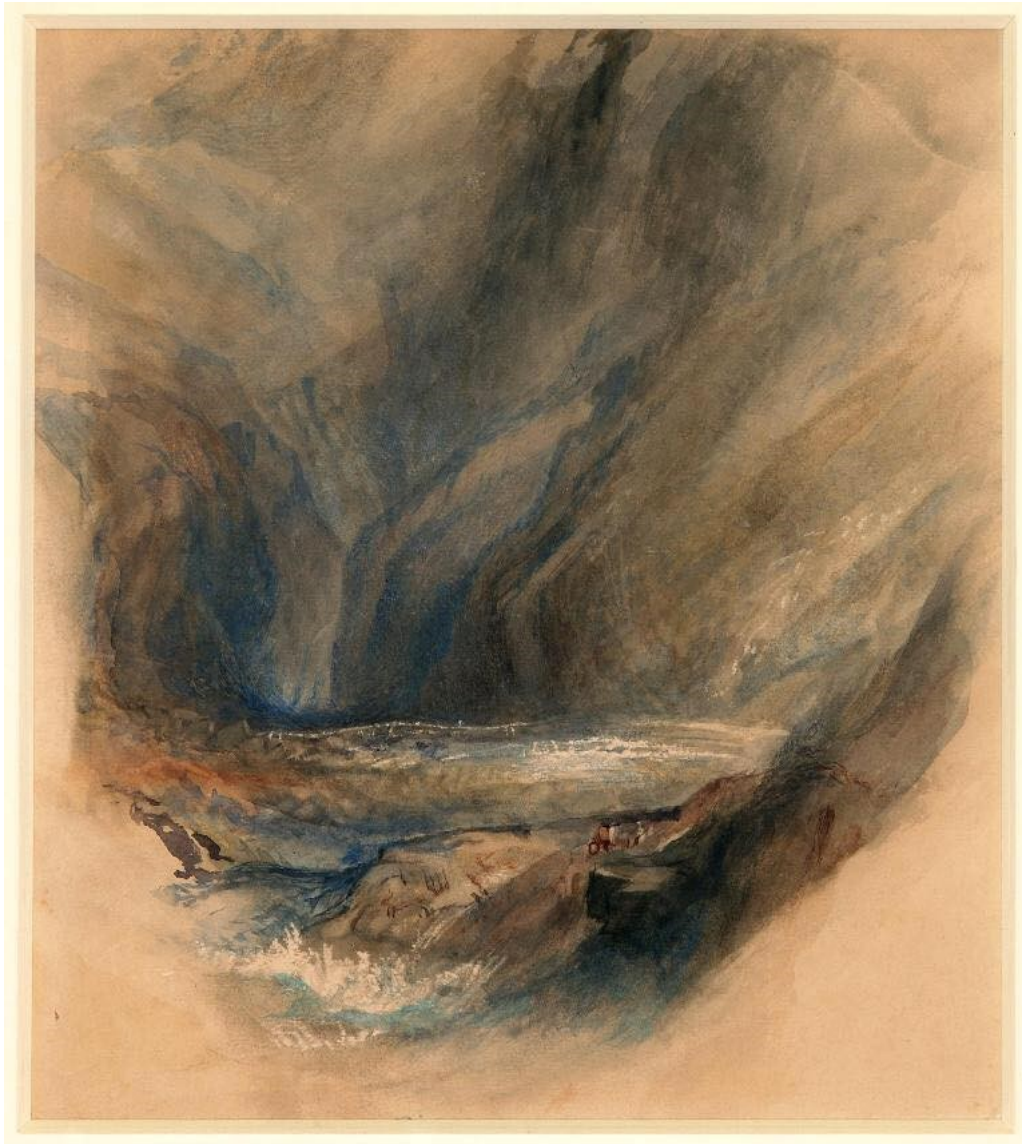
Because they are all produced in pen and ink, they appear very similar to the engraved works of different artists and writers who published accounts of their travels earlier in the 1800s, such as JMW Turner's illustrations for Hakewill's "Picturesque tour of Italy".

<http://www.guildofstgeorge.org.uk/the-collection/>



On This Day in 1955, former Master of the Guild of St George, T. Edmund Harvey died. Settlement worker, social reformer, Independent MP and Quaker, Harvey served as Master from 1934 to 1951. Read about him and all the other Masters of the Guild, past and present, on the Guild's website: <http://www.guildofstgeorge.org.uk/guild-masters/>

MAY 4



On This Day: St Gothard.

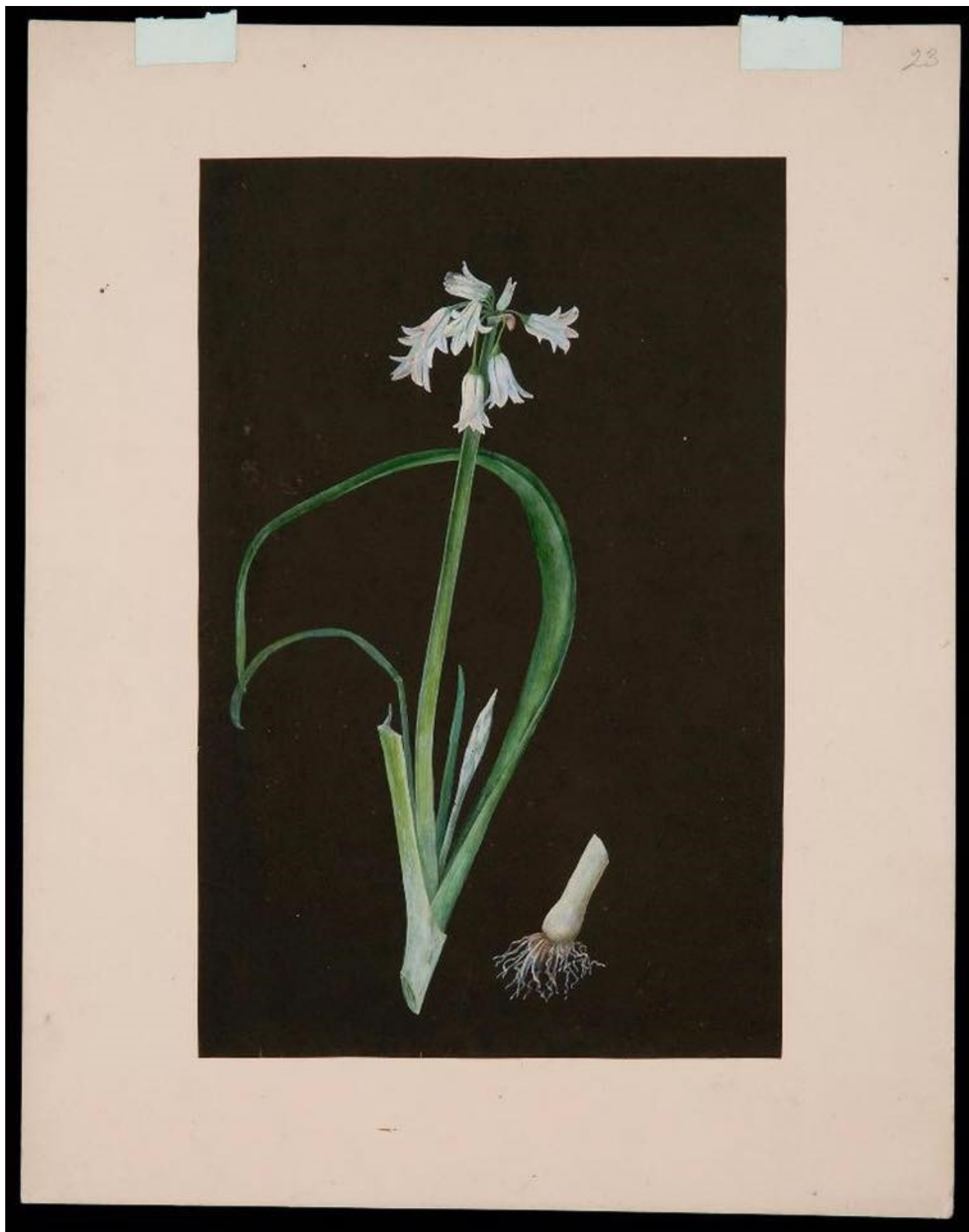
John Ruskin "The Gates of the Hills" detail from "The Pass of St Gothard" near Faido, Switzerland, after Turner (1855).

This is a central detail from a watercolour that Turner painted for Ruskin. It was, wrote Ruskin, 'the greatest work he produced in the last period of his art'. This detail focuses on Turner's method of painting stormy mountain weather and the narrow road emerging from the bottom of a gorge. The white spray rising from the water nearby highlights the gloom of the mountains beyond. Ruskin celebrated Turner as a "truthful" painter who painted exactly what was in front of him. But having examined Turner's original watercolour on the Pass itself, Ruskin realised that the artist had exaggerated the mountains. He found them "pigmy and poor" in comparison. He decided therefore that Turner had overstated the mountains so that those who saw the image would feel the power of the peaks and the danger of the mountain route. He came to believe for the first time that "truth" was not only about painting what was actually there, but about creating an effect such that the viewer should feel as if they were there too.

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 5

Charlotte C Murray, "Study of *Allium triquetrum*" (c. 1880).
<http://www.guildofstgeorge.org.uk/the-collection/>



MAY 6

Edward Donovan (1768-1837) "Studies of Invertebrate Animals" volume II (1790-1810).

Post 2 of 5. Insects.

This is not a book as such, but a volume of Donovan's collected watercolour illustrations that were bound together in the 1870s for the Ruskin Collection. It contains studies made to illustrate several of his books on natural history, which he produced under titles such as "The Naturalist's Repository, or Miscellany of Exotic Natural History Exhibiting Rare and Beautiful Specimens of Foreign Birds, Insects, Shells, Quadrupeds, Fish and Marine Productions". Donovan made sure he had control over

how these watercolours were reproduced in the books by engraving and hand-colouring them himself. Ruskin considered Donovan's illustrations "entirely beautiful and wonderful". He also praised Donovan as one of the many artists of an earlier age who made spectacular natural history illustrations "for love and truth, and not for lust and gold".

<http://www.guildofstgeorge.org.uk/the-collection/>





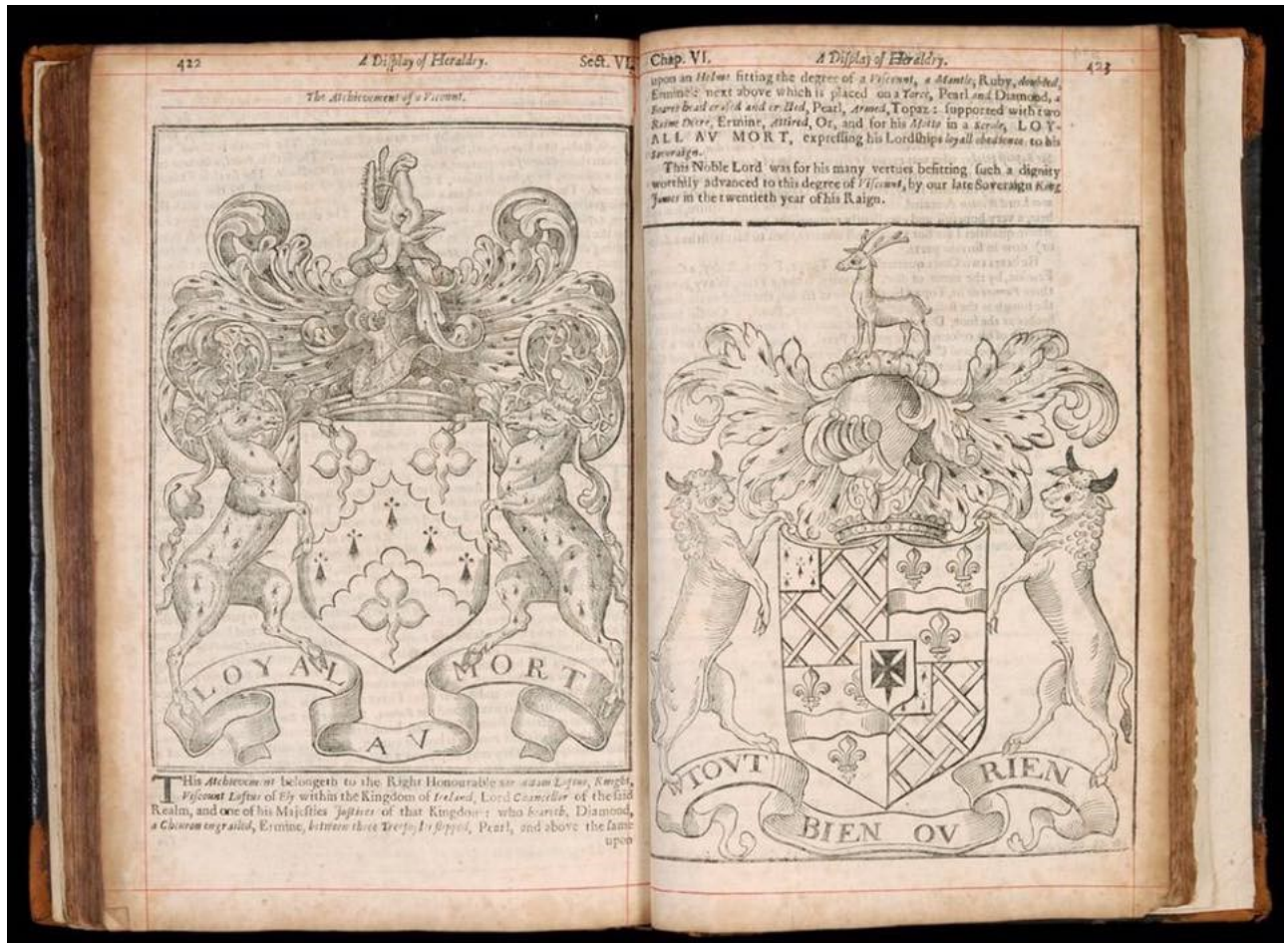
MAY 7

On This Day in 1621, John Guillim died.

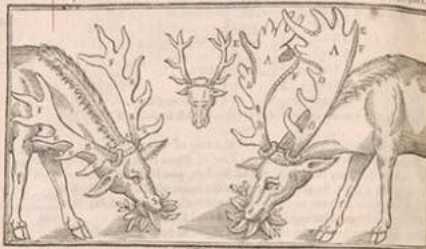
John Guillim (1565-1621): "A Display of Heraldrie: Manifesting a more easie access to the knowledge therof then hath hitherto been published by, through the benefit of Method" (1660).

This is Guillim's landmark work written and first published in 1610. He was an antiquarian and officer of arms at the College of Arms in London.

<http://www.guildofstgeorge.org.uk/the-collection/>



None of them, to annex each propriety of termes, as the blazoner... skillfull Woodman do attribute unto their severall kinds, so there may be a fit correspondence of Artificiall termes as well.



And though every Gentleman is not an Armerish, or a skillfull Woodman, yet it is not well becoming men of a generous race to have a superficial skill in either of these professions...

either vulgar or obsolete. For which cause I here set down the termes appropriated (by skillfull Forreiners and Woodmen) to beasts of Chase, according to their severall names, seasons, degrees, and ages, like as I have formerly done of beasts of Fowry, as in example.

Of Beasts of Chase, the Buck is the first. And is termed the First, Second, Third, Fourth, Fifth, Sixth year, a year, a year, a year, a year, a year, a year.

Next to the Buck is the Doe being accounted the second beast of Chase. And is termed the First, Second, Third year, a year, a year, a year.

The third beast of Chase is a Fox, which albeit he be said to be Fellinck and of much subtilty, yet is the variety of termes of a Fox very scarce.

For in the First year he is call'd a Cub. Afterwards an old Second led a Fox, or the like.

The fifth and last remaining to chase are these.

These Beasts of Chase do not upon the Hills and about them stir off, for numerous of their own fall in the night time when they make their repair to the which respect they are call'd and Champion grounds, mo as we do meet usually obli

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He is said to be the

He beareth, Gules, a Swan, Argent, by the name of Longham. All River Fowles have their tails shorter then other birds, wherin Nature hath provided a condision, that the length of their Tail should not be an impediment to them in their swimming, diving, or bounding.

He beareth, Sable, a Swan with her wings expanded, Argent, or silver, Or, within a bordure engrailed of the same, by the name of Moore. The Swan never enters into any other of his own kind, but in these two cases: First, if any other be a Kinsall to his love, and fer to court his mate; in which quarell he will be revenged to the death; also, if another inchoach upon his possession and place of haunt, he is never at quiet till he hath expelled him: and these two points are causes of most quarell amongst the wild fowles.

He beareth, Argent, on a Bend, Gules, between three Ogres, as many Swans, Proper, this is the Coat of George Clerk of Warford in the County of Northampton Esquire, and his Brethren, Robert and Clement, sons of Sir George Clerk sometime Sheriff of London, as also of Francis Clerk of Decree in Kent Esquire, and also of George Clerk, Common Clerk, George Clerk, and a third George Clerk, and other Merchants of London, descended all from Willoughby in Warwickshire.

He beareth, Azure, two Swans, Argent, between two Fianches, Ermine, by the name of Maltby of Sandridge in Surrey.

He beareth, Azure, three Swans necks erail, proper, by the name of Lees. It seemeth, these were dyed a violent death, by the renting of their necks; but for their natural death, divers write, that it is acceptable unto them, that foreseeing the same, they fast for joy, which they never do in their young days. In which respect, as also for his white colour (the colour of purity) he was by the Ancients called the white bird, because those that are harmed, know how to contemn this life, and to dye with resolution.



and comfort; and also for the joyed with it, but not such, indeed the swans purity is too appearance he is all white, but

He beareth three Bards, Richard in Kent Esquire, is much estimation of

He beareth by the name of Moore, being Gules, because they be both natural to the swan. But if either of them differ from their natural colour, then should you make special mention thereof. Moreover in these and other fowles, that are not much exercised in flight, you shall not need to speak of their cleynesse; only if their wings be open, then shall you take notice thereof.

He beareth, Gules, a Cherson, Argent, between three wild Ducks, volant, Proper, by the name of Wild Duck. The wild Duck hath many shrewd enemies, as the Eagle, and Hawke; and therefore Nature hath assisted her with many shifts, when any man takes waite for them they flye to the water, when the Eagle pursueth them there, they dive under water, when the sparrowhawk molests them there also, they mount into the ayre; by which varieties they often beguile the hopes of their pursuers.

He beareth, Argent, a Starke, Sable, nommed, Gules. This Coat perteineth to the Family of Starke in Cheshire. In this Fowle we may observe the true and lively image of a son; for whatsoever duty a son oweth to his Parents, they all are found and observed in the Starke. The duties of a son to the Father are four: The first is of Love, the second of Honour, the third of Obedience, the last is of Ayle and Succour. Forasmuch as he receiveth life by his Father (than which nothing is more desirable) he is compelled by the Father to bring up and instruct his son in vertue, and that vertue hath no other reward than honour, unlike the son do give honour to the Father, he doth violate or rather lose the name of a son, because also he receiveth nourishment from his Father, wherin consisteth the sustentation of life; there is nothing comprised under this name of sustentation, that the son seemeth not to owe to his Father: finally forasmuch



Argent, which is the bearing of the Honourable Sir William Dwy of Torrington in the County of Gloucester, Baronet, heir to his Brother Sir Richard Dwy Baronet, deceased, sons of Sir Robert Dwy Lord Mayor of London 1630, created Baronet 1629, Nov. 28. Knighted 1631, who by his wife Elizabeth Daughter of Richard Pyot Alderman of London, had issue beside the said Sir Richard, and Sir William Dwy, Robert third son, Hugh Dwy fourth son, and John Dwy fifth son, deceased.



He beareth three Bards, Richard in Kent Esquire, is much estimation of

He beareth by the name of Moore, being Gules, because they be both natural to the swan. But if either of them differ from their natural colour, then should you make special mention thereof. Moreover in these and other fowles, that are not much exercised in flight, you shall not need to speak of their cleynesse; only if their wings be open, then shall you take notice thereof.

He beareth, Gules, a Cherson, Argent, between three wild Ducks, volant, Proper, by the name of Wild Duck. The wild Duck hath many shrewd enemies, as the Eagle, and Hawke; and therefore Nature hath assisted her with many shifts, when any man takes waite for them they flye to the water, when the Eagle pursueth them there, they dive under water, when the sparrowhawk molests them there also, they mount into the ayre; by which varieties they often beguile the hopes of their pursuers.

He beareth, Argent, a Starke, Sable, nommed, Gules. This Coat perteineth to the Family of Starke in Cheshire. In this Fowle we may observe the true and lively image of a son; for whatsoever duty a son oweth to his Parents, they all are found and observed in the Starke. The duties of a son to the Father are four: The first is of Love, the second of Honour, the third of Obedience, the last is of Ayle and Succour. Forasmuch as he receiveth life by his Father (than which nothing is more desirable) he is compelled by the Father to bring up and instruct his son in vertue, and that vertue hath no other reward than honour, unlike the son do give honour to the Father, he doth violate or rather lose the name of a son, because also he receiveth nourishment from his Father, wherin consisteth the sustentation of life; there is nothing comprised under this name of sustentation, that the son seemeth not to owe to his Father: finally forasmuch

He beareth three Bards, Richard in Kent Esquire, is much estimation of

He beareth by the name of Moore, being Gules, because they be both natural to the swan. But if either of them differ from their natural colour, then should you make special mention thereof. Moreover in these and other fowles, that are not much exercised in flight, you shall not need to speak of their cleynesse; only if their wings be open, then shall you take notice thereof.

He beareth, Gules, a Cherson, Argent, between three wild Ducks, volant, Proper, by the name of Wild Duck. The wild Duck hath many shrewd enemies, as the Eagle, and Hawke; and therefore Nature hath assisted her with many shifts, when any man takes waite for them they flye to the water, when the Eagle pursueth them there, they dive under water, when the sparrowhawk molests them there also, they mount into the ayre; by which varieties they often beguile the hopes of their pursuers.

He beareth, Argent, a Starke, Sable, nommed, Gules. This Coat perteineth to the Family of Starke in Cheshire. In this Fowle we may observe the true and lively image of a son; for whatsoever duty a son oweth to his Parents, they all are found and observed in the Starke. The duties of a son to the Father are four: The first is of Love, the second of Honour, the third of Obedience, the last is of Ayle and Succour. Forasmuch as he receiveth life by his Father (than which nothing is more desirable) he is compelled by the Father to bring up and instruct his son in vertue, and that vertue hath no other reward than honour, unlike the son do give honour to the Father, he doth violate or rather lose the name of a son, because also he receiveth nourishment from his Father, wherin consisteth the sustentation of life; there is nothing comprised under this name of sustentation, that the son seemeth not to owe to his Father: finally forasmuch

He beareth three Bards, Richard in Kent Esquire, is much estimation of

He beareth by the name of Moore, being Gules, because they be both natural to the swan. But if either of them differ from their natural colour, then should you make special mention thereof. Moreover in these and other fowles, that are not much exercised in flight, you shall not need to speak of their cleynesse; only if their wings be open, then shall you take notice thereof.

He beareth, Gules, a Cherson, Argent, between three wild Ducks, volant, Proper, by the name of Wild Duck. The wild Duck hath many shrewd enemies, as the Eagle, and Hawke; and therefore Nature hath assisted her with many shifts, when any man takes waite for them they flye to the water, when the Eagle pursueth them there, they dive under water, when the sparrowhawk molests them there also, they mount into the ayre; by which varieties they often beguile the hopes of their pursuers.

He beareth, Argent, a Starke, Sable, nommed, Gules. This Coat perteineth to the Family of Starke in Cheshire. In this Fowle we may observe the true and lively image of a son; for whatsoever duty a son oweth to his Parents, they all are found and observed in the Starke. The duties of a son to the Father are four: The first is of Love, the second of Honour, the third of Obedience, the last is of Ayle and Succour. Forasmuch as he receiveth life by his Father (than which nothing is more desirable) he is compelled by the Father to bring up and instruct his son in vertue, and that vertue hath no other reward than honour, unlike the son do give honour to the Father, he doth violate or rather lose the name of a son, because also he receiveth nourishment from his Father, wherin consisteth the sustentation of life; there is nothing comprised under this name of sustentation, that the son seemeth not to owe to his Father: finally forasmuch

MAY 8



Charlotte C. Murray, "Study of Five Anemones" (c. 1880).

Ruskin described anemones as among "the loveliest children of the field" and wrote about them throughout his works. He bade readers to "wait until anemone-time" and it seems that the view of a field carpeted with anemones always pleased him.

It bothered Ruskin that artists did not take time to paint such beauty as can be found in flowers. He attributed this to them having "the idea that such work was easy" and thought that they wanted merely to "pursue dramatic sensation". Ruskin felt that an artist should "day by day... draw some lovely natural form or flower ...choosing for study, in natural scenes, only what is beautiful and strong in life."

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 9

Henry Roderick Newman, "Florentine Wild Anemones" (1880).

This was not a commission by Ruskin, but was bought by him from a selection of flower studies that Newman had produced in Florence. Newman probably used these watercolour drawings as practice studies towards painting a larger study of the flowers within a landscape. This type of landscape painting was very popular with tourists in Florence. A

number of anemone studies by Newman are in the Ruskin Collection, although this is the only one within a background setting.

Ruskin wrote: "The outer petals, nearly all violet; the inner, white with violet centres, like crocus. The interior, white; and the rose-like stamens, golden. But the violet itself is a most mysterious tone; made first by the finest possible granulate powdering of purple on the white ground - then over this, at the base of the petal, minutest granulation of purple-black; and all this seen through a mist of close-set amianthoidal down, palest fox-colour at base, passing up into silver-grey so delicate that it only makes the colour dim."



<http://www.guildofstgeorge.org.uk/the-collection/>

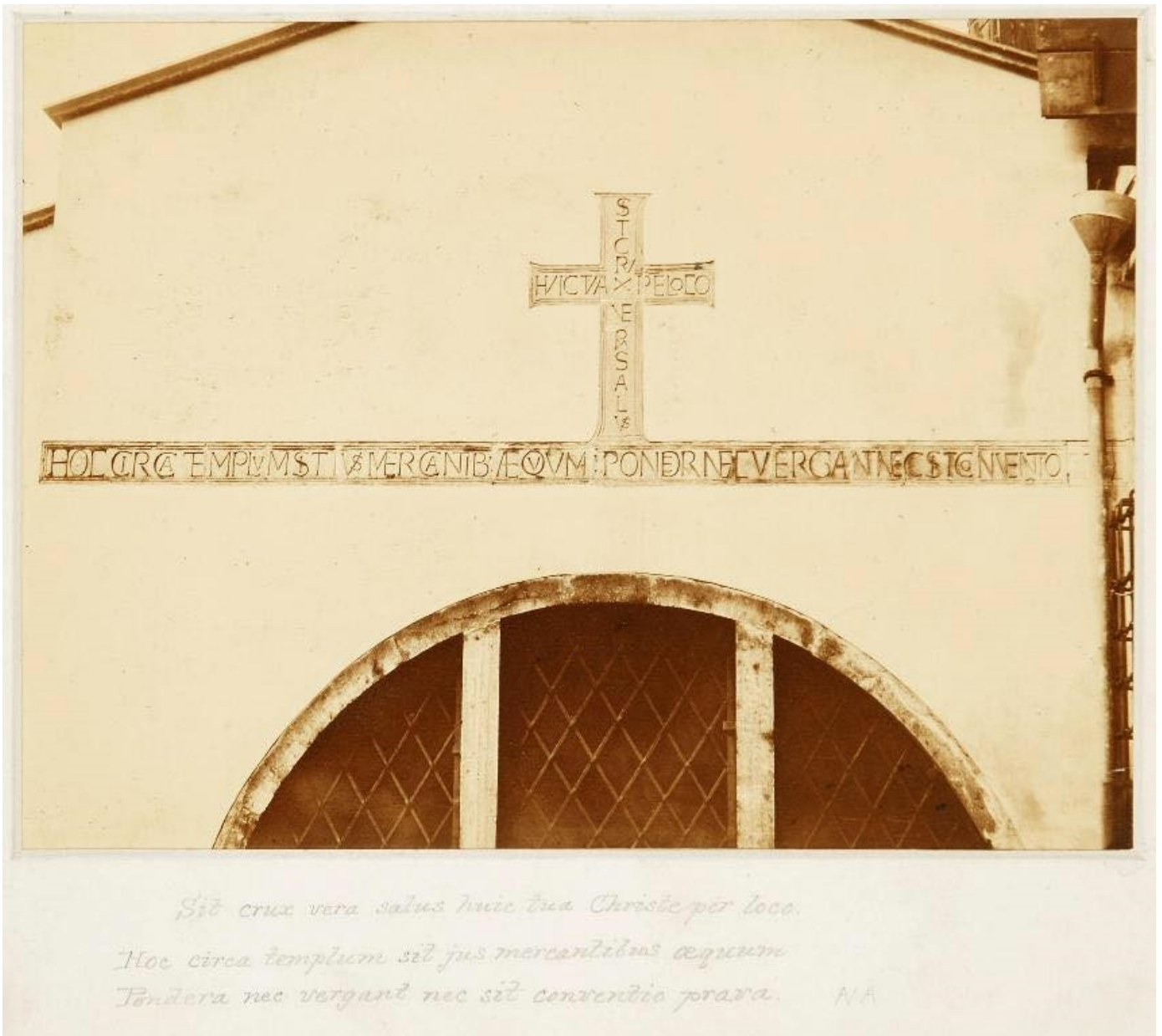
MAY 10

Henry Roderick Newman,
"Florentine Anemones" (1881) and
"Florentine Anemones. A Yellow
Variety" (1881).

[http://www.guildofstgeorge.org.uk/
the-collection/](http://www.guildofstgeorge.org.uk/the-collection/)

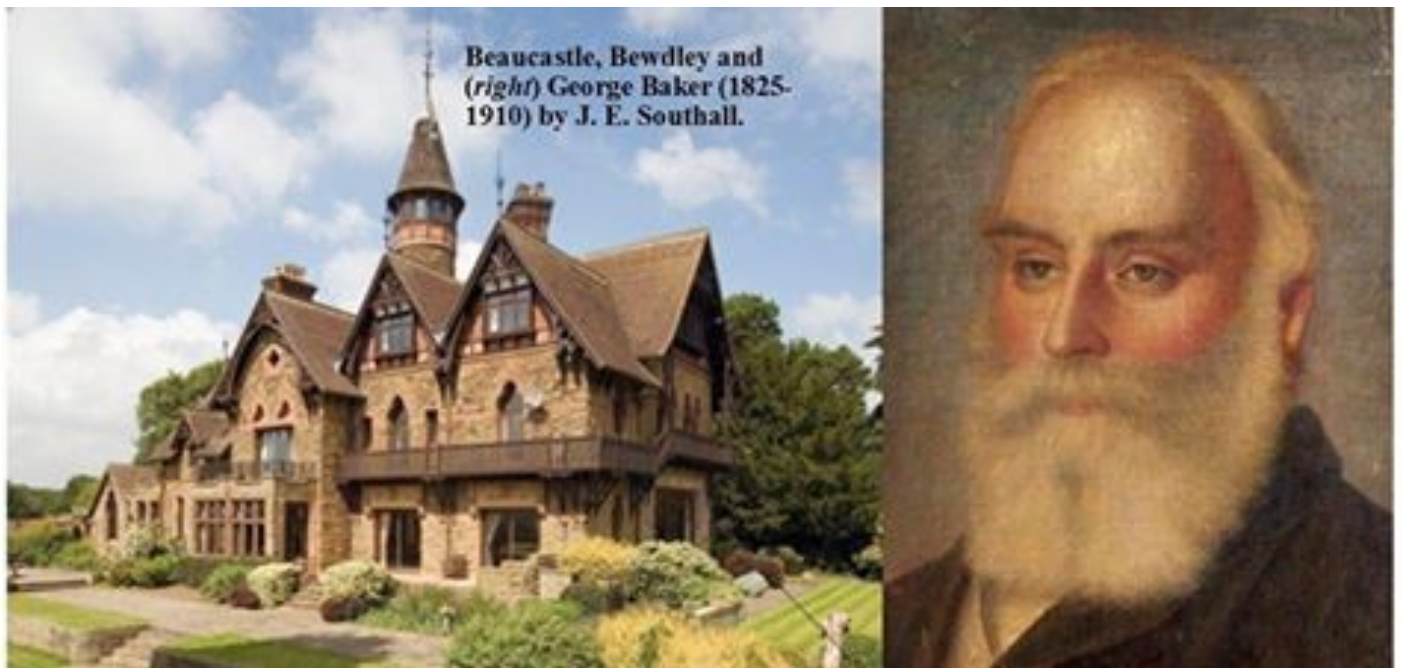


MAY 11



Rawdon Lubbock Brown (1806-1883), "Latin Inscription from San Giacomo di Rialto, Venice, Italy" (1877).

<http://www.guildofstgeorge.org.uk/the-collection/>



On This Day in 1825, the second Master of Ruskin's Guild of St George, was born in Birmingham. A Quaker, he attended the Friends' Ackworth School in Yorkshire. He worked for his father's blacking company, but for more than forty years he dedicated himself to public service. A councillor, Alderman and Mayor of Birmingham, and Mayor of Bewdley as well, he was indefatigable in pursuing civic and social reforms. A Companion of the Guild, and a generous donor to it of woodland in the Wyre Forest, he commissioned the building of a fairy-tale Gothic mansion, Beaucastle, Bewdley, pictured below.

<http://www.guildofstgeorge.org.uk/companions-weekend/>

MAY 12



Edward Lear (1812-1888), "Branta sandvicensis" or Nene/nēnē or Hawaiian goose (1837).

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 13

On This Day in 1869, Ruskin examined Carpaccio's "St George and the Dragon" (1502) in the Scuola di San Giorgio degli Schiavoni in Venice. This is Ruskin's drawing of 1872.

Ruskin's drawing of 1872 was based on that large and colourful painting on canvas. Carpaccio's painting was one of a cycle of paintings in the Scuola which Carpaccio painted between 1502 and 1507. Ruskin admired Carpaccio's image of St George slaying the dragon for the drama and expression in the figures. He wrote that "No other dragon that I know of... no knight that I know of... [are] so perfect, each in his kind as these two." Ruskin described the princess' face as "quiet and still beautiful" despite the fact that she had been offered to the dragon in sacrifice. In Victorian England, when ideas of chivalry were popular, the story of the brave knight and the sacrifice of the princess, became a symbol for the fight for social justice. Ruskin named the Guild of St George partly in order to identify it with this mission. This drawing continues to provide the enduring symbol of the charity. <http://www.guildofstgeorge.org.uk/the-collection/>



MAY 14

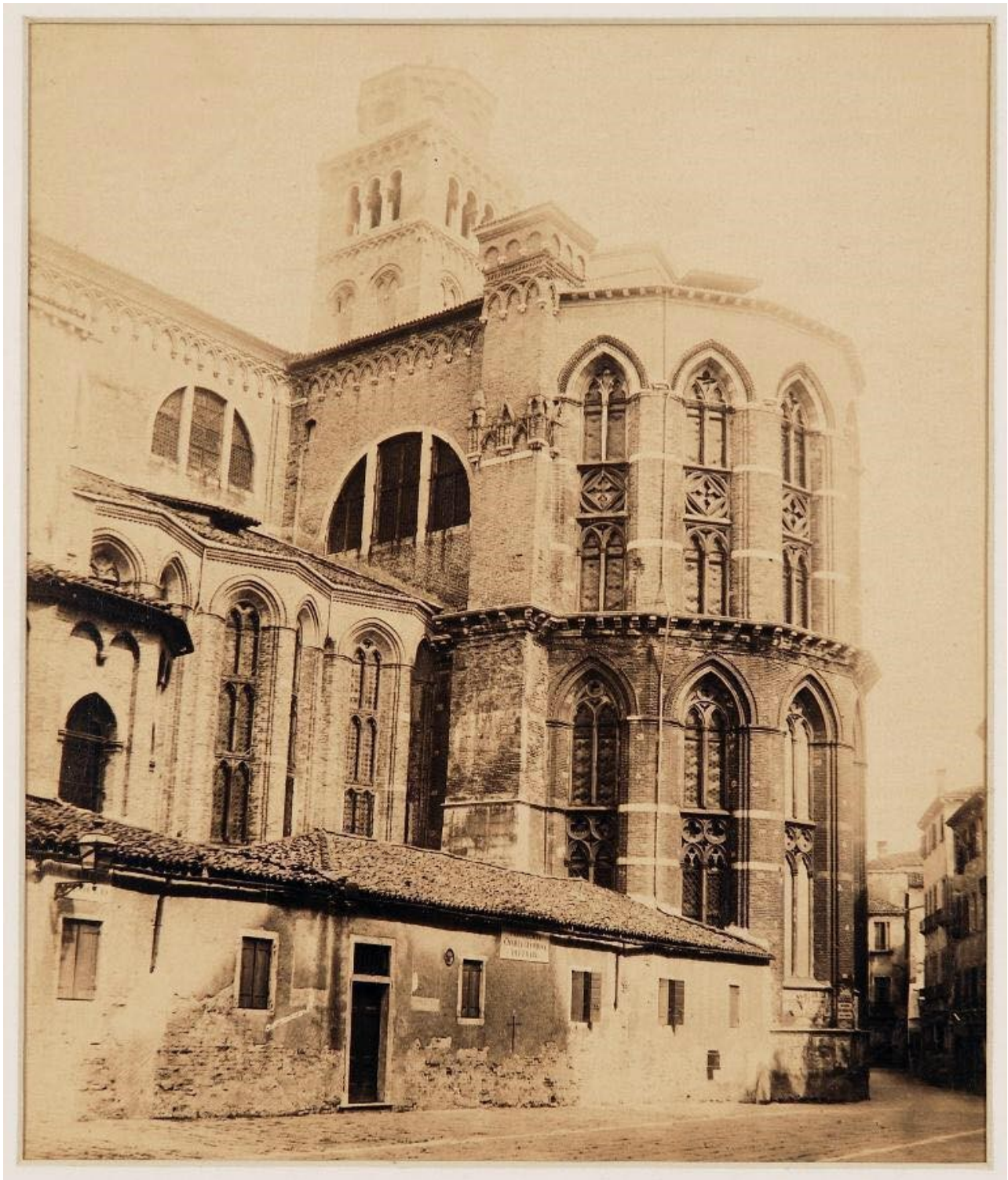
On This Day in 1775, J M W Turner was baptised.

William Ward (1829-1908), "view from Chateau Gaillard overlooking the Seine, France" (1880) after Turner.

At a time when Turner's work was not widely admired, John Ruskin described him as "the man who beyond all doubt is the greatest of the age; greatest in every faculty of the imagination, in every branch of scenic knowledge; at once the painter and poet of the day." Ruskin commissioned this study because he wanted to make Turner's work available to Sheffield's workers and found the Turner engravings in Sheffield's Ruskin Collection "trebly valuable when compared with the coloured copies". Ruskin particularly admired Ward's skill in accurately copying Turner's original watercolours and wrote that this copy was "such a facsimile as only Mr Ward at present can produce." Turner made the original watercolour during one of his Annual Tours, during which he made many watercolours from viewpoints along the River Seine in France. In 1835, he had these watercolours engraved and published as a group called "Wanderings by the Seine". <http://www.guildofstgeorge.org.uk/the-collection/>



MAY 15



Paolo Salviati (1818-1894), "Abside della Chiesa dei Frari" [Apse of the Church of the Friars] Venice, Italy (late 19th-century photograph).

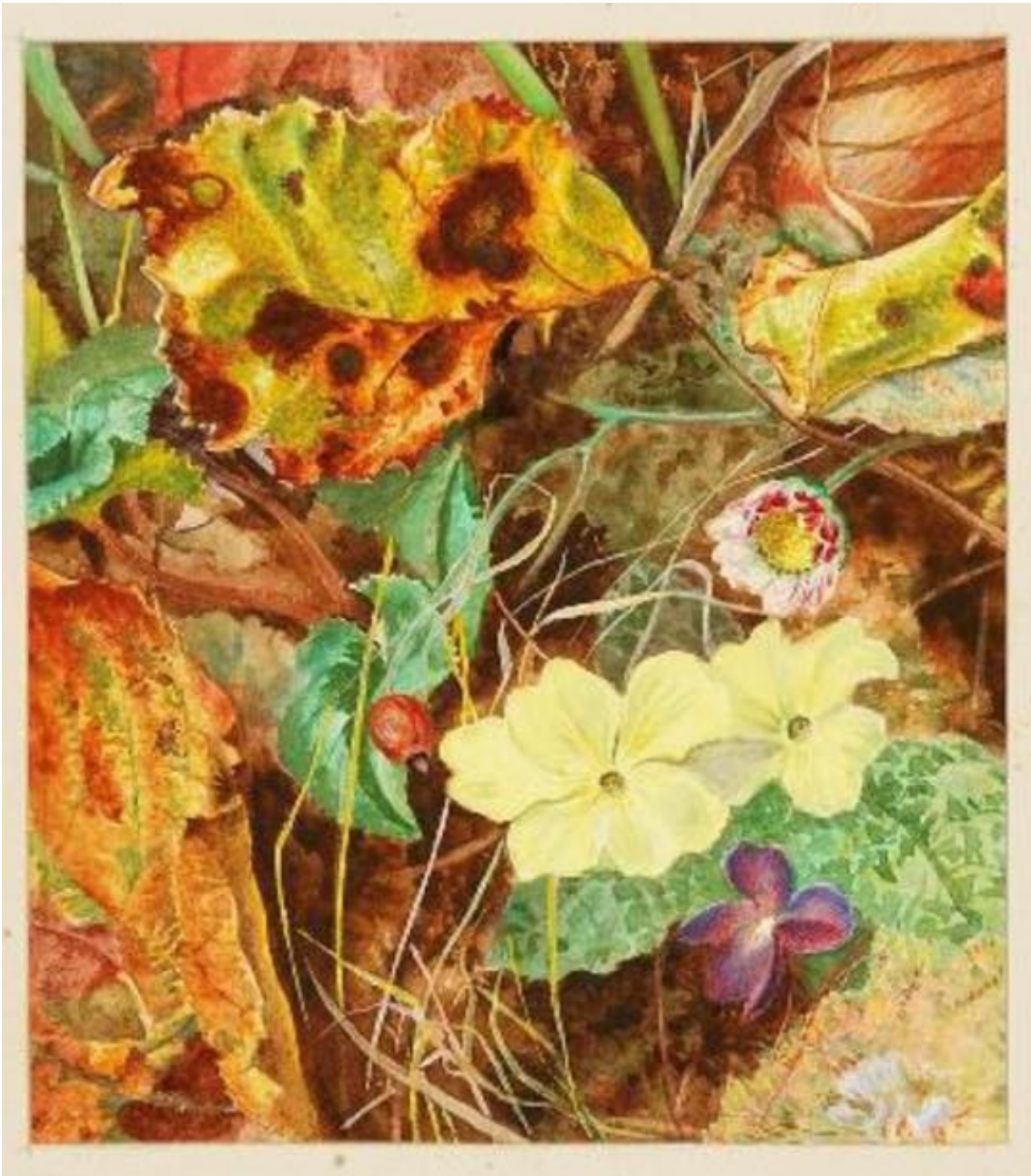
<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 16

John Wharltton Bunney, "Study of Primroses, Florence, Italy" (1868).

Ruskin explained how different people would see a primrose and think or write about it: There is "the man who perceives rightly, because he does not feel, and to whom the primrose is very accurately the primrose, because he does not love it." For Ruskin this person is someone who could never be an artist, because they feel nothing for the

object in front of them. The next is "the man who perceives wrongly, because he feels, and to whom the primrose is anything else than a primrose: a star, or a sun, or a fairy's shield, or a forsaken maiden." For Ruskin, these are "the men who feel strongly, think weakly, and see untruly." He sees them as over-emotional



people who cannot see the true beauty in something as they need to compare it to something else. Finally, there is "the man who perceives rightly in spite of his feelings, and to whom the primrose is for ever nothing else than itself... whatever and how many soever the associations and passions may be that crowd around it."

According to Ruskin, this person perceives so much beauty that they are "thrown off balance".

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 17

On This Day in 1510: Sandro Botticelli died. "The Virgin and Child with St John" (1880) after Botticelli by Charles Fairfax Murray (1849-1919). Rather than the result of a direct commission from Ruskin, Murray copied this work from the Palatina Gallery, in Florence's Pitti Palace, hoping that Ruskin would later accept it for what is now called the Ruskin Collection. Ruskin had, in fact, never seen the original painting and wrote to Murray, "Your Madonna and roses and little St John are glorious. - but tell me exactly where the picture is and what size? How could I have missed it!" Botticelli had been trained firstly as a goldsmith and then as a painter. Ruskin believed that this double training had given him considerable creative insights into design and the use of colour and light. Botticelli was also influenced by the artist Filippo Lippi who was a monk and was a keen student of classical literature. Consequently, Ruskin decided that Botticelli "was the most universal of painters; and, take him all and all, the greatest Florentine workman."



<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 18



On This Day in 1873: the printmaker Thomas Goff Lupton died. He was responsible with Turner for making this print of Turner's "Solway Moss" (1816) for the "Liber Studiorum", the set of 71 architectural and landscape pictures, etched and produced in mezzotint by Turner and his assistants between 1807 and 1819. There were Mountainous scenes, Historical, Architectural, Pastoral and 'EP' scenes (the lattermost generally thought to mean Elevated or Epic Pastoral). In Turner's words, it was an 'attempt a[t] classification of the various styles of landscape.' Ruskin collected prints from "Liber Studiorum" and placed several sets in the Collection of the Guild of St George. He said that the prints were "precious to me beyond all I conceive - there is no art like it in the world." He encouraged people to look at the "Liber Studiorum" as a set so they could make comparisons between the subjects and techniques. He commended "Solway Moss" as a direct study from nature. He wrote that it was one of the most "noble monuments of art" from the middle of Turner's career.

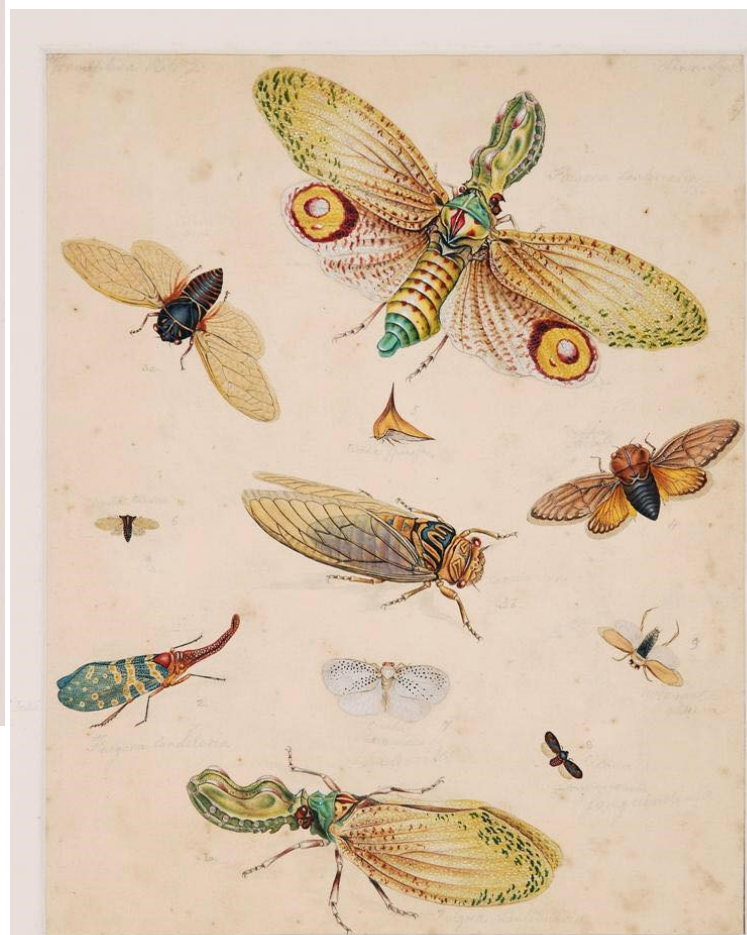
<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 19

Edward Donovan (1768-1837) "Studies of Invertebrate Animals" volume II (1790-1810).
Post 3 of 5. Insects.

This is not a book as such, but a volume of Donovan's collected watercolour illustrations that were bound together in the 1870s for the Ruskin Collection. It contains studies made to illustrate several of his books on natural history, which he produced under titles such as "The Naturalist's Repository, or Miscellany of Exotic Natural History Exhibiting Rare and Beautiful Specimens of Foreign Birds, Insects, Shells, Quadrupeds, Fish and Marine Productions". Donovan made sure he had control over how these watercolours were reproduced in the books by engraving and hand-colouring them himself. Ruskin considered Donovan's illustrations "entirely beautiful and wonderful". He also praised Donovan as one of the many artists of an earlier age who made spectacular natural history illustrations "for love and truth, and not for lust and gold".

<http://www.guildofstgeorge.org.uk/the-collection/>





MAY 20

Charlotte C. Murray, Studies of
Narcissi (c. 1880). 1 of 2.

[http://
www.guildofstgeorge.org.uk/
the-collection/](http://www.guildofstgeorge.org.uk/the-collection/)



MAY 21



311
Le Seazer Guild . 6. 0. 0
MR. - fine absurd, but see by. H.

On This Day in 1471:
Albrecht Dürer was
born.

Albrecht Dürer. "The Promenade" (c. 1497). This engraving has two titles relating to two different aspects of the work. The first, "The Promenade" relates simply to the courting couple enjoying a walk. The second title, however, "Young Couple Surprised by Death," relates to the deeper meaning of the work. The skeletal death figure is quite common in popular printing of this period and is generally known as a memento mori, meaning "remember you shall die." Memento mori are not warnings of imminent death. Rather, they are reminders that death comes to everyone and the pride or wealth we have on earth will count for nothing after our death. This idea is supported by the grasses that the male figure holds in this print. They probably relate to a Biblical quotation: "all flesh is like hay and grass; grass dries up and

flowers wilt." Ruskin bought a number of Dürer engravings for Sheffield's Ruskin Collection and often wrote comments and the price he paid for them on the mount. Here, his notes tell us that he paid £6 (around £500 today) for the print and commented that the subject matter was "absurd" but the print itself was "fine".

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 22



John Wharltton Bunney, "Bridge at Pelago, near Florence, Italy" (1866).

The name of this style of bridge in Italian is "schiena d'asino" or donkey's back, and there are a number of ancient bridges of this style in the Appennine region. Yet the bridge Bunney has depicted is unusual. Most of these bridges have more than one arch spanning the river and medieval engineers found it very difficult to span deep river gorges with only one arch. The central gatehouse on the bridge suggests that it was built both to support and to defend the hill-top town of Pelago, which is situated just east of Florence and was bitterly fought over by powerful families in the medieval period. The bridge still survives, though the central portion has been destroyed.

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 23

Charlotte C. Murray, Studies
of Narcissi (c. 1880). 2 of 2.

<http://>

[www.gildofstgeorge.org.uk/
the-collection/](http://www.gildofstgeorge.org.uk/the-collection/)



Narcissus Bertoloni



Happy 175th birthday, Thomas Coglan Horsfall, founder of Ancoats Art Museum, Manchester. A disciple of Ruskin who read the monthly letters of *Fors Clavigera* with keen enthusiasm, he set up his art museum in imitation of St George's Museum, Walkley.

Below is Horsfalls home, Bollin Tower, in Alderley Edge.



MAY 24



A late nineteenth-century painting by an unknown artist, possibly after J. M. W. Turner called simply "View of a Church and Cottages in a Landscape".

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 25

On This Day in 1875: Rose La Touche died. John Ruskin, "Portrait Miniature of Rose La Touche" (1872). Ruskin met the 10-year-old Rose La Touche in 1858, when her mother hired him to teach Rose and her sister Emily to draw. In 1866, when she was 18, Ruskin asked her to marry him. She asked him to wait for her answer. She and her family were concerned by the annulment of his previous marriage but also by his idiosyncratic religious beliefs. Rose felt that religion, rather than the age-gap, would be too considerable a barrier between them and finally rejected his marriage proposal in 1872. Both Rose and Ruskin suffered from severe mental illnesses. This, together with her family's increasing hostility towards



him, damaged their relationship and they became estranged. Ruskin last saw Rose in February 1875, when she was dying, possibly of anorexia nervosa. She died in May of that year, aged 27.

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 26

"Yellow Shanks" or "Lesser Yellowlegs" (1836) after John James Audubon.
A part of the Eyton Collection.
<http://www.guildofstgeorge.org.uk/the-collection/>



MAY 27

On This Day 1837 Anna Lloyd was born.

Anna Lloyd (1837-1925) "Study of a Tulip" (1886).

Ruskin and Anna Lloyd corresponded keenly: she was one of his adult pupils. Lloyd was from a prosperous Quaker family and initially enjoyed drawing as a young genteel lady's accomplishment. She met Ruskin when she was in her forties, as a result of an introduction by their mutual friend, Susan Beever. Beever had shown some of Anna's plant drawings to Ruskin, who apparently said that there was "a want of industry and resolution" in them, but enough talent for him to want to tutor her. He sent illustrations and even tree branches from his garden for her to draw; she sent him her drawings. In a letter to a friend, she reported that Ruskin had said that "the simple duty of every woman who has a gift for drawing [is] to learn the elements thoroughly, and then be ready and earnest to teach others, more especially the children of the well-to-do lower classes. He thinks if taught to see a sunrise, a flower or a feather, it would keep them from the ale-house." Lloyd herself was sceptical about this as she felt that many of the best poets were also drunk when they wrote. She also seems to have argued with Ruskin over various artistic points. She wrote that "he [is] a giant who only uses swords and spears for his mental work even for the gentlest thing such as lifting a rose leaf from the earth." She



felt that his passionate love of nature had made him "cold towards humanity." Yet Ruskin wrote to her: "I am the master of myriads of people, but I seldom let them call me friend. It is the rarest thing to me to feel and accept friendship, and I am very thankful for yours."

Lloyd sent this study to Ruskin in 1886 and he greatly admired it. He wrote to her: "This is quite the most wonderful bit of flower work I've ever seen done by a modern hand. Colour one gets often... But the grand true lines and surfaces, whether of leaf and petal, I've never seen done yet by a modern." He did however criticise the low quality of the paper she had used. Today, it is easy to see why he criticised it, as it has turned brown through high acidity. Ruskin also wrote about the study to Francesca Alexander, another mutual friend of Ruskin's and Lloyd's. She too produced works for the Ruskin Collection. To her he wrote, "Your friend Miss Lloyd has blazed out on me all at once with a tulip or an orange lily. I used to pooh-pooh and snub her awfully. But she's doing grand things now."

<http://www.guildofstgeorge.org.uk/the-collection/>



MAY 28



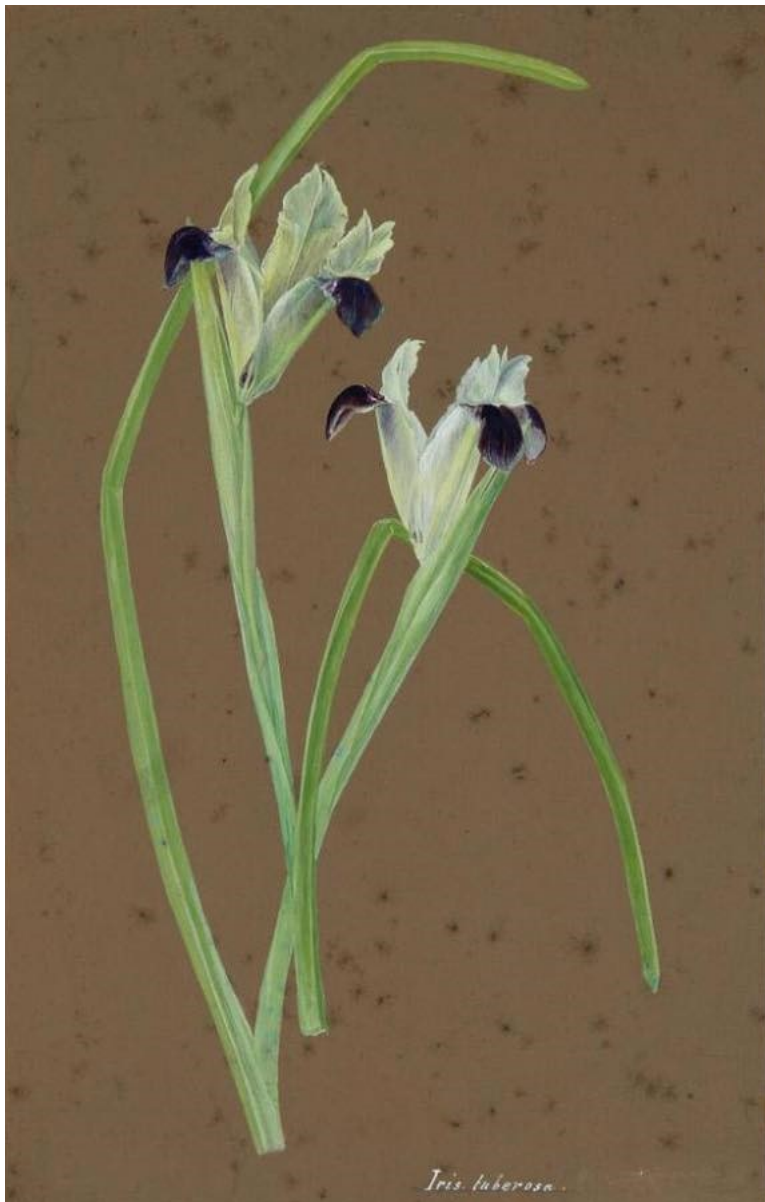
Frank Randal, "Study of the Lion at the North Door, Santa Maria Maggiore, Bergamo, Italy" (1885). This sculpture is one of two lion figures that support the columns on the northern porch of Santa Maria. They support a decorative archway and, above it, two storeys of arcade filled with sculptures. Santa Maria Maggiore is unusual in that it has no central doorway. Instead,

the entrances are to the side, under each transept, because the central wall of the church was once part of the Bishop's palace. Both porches are individually decorated, but both have lion sculptures. As can be seen in Randal's drawing, these examples are sculpted in red marble. The lions to the southern porch are sculpted in white marble. This whole decorative scheme was put together by Giovanni da Campione in the 1350s and 60s. Randal's records of both porches are also in the Ruskin Collection. Ruskin admired the effect of the lion sculptures, finding in them a mixture of ancient Greek and Christian mythology, in which the lion stood for wisdom, strength and vigilance. He wrote that "their appeal to the imagination sets at utter defiance all judgement based on ordinary canons of law; and in the magnificence of their treatment in nearly every case atones for the extravagance of their conception."

Randal was painting in Italy under commission from Ruskin, who had asked him to record architectural details - rather out of the way bits that are perishing." Randal had spent the winter in Lecco near Lake Como and moved on to Bergamo, to the east of Milan in the Spring. Ruskin sent Randal to France and Italy for several long tours. Often he painted with other artists who worked for Ruskin, such as Angelo Alessandri and TM Rooke. They were all commissioned to paint records of buildings and picturesque scenes of vanishing ways of life, either for Ruskin's Guild of St George Collection or for his Oxford teaching collections. They also helped Ruskin with his own studies. Ruskin was anxious that so many buildings were being destroyed by neglect or so-called restoration.

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 29



Charlotte C. Murray, "Study of *Iris tuberosa*" (c. 1880).

Ruskin admired Murray's botanical illustrations. He wrote about one of her works: "It is quite impossible to see better painting than this, in the uniting of instantaneously right contour with consummately tender, yet effective laying of colour. In absolute quality of colour, it is incomplete, but in texture, even at this stage, unsurpassable; and generally, the same may be said of all Miss Murray's flower-paintings." He felt that flower studies were important because artists needed supreme skill to capture the many colours correctly and keen powers of observation to see the colour and delicacy of the flowers accurately. He wrote that one should "day by day... draw some lovely natural form or flower ...choosing ...what is beautiful and strong in life." That way, people would find a new sense of beauty in their surroundings and with greater knowledge of nature, would love and respect the world around them all the more.

<http://www.guildofstgeorge.org.uk/the-collection/>

MAY 30



Edward Donovan (1768-1837)
"Studies of Invertebrate Animals"
volume II (1790-1810).

Post 4 of 5. Insects.

This is not a book as such, but a volume of Donovan's collected watercolour illustrations that were bound together in the 1870s for the Ruskin Collection. It contains studies made to illustrate several of his books on natural history, which he produced under titles such as "The Naturalist's Repository, or Miscellany of Exotic Natural History Exhibiting Rare and Beautiful Specimens of Foreign Birds, Insects, Shells, Quadrupeds, Fish and Marine Productions". Donovan made sure he had control over how these watercolours were reproduced in the books by engraving and hand-colouring them himself. Ruskin considered Donovan's illustrations "entirely beautiful and wonderful". He also praised Donovan as one of the many artists of an earlier age who made spectacular natural history illustrations "for love and truth, and not for lust and gold".

<http://www.guildofstgeorge.org.uk/the-collection/>





MAY 31

On This Day: The Visitation (Christian feast day) and the anniversary of the death of Tintoretto in 1594.

Angelo Alessandri, "The Visitation" (1880) after Tintoretto.

The original painting is by Jacopo Robusti (1518-1594), usually known as Tintoretto. During his lifetime, he was one of the most celebrated painters of Venice, and was renowned for completing large paintings extremely quickly. This work was commissioned by the Scuola Grande di San Rocco, in Venice, where it still hangs. It is part of a series of large-scale paintings depicting Biblical scenes which Tintoretto painted between 1564 and 1588. In its original position, this painting hung high up above a staircase landing. It shows the Virgin Mary meeting her cousin Elizabeth, both of them pregnant. To their right is Zachariah, Elizabeth's husband.

In 1885, Ruskin wrote to Alessandri asking for a "rough copy" of this work, asking him to pay particular attention to the character's faces. Ruskin wrote that the resulting copy was "as good as can possibly be". He later commissioned Alessandri to paint more scenes from the Scuola Grande di San Rocco, commenting that "nothing would be more valuable to me than a complete series." Ruskin hugely admired Tintoretto's paintings at the Scuola: he felt that they represented one of the three most important cycles of paintings in Italy. He wrote a critique of the cycle in his "Venetian Index" of 1852 and told visitors to "pay unembarrassed attention and unbroken time" to the paintings. In the "Venetian Index", Ruskin commented on Tintoretto's "Visitation" that it was "exquisite in its simplicity and unrivalled in vigour". He wrote that there was "no other picture I covet so much." In particular, Ruskin admired the "simple and natural" gestures of the figures and Tintoretto's use of colours, especially the highlighting of forms against dark areas. He wrote: "The draperies are dark, relieved against a light sky, the horizon being excessively low... and have all the sublimity of an alpine valley at twilight... St Elizabeth is dressed in green and crimson, the Virgin in the peculiar red which all great colourists delight in..."

<http://www.guildofstgeorge.org.uk/the-collection/>

