

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

JANUARY

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*

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GUILD of St GEORGE

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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

News

Follow us on Facebook

The Guild of St George now has a [Facebook page](#). Updated every day, it will carry news, links and images from our events and the Ruskin Collection. [More...](#)

Work is a Four Letter Word

Ruskin's ideas on work are explored in *Archive on 4* on BBC Radio 4 at 8pm on Saturday, 2nd January. The programme, 'Work is a Four Letter Word' will feature the Guild's Secretary, Dr Stuart

JANUARY 1



The early 14th century Book of Hours in the Guild of St George Ruskin Collection in Sheffield <http://www.guildofstgeorge.org.uk/the-collection/>

JANUARY 2



T M Rooke "East End of Chartres Cathedral from the River Eure" (1885). This scene shows the ancient, close-set rooftops of Chartres. The canopies over the river are washing sheds, where women went to wash their clothes. Rooke, who was in Chartres to record buildings of merit for Ruskin, drew the inside of the sheds which Ruskin kept in his own collections. Tourists to the city at the time were charmed by its obvious quaintness, as this extract from the "New York Times", (July 1886) demonstrates: "The river is divided into two branches, and on each of these sluggish streams the little houses and sheds where washerwomen kneel at their sloping boards are unsurpassable in picturesqueness... Rows of such delightful scenes are to be met with while crossing the thickset bridges of stone in the old part of the city... Above rise the tall gables and crooked rooftrees of the town... then comes the upper city, crowned by the apse, the nave, the towers, steeples of Notre Dame." Available as a quarto greetings card: <http://www.guildofstgeorge.org.uk/shop/>

JANUARY 3



"Western Façade of the Basilica of San Marco, Venice, Italy" (1877-1882) by John Wharltton Bunney (1828-1882). This magnificent painting is on permanent display in the Millennium Gallery

On This Day in 1883 Clement Attlee was born. He wrote of *Unto this Last*: "it was through this gate that I entered the socialist fold."



JANUARY 4



Ruskin wrote, "I have to draw a peacock's breast-feather, and paint as much of it [as] I can, without having heaven to dip my brush in." This "Study of a peacock's breast feather" (1873) is an exercise in understanding by close observation and drawing. In the process, Ruskin saw that the tips of each filament were composed of "glowing" tones and "rainbow iridescence". Unsurprisingly, this image makes for our most popular greetings card: buy online <http://www.guildofstgeorge.org.uk/shop/>

On This Day in 1875, the social reformer, (Thomas) Edmund Harvey (1875-1955) was born: the sixth Master of the Guild of St George, 1934-1951..

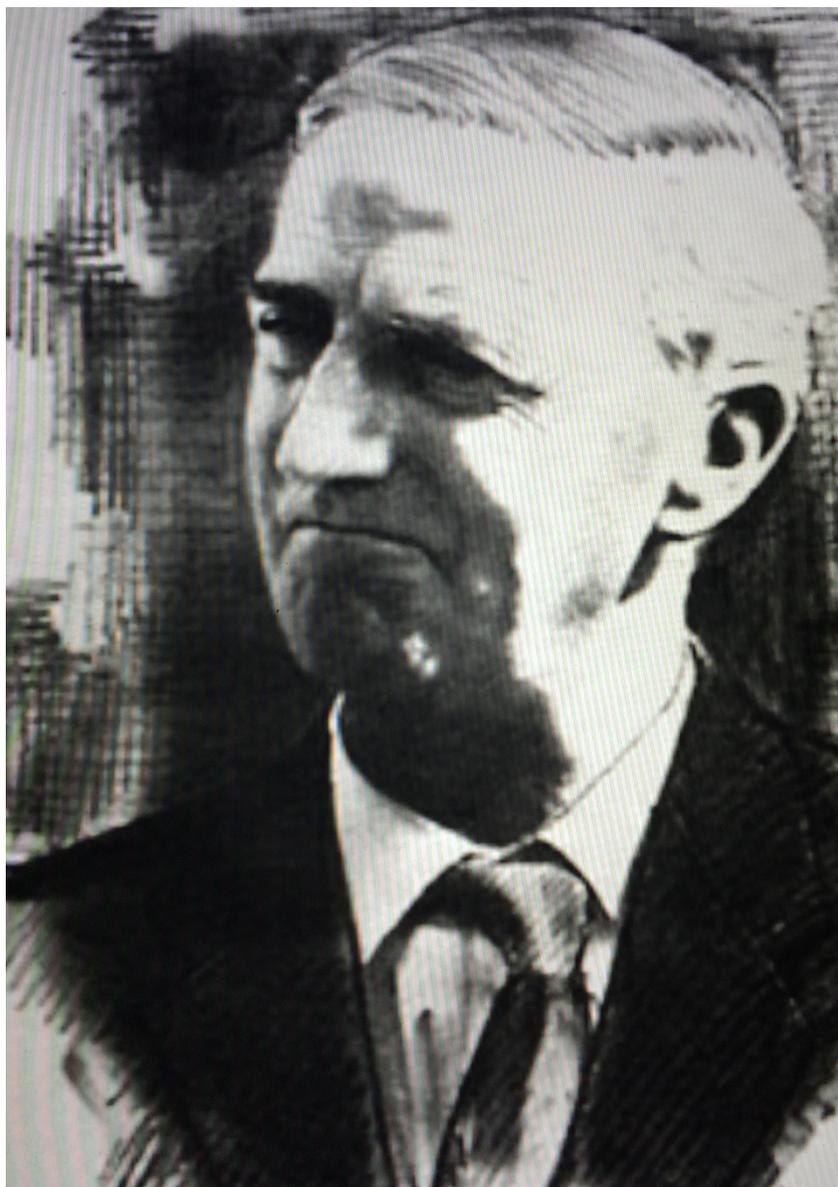
<http://www.guildofstgeorge.org.uk/guild-history/guild-masters/>

Read Harvey's biography: https://en.wikipedia.org/wiki/Edmund_Harvey_%28social_reformer%29



On This Day in 1905, University of Reading Professor of Philosophy Herbert Arthur Hodges (1905-1976) was born: the eighth Master of the Guild of St George, 1954-1973..

<http://www.guildofstgeorge.org.uk/guild-history/guild-masters/>



JANUARY 5



Here's "Alca impennis" [great auk] (1832-37) by Edward Lear (Millennium Gallery, Sheffield). This North Atlantic bird has been extinct since the mid nineteenth century. [.guildofstgeorge.org.uk/the-collection/](http://guildofstgeorge.org.uk/the-collection/)

JANUARY 6



Epiphany

Charles Fairfax Murray (1849-1919) "The Adoration of the Magi" after Botticelli (1873-76). This painting was commissioned to help illustrate Ruskin's lecture series "Ariadne Florentina" about the schools of art and design in Florence. Ruskin noted Botticelli's "stupendous power" and praised him for being as "high in intellect and moral sentiment" as he was talented as an artist. Ruskin admired the design and colouring of Botticelli's original painting and found Murray's "copy" (which was not intended as a detailed study) to be "entirely admirable". <http://www.guildofstgeorge.org.uk/the-collection/>

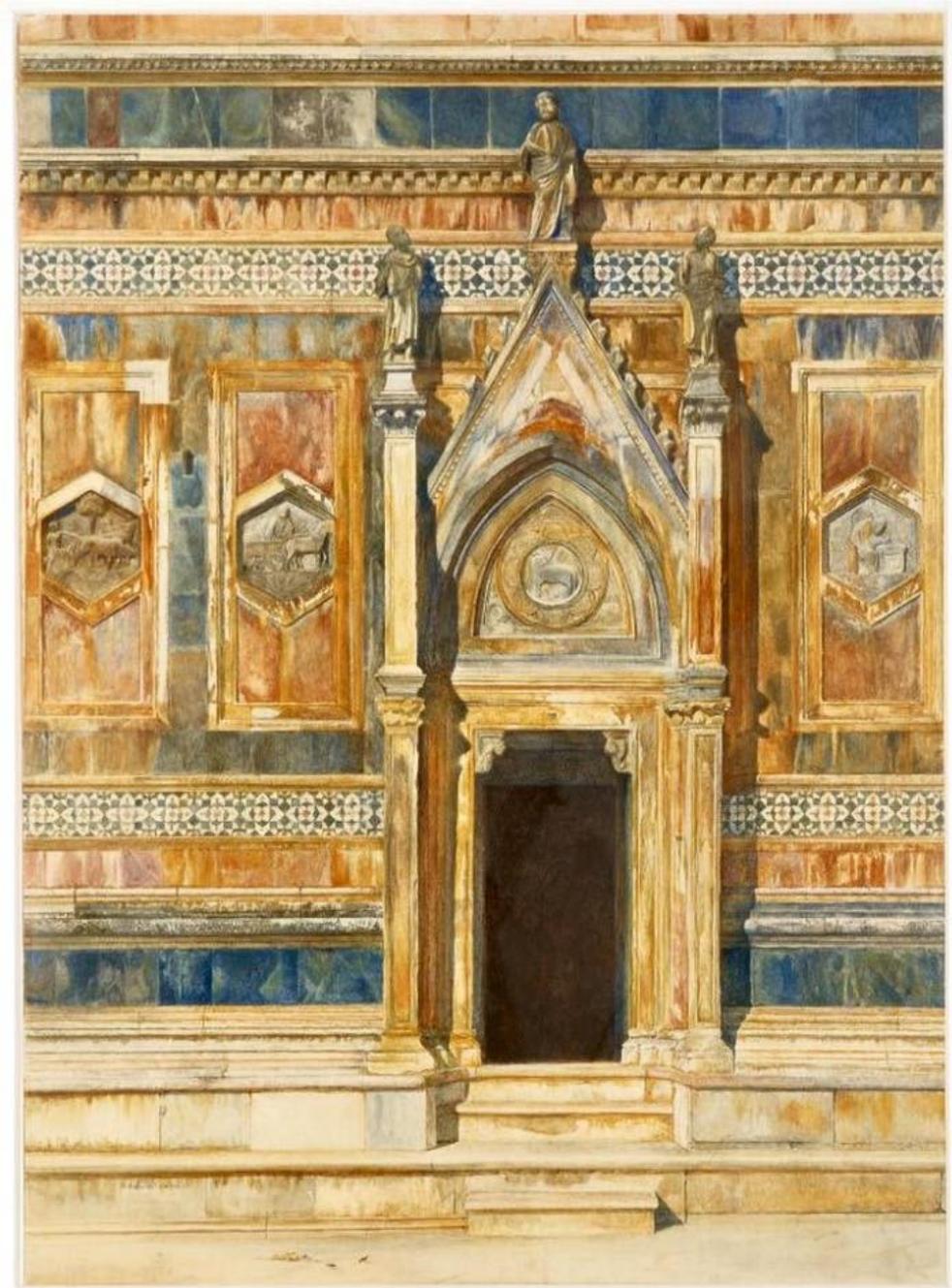
JANUARY 7



John Wharleton Bunney's "Study of Cherries" is available as a greetings card from the Guild of St George:

<http://www.guildofstgeorge.org.uk/shop/>

JANUARY 8



On This Day in 1337: the Florentine artist and architect, Giotto (c. 1267-1337), died. "Giotto's Tower; the base and entrance" [the bell tower or campanile of Florence Cathedral designed by Giotto di Bondone](1878) is by Henry Roderick Newman. Ruskin called the tower "the most perfect work of Christian architecture in existence". He lamented that nobody in Florence cared to see Giotto's work by the late nineteenth century, evidenced by an ugly iron railing (that Ruskin detested) fencing in the tower -Newman was careful to omit it from his composition. He captures what Ruskin saw as the tower's rare combination of beauty and power. The reliefs, now though to be by Andrea Pisano (c. 1290-1348/9), depict the Sacraments, Virtues, Planets and Mechanical and Liberal Arts. <http://www.guildofstgeorge.org.uk/the-collection/>

JANUARY 9



On This Day in 1898, the death of artist Henry Stacy Marks. Ruskin considered this "Study of Heads of Two Toucans" (1877) to be "true examples of natural history drawing... the first perfect pictures of birds". Painted during visits to the aviary at London Zoo, it shows the head of a "Sulphur and White breasted toucan" from Brazil and a "Doubtful toucan". Ruskin originally intended to use it to help illustrate his Oxford lectures but Marks apparently sent him too few examples so Ruskin gave it instead to the Guild of St George. This image is available as a greetings card: <http://www.guildofstgeorge.org.uk/shop/>

JANUARY 10



The Critic as Artist.

Ruskin was not merely acknowledged far and wide as one of the greatest art and architecture critics of his day, he was also an artist (a watercolourist, draughtsman and photographer) of great distinction. In 1858 he photographed "A Courtyard in Abbeville, France" (a town he visited often). Ruskin sought in his work to distill the fruits of detailed observation, as true of photographs he composed as of his paintings and writing.

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

JANUARY 11



On This Day : the botanist, William Curtis, was born in 1746. These are illustrations from his multi-volume work, "Flora Londinensis" (1798). It was so lavishly produced that it almost bankrupted him. Ruskin was a keen if eccentric student of botany all his life. <http://www.guildofstgeorge.org.uk/the-collection/>

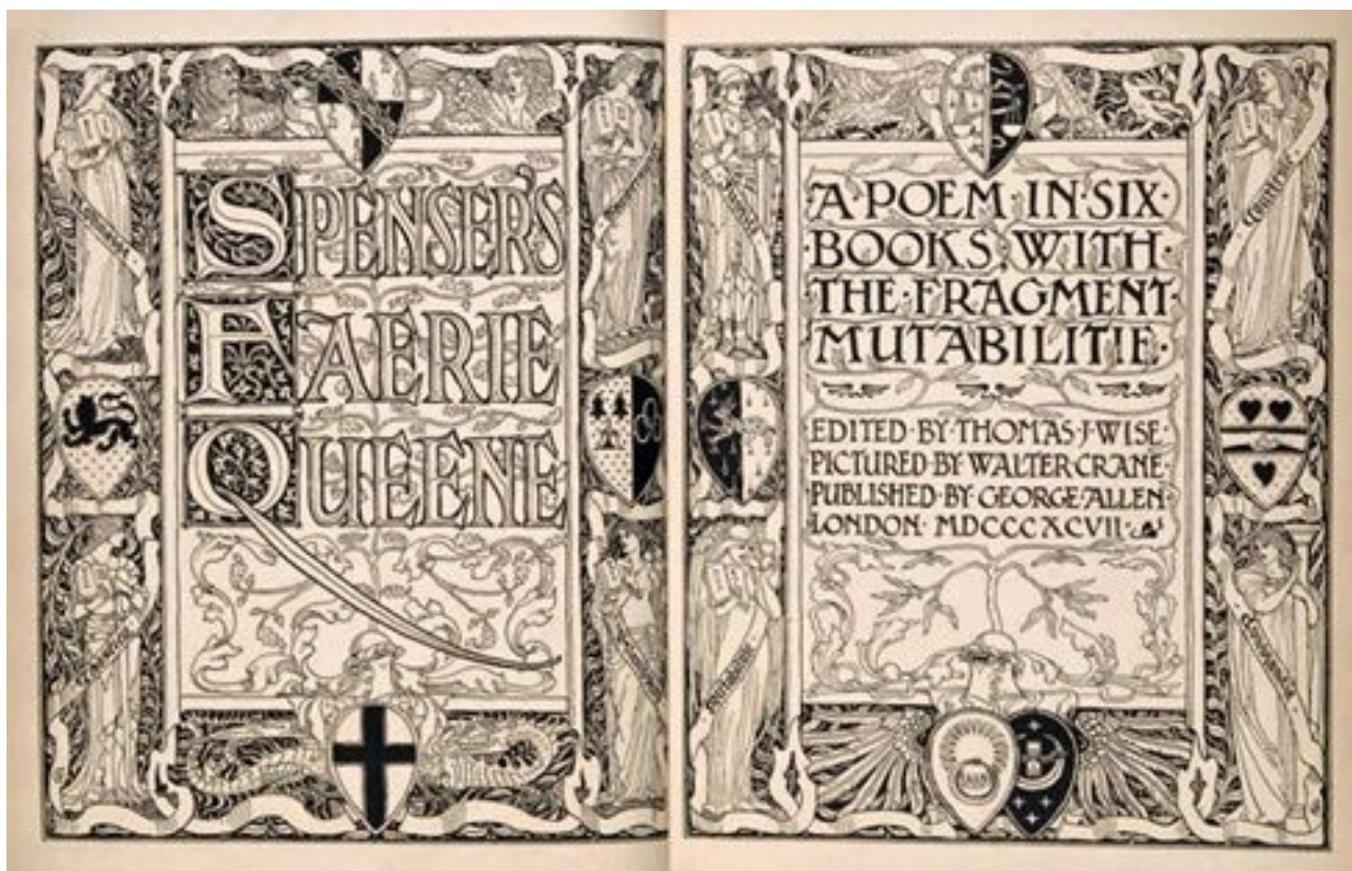


JANUARY 12



On This Day in 1895, the National Trust was founded. This portrait of Octavia Hill (1838-1912) one of the founders of the National Trust, is by her friend Edward Clifford (1844-1907) and was given to the Collection by Octavia's sister, Miranda. Ruskin employed Octavia Hill as a copyist and later provided her with houses in Marylebone where Hill began her distinguished work in social housing. Although she and Ruskin later fell out, she and her fellow National Trust founders were consciously inspired by Ruskin's call to protect the nation's architectural heritage and to preserve open spaces. <http://www.guildofstgeorge.org.uk>

JANUARY 13



On This Day in 1599: the death of Edmund Spenser. Spenser's "Faerie Queene" an 1898 edition edited by Thomas J. Wise, illustrated by Walter Crane, and published by George Allen.

"That Beauty is not, as fond men misdeem,
An outward show of things, that only seem;
But that fair lamp, from whose celestial ray
That light proceeds which kindleth lover's fire,
Shall never be extinguished nor decay;
But, when the vital spirits do expire,
Unto her native planet shall retire,
For it is heavenly born and cannot die,
Being a parcel of the purest sky."

— Edmund Spenser, quoted by Ruskin (WORKS vol. 4, p. 207).

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

JANUARY 14



DECAYING SPLENDOUR

Angelo Alessandri, "A Venetian By-Way" (c. 1877).

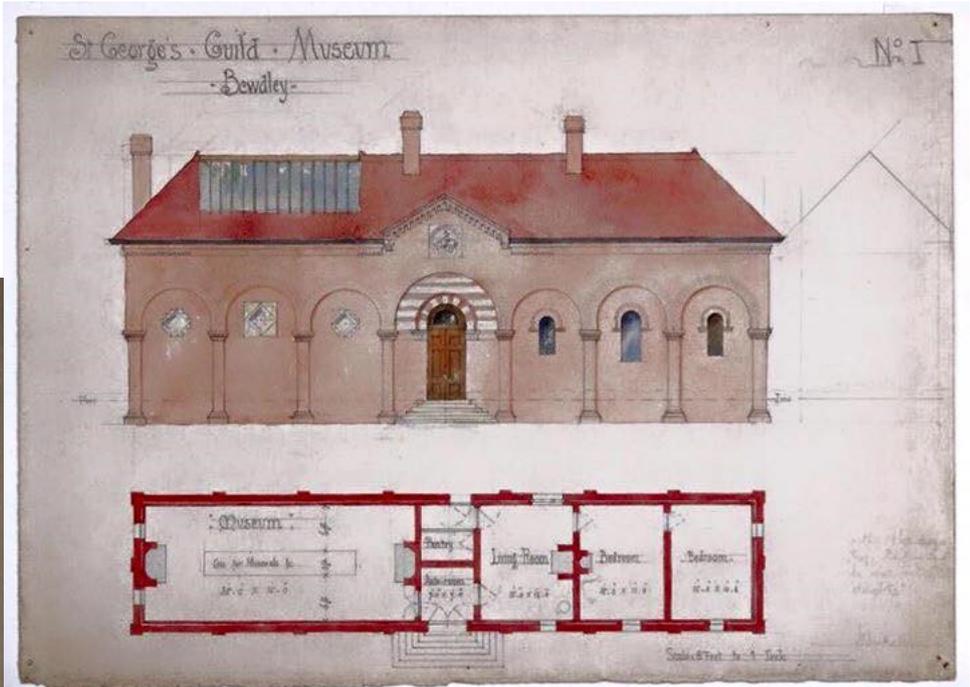
This watercolour shows an entranceway on a narrow street called the Lista Vecchia dei Barri. It can still be found over the Grand Canal from Venice's railway station. The coat-of-arms is that of the Barri family, rich patrons of art. This work illustrates many of Ruskin's observations about the streets of Venice. Ruskin wrote that Venice "stood supreme...at its period of greatest energy and prosperity, its streets were inwrought with rich sculpture, and even glowing with colour." Ruskin noted, as this watercolour shows, that "the doorways of Venice are almost always... formed by an arch or a gable above a horizontal lintel, the enclosed space or tympanum being sometimes left open... sometimes filled with masonry, and charged with ornament. ...it was common to introduce the shield of the family, and together with it there is always an intimation that they have placed their defence and their prosperity in God's hands."

Here, the Barri family arms show a rampant (rearing) lion, on a shield flanked by three angels. <http://www.guildofstgeorge.org.uk/the-collection/>

On This Day in 1898, Lewis Carroll died. Like Ruskin, Carroll (Dodgson) was an Oxford Fellow and a keen photographer. Here's Carroll's photographic portrait of his friend Ruskin from 1874 (with thanks to the Victorian Web).



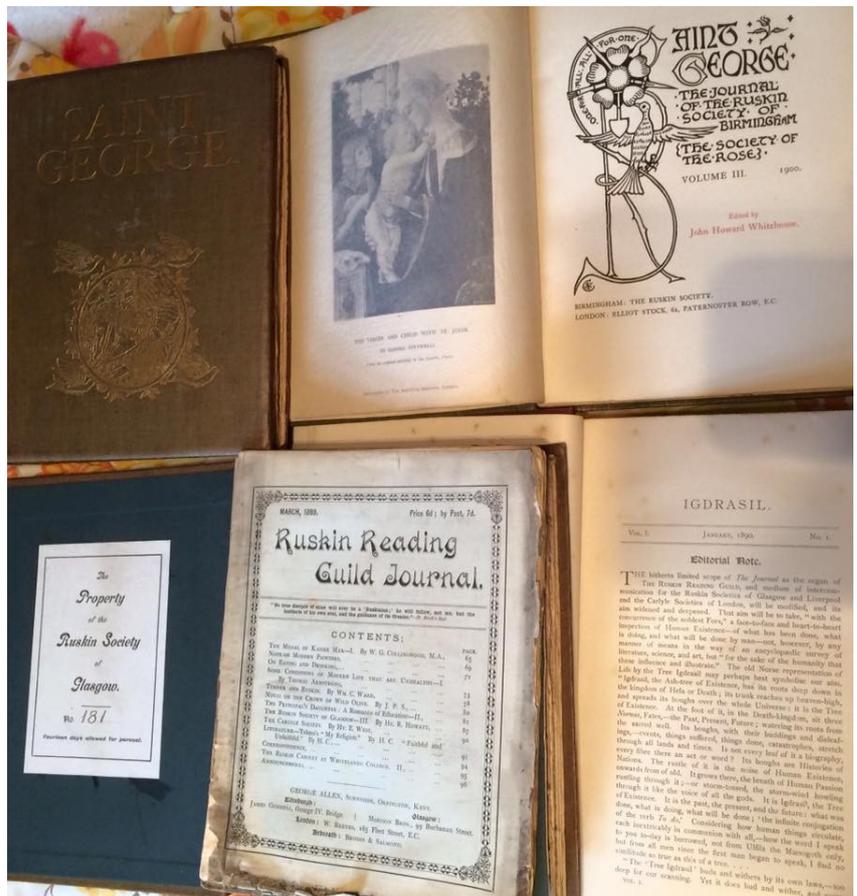
JANUARY 15



On This Day in 1910, George Baker, second Master of the Guild of St George, died. His career in local government saw him become Mayor of both Birmingham and Bewdley. A Quaker, a manufacturer and a philanthropist, he gave 381 acres of woodland in the Wyre Forest in the 1870s. This is the main centre of the Guild's landholdings today.

In the mid 1880s, Joseph Edward Southall (1861-1944) was commissioned to draw designs and plans for St George's Museum, a new home in the Wyre Forest for what is now called the Ruskin Collection. It was to have had a simple basement hostelry. Alas, the museum was never built. But the Guild is now pursuing significant projects to develop its farms, orchards, wildflower meadows and woodland in the region. You can read more here <http://www.guildofstgeorge.org.uk> and here <https://neilsinden.wordpress.com>

On This Day in 1879, The Ruskin Society met for the first time in Manchester. A branch was also established in Glasgow. Liverpool and Birkenhead quickly followed, then a Ruskin Reading Guild grew out of Edinburgh in the late 1880s, and what became the most active Ruskin Society was established in Birmingham in 1896. As the photo shows, these groups, which united at Ruskin's suggestion under the alternative name The Society of the Rose, spawned a variety of publications. Members discussed Ruskin's work and ideas, and lobbied for civic reforms. All the Society branches attracted prominent speakers. On This Day in 1894, 15 years after that inaugural meeting in Manchester, members in Glasgow heard how Ruskin, together with Thomas Carlyle, was a "pioneer of the Labour Party". The man staking this claim was Keir Hardie, the first Labour MP. The most complete list of Ruskin Society lectures is available online (compiled by Stuart Eagles): <http://www.guildofstgeorge.org.uk/.../Ruskin%20Society%20Lect...>



JANUARY 16



Charlotte C. Murray, "Study of Four Tulips" (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 to art because the artist needed supreme artistic 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 the greater knowledge of nature they'd gain from it, they would love and respect the world around them all the more. This is one of several flower studies in the Collection by Charlotte Murray. However, little is known about this artist, but there is some evidence that she was living in Bewdley in the 1920s. Do get in touch if you have further information (enquiries@guildofstgeorge.org.uk).

This image is available as a greetings card:

http://www.guildofstgeorge.org.uk/.../2016/Guild_FullCatalogu...

JANUARY 17



Another example of Charlotte C Murray's flower studies: "Study of a Crocus" (1868).
<http://www.guildofstgeorge.org.uk/the-collection/>

JANUARY 18



"Pembury Mill, Kent" (1808) by JMW Turner (from "Liber Studiorum"). "Liber Studiorum" is a set of 71 architectural and landscape pictures, etched and produced in mezzotint by Turner and his assistants between 1807 and 1819. They were arranged in different categories: Mountainous, Historical, Architectural, Pastoral and 'EP' (generally thought to mean Elevated or Epic Pastoral). In Turner's words, these themes aimed to "attempt a classification of the various styles of landscape." This plate is from the "pastoral" theme. Ruskin, who greatly admired the Liber Studiorum series, found this image of English "everyday occurrence...peculiarly simple" in comparison to Turner's scenes from Europe, which included views of the Alps revealing spectacular mountain gorges and glaciers and picturesque scenes of the Italian countryside. Nevertheless, the range of expression and body language in Turner's figures fascinated Ruskin. He said this was an example of Turner's "largeness of sympathy". He compared Turner to Shakespeare in his capacity for depicting emotion.

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

JANUARY 19



Cloisonné Vase (before 1876).

Cloisonné is an ancient technique used to decorate objects with colourful designs. It was developed in Asia and is particularly common in Japanese ornaments. Cloisonné takes its name from the "cloisons" or pieces of wire which an artist gums and fires to the object to mark out a pattern. "Frit" or powdered glass and paste is then painted into the blank shapes created by the cloisons, and the whole object is fired and polished, to reveal a coloured glassy finish. This vase is one of several cloisonné pieces in the Ruskin Collection, all of which were a gift to Ruskin from his friend Henry Willett in 1876. Ruskin added the pieces to the Collection and commented that they were of "unsurpassable beauty" or "extreme interest." Nevertheless, Ruskin wrote privately to Willett: "I think this Japanese art, however interesting in itself, is not good to be long looked at, nor in many examples." What do you think?

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

JANUARY 20



Two Depictions of St Sebastian (traditionally venerated on 20th January).

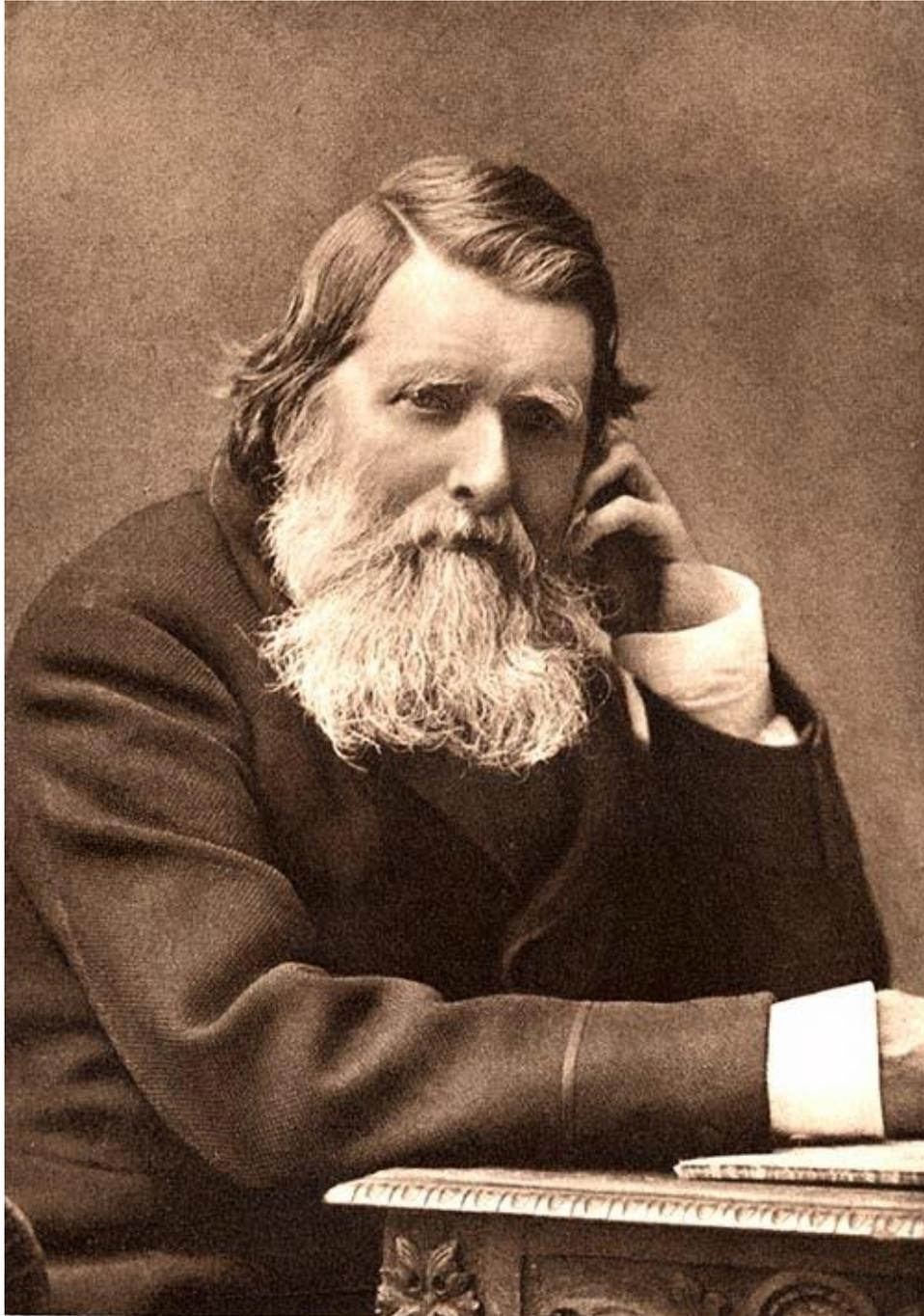
Frank Randal (1852-1917): "The Holy Family with St Sebastian, St Catherine and a Donor" after Sebastiano del Piombo (1886).

Paintings like this one showing the Holy Family with figures from different places are called "Sacre Conversazioni" or "Holy Conversations". Together the figures tell a story. Here, St Catherine of Alexandria is a Patron Saint of Venice, and St Sebastian is the protector against plague. The figure in black is a "donor figure," a portrait of the person who commissioned the painting. He is Venetian and as Venice was the centre of a successful trading empire, the city was susceptible to plague. It is therefore likely that the donor had the original work painted to protect himself against plague or in thanksgiving for having escaped it. Randal painted this copy for Ruskin who was very pleased with it, saying that "it cannot be better done in watercolour, nor I believe, much in oil." Ruskin had called the original painting, "A most beautiful Giorgione," because it was originally thought to have been by Giorgione, one of the foremost Venetian artists of the early 1500s. The second image of St Sebastian here is after the Venetian artist, Tintoretto. It was painted in 1885 by Angelo Alessandri (1854-1931).

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



On This Day in 1900, John Ruskin died of influenza at his home, Brantwood, on the shores of Coniston Water in the English Lake District. He was less than three weeks away from his 81st birthday. Explore the many Ruskin resources online to see how his legacy lives on today: <http://www.guildofstgeorge.org.uk/useful-links/>



JANUARY 21

On This Day in 1917, the American-born artist and poet, Francesca Alexander, died aged 79.

"The Jessamine Window" a pen and ink drawing executed in preparation for the book "The Roadside Songs of

Tuscany" (1882). "The Roadside Songs of Tuscany" is a decorative book of twenty songs, collected from the countryside around Florence where Alexander lived from the age of 15. She transcribed and translated the songs, noted down the tunes and illustrated scenes from each

ballad using local people as models. Together with her friend and collaborator, John Ruskin, she donated money raised from the sale of the book to support the area's poorer families. Part of the book's purpose was to preserve a fast disappearing aspect of the area's culture. Alexander collected many of these songs from an elderly woman called Beatrice Bernardi, a stone labourer and shepherdess, who had been famous locally for her improvised poetry and singing. Alexander altered her translation for "The Jessamine Window" slightly so that both the story and the rhythms of the original ballad were retained. The song is meant to be sung by someone who serenades his lover, who is standing at her window with a Jessamine, or jasmine plant. He tells her to sing to him and promises that he will respond.

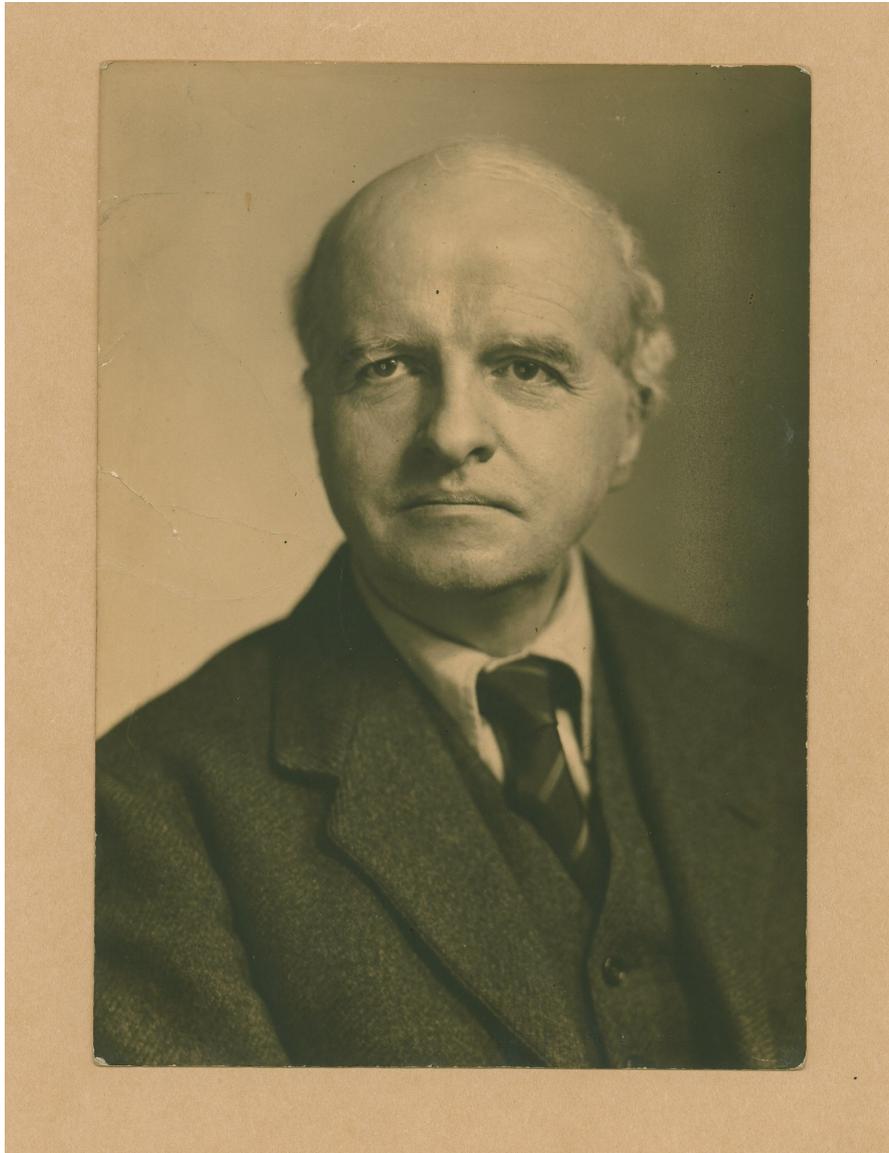
<http://www.guildofstgeorge.org.uk/the-collection/>



JANUARY 22



William Hackstoun (1855-1921) "Rome from the Monte Mario" after Turner (1880).
<http://www.guildofstgeorge.org.uk/the-collection/>



On This Day in 1882, the Sociologist Alexander Farquharson (1882-1954) was born: the seventh Master of the Guild of St George, 1951-1954. Photo reproduced with thanks to The Foundations of British Sociology Archive, Keele University Library.

<http://www.guildofstgeorge.org.uk/guild-history/guild-masters/>

JANUARY 23



"Flowers seem intended for the solace of ordinary humanity: children love them; quiet, contented, ordinary people love them as they grow; luxurious and disorderly people rejoice in them gathered; they are the cottager's treasure; and in the crowded town, mark, as with a little broken fragment of rainbow, the windows of the workers in whose heart rests the covenant of peace." (Ruskin, "Modern Painters" Volume V - WORKS vol. 7, p. 119).

John Wharltton Bunney (1828-1882): "Study of Cyclamen and Foliage" (1868) is a painting in watercolour and body colour. It is one of several items in the Collection reproduced as a greetings card. Why not buy this card (ref: Q12) and own your own "little broken fragment of rainbow"? Visit our shop and download our full catalogue: <http://www.guildofstgeorge.org.uk/shop/>

JANUARY 24



On This Day in 1919: the death of Charles Fairfax Murray. Here is Murray's "Study of Mosaic; The Doge, Clergy and People, South Side of Choir, San Marco, Venice" (1877).

This watercolour is a record of a mosaic of the 1100s showing, according to the Latin inscription: "The Priests. The Clergy. The People. The Duke, serene of mind." The mosaic faces the high altar and represents Venice's devotion to God. John Ruskin called this mosaic "the most precious historical picture". He drew particular attention to the vivid stories told in San Marco's mosaics because they would have been the only illustrations available to Venetian citizens 900 years ago. He also felt that their style, known as Byzantine, was the crucial nexus between ancient classical art to that of the modern period. By 1879, Venice's authorities were restoring and replacing the Byzantine mosaics. There is a bare patch in this drawing testifying to the poor state of the mosaic. But Ruskin commented that the figures' appearance, which had once been so "noble" well had been made "ignoble" by crude restoration techniques.

Several of Charles Fairfax Murray's paintings are available to buy as greetings cards from the Guild shop. He was also the subject of a published Ruskin Lecture by Paul Tucker, also available.

<http://www.guildofstgeorge.org.uk/shop/>

JANUARY 25



Edizione Brogi, "Tubal-Cain" from "The Shepherd's Tower" (1881).

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

On This Day (1882) Birth of Virginia Woolf. She wrote of Ruskin: "The style in which page after page of *Modern Painters* is written takes our breath away. We find ourselves marveling at the words, as if all the fountains of the English language had been set playing in the sunlight for our pleasure." (*The Captain's Death Bed*, 1950).



JANUARY 26



J. M. W. Turner, "View of Sheffield from Derbyshire Lane" (1797).

Turner painted this work long before he earned his reputation as a great artist. In the early part of his career, he mainly painted topographical or landscape views for reproduction in magazines and books. This watercolour was engraved for "The Copper-Plate Magazine" (August 1798); he made the sketch on a Yorkshire tour the year before. The magazine described Sheffield as a mile long, by half a mile wide. The engraving was re-used in 1854 in a book entitled "Turner and Girtin's Picturesque Views, sixty years since". The book explained: "... The valley is now built upon, the glimpse of the river Porter, long since shut out by houses; and with the exception of the churches, the whole scene has undergone a mighty change... the most striking feature is ... the absence of the towering smoke-conductors [which] gives to the [scene] that quiet primitive look which it wore in the days of our forefathers."

Available for purchase as a greetings card from the Guild's shop (ref. C13). Download the full catalogue here: http://www.guildofstgeorge.org.uk/.../2016/Guild_FullCatalogu...

On This Day in 1911, University of Reading Professor of Agricultural Chemistry and Pro-Vice-Chancellor, Cyril Tyler (1911-1996) was born: the ninth Master of the Guild of St George, 1973-1976.

<http://www.guildofstgeorge.org.uk/guild-history/guild-masters/>



JANUARY 27

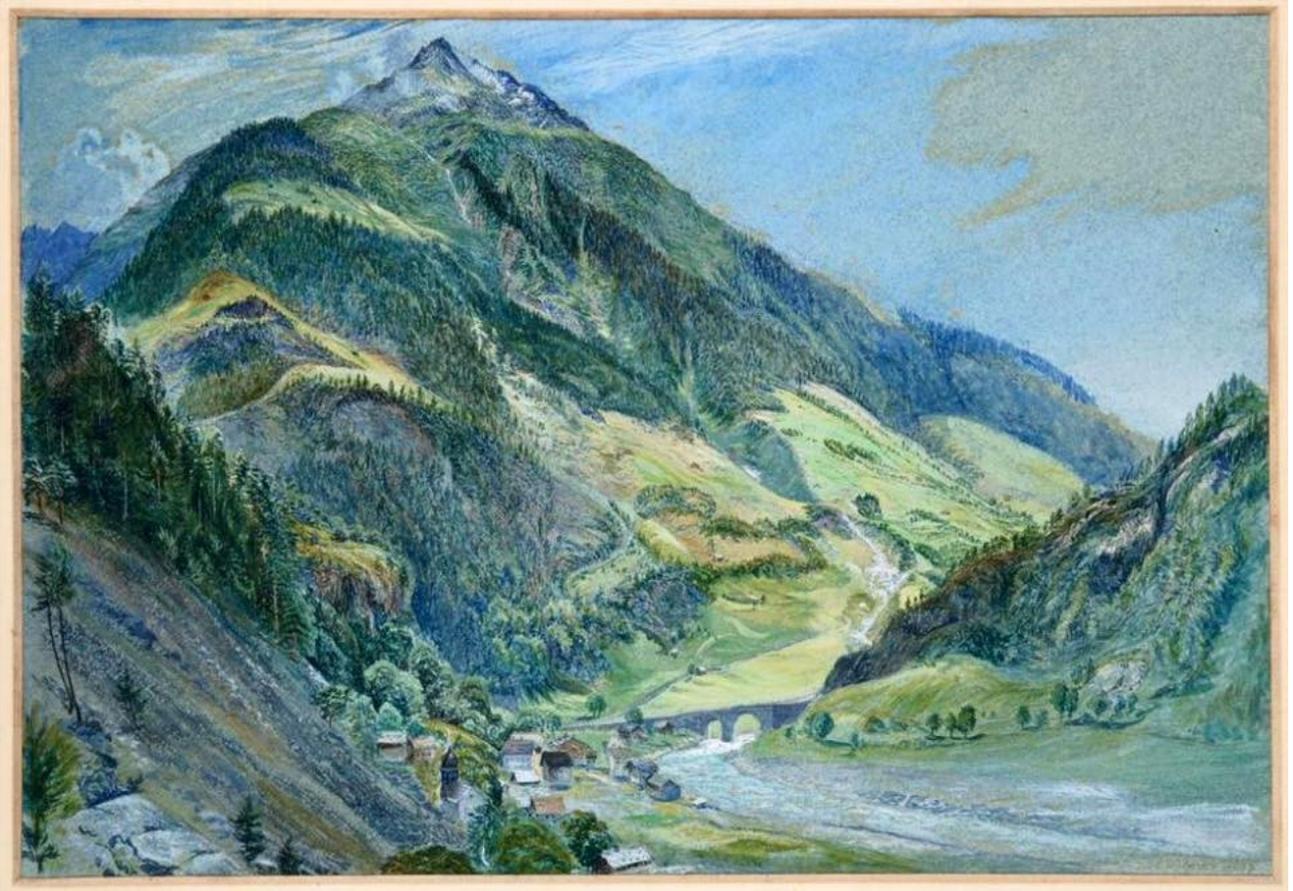


On This Day (1851) Death of the American naturalist, John James Audubon, notable for his extensive and detailed illustrations of birds.

"American Ptarmigan and White-tailed Grouse" (1838) after John James Audubon. This plate comes from "Birds of America", which is considered to be one of the most beautiful illustrated books ever produced. It contains 435 plates arranged for visual effect rather than by any logic of scientific classification, and was thus interesting to art collectors as well as to ornithologists. Whilst Audubon observed and painted many of the birds and their habitats from life, he shot them too, wiring them into shapes so that he could produce accurate drawings. Though he was a hunter himself, Audubon was nevertheless worried by large-scale hunting, and saw "Birds of America" as a way of recording America's birds for conservation purposes. The book's plates and text were issued over several decades, and collectors did not always purchase them all or bind them into finished books. T. C. Eyton, to whom this plate originally belonged, cut most of his Audubon plates so that they would fit into his specially made scrapbooks. As this image is quite small, Eyton merely trimmed off the edges.

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

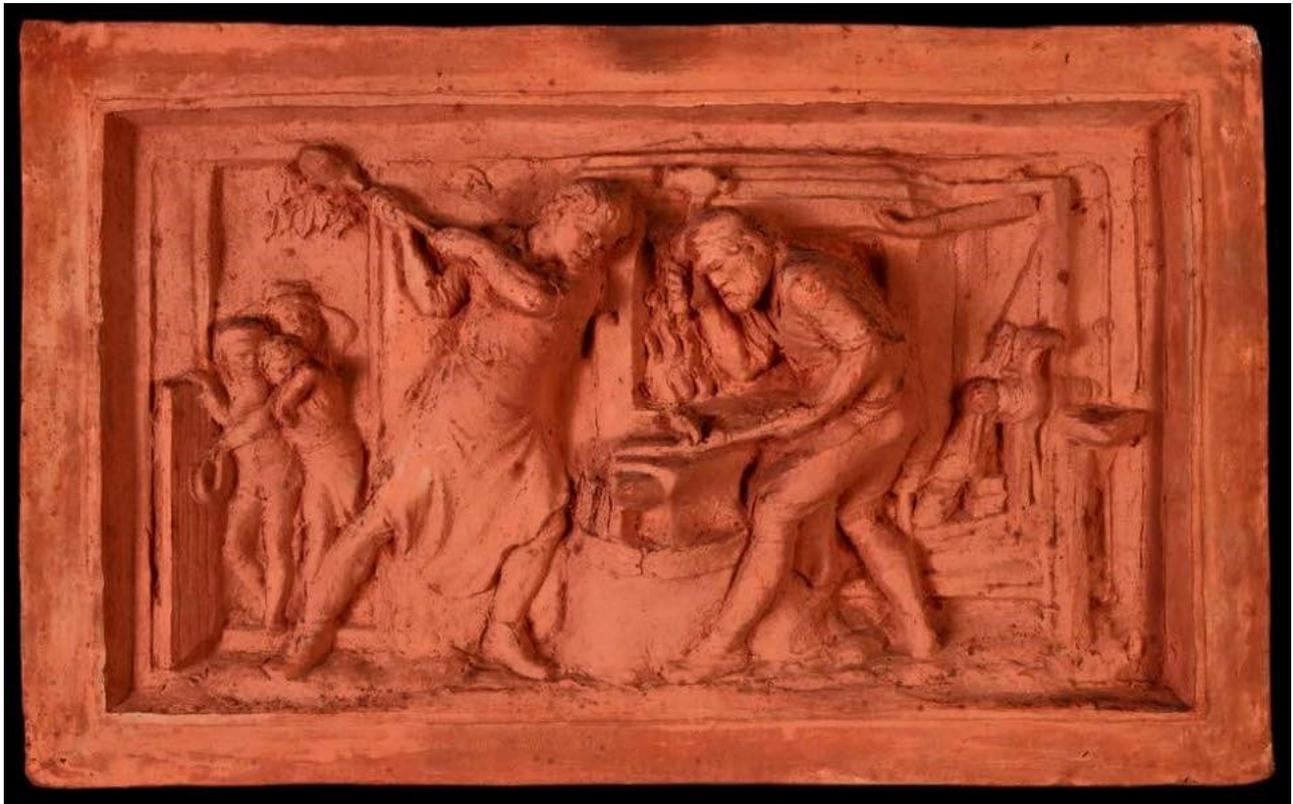
JANUARY 28



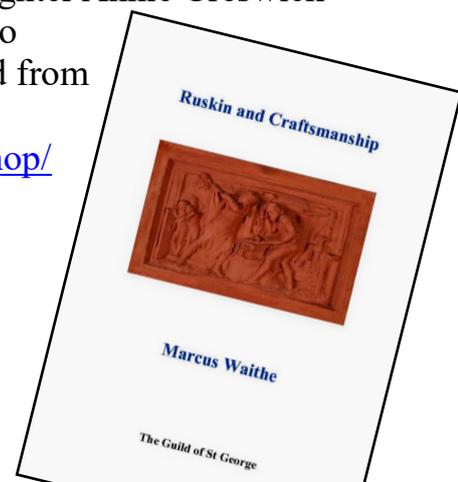
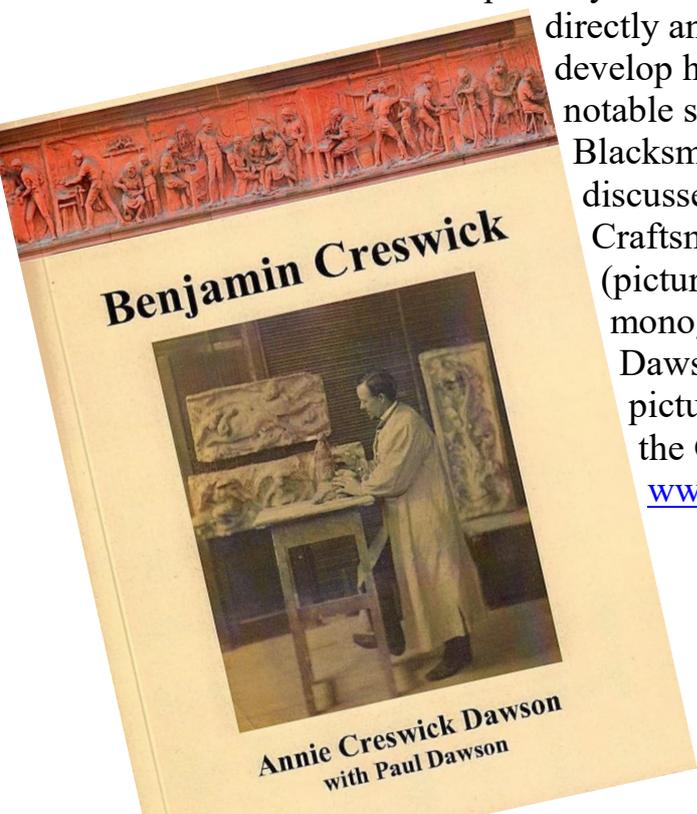
John Wharltton Bunney, "Alpine Peak, Switzerland" (1859). "Mountains are the beginning and the end of all natural scenery."—John Ruskin ("Modern Painters" volume IV).

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

JANUARY 29



On This Day in 1853, Benjamin Creswick was born. A Sheffield knife-grinder, he visited Ruskin's St George's Museum in Walkley where he met Henry Swan, the museum's curator. Inspired by the Collection, encouraged by Swan and supported directly and indirectly by Ruskin, Creswick was able to develop his talents as an artist-craftsman to become a notable sculptor and teacher. Pictured is his work "The Blacksmith's Forge" (1886) in terracotta. The work is discussed by Marcus Waithe in his lecture, "Ruskin and Craftsmanship" published by the Guild in 2015 (pictured). Creswick's life and work is the subject of a monograph by his great granddaughter Annie Creswick Dawson (with Paul Dawson) (also pictured). Both can be purchased from the Guild shop: www.guildofstgeorge.org.uk/shop/



JANUARY 30



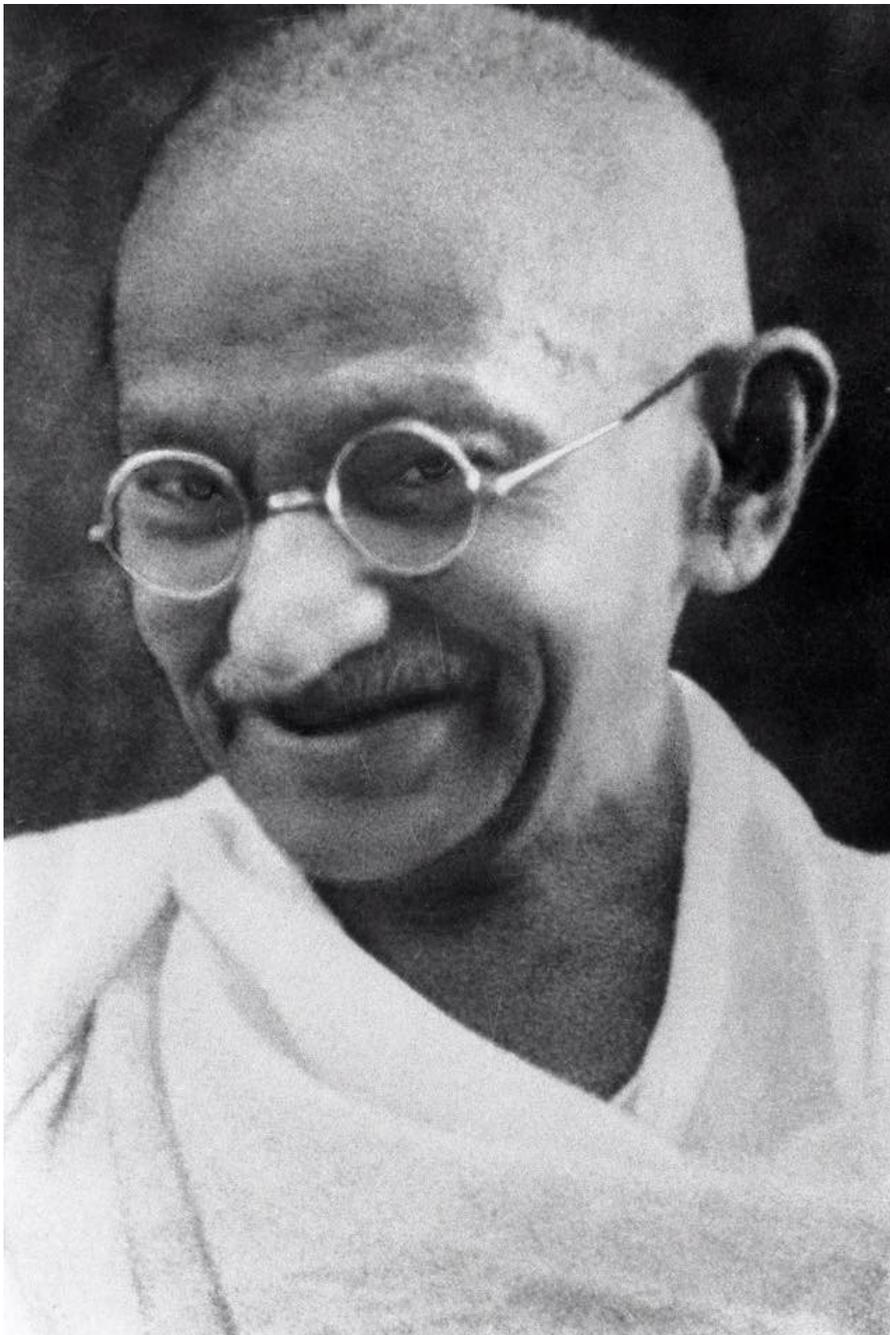
"The Templar's Chapel and Garden, Laon, France" (1886) by Thomas Matthews Rooke (1842 - 1942).

In 1886, Ruskin commissioned Rooke to work in France. He wrote, "I am going to avail myself of your divine sympathy with the French character and your exquisite architectural drawing. I want you to go first to Laon and see how you like it..."

Descriptions of Laon rarely appear in Ruskin's books, but he wrote of the town and its hilltop location with affection in his letters and in notes in his diary. Rooke painted a number of views of Laon, including the cathedral, picturesque streets and scenes of the townspeople at market or in religious festivals. The Templar's Chapel shown here was built in the mid 1100s and has an unusual form which appears octagonal on the outside but circular on the interior. By the 1800s the building was collapsing and was held together by iron bands which can be seen in Rooke's study.

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

On This Day (1948) Death of Mahatma Gandhi.
Gandhi wrote in his AUTOBIOGRAPHY of the "magic spell" cast by reading Ruskin's UNTO THIS LAST: " I believe I discovered some of my deepest convictions reflected in this great book of Ruskin, and that is why it captured me and made me transform my life." In 1908, he paraphrased the book in Gujarati in the pages of INDIAN OPINION. You can download the English retro-translation from the Guild's new Resources page: <http://www.guildofstgeorge.org.uk/resources/>



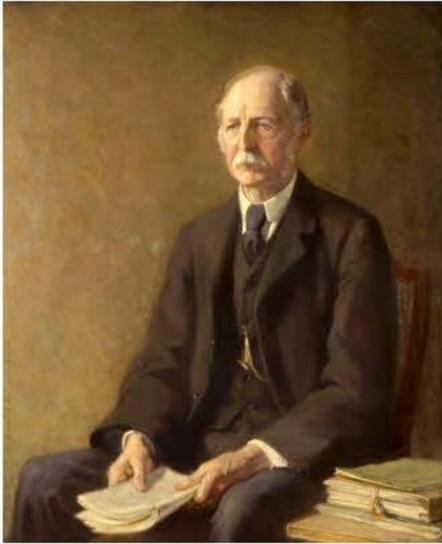
JANUARY 31



J. W. Bunney, "The Thames from Greenwich, London" (1860-82).

Bunney painted this view from a central position between the two blocks that form the Old Naval College at Greenwich, now occupied by Greenwich University and Trinity College of Music. The obelisk seen beyond the Naval College buildings is a monument to the explorer Joseph Renne Bellot who drowned in 1853. From its earliest times, a core feature of Greenwich has been its dockyards. In the mid 1800s, despite the new railways, the River Thames was still the main route for goods being imported and exported to and from London. The sailing boats at the left of this painting are moored in the position where the tea clipper, Cutty Sark, is docked today. This mooring is also the position of today's Greenwich Pier where London Transport boats dock.

Read about the history of the Guild of St George & explore the Ruskin Collection:
<http://www.guildofstgeorge.org.uk/the-collection/>



On This Day: Thomas Coglean Horsfall (pictured) died in Berkshire, aged 90. He was buried in Finchampstead (grave pictured).

Born into a business family of cotton card manufacturers in Manchester, Horsfall was a keen and generous philanthropist. His lasting legacy was the Art Museum (pictured) that he founded in the working-class district of Ancoats. It was a direct response to reading Ruskin's

monthly letters to the workmen and labourers of Great Britain (Fors Clavigera). The Museum took St George's Museum, in the Sheffield district of Walkley, as its model.

Today, 42nd Street, a mental-health charity for young people located in Ancoats, is resurrecting the spirit of Horsfall's project and developing a new cultural space on Great Ancoats Street to honour his memory and continue his mission. They are the recipients of a Heritage Lottery grant and the Guild has supported the project from the start.

You can read about Horsfall and the history of Ancoats Art Museum and Manchester University Settlement by downloading an article from the Guild's new Resources page: <http://www.guildofstgeorge.org.uk/resources/>

