



JOHN  
**Ruskin**

*The Power of Seeing*

II TWO  
TEMPLE  
PLACE



# JOHN Ruskin

*The Power of Seeing*

II TWO  
TEMPLE  
PLACE

The Bulldog Trust

MuseumSheffield



Published to accompany exhibitions:

*John Ruskin: The Power of Seeing*

Two Temple Place, London

26th January - 22nd April 2019

*John Ruskin: Art & Wonder*

Millennium Gallery, Museums Sheffield

29th May - 15th September 2019

*John Ruskin: The Power of Seeing* has been curated by

Louise Pullen, Curator, Ruskin Collection, Museum Sheffield,  
with the support of Alison Morton, Exhibition & Display Curator,  
Museums Sheffield. Author and journalist, Michael Glover has  
provided further interpretation and insight.

Published in 2019 by Two Temple Place

2 Temple Place

London WC2R 3BD

Copyright © Two Temple Place

A catalogue record for this publication is  
available from the British Library

ISBN 978-0-9570628-8-7

Designed and produced by: NA Creative

[www.na-creative.co.uk](http://www.na-creative.co.uk)

## CONTENTS

Foreword	04
The Guild of St George	06
Museums Sheffield	08
John Ruskin: The Power of Seeing	10
Why did John Ruskin open a museum in Sheffield?	45
John Ruskin's Life & Legacy	58
Object List	62
Acknowledgements	71

## FOREWORD

CHARLES M. R. HOARE *Chairman of Trustees*  
*The Bulldog Trust*

Welcome to *John Ruskin: The Power of Seeing*, the latest in the Bulldog Trust's Winter Exhibition Programme at Two Temple Place.

Since its inception, the Winter Exhibition Programme has provided a platform to highlight the extraordinary regional collections in the UK and this year is no exception. We are delighted to partner with Museums Sheffield and the Guild of St George, the charitable education Trust founded by John Ruskin, to celebrate the bicentenary of his birth (8th February 1819).

*John Ruskin: The Power of Seeing* displays many important objects from the Guild of St George's Sheffield Collection to explore Ruskin's radical views on culture and society and to examine his legacy and enduring relevance in the 21st century. This exhibition marks the first time that such a significant portion of the Guild's collection has been shown outside Sheffield, and we are very pleased to bring these remarkable objects to a London audience.

Central to Ruskin's philosophy of art was his promotion of craftsmanship and rejection of industry and machine produced artefacts. It is particularly fitting, therefore, for this exhibition to be displayed in the ornately carved surroundings of Two Temple Place, itself a celebration of spectacular Victorian craftsmanship.

We would like to thank our partner organisations, the Guild of St George

and Museums Sheffield for such a successful collaboration and for loaning so generously from their collection. We thank in particular the curator Louise Pullen (Curator, Ruskin Collection, Museums Sheffield) and Alison Morton (Exhibition & Display Curator, Museums Sheffield), as well as journalist Michael Glover for his contributions to the exhibition and its interpretation. The hard work of all those involved has been instrumental in ensuring the success of this exhibition.

Thanks must also go to our Programme Advisor and Chair of the Winter Exhibition Advisory Board, Martin Caiger-Smith, of the Courtauld Institute of Art, for his valuable input to the development of the curators and the overall programme. We also wish to thank our Exhibition Advisory Board for their support both on this exhibition and their assistance in developing our exciting plans for the future.

The Winter Exhibition Programme at Two Temple Place is reliant on donations and major fundraising efforts and we would like to thank the Guild of St George for their financial contribution to the project, and also their work in securing further funding for this exhibition. On behalf of Museums Sheffield and the Guild of St George, we are incredibly grateful to the Garfield Weston Foundation, Foyle Foundation, Sheffield Town Trust, and James Neill Trust Fund for their support.

Thank you for supporting the work of the Bulldog Trust with this visit. We hope you have been inspired to follow the work of the Guild and we encourage you to visit Museums Sheffield for their John Ruskin bicentenary celebrations at the Millennium Gallery, Sheffield from 29 May – 15 September 2019.

We also look forward to welcoming you to future exhibitions at Two Temple Place.

## THE GUILD OF ST GEORGE

CLIVE WILMER, *Master*

The Guild of St George, founded by John Ruskin in 1871, was born of despair. Many comfortable Victorians thought the England of their day the most fortunate society the world had ever known – prosperous, free, inventive, enterprising and internationally powerful. Ruskin was not impressed. He thought the success of his country was rooted in the deprivation of the poor and the violation of nature by industry, which provided riches only for the few. ‘For my own part,’ he wrote, announcing his creation of the Guild, ‘I will put up with this state of things, passively, not an hour longer.’

The Guild was first and foremost an attempt to revive a healthy rural economy, not based on machinery, pollution and the oppression of the poor. It was also frankly utopian in conception, and Ruskin soon began proposing ideal social arrangements which the Guild’s workers and their families would need – schools, libraries and galleries of art. The first such gallery – and in the event, the only one – was St George’s Museum in Walkley, a village on the rural edge of Sheffield.

The Museum was intended for the people Ruskin called ‘the iron workers of Sheffield’, in particular the artisans who were producing the world-famous Sheffield cutlery, which he hugely admired. Displayed in a simple cottage, the collection was very modestly presented, but Ruskin’s ambitions for it were substantial. It was there to teach beauty to those who had been denied it and the evidence is that it attracted many eager to learn.

It still attracts many today. The Ruskin Collection (as it is now called) is housed in the Millennium Gallery at the heart of busy Sheffield, where it still attracts a constant flow of visitors. It has grown since the 1870s, but the core of it remains work that was bought, commissioned, collected and sometimes drawn by Ruskin himself and given without charge to the people of Sheffield. What you see in the gallery is a small selection – very much the tip of an iceberg, for in the basement are stored some 17,000 objects, not all of them works of art. The Guild is constantly looking for ways of making more of these objects visible.

The Guild is still active today. With nearly 300 Companions (as members are called) both in Britain and overseas, it seeks to apply Ruskin’s principles to modern life, working as he did in the arts, the crafts and the rural economy with an eye to social justice. Apart from the Ruskin Collection, it owns a number of rural properties, including a hundred acres in the Wyre Forest. It also sets up occasions for the discussion of Ruskin’s values in contemporary contexts.

Nevertheless, the Ruskin Collection remains the jewel in the Guild’s crown. For most of the present century we have been seeking to make the Collection available to an ever wider public. We are therefore immensely grateful to the Bulldog Trust and the managers of Two Temple Place for giving us this opportunity to bring it to London and the largest audience it has yet had the chance to reach. Caring for the local and the particular, Ruskin made his Museum for the people of Sheffield. But he wanted to change the world for the good as well.

## MUSEUMS SHEFFIELD

KIRSTIE HAMILTON, *Director of Programmes*

Sheffield is a city of makers. It's a city full of innovators, a city of people with ideas and the skills to realise them, a city where people help improve the world we live in. Over the past 200 years the city has changed radically, yet that spirit of creativity remains steadfast. When John Ruskin created his collection for Sheffield, he hoped it would provide a seed of inspiration that would see the craftsmanship of the city's workers flourish. In Sheffield, he was cultivating rich and fertile ground.

Museums Sheffield is the charity that looks after the city's collections of art, human history and natural science across three of Sheffield's most significant cultural venues: Graves Gallery, Millennium Gallery and Weston Park Museum. These collections, owned by the people of Sheffield, are a huge and wide-ranging source of knowledge and inspiration. As custodians of these collections, our role is to help people find meaning in them for their lives today. As a cornerstone of the city's heritage, the Guild of St George's Ruskin Collection is central to the work we do.

For centuries the mark of being made in Sheffield has stood for quality and this remains as true now as ever. Ruskin saw the potential of a city full of highly-skilled craftspeople, a capable, knowledgeable and collaborative workforce. Sheffield's Little Mesters, a community of small workshops that focussed on particular aspects of the production process, fostered and supported specialist craft skills; an object might have passed between several different businesses, each contributing

their own well-honed element to its production. Whilst outputs may have changed, that spirit of collaborative creativity is no less vital in the contemporary city; cross-pollination of ideas and a quest for excellence are at the heart of Sheffield's many artist studios, artisan workshops and thriving digital industries.

We are thrilled to be working with the Guild of St George and the Bulldog Trust to create this celebration of the 200th anniversary of Ruskin's birth which will continue with a second exhibition at the Millennium Gallery, *John Ruskin: Art & Wonder*, 29 May – 15 September 2019. What you see in both these exhibitions are glimpses into how Ruskin thought he could make life better for Sheffield's workers, and in turn, enable them to truly realise their talents.

Key to the Collection is the idea that beauty can help us improve our understanding. Ruskin saw that the role of an artist was essential in helping us see and make sense of the world around us. Artists are often able to observe and articulate things that we may not have noticed, appreciated or fully understood. While this is evident in the Collection's exquisite botanical and ornithological studies, it is equally apparent in the new works commissioned from the contemporary artists featured in the exhibition, whose practice engages directly with Ruskin's thinking.

For some, museums are places that present the past. For others, they are places of inspiration and wonderment. For us, like Ruskin, the two are inextricable. This exhibition seeks to show both the breadth of Ruskin's vision and timelessness of his ideas. Our hope for this exhibition is that it does exactly what Ruskin wanted; it encourages us to look at nature, take inspiration and contribute to making this world a better place to live.

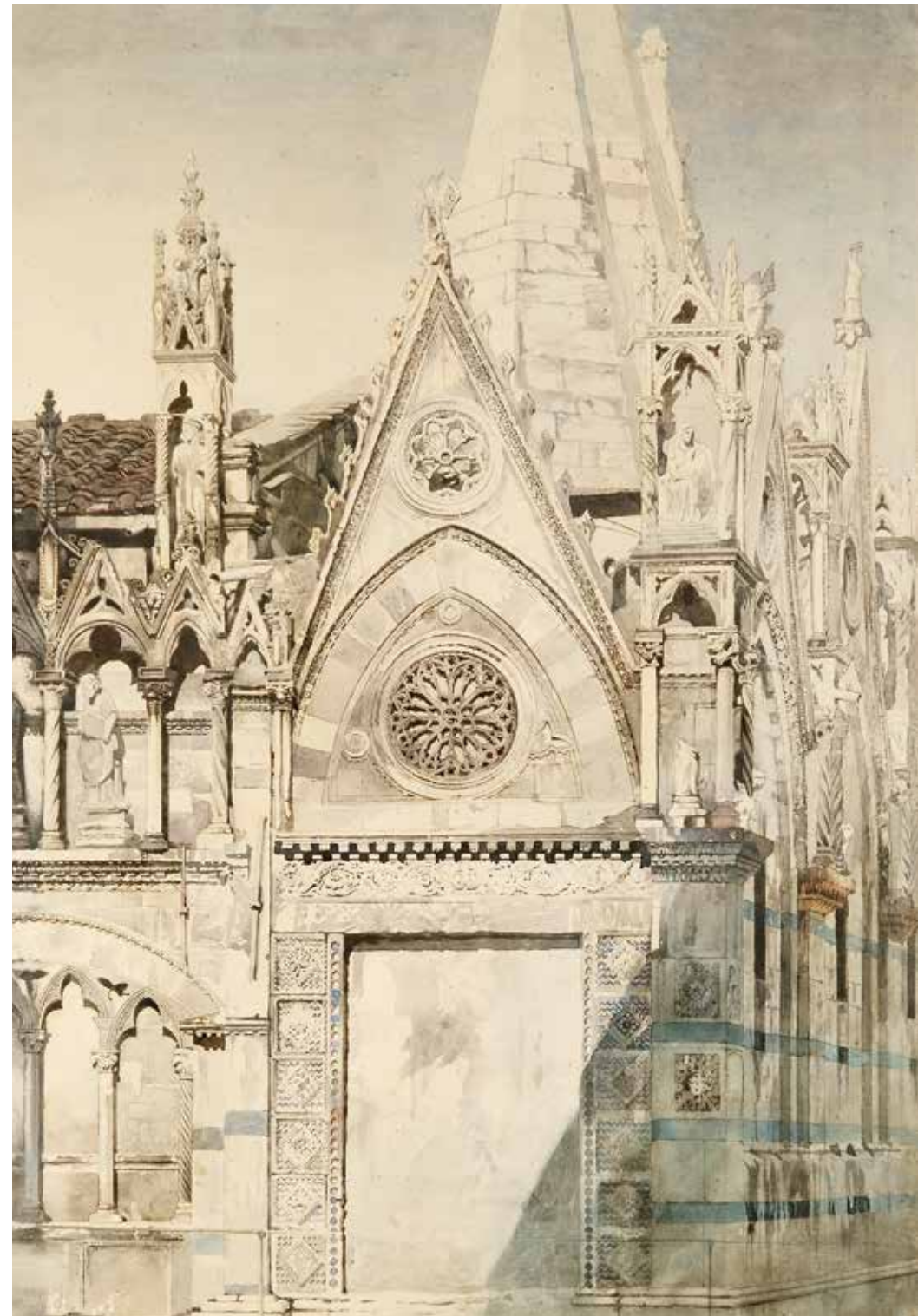
## JOHN RUSKIN: *The Power of Seeing*

*Louise Pullen, Curator, Ruskin Collection,  
Museums Sheffield*

The name 'John Ruskin' brings to mind different things in different people: fine draughtsman, pernickety aesthete, social commentator, idealist thinker. What is clear though, in this his bicentenary year is that Ruskin is attracting – or regaining – attention and his influence in fields from art to economics endures. In his lifetime his name was both celebrated and notorious; his interests and commentary leapt between art and architecture, anthropology and science, morality and money, and often combined them all. Ruskin was a true polymath, publishing widely and debating with notables from Darwin to Dickens. For some, his writing was utterly incomprehensible; for many, such as the socialist designer William Morris, Ruskin opened the door to new ways of thinking. This exhibition seeks to explore some of Ruskin's ideas and invite the visitor to consider their relevance today.

In 1908 the political activist Mahatma Gandhi translated a book by Ruskin and gave it the title *Sarvodaya*, meaning 'The Welfare of All'. This was Ruskin's *Unto This Last*,

OPPOSITE PAGE: FIG. 1: John Ruskin, *Santa Maria della Spina, East end, Pisa, Italy* 1845 © Collection of the Guild of St George / Museums Sheffield





ABOVE: FIG. 2: John Ruskin, *Study of a Peacock's Breast Feather* 1873 © Collection of the Guild of St George / Museums Sheffield

FOLLOWING SPREAD: FIG. 3: 12: J.M.W. Turner (drawn/etched), Thomas Goff Lupton (mezzotint), *'Ben Arthur, Scotland'*, from *'Liber Studiorum'* 1819 © Collection of the Guild of St George / Museums Sheffield

first published in 1860 and concerning the ethics of political economy. Gandhi's title for it is particularly apt in the context of this exhibition. Welfare for Ruskin was not just typical Victorian philanthropy - ensuring that the population was housed, fed and clothed - although Ruskin's ire that even this was not yet a reality is both powerful and moving to read. Ruskin held a deep-seated belief that all people should be given the means to flourish; that pride in work, respect for labour and access to mind-opening beauty created thriving populations. Beauty might come in the form of art but in Ruskin's eyes art itself was a mirror to something even more beautiful: nature, colour, texture, emotion, light (FIG. 2). This therefore is not so much an exhibition of art as an examination of how Ruskin used imagery to help develop an education in wellbeing.

*"The teaching of art, as I understand it,  
is the teaching of all things"*

Ruskin's all-embracing output came from inauspicious beginnings. His parents kept him coddled and confined, training him to become, according to his mother's wish, the future Archbishop of Canterbury or - his sherry-trading father's hope - the personification of a cultured 'gentleman'. Instead Ruskin grew up with strong powers of observation, a fiercely enquiring mind and the wish to become President of the Geological Society. Ruskin successfully urged his parents to take him on tours abroad, which inspired in the literary-minded teenager poems of epic length. He read widely and intently and he witnessed his father's purchase of art. Amongst the artists his





father patronised was Joseph Mallord William Turner, whose watercolours and engravings (FIG. 3) are generally credited as rousing Ruskin's interest in art over geology, and for stirring lifelong enjoyment in experiencing nature's phenomena.

Ruskin's artistic education had been fostered by his father from a young age. His eye and mind were trained to see and understand the picturesque style, where the features of landscape were generalised and composed in such a way as to form a conventionally pleasing picture. Turner's work was different, defying convention. In it, areas of colour, shade or light, movement and stillness, details both specific and ephemeral, captured Ruskin's attention, forcing him to look at art and nature differently (FIG. 4). In praise and in defence of Turner's style Ruskin, by then a graduate of Oxford University, published his first volume of *Modern Painters* (1843). Seventeen years later, by now a renowned critic, he published its fifth and final volume.

Some of *Modern Painters* seems to be pure art criticism, but as a whole it is a treatise in which artistic themes are interwoven with scientific analysis and emotional appeal. Literature, the Bible and political history are regularly drawn upon. Analyses of geology, clouds, sunlight, water and plant-life are all offered. Overall, Ruskin, in *Modern Painters* asks his readers to perceive rather than merely to look, and to find inspiration in the splendour of nature. Nature, moreover, was affecting Ruskin's deeper thought. His study of trees for example



ABOVE: FIG. 4: John Ruskin, after J.M.W. Turner, 'The Gates of the Hills', detail from 'The Pass of St Gothard', near Faido, Switzerland 1855 © Collection of the Guild of St George / Museums Sheffield

shaped his 'Law of Help': the co-operation of each part of the tree from root to leaf was required to make the whole flourish. This law was not simply about trees: it was Ruskin's comment on the requirements for a stable and respectful society.

*"All great art is praise"*

Earlier volumes of *Modern Painters* had influenced a new generation of artists including the Pre-Raphaelite Brotherhood - John Everett Millais, William Holman-Hunt, Dante Gabriel Rossetti and their associates such as John Brett and Edward Burne-Jones (FIG. 5). Ruskin put up a strong defence of their artistic style, which, though denounced by many of the Royal Academicians, was heavily influenced by Ruskin's own call for artists to paint 'truth to nature'. In doing so, and by his own disparagement of celebrated works, Ruskin became the butt of comment and caricature as ruthless as he was himself. His concerns though were also for the artistic education of the ordinary working individual, and from 1854 he, having claimed the assistance of Rossetti, taught drawing at the evening classes at The Working Men's College in Holborn.

Ruskin did not see himself as an artist, but he described his own instinct to draw as a means of seeing thoroughly and connecting with the world around him. His drawings often

OPPOSITE PAGE: FIG. 5: Edward Coley Burne-Jones, *'Love Reigning over the Elements'*, *Design for Stained Glass for William Morris' 'Red House'* 1860-62 © Collection of the Guild of St George / Museums Sheffield





ABOVE: FIG. 6: John Ruskin, *The Towers of Thun, Switzerland* 1854  
© Collection of the Guild of St George / Museums Sheffield

seem unfinished. Some are mere explorations of light and shadow; in others, areas of extraordinary detail are juxtaposed with a few hastily-sketched lines; a roof and chimney is drawn but is otherwise left without context (FIG. 6). Ruskin drew what he felt was important and paid no attention to that which he thought was not.

*The Elements of Drawing* (1857) was published in response to the many requests Ruskin received for drawing instruction. He made it clear that his lessons were not about 'graceful accomplishment', but to train the eye to see, to cultivate a better way of understanding nature, and to respect the value of good artistic craftsmanship. Elsewhere he wrote of art in the context of manufacture: artistry was to be found in the design and workmanship of an object. It was not in the subsequent mass production or emulation of it.

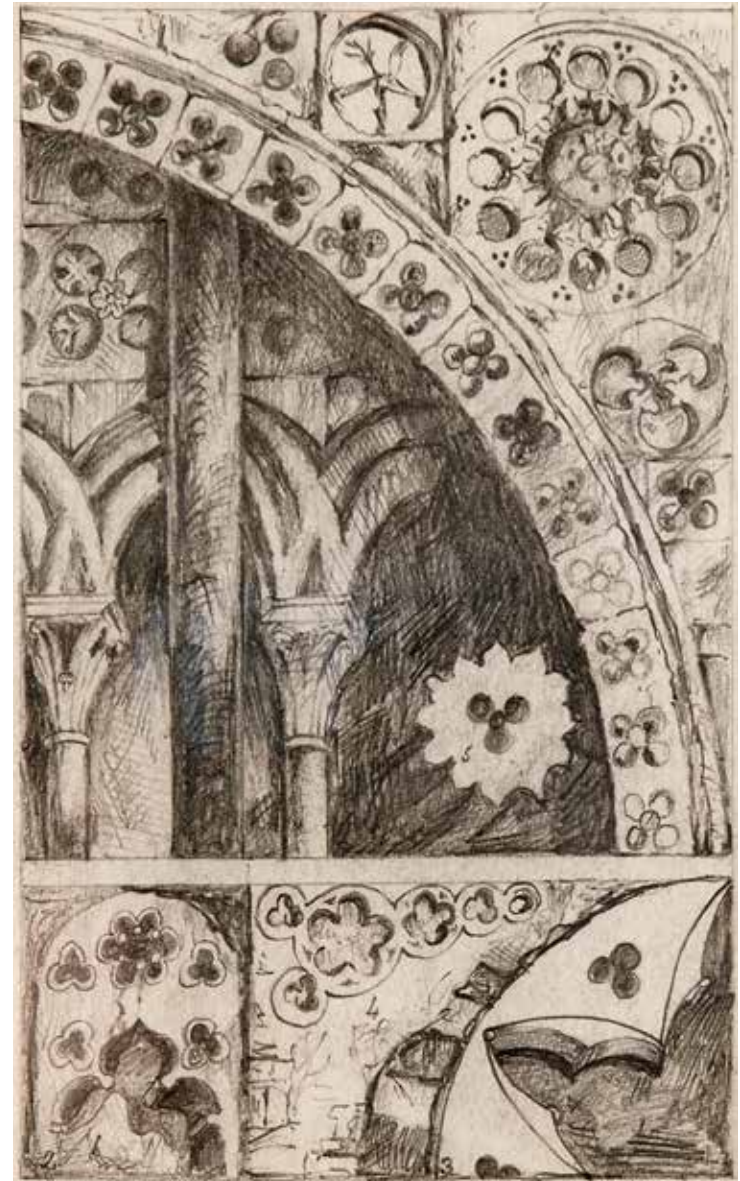
This pattern of social commentary developed; when in 1869, Ruskin became the first Slade Professor of Fine Art at Oxford University there was little of artistic practice in his lectures but much of practical application. Ruskin himself stated that anyone wishing to become a fine painter had come to the wrong place. Instead he lectured, through art, on ideas of reform, identity, economy and passion. He promoted a work and social ethic amongst his generally affluent listeners that resulted, in 1874, in a well-meant but ultimately impractical road-building exercise at Hinksey, outside the city. Ruskin, having motivated a team of athletic students that included Oscar Wilde, could not turn a swamp into a road during winter.

*“When we build, let us think that we build forever”*

In these years Ruskin’s research, influence and writing were building in other areas. He studied Gothic architecture and relevant political histories in Britain, France and Italy to publish *The Seven Lamps of Architecture* (1849) (FIG. 7). The themes - or ‘Lamps’ - of Sacrifice, Truth, Power, Beauty, Life, Memory, and Obedience were pursued in aesthetically and morally-charged maxims on the necessity to build well for the sake of builder, onlooker and patron alike. Ruskin cultivated the idea that art and architecture reflected the state of the society in which they were created.

Ruskin examined this concept further in his book *The Stones of Venice* (1851-53): his study of Venice’s architectural history convinced him that a city or country’s stability and social ethos could be read though its artistic style (FIG. 8). Despite accumulating a vast array of sketches, notes, measurements and the occasional piece of original stonework during his research tours in Venice, Ruskin made it plain in his introduction that this was not simply a book of architectural instruction, or indeed much of a travel guide; instead it offered an account of the city’s social history and the rise and fall of its prestige. In the fortunes of Venice he saw a warning to Britain and its Empire: that pride and corruption spells downfall.

OPPOSITE PAGE: FIG. 7: John Ruskin, ‘Pierced Ornaments from Lisieux, Bayeux, Verona, and Padua’, Sketch towards ‘The Seven Lamps of Architecture’ 1848-49 © Collection of the Guild of St George / Museums Sheffield





ABOVE: FIG. 8: John Wharltton Bunney, *Western Façade of the Basilica of San Marco*,

Venice 1877-1882 © Collection of the Guild of St George / Museums Sheffield

*“Establish, instead of a National Debt, a National Store”*

One particular chapter of *The Stones of Venice*, ‘The Nature of Gothic,’ heralded a change in Ruskin’s writing. It concerned the dignity that was to be found in artisanal labour, the importance of individuality in craftsmanship; it asserted that workers were people, not automata. Soon came *Unto This Last* (1860), in which he boldly stated ‘There is no wealth but life.’ He continued: ‘That country is the richest which nourishes the greatest numbers of noble and happy human beings’. For him, Britain was neglecting the most basic of human needs in the pursuit of money, leaving the working population of its cities in squalor. Ruskin began to look for ways in which he could influence change, and wrote *Fors Clavigera; Letters to the workmen and labourers of Great Britain* published in *The Times* (1871-78, 1881-4) to rouse support. In his public lectures, he berated audiences who had come to hear him speak on art and beauty for their poor values, suggesting that they could never truly appreciate beauty while they left their local citizenry in misery.

Ruskin’s practical attempt to improve the situation he saw around him was to establish, in 1871, the Guild of St George, a company or society designed to help make Britain a better place to live in by promoting improved systems of education and agricultural management. Ruskin wrote of ‘national stores’ of food, but also of stores of books and art to ensure that workers were given something inspirational to study and, through this, a better chance at happiness. He began to look



ABOVE: FIG. 9: Octavia Hill, after Giovanni Bellini, *Portrait of Doge Leonardo Loredan* 1859 © Collection of the Guild of St George / Museums Sheffield



RIGHT: FIG. 10: Christiana Herringham, after the workshop of Andrea del Verrochio, *Study of the Angel Gabriel*, from ‘*Virgin and Child with two Angels*’ 1881 © Collection of the Guild of St George / Museums Sheffield

for a place to open a museum for workers and supported by some of its more radical citizenry, he chose Sheffield, partially for its landscape and location, but also for its skilled workforce of metalworkers. As a city with a centuries-old reputation for craftsmanship and for revolutionary thinking, he proposed, might a simple collection of ‘pretty things’ improve the lives of skilled artisans?

*“A little piece of England given into the English workingman’s hand”*

The St George’s Museum at Walkley opened in 1875; a single room, crammed with pictures, books and rocks (FIG. 11). The building itself, perched on top of a hill above the smoke of the city, was chosen for its location. Ruskin proposed that metalworkers should benefit from the healthier air as well as from the educational, mind-expanding properties of the museum. Furthermore he hoped views down the tranquil Rivelin Valley would tempt city-dwellers to explore the countryside, whilst the beauty within the museum would provide some respite from the grime and toil of their everyday lives.

For many of Sheffield’s working-class citizens, a trip beyond the confines of work and home must have been quite an undertaking, yet Ruskin did have more than a streak of realism in his plans. The museum was open early and late in the day

OPPOSITE PAGE: FIG. 11: Unknown photographer, *The St George’s Museum, Walkley – Extension* c. 1885 © Collection of the Guild of St George / Museums Sheffield







and, unusually for the time, on Sundays. It was to be full and splendid yet orderly, for - as Ruskin pointed out - 'what is the use of ...['superabundance'] to a man who has only a quarter of an hour to spare in a week?' Henry Swan, Ruskin's curator, was not an artistic connoisseur but a craftsman himself, his bluff enthusiasm targeting the hearts and minds of local workers. Whilst notable early visitors were lauded in the local newspapers, Queen Victoria's son Leopold amongst them, attendance books show that other visitors included locals such as George Cryer, a file forger, 14-year old Nora Wright, a scissors burnisher and Omar Ramsden, also 14, who went on to become one of the most notable silversmiths of the early 20th century. Benjamin Creswick, a knife grinder especially singled out by Swan, was given personal instruction by Ruskin and became a sculptor admired by William Morris (FIG. 12).



OPPOSITE PAGE: FIG. 12: Benjamin Creswick, *The Blacksmith's Forge* 1886 © Collection of the Guild of St George / Museums Sheffield

ABOVE: FIG. 13: Attributed to Andrea del Verrocchio; and Workshop, *The Virgin Adoring the Christ Child* ('The Ruskin Madonna') c.1470-5 © National Galleries of Scotland. Purchased with the aid of the Art Fund and the Pilgrim Trust 1975

*“We may make art a means of giving him helpful and happy pleasure”*

The museum’s collection, amassed by Ruskin in the name of the Guild of St George, reflected the diversity of Ruskin’s interests: copies of early Renaissance art, studies of medieval architecture and decoration, engravings and mezzotints after J.M.W. Turner, coins, medallions, minerals and a library of illustrated natural history books, illuminated manuscripts and early printing. There is also an architectural plaster cast collection, their three-dimensional forms deemed by Ruskin to be of special use to metalwork designers and sculptors.

At the heart of display was a work believed to be by Verrocchio. *Virgin Adorning the Christ Child* (c. 1470) is now in the collection of the National Gallery of Scotland (FIG. 13). Ruskin brought it from Venice as an illustration of master craftsmanship for Sheffield’s ‘workers in iron’ and to display as an exemplar of great art. Verrocchio, as a goldsmith, sculptor and painter, had in Ruskin’s eyes used the different aspects of his knowledge to create a work ‘that was for all time’.

Although the museum was officially run and funded by the Guild of St George, gifts from Ruskin’s personal collections of minerals and library were frequent and he regularly sought out or commissioned additions. Ruskin commonly purchased from a team of assistants and artists, instructed by correspondence and sent out to record buildings, views or paintings of particular interest to him. The names of these



ABOVE: FIG. 14: Thomas Matthew Rooke, *View of the East End of Chartres Cathedral from the River Eure, France 1885* © Collection of the Guild of St George / Museums Sheffield



ABOVE: FIG. 15: Bavarian, *The Ottobeuren Lectionary* c. late 1200s  
 © Collection of the Guild of St George / Museums Sheffield

people are not generally well known, but each was hand-picked by Ruskin for a particular talent he saw in them: Thomas Matthews Rooke’s ‘divine sympathy with the French character’ for example (FIG. 14), or Frank Randal’s ‘star-given power’ for capturing architectural charm.

*“I wished that the sight of [books and pictures] might be a temptation to a country walk”*

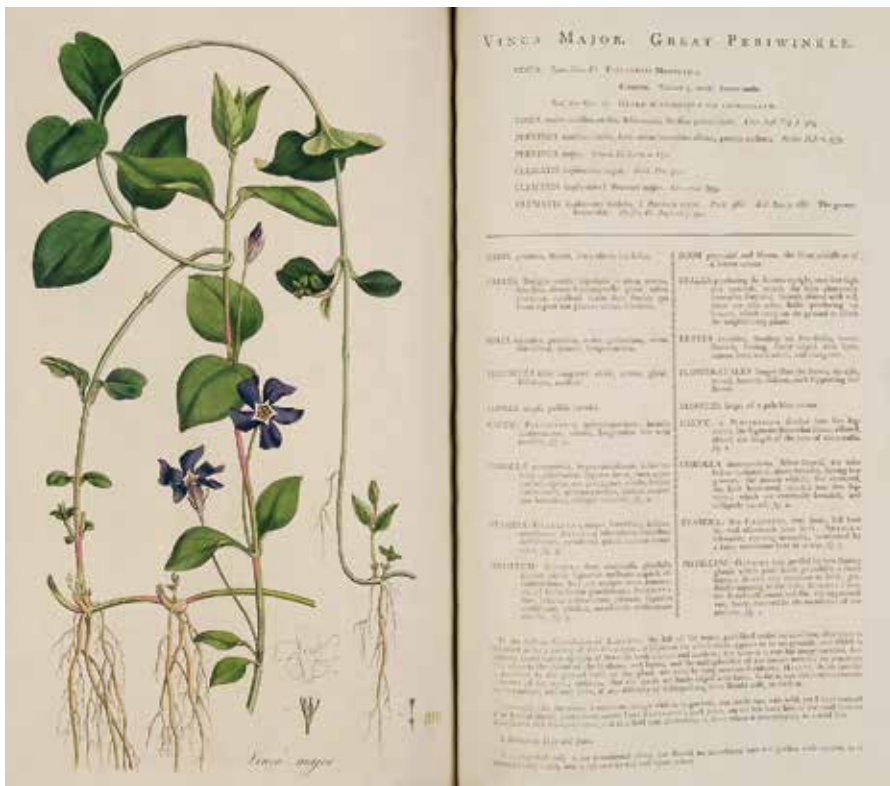
Ruskin’s vision was that his museum should contain things that ‘deserve respect in art, and admiration in nature’. It was to be a place of education, not amusement; a display

to encourage ‘the highest labours of thought’, but enticing and comfortable nonetheless. In reality, the museum was cluttered and arranged in an idiosyncratic manner. Objects were grouped according to Ruskin’s artistic and geological theories. For some, it is strange to think of a sixteenth century woodcut placed with a study of mosaic, or to find a medieval manuscript jostling for place next to a rock (FIG. 15). Ruskin however was not trying to show art and design according to conventional principles of chronology and typology but to encourage his visitors to think about larger principles of beauty, design and environment.

The Walkley St George’s Museum was intended as a starting point, the first of several St George’s Museums nationwide. It quickly outgrew its site, and though Ruskin hoped for enlarged buildings with connecting accommodation for studious visitors, his plans were never realised, partly due to his own declining health. An extension was added in 1880 so that more of the collection could be displayed, and in 1890 the museum was moved to a different site at Meersbrook Park, nearer the city centre. Ruskin’s own attention to the project had waned, but in Sheffield interest in his writing and collection continued to thrive.

*“Sandy speculations of modern gossiping geologists”*

The educational system of the Guild of St George was not just to be about the physical museum, but was also to be complemented by books (FIG. 16). In *Fors Clavigera*, Ruskin



ABOVE: FIG. 16: William Curtis, *Flora Londinensis* 1798  
 © Collection of the Guild of St George / Museums Sheffield

wrote of targeting instruction to a child's probable occupation, but he believed that a thorough grounding in natural history was necessary for everyone. He hoped books, or 'Grammars', in ornithology, botany and mineralogy, published through the Guild and containing 'nothing but indisputable facts' rather than new theories, would promote a closer bond with the natural world and a greater respect for nature. Despite intellectually-minded titles such as *Deucalion*, *Proserpina* and *Love's Meinie*, the books were written in a clearer style than much of his writing, attractively illustrated and full of advice for young people, from the moral to the practical - how

to use biscuits to learn about plate tectonics, for example. Whilst his texts were the product of his own studies, both observational and experimental, some accompanying visual aids proved to be some of Ruskin's most lavish gifts to the collection in Sheffield and included a substantial mineral collection and spectacular books of ornithology (FIG. 17) and botany illustrated by the most notable natural history artists of the century. These were, and continue to be, a talking point in all displays of the Sheffield collection.

*"You will never love art well until you love what she mirrors better"*

Ruskin's childhood interest in geology developed into a passion for looking at nature from its smallest details, analysing, theorising and sketching. For over fifty years he kept meteorology diaries, often using a cyanometer to take note of the sky's changing colours. He found landscape exhilarating, writing that he was happiest in the mountains revelling in their 'gloom' and 'glory'. Ruskin summed up his obsession in his autobiography, *Praeterita* (1885), writing of his delight of '...the living inhabitation of the world – the grazing and nesting in it, – the spiritual power of the air, the rocks, the waters, to be in the midst of it, and rejoice and wonder at it... – this was the essential love of Nature in me, this the root of all that I have usefully become, and the light of all that I have rightly learned.'

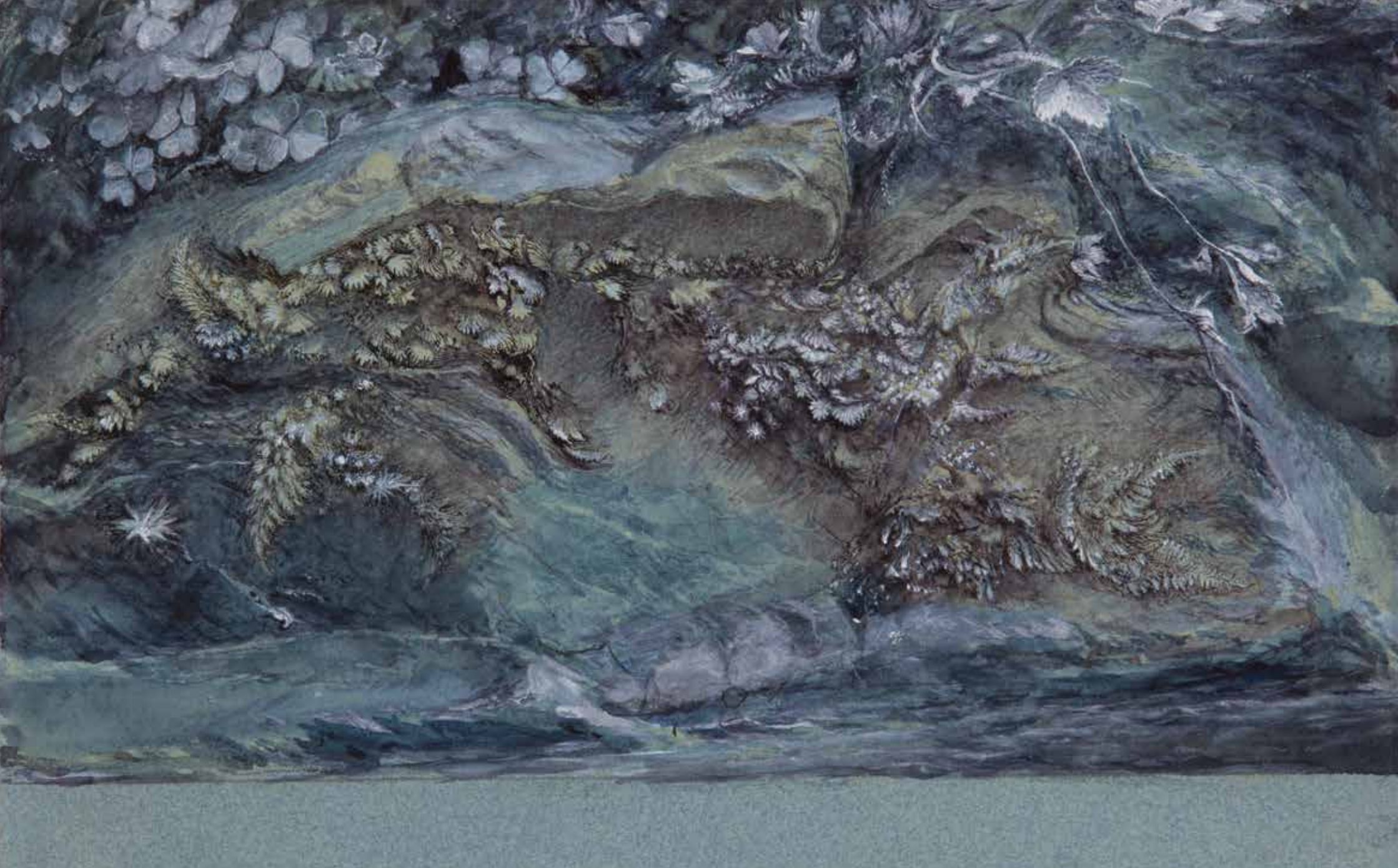
As a critic, Ruskin believed that an artist needed to appreciate and understand the smaller details of nature in order to enable

them to understand its broader aspects, and that studies of landscape should introduce a sense of awe at its splendour in both artist and viewer. In Ruskin's youth, these ideas were fuelled by an evangelical belief that God's glory and bounty was visible in the spectacle of nature. Yet as his religious attitude, his scientific knowledge, and indeed his study of J.M.W. Turner developed, so did his views. Ruskin advanced the idea that landscape art should give the viewer a sense of being in the place of the artist, feeling the exhilaration of nature as the painter experienced it. Through the act of making art, Ruskin thought that a painter could become not just a better artist but a better and happier individual – and that these benefits would then translate through to the viewer, who in turn, by understanding and respecting the environment, could come to a greater sense of contentment and peace (FIG. 18).

When Ruskin wrote *The Storm Cloud of the Nineteenth Century* (1884) he was ahead of his time. This lecture was in part a diatribe against the environmental pollution that threatened the sanctity of nature; black skies, grimy landscape, eroded glaciers. More, though, it was a reflection on the iniquity of a society that placed money over both humanity and nature, and remained oblivious to the destruction of both (FIG. 19). In reality, Ruskin was in the midst of recurrent mental illness. The wonders of nature confounded as much as consoled him as he neared his retirement from public life, but still he looked for ways to broadcast messages of both caution and hope.

OPPOSITE PAGE: FIG. 17: John James Audubon, engraved by Robert Havell Jr. *American White Pelican* from 'Birds of America' 1836 © Collection of the Guild of St George / Museums Sheffield





ABOVE: FIG. 18: John Ruskin, *Study of Moss, Fern and Wood-Sorrel, upon a Rocky*

*River Bank* 1875-79 © Collection of the Guild of St George / Museums Sheffield



ABOVE: FIG. 19: Frank Randal, *Il Fo, Lecco, Lombardy, Italy, 8.00am* 1885 © Collection of the Guild of St George / Museums Sheffield

*“All literature, art, and science are in vain, and worse, if they do not enable you to be glad”*

The collected publications of Ruskin run to thirty-eight weighty volumes (with the addition of an index). Much of his writing can seem somewhat turgid – as Ruskin himself well knew. He never intended people to become fervent readers of his complete texts. His aim at its simplest was to encourage people to think a bit more about the world around them, be it through art, environment or society; to look out beyond the confines of modern industry to find pleasure amongst nature



ABOVE: FIG. 20: John Ruskin, *Vevey*, date unknown © Alpine Club Collection

(FIG. 20). His world was moving at an increasing pace and he foresaw calamity as people were prevented, by situation or society, from finding a sense of stillness and appreciation for life.

Two hundred years after his birth, as this struggle for greater wellbeing seems ever present, some of Ruskin’s ideas are gaining a new momentum. His innovative work in Sheffield invited people to observe, reflect and develop as individuals and to make their contribution to a healthy society. Today, in the 21st century, this message is certainly worth considering.



PLAYING WITH EDGED TOOLS.

AN UNDESERVED SNUB FOR SHEFFIELD.

MR. FUN CANNOT HELP THINKING THERE IS MUCH MORE GOOD IN ONE DAY'S HONEST LABOUR THAN IN YEARS OF SUPERFINE, OFTEN SUPERFICIAL, CRITICISM.

*Why did John Ruskin choose to open a museum in Sheffield?*

Michael Glover

Why did John Ruskin choose to open a museum in Sheffield in 1875? George III, taking the air one day along Weymouth Sands, had once described the city as a damned bad place. The city was certainly politically restive. It had supported the Jacobins. The seditious name of the great political activist and revolutionary theorist Tom Paine had been bellowed aloud in the streets. In 1842, the year Ruskin graduated from Oxford University, Samuel Holberry, the leader of Sheffield's Chartists, and violent local agitator for parliamentary reform, died of consumption in York Castle after two years of incarceration. Holberry was 27 when he died, Ruskin, 23 when he graduated from Oxford with a rather disappointing degree.

And yet Ruskin chose Sheffield. Why? In the nineteenth century, Sheffield, an ever growing manufacturing town, was a world leader in the production of steel. What is more, in his opinion, the iron workers of Sheffield, those dexterous manipulators of hot metal, were the finest to be found anywhere in the country. There were other words he used in their praise too. They were descendants of an older English stock of an exemplary honesty and piety, he added, a touch fancifully.

OPPOSITE PAGE: FIG. 21. John Gordon Thomson, *Playing with edged tools*, from *Fun*, Vol. 23, March 1876 © University of Florida Popular Culture Collections in the Department of Special and Area Studies Collections, Gainesville



Perhaps there were additional reasons too. Ruskin was a great admirer of the works of the great 15th-century painter and sculptor Andrea del Verrocchio. He too had been an iron-worker. The finest work Ruskin ever acquired for the museum in Sheffield was a *Madonna and Child* attributed to Verrocchio. In 1879 he showed it off with pride to Prince Leopold, the haemophiliac son of Queen Victoria, during a royal visit to the new museum in Sheffield.

For all their skills, Ruskin was also of the fixed opinion that these workers were lacking in something of profound importance: an appreciation of beauty, the kinds of beauty that were to be found in organic forms such as twigs, minerals, flowers; and also the beauty to be enjoyed in great works of art such as cathedrals, paintings and sculptures. Ruskin felt for the plight of the workers in factories. He wrung his hands over newspaper cuttings of the downtrodden poor. A rich man himself, he wanted to better the lives of the workers of Sheffield by lifting them out of the appalling conditions in which they toiled. He also wanted to teach them how to look, and in so doing, give them an education that would better their own lives.

And so the tiny museum that he created (FIG. 22) - all the displays were contained within a single room - was sited on a hill to the north of Sheffield. The building is there to this day, much changed, much built around, and now surrounded by a clutter of houses of an architectural quality which Ruskin would have disdained from a great intellectual height. And the prospect from there, across the valleys of north-west



ABOVE: FIG. 22: *Walkley Museum* c. 1885 © Collection of the Guild of St George / Museums Sheffield

Sheffield - the Rivelin, the Loxley, the Ewden, the Don - are still breathtaking in their flung-openness when viewed from Bole Hill, which is only a skip and a jump away from Ruskin's old museum (FIG 23). The scenery is almost Alpine, Ruskin remarked. It is still possible to breathe more easily up there, though all that filthy smoke and pother down in the Don Valley is long gone. And the way up by car is as challenging as it would always have been by any other means, with roads which make violent, rising twists and turns before doubling back on themselves and then, just seconds before some hidden junction, uprearing like some startled horse.



ABOVE: FIG. 23: *View of Rivelin Valley and Loxley Valley from Bole Hill Recreation Ground* © Museums Sheffield

Did Ruskin come to Sheffield much? Did he actually know anyone there? Did he see the cottage that was to house the museum during the first fifteen years of its existence before he purchased it? The answer is no to all three questions. A pupil of his called Henry Swan ran it, quite as much of an eccentric as Ruskin himself, a keen cyclist and boomerang tosser. Ruskin bought the place sight unseen.

Many questions about those visits (was it three or four? dedicated Ruskinians ask themselves over and over) - whom he met, where he stayed, how he travelled, how many times he actually paid a call or even passed through - and whether he ever actually had a conversation of any kind whatsoever with any rude, bluff local with a bone-crushing handshake -

remained unanswered for decades. And then, in 1967, there came a little enlightenment.

In 1876, according to the memoir of a rather poor painter called Arthur Severn (his wife, Joan Severn, was Ruskin's dedicated carer in his later years at Brantwood in the Lake District), Ruskin swept into a Sheffield posting inn for a change of horses inside a magnificent, customised coach. He had commissioned this coach from a maker in Camberwell, South London, at a cost of £190 (FIG 24). This magnificent vehicle lives beneath an archway close to the modest side door by

which visitors enter Brantwood, Ruskin's house overlooking Coniston Water. The seats and side panels are richly padded, its sturdy plate glass windows slide down with relative ease; a metal step descends as you open the door, and retracts when you close it. On the coach's roof there is a brown bath for the transportation of essential books - there were always many essential books in the life of John Ruskin.

The question we need to ask ourselves is this: why would a man such as Ruskin choose to travel to Sheffield and beyond by coach in the era of the railways? Why behave so wilfully anachronistically? Because Ruskin absolutely detested the railways. He thought that their noisily aggressive beastliness had destroyed the peace and the sequestered calm of the countryside. And he hated everything to do with the railways with an equal passion too: all railway architecture, for example. The problem was worse in Ruskin's day, of course. The railway had come all the way to the village of Coniston, and it would have been visible to him, just across the water from his study window, coughing up its filthy gouts of pollution, as it passed along the valley. The very same sight, in fact, that Thomas Cole condemned in the Hudson Valley in Upstate New York in his paintings of the 1840s. Both men thundered against the destruction of their paradisaical dreams. Nowadays, thanks to Dr Beecham, that man who in the 1960s presided over the destruction of much of the rail network that served the smaller towns of England, the railway ends a whole hour by taxi away, at Oxenholme.



ABOVE: FIG. 24: *Ruskin's coach at Brantwood* © Ruth Dupré

And so Ruskin chose to travel to Sheffield, in 1876, by coach, and he stopped at the King's Head, for a change of horses. Piling anachronism upon anachronism, he hired the services of a magnificent postillion too, a man tight-vested all in white, for the sake of additional display. Crowds gathered to admire the scene. Unfortunately, the Sheffield horses - like the local population - were restive. The coach swayed violently from side to side. At some point the postillion's clothes popped - as Severn tactfully expressed it. Everyone got out. The postillion did his best to conceal his shame. The Professor, commented Severn, botanised on regardless.

What impact did Ruskin's collection have upon its local visitors in those early years? Many of the curious strolled in from nearby. A young man called Benjamin Creswick, who lived at 20 Bell Hagg Road - just five minutes' walk away - visited regularly. Creswick was stuck in a profession injurious to anyone's health. He was a local knife grinder, who would be obliged to sit leaning over a turning mill wheel for hours at a time as the sparks flew up into his face, and the dust gently settled in his lungs. This particular way of sitting astride was known as *horsing* because it would immediately remind any curious onlooker of the sight of a jockey punishing his horse in that mad headlong scamper through the final few furlongs along the flat. Creswick was told by his doctor that he was already beginning to develop a serious lung complaint which would kill him in an end which would not be long in coming.

Creswick developed a passion for the museum. Henry Swan, Ruskin's former pupil and the museum's first curator, talked

at his young visitor as if pages of Ruskin were coming to life. He then found him some work as a sculptor. Eventually Creswick was introduced to Ruskin himself, who, recognising the young man's gifts, paid for him and his family to stay at Brantwood for four years. Creswick sculpted the bust of Ruskin you can see in this exhibition. In later life he became a professor at the Royal Birmingham Society of Arts.

In 1879 Ruskin was in Sheffield again, for as long as ten days, and this time we know with whom he stayed. He was there to give a tour of the museum to Prince Leopold.

The very house where he stayed still exists. It is within walking distance of the museum, in another steep-hill-climbing street. Its address is 158 Fulton Road, Walkley. Would we have expected Ruskin to stay with a man of his own social standing? Perhaps not. Clive Wilmer, poet and current Master of the Guild of St George, an organisation established by Ruskin to spread his values, tells me that Ruskin felt more comfortable in the company of those he would have regarded as his social inferiors. Generally speaking, painters were the most undependable of his friends, often here today, gone tomorrow. Why? 'Because he was always bossing them around,' Clive explains.

Who then lived at 158 Fulton Road in 1879? (FIG 25) A foreman carpenter by the name of Joseph William Cook, 39 years of age, together with his wife Annie and their ten-year-old son Frank. Ruskin wrote three letters to his cousin Joan

from this house, and one of them is as childishly playful as could ever be imagined.

Here is what Ruskin wrote to his cousin Joan on 17 October 1879:

‘...I’m in such funny wee lodgings, di ma [he often wrote to her in baby language – this man was very weird], with a nice carpenter and his wife (only I never see the carpenter) and was rather taken aback when his wife sate down at the fireside while I had my dinner - she was by way of waiting - but sate down like an old fashioned landlady - in her own house and talked as serenely as if she’d been the Princess Louise [the sister of Prince Leopold]. Everything beautifully clean - but too much *china* di ma - and things on tables - and and everywhere - a little Swiss cottage as good as can be - and pics and photos -...’

The next day he wrote this to his thirty-three-year old Scottish cousin:

‘...me’s to have Wiltshire bacon for bek - oo dee-di, wee piggy-wiggie - Bacon as pink as salmon! - di ma with balmy fat - and it’s *toasted* before the fire on a fork like real toast - and it makes me think of Hernehill [sic] bacon - as of so much dead oak-leaves frazzled with greasy cinders. And they’ve got such Cheshire cheese - just the colour of one of Arfie’s [sic] fiery sunsets - and all crumbly - Crumbles Roy all to nothing [sic]! ...’



ABOVE: FIG. 25: *Ruskin's residence, 158 Fulton Road, Walkley*  
© Museums Sheffield

Three days later he tells Joan that a kitten is keeping him company: ‘...I have got a kitten to play with at breakfast - and a hard day before me.’

Ruskin fails to record a single word that he may have exchanged with the foreman carpenter and his wife. To Prince Leopold, the son of Queen Victoria, who came up from London four days later to see the new museum, he said much, according to the *Sheffield Independent*. As the room filled with sunlight



ABOVE: FIG. 26: Benjamin Creswick, *Portrait Bust of John Ruskin*  
1887 © Collection of the Guild of St George / Museums Sheffield

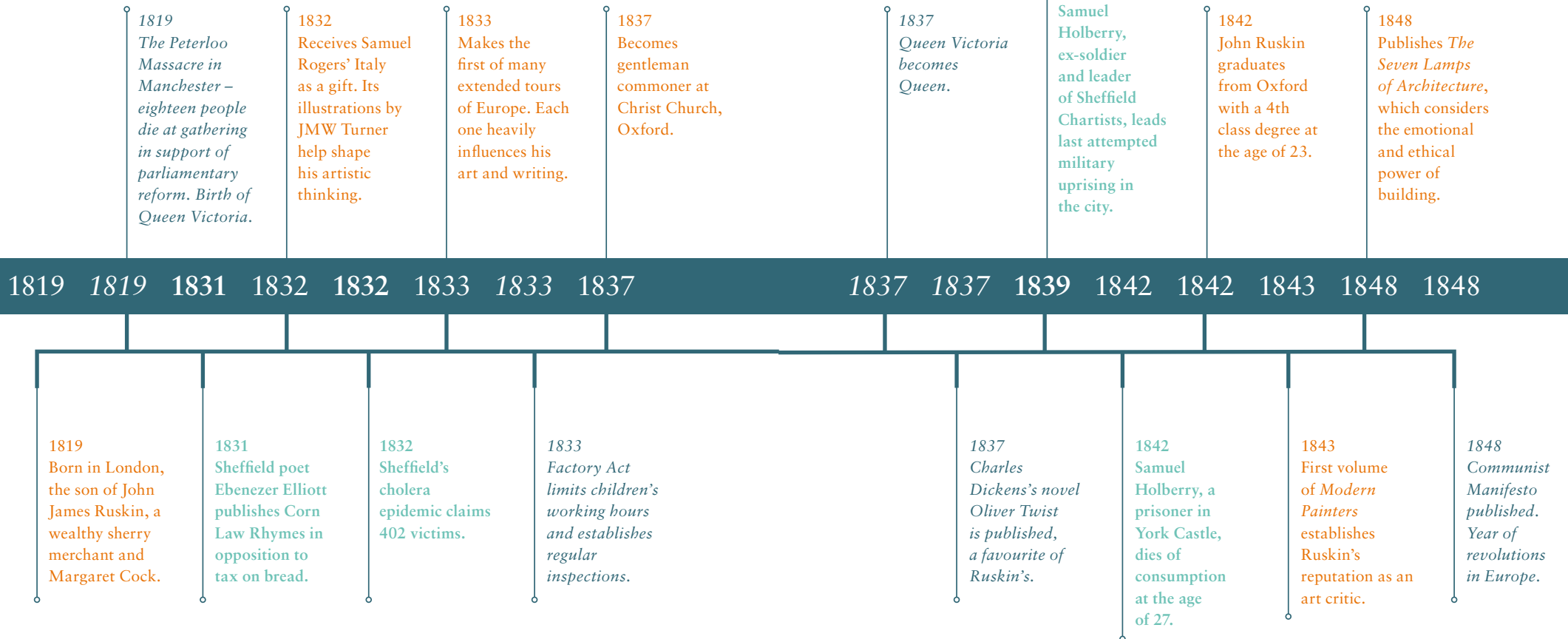
from the window, he remarked: 'I hope always to have pretty things for them to see, and light to read by...And I hope it may be filled by workmen who will join to scientific teaching this study of art and nature.' Ruskin's parting gift to the Prince was a portrait bust of himself. By Benjamin Creswick. One similar to that in the exhibition.

And the collection of priceless objects which Ruskin gifted to Sheffield is to be seen and enjoyed at the Ruskin Collection in the centre of the city to this day, still evidence of his benignly pedagogical presence there. What is more, Ruskin's presence in the city amounts to much more than these objects alone. Ruth Nutter, producer of a Guild of St George initiative called *Ruskin in Sheffield*, which engages local adults, children and communities with the themes of the city's Ruskin Collection, tells me of a recent visit to a place of central importance to his life and ideas. She is just back from Venice, with plans for simultaneous Big Draw events (Big Draw itself originally a Guild initiative) in Sheffield and at the Scuola di San Rocco - home to a magnificent cycle of paintings by Tintoretto, so loved and studied by Ruskin. Ruskin's ghostly hand reaches across the seas, down the centuries.

# John Ruskin's life and legacy:

Michael Glover

KEY: **Events in life of Ruskin**  
*Historical and cultural context*  
*Sheffield context*



KEY: **Events in life of Ruskin**  
*Historical and cultural context*  
*Sheffield context*



1851 First movement in support of women's suffrage established in Sheffield.

1851 Battle of Balaclava.

1854 Florence Nightingale, whose grandfather was born in Sheffield, donates money towards memorial to Sheffield soldiers who died in Crimean War.

1854 Becomes Slade Professor of Fine Art at Oxford University. He resigns in 1879, resumes the post in 1883, then resigns again in protest at vivisection.

1873 *Das Kapital* published in London.

1875 St George's Museum opens in Walkley, Sheffield.

1878 Sued by artist James McNeill Whistler for a negative critique. Ruskin loses, but is fined one farthing, thus bankrupting Whistler.

1888 Last European tour.

1906 Marcel Proust translates *The Bible of Amiens* by Ruskin into French.

1908 Mahatma Gandhi translates *Unto This Last* by Ruskin into Gujarati under the title of *Sarvodaya (Well Being of All)*.

1851 1851 1854 1854 1860 1869 1871 1873 1875 1876 1878 1878 1888 1900 1906 1906 1908

1851 *The Stones of Venice* published, analysing the role of society within cultural achievement. Begins patronage of the Pre-Raphaelites.

1854 Begins teaching at the Working Men's College, London, which provided vocational instruction to workers.

1860 Produces *Unto This Last*, a collection of essays criticising capitalist economy.

1871 His papers of social commentary, *Fors Clavigera: Letters to the Workmen and Labourers of Great Britain* first appear. Origins of his Guild of St George.

1876 Suffers from severe depression. Attacks continue to interrupt and influence his working life.

1878 First football match played under floodlight at Bramall Lane, home ground of Sheffield United.

1900 Dies at Brantwood, his home at Lake Coniston in the Lake District.

1906 Twenty-nine Labour MPs elected to the House of Commons for the first time. Which book had influenced them most profoundly? Ruskin's *Unto This Last*.



# OBJECT LIST

## LOWER GALLERY

**Charles Fairfax Murray**, *Portrait of John Ruskin, Head and Shoulders, Full Face* 1875, watercolour and gouache on paper. Tate: Purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996

**John Ruskin**, *Map of Scotland* 1828, ink and watercolour on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**Samuel Prout**, *The Piazzetta, Venice* 1830s, watercolour on paper. Museums Sheffield

**John Ruskin**, *Ancienne Maison, Lucerne, Switzerland* 1835, pen and ink with white on paper. Collection of the Guild of St George, Museums Sheffield

**William Henry Hunt**, *Grapes and a Pineapple* c.1850, watercolour and gouache on paper. Museums Sheffield

**John Ruskin**, *Near Zirl, Austria* 1835, graphite, pen and black ink on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Pass of the Finstmunz, Tyrol, Austria* 1835, graphite, pen and black ink on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**Samuel Rogers, J.M.W. Turner (illustrated by)**, *Italy, a Poem* 1830, intaglio print on paper. Collection of the Guild of St George, Museums Sheffield

**J.M.W. Turner, Edward Goodall (engraved by)** *The Alps at Daybreak*, from *Rogers' Poems* 1834, intaglio print on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Diary* 1835, bound manuscript. Ruskin Foundation (Ruskin Library, Lancaster University)

**William Parrott, J.M.W. Turner** on *Varnishing Day* c.1840, oil on panel. Collection of the Guild of St George, Museums Sheffield

**J.M.W. Turner**, *Venetian Festival* c.1845, oil paint on canvas. Tate: Accepted by the nation as part of the Turner Bequest 1856

**J.M.W. Turner**, *Brinkburn Priory, Northumberland; drawing for A Picturesque Tour of England and Wales* c.1832, watercolour on paper. Museums Sheffield. Presented, 1948

**J.M.W. Turner (drawn/etched by), Thomas Goff Lupton (mezzotint by)**, *Ben Arthur, Scotland*, from *Liber Studiorum* 1819, mezzotint on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *View of Bologna* c.1845-6, ink and watercolour on paper. Tate: Purchased 1920

**J.M.W. Turner**, *The Pass of St Gotthard, near Faido*, Sample study c.1842-3, graphite, watercolour and pen on paper. Tate: Accepted by the nation as part of the Turner Bequest 1856

**John Ruskin, after J.M.W. Turner**, *The Gates of the Hills: detail from The Pass of St Gotthard, near Faido* 1855, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Towers of Freiburg* 1855, watercolour on paper. The British Museum, London

**John Ruskin**, *Coastal Scene with a Fortress, Naples* 1841, charcoal and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Lanslebourg, Savoie* 1848, graphite, pen and ink and watercolour. Victoria and Albert Museum. Bequeathed by Miss Rose Shipman

**John Ruskin**, *The Kapellbrücke at Luzern (Lucerne)* 1861, watercolour and bodycolour over graphite on wove paper. Ashmolean Museum, University of Oxford

**John Ruskin**, *Study of a piece of Brick, to show Cleavage in Burned Clay* c.1871, watercolour and bodycolour over graphite on wove paper. Ashmolean Museum, University of Oxford

**John Ruskin**, *Fast Sketch of Withered Oak Leaves* 1879, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Wharltun Bunney**, *Study of Oak Galls* c.1855-59, watercolour and bodycolour on paper. Acceptance by HM Government in Lieu of Inheritance Tax and allocated to The Guild of St George, 2002. Collection of the Guild of St George, Museums Sheffield

**George Allen**, *'Study of Thorns' towards Modern Painters, Volume V and possible lecture diagram* 1859, Graphite and watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Arthur Burgess**, *Lecture Diagram: Study of Arches, Bourges Cathedral* c.1880-87, watercolour, charcoal with white on paper. Collection of the Guild of St George, Museums Sheffield

**Thomas Bewick (annotated by John Ruskin)**, *History of British Birds, Volume I* 1797, leather bound book. Collection of the Guild of St George, Museums Sheffield

**Thomas Bewick**, *Study of a Little Bittern* 1803, graphite on paper. Collection of the Guild of St George, Museums Sheffield

**Thomas Bewick**, *Study of a Curlew* 1803, graphite on paper. Collection of the Guild of St George, Museums Sheffield

**Hans Holbein the younger (designed by), Hans Lützelburger (woodcut by)**, *Les Simulachres & Historiées Faces de la Mort (The Dance of Death)* 1538, paper bound in black leather. Collection of the Guild of St George, Museums Sheffield

**Albrecht Dürer**, *Melencolia I* 1514, etching and engraving on paper. Collection of the Guild of St George, Museums Sheffield

**Albrecht Dürer**, *Adam and Eve* 1504, engraving on paper. Ashmolean Museum, University of Oxford

**Arthur Burgess**, *'Cat's Head', enlarged drawing from Dürer's Adam and Eve* date unknown, brush and ink over charcoal on wove paper. Ashmolean Museum, University of Oxford

**Octavia Hill after Bellini**, *Portrait of Doge Leonardo Loredano* 1859, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Study of a Silver Penny of William I* c.1860s-70s, graphite and wash on paper. Collection of the Guild of St George, Museums Sheffield

*Coins: William I, Henry VIII, Elizabeth I*, 11-16<sup>th</sup> centuries, silver, gold, alloy. Collection of the Guild of St George, Museums Sheffield

*Stirrup Jar, Rhodes* c.1090-1060BC, pottery. The British Museum, London

**John Ruskin**, *Study of an Etruscan Cup* date unknown, watercolour and bodycolour over graphite on wove paper. Ashmolean Museum, University of Oxford

*Amphora, Etruscan* c.560BC-540BC, pottery. The British Museum, London

*Votive figure with 'Car of Demeter', Etruscan* c. 475BC-450BC, bronze. The British Museum, London

**John Ruskin**, *Details of an Etruscan Bronze* 1876, graphite on grey paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Le Cavalier Iller, Church of Santa Maria della Spina, Pisa. Eastern end of south façade* 1846, daguerreotype. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin, John Hobbs**, *Le Cavalier Iller, Church of San Michele, Lucca. Detail of principal façade* 1846, daguerreotype. Ruskin Foundation (Ruskin Library, Lancaster University)

**Frederick Crawley, John Ruskin**, *Castle Towers, Thun* 1854, daguerreotype. Ruskin Foundation (Ruskin Library, Lancaster University)

**Frederick Crawley, John Ruskin**, *Rheinfelden: Entry tower to the covered bridge* 1858, daguerreotype. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *A Courtyard in Abbeville* 1858, photograph on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Study of Roofs, Lucerne* 1854, graphite and watercolour. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Buildings at the South end of the Ponte Vecchio, Florence* 1882, graphite, watercolour on white paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Santa Maria della Spina, East end, Pisa, Italy* 1845, watercolour, ink and graphite on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *The Towers of Thun, Switzerland* 1854, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Porch and Buttress, St Wulfram, Abbeville* 1868, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Fragments from Abbeville, Lucca, Venice and Pisa*, Sketch towards Plate XII c.1848-49, graphite on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Pierced Ornaments from Lisieux, Bayeux, Verona, and Padua*: Sketch towards Plate VII c.1848-49, graphite on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, Plate VI: Arch from the *Facade of San Michele, Lucca* 1849, soft ground etching on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin, William Harry Rogers (designed by)**, *The Seven Lamps of Architecture* 1849, bound paper book. Collection of the Guild of St George, Museums Sheffield

**Vincenzo Cantena**, *Portrait of Doge Andrea Gritti* c.1523-31, oil on canvas. The National Gallery, London. Presented by Mrs Otto Gutekunst in memory of her husband, 1947

**John Ruskin**, *Worksheet towards The Stones of Venice* c.1849, graphite on paper with pen and wash. Collection of the Guild of St George, Museums Sheffield

**James Charles Armytage, after John Ruskin**, 'Door Heads; In Campiello della Chiesa San Luca': Plate XIII, *Examples of the Architecture of Venice* 1887, lithograph on paper. Collection of the Guild of St George, Museums Sheffield

**John Wharltun Bunney**, *Western Façade of the Basilica of San Marco, Venice* 1877-1882, oil on canvas. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Detail of the Vaults of San Marco, Venice* c. 1846, watercolour and graphite. Calderdale Museums & Arts

**John Ruskin**, *The North-West Angle of the Façade of St Mark's Venice* c.1851, watercolour and graphite on paper. Tate: Presented by the Art Fund 1914

**Unknown maker, possibly Giuseppe Giordani**, *Prudence, Virtue from the Central Archivolt, San Marco, Venice* c.1876, plaster cast. Collection of the Guild of St George, Museums Sheffield

**John Wharltun Bunney**, *South West Corner of the Doge's Palace, Venice* 1871, graphite, watercolour and bodycolour on paper. Acceptance by HM Government in Lieu of Inheritance Tax and allocated to The Guild of St George, 2002. Museums Sheffield

**John Ruskin**, *Study of an Acanthus Boss, Archivolt of the Central Door, San Marco, Venice* 1877, graphite and body colour on paper. Collection of the Guild of St George, Museums Sheffield

**Unknown maker, possibly Giuseppe Giordani**, *Bird and grapes, Detail from 'The Drunkenness of Noah', Doge's Palace, Venice* 1876, plaster cast. Collection of the Guild of St George, Museums Sheffield

**Giuseppe Giordani**, *Aristotle, Detail from the 'Philosophers Capital', Doge's Palace, Venice* 1876, plaster cast. Collection of the Guild of St George, Museums Sheffield

**John Wharltun Bunney**, *The 'Zodiac Capital', Doge's Palace, Venice* 1870, watercolour and bodycolour on paper. Acceptance by HM Government in Lieu of Inheritance Tax and allocated to The Guild of St George, 2002. Museums Sheffield

**Giacomo Boni**, *Palazzo Dario, Venice* date unknown, watercolour and pen and ink over graphite on wove paper. Ashmolean Museum, University of Oxford

**Giovanni Battista Brusa**, *The Ca' d'Oro, Venice* c.1860-70, photograph on paper. Collection of the Guild of St George, Museums Sheffield

**Rawdon Lubbock Brown**, *Latin Inscription from San Giacomo di Rialto, Venice* 1877, photograph on paper. Collection of the Guild of St George, Museums Sheffield

## STAIRWELL

**Stanley Royle**, *Sheffield from Wincobank Wood* 1923, oil on canvas. Museums Sheffield

**Sir William Rothenstein**, *Buffer Girls* 1919, oil on canvas. Museums Sheffield

**Lawrence Henry Lee**, *Multi-bladed knife* c.1890, steel, sterling silver, ivory. Museums Sheffield

**B.Worth & Son Ltd**, *Open razor* c.1850-1899, cast aluminium, steel. Museums Sheffield

**Joseph Beeston Himsworth**, *Cup and cover* c.1920, silver, gold, ceramic, agate, opal, chalcedony. Museums Sheffield

**Joyce Himsworth**, *Bracelet* c. 1940, sterling silver, silver-gilt. Museums Sheffield

**Shaun Bloodworth**, *The Putter* 2015, film, 4:40. Museums Sheffield

**Florence Maisie Carter**, *Sheffield's 7 Hills and 7 Impressions* 2015, sterling and Britannia silver. Commissioned by Sheffield Assay Office, Museums Sheffield

**Emilie Taylor**, *Raising Cain* 2016, slip decorated stoneware with bespoke gold transfers. Gallery Oldham

**Emilie Taylor**, *Playing the Field* 2016, slip and oxide decorated Stoneware with lustre. Gallery Oldham

## UPPER GALLERY

**Timorous Beasties**, *Ruskin inspired wallpaper and fabric panels* 2009. On loan from Timorous Beasties

**Timorous Beasties**, *Site specific lampshade* 2009/2019. On loan from Timorous Beasties

## LIBRARY

**Henry Roderick Newman**, *Facade of the Duomo, Lucca* 1885, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Wharltun Bunney**, *Palazzo Manzoni on the Grand Canal, Venice* 1871, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**Henry Roderick Newman**, *The South Door of the Duomo, Florence* 1881, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**French, partly the workshop of Jean Fouquet**, *The 'de Croy' Book of Hours* c.1460-65, vellum, ink, leather. Collection of the Guild of St George, Museums Sheffield

**French**, *Parisian Missal* c.1300-1350, Vellum, ink, leather. Collection of the Guild of St George, Museums Sheffield

**Bavarian**, *The Ottobereun Lectionary* c.late 1200s, vellum, ink, leather. Collection of the Guild of St George, Museums Sheffield

**Thomas Matthew Rooke**, *Three Tombs beside Santa Maria Novella, Florence* 1887, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Thomas Matthew Rooke**, *The Badia di Fiesole, Florence* 1881, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**Charles Fairfax Murray, after Filippo Lippi**, *The Madonna and Child* c.1876-80, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**Charles Fairfax Murray, after Botticelli**, *The Virgin and Child with St John* 1880, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Angelo Alessandri, after Botticelli**, *Study of the Three Graces, detail from La Primavera* 1881, pencil with white highlights on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin, after Vittore Carpaccio**, *St George and the Dragon* 1872, sepia, pencil and ink with white highlights on paper. Collection of the Guild of St George, Museums Sheffield

**Charles Fairfax Murray, after Vittore Carpaccio**, *The King's Consent* 1876, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**Angelo Alessandri, after Tintoretto**, *The Flight into Egypt* 1885, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *Study of Sculptural Scrollwork from the Portal of St Lazare, Avallon* 1882, pencil on paper. Collection of the Guild of St George, Museums Sheffield

**Nicolas Kaltenbacher**, *Quatrefoil Reliefs from Amiens* 1885, photograph on paper. Collection of the Guild of St George, Museums Sheffield

**Possibly Arthur Burgess**, *Quatrefoil Relief Panel with Grotesque, North Transept Portal, Rouen Cathedral* c.1880, plaster cast. Collection of the Guild of St George, Museums Sheffield

**Possibly Arthur Burgess**, *Frieze Panel of the Seasons, North Transept Portal, Rouen Cathedral* c.1880, plaster cast. Collection of the Guild of St George, Museums Sheffield

**William Hackstoun**, *West Front, Bayeux Cathedral* 1883, watercolour and pencil on paper. Collection of the Guild of St George, Museums Sheffield

**Thomas Matthew Rooke**, *Study of Sculpture, South Doorway, West Front, Auxerre Cathedral* 1886, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *Study of Sculpture, North-West Porch, Rouen Cathedral* 1882, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**Arthur Burgess**, *Detail from the North-Western Portal, Rouen Cathedral* 1880, photograph on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *'Apostle and Bay of Lower Arcade', Façade, Notre Dame-la-Grande, Poitiers* 1883, pencil on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *Study of Leaf Crocket, Choir Stalls, Amiens Cathedral* 1881, pencil, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**Thomas Matthew Rooke**, *View of the East End of Chartres Cathedral from the River Eure* 1885, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**William Hackstoun**, *West front of Cathedral and Marketplace, Amiens* 1883, pencil on paper. Collection of the Guild of St George, Museums Sheffield

**Nagoya, Japan**, *Cloisonné Vase* c.1870, metal with enamel. Collection of the Guild of St George, Museums Sheffield

**Edward Coley Burne-Jones**, *Design for Stained Glass, 'Love Reigning over the Elements'* c.1860-62, sepia and wash on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *Study of Mosaic, 'Apostle Medallions', San Vitale, Ravenna* 1884, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *Study of Woodcarving, 'Quarrelling Lions', Detail from Choir stalls, Church of Montréal, Yonne* 1882, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *Study of Mosaic, 'St Luke', San Vitale, Ravenna* 1884, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *Study of Stained Glass, 'The Embarkation for Jerusalem', from the 'Legend of St Mary of Egypt' window, Bourges Cathedral* 1883, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Benjamin Creswick**, *Portrait Bust of John Ruskin* 1887, terracotta. Collection of the Guild of St George, Museums Sheffield

**John Ruskin, William Morris (introduced and designed by)**, *The Nature of Gothic; A Chapter of the Stones of Venice* 1892, vellum bound book. Collection of the Guild of St George, Museums Sheffield

**William Morris, Sir Edward Coley Burne-Jones (illustrated by)**, *A Note by William Morris on his Aims in Founding the Kelmscott Press* 1898, vellum bound book. Collection of the Guild of St George, Museums Sheffield

**Charles Robert Ashbee, George Thomson (illustrated by)**, *An Endeavour towards the teaching of John Ruskin and William Morris* 1901, vellum bound book. William Morris Gallery, London Borough of Waltham Forest

**John Ruskin, Thomas James Cobden-Sanderson (bound by)**, *Unto This Last: Four essays on the Principles of Political Economy* 1882-86, print on paper, leather bound. Collection of the Guild of St George, Museums Sheffield

**Unknown maker**, *J.M.W. Turner presentation box* date unknown, mixed media. Collection of the Guild of St George, Museums Sheffield

**Joseph Arthur Palliser Severn, after J.M.W. Turner**, *Coblentz, Germany (also called 'Ehrenbreitstein')* 1880, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**J.M.W. Turner (drawn/etched by), Charles Turner (mezzotint by)**, *'Pembury Mill, Kent', from Liber Studiorum* 1808, mezzotint on paper. Collection of the Guild of St George, Museums Sheffield

**Christiana Herringham**, *Study of the Angel Gabriel, from 'Virgin and Child with two Angels', after Verrocchio* c.1881, watercolour, bodycolour and gold on paper. Collection of the Guild of St George, Museums Sheffield

Various Minerals. Collection of the Guild of St George, Museums Sheffield

**Arthur Hayball**, *'Prie Dieu' Display Case* c.1875, oak. Collection of the Guild of St George, Museums Sheffield

**Benjamin Creswick**, *The Blacksmith's Forge* 1886, terracotta. Collection of the Guild of St George, Museums Sheffield

## GREAT HALL

**Grizedale Arts**, *Morning* 2018, oak table, mixed media. On loan from Grizedale Arts

**John Ruskin**, *Sulphur-crested Cockatoo sketched at zoo* 1877, graphite, watercolour and bodycolour. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Avocet* date unknown, graphite on blue-grey paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Bird studies: a foot* date unknown, ink and sepia wash. Ruskin Foundation (Ruskin Library, Lancaster University)

**Henry Stacy Marks**, *Study of the Heads of two Toucans* 1877, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Henry Stacy Marks**, *Study of two Vultures* 1877, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Study of a dead Wild Duck* 1867, watercolour on paper. The British Museum, London

**Edward Lear**, *Study of a Blue-winged Teal* 1837, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Peacock's Dorsal Feather with its Analysis; drawing towards The Laws of Fésolle* 1877, ink, wash, bodycolour and graphite on paper. Collection of the Guild of St George, Museums Sheffield

**J.M.W. Turner**, *Head of a Peacock* c.1815, watercolour, graphite and scratching out on paper. Leeds Museums and Galleries (Leeds Art Gallery). Bought with the aid of grants from the National Heritage Memorial Fund, The Art Fund, West Yorkshire Grants and the Leeds Art Fund, 1985

**John Ruskin**, *Study of a Peacock's Breast Feather* 1873, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Two Detached Rays of a Peacock's Breast Feather, Enlarged Three Times* 1873, Watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**John James Audubon, Robert Havell Jr. (engraved by)**, *'American White Pelican'*, from *Birds of America* 1836, hand-coloured engraving and aquatint on paper. Collection of the Guild of St George, Museums Sheffield

**Edward Lear**, *'Macrocercus aracanga'*, from *Illustrations from the Family of Psittacidae or Parrots* 1832, hand-coloured lithograph on paper. Collection of the Guild of St George, Museums Sheffield

**François Levaillant, Jacques Barraband (illustrated by)**, *Histoire Naturelle des Oiseaux de Paradis, et des Rolliers, suivie de celle des Toucans, et des Barbus, Volume I* 1806, board with paper and leather binding. Collection of the Guild of St George, Museums Sheffield

**John Gould, Henry Constantine Richter (lithograph by)**, *Monograph of the Trochilidae, Volume III* 1861, leather bound book. Collection of the Guild of St George, Museums Sheffield

**W.E. Dawes**, *Model Quill Feather from the wing of Common Tern or Sea Swallow (Sterna hirundo)*, enlarged five times date unknown, paper and wood, hand painted, in custom made box. The Ruskin Museum, Coniston

**W.E. Dawes**, *Primary Quill of the Swallow (Hirundo rustica)*, enlarged ten times date unknown, paper and wood, handpainted, in custom made box. The Ruskin Museum, Coniston

**John Ruskin**, *Houseleek* date unknown, watercolour and bodycolour over graphite on wove paper. Ashmolean Museum, University of Oxford

**John Ruskin**, *Asphodel (Wild Hyacinth of Jura)* date unknown, watercolour and bodycolour over graphite on wove paper. Ashmolean Museum, University of Oxford

**John Ruskin**, *Snakes Head Fritillary* date unknown, watercolour and bodycolour over graphite on wove paper. Ashmolean Museum, University of Oxford

**John Ruskin**, *Four Studies of Gooseberry-blossom* date unknown, pen and ink over graphite, one diagram obscured with white bodycolour, on lined blue laid paper with a Britannia watermark. Ashmolean Museum, University of Oxford

**John Ruskin**, *Common Ragwort* date unknown, graphite, ink and watercolour on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Quatrefoil-fringed Gentian* 1882, graphite and watercolour on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Portuguese Narcissus* 1878, watercolour on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Perennial Cornflower* date unknown, graphite and brown ink on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**Henry Roderick Newman**, *Florentine Roses* 1881, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Wharltton Bunney**, *Study of Primroses, Florence* 1868, watercolour on paper. Acceptance by HM Government in Lieu of Inheritance Tax and allocated to The Guild of St George, 2002. Museums Sheffield

**John Wharltton Bunney**, *Study of Cyclamen and Foliage* 1868, watercolour and bodycolour on paper. Acceptance by HM Government in Lieu of Inheritance Tax and allocated to The Guild of St George, 2002. Museums Sheffield

**William Curtis**, *Flora Londinensis, Volume II* 1798, leather bound book. Collection of the Guild of St George, Museums Sheffield

**Georg Christian Oeder, Michael Rössler and Martin Rössler (illustrated by)**, *Flora Danica* 1765-67 leather bound book. Collection of the Guild of St George, Museums Sheffield

**James Sowerby, James Edward Smith**, *English Botany; or Coloured Figures of British Plants, with their Essential Characters, Synonyms and places of Growth* 1835, cloth, leather bound book. Collection of the Guild of St George, Museums Sheffield

**William Baxter, W.A. Dellamotte (plate illustrated by), C. Mathews (engraved by)**, *British Phaenogamous Botany; or, Figures and Descriptions of the Genera of British Flowering Plants. (Plates)* 1834-43, leather bound book. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Deucalion: Collected Studies of the Lapse of Waves and the Life of Stones* 1879, book. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Ferns on a Rock* 1875, graphite, watercolour and bodycolour on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Geological formation study* date unknown, graphite, watercolour and bodycolour on white card. Ruskin Foundation (Ruskin Library, Lancaster University)

**Alexander Macdonald**, *Study of a Block of Queensland Opal* 1884, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

*Minerals*, opal, quartz, amethyst. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Fast sketch of Seaweed (Hornwrack)* 1879, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Study of a Spray of dead Oak Leaves* 1879, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Frozen Seaweed* date unknown, pencil, ink, ink wash, watercolour and bodycolour on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Flowers* date unknown, watercolour, touched with white, on blue-grey paper. The British Museum, London

**John Ruskin**, *Study of Moss, Fern and Wood -Sorrel, upon a River Bank* 1875-79, pen, ink, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Study of a portion of Tree Trunk with Ivy and another trailing plant* 1876, watercolour and bodycolour on card. The Syndics of the Fitzwilliam Museum, Cambridge

**Hannah Downing**, *Vertical Panorama: Oak Tree* 2013, graphite on paper. On loan from the artist

**John Ruskin**, *'The Matterhorn from the Moat of the Riffelhorn', drawing towards Modern Painters* 1849, graphite and watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Ruskin**, *Lyskamm, Castor and Pollux* 1849, watercolour on paper. Alpine Club Collection

**John Ruskin**, *Chamonix* 1850, pen and brown ink, with brown wash, touched with white, over graphite. The British Museum, London

**John Ruskin**, *Aiguille Chamois, Chamonix* 1849, graphite, ink and watercolour. Ruskin Foundation (Ruskin Library, Lancaster University)

**Frederick Crawley and John Ruskin**, *Chamonix. Mer de Glace, Mont Blanc Massif* 1854, daguerreotype. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Panorama of the Alps from above Brig, Switzerland* 1844, watercolour on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *The Resegone of Lecco*, 6.30 pm 1885, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**Frank Randal**, *Il Fò, Lecco, 8.00am* 1885, watercolour and bodycolour on paper. Collection of the Guild of St George, Museums Sheffield

**John Brett**, *Mount Etna from Taormina*, Sicily c.1870, oil on canvas. Graves Gift, 1935. Museums Sheffield

**John Ruskin**, *Montagne de la Cote and Glacier des Bossons* date unknown, pen and watercolour on paper. Alpine Club Collection

**John Ruskin**, *Light in the West, Beauvais* 1845, graphite, ink, ink wash and bodycolour on blue-grey paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *Cloud study* date unknown, graphite and ink on white paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**Arthur Severn, after John Ruskin**, *Cloud effect over Coniston Old Man* c.1880, graphite and watercolour on paper. Ruskin Foundation (Ruskin Library, Lancaster University)

**John Ruskin**, *At Interlaken, Switzerland* date unknown, bodycolour on greenish-grey paper. The British Museum, London

**John Ruskin**, *Mer de Glace, Chamonix* 1860, graphite, watercolour, bodycolour, pen and ink on grey paper. The Whitworth Art Gallery, University of Manchester

**John Ruskin**, *'Grutli', Uri Rotstock from Lake Lucerne* c.1858, graphite, watercolour and bodycolour on paper. Alpine Club Collection

**John Ruskin**, *Vevey, Sunrise* date unknown, pen, ink and watercolour on paper. Alpine Club Collection

**G.F. Watts**, *The Bay of Naples* 1889, oil on canvas. Watts Gallery Trust

**Dan Holdsworth**, *Acceleration Structures* 2018, film, 14:55. On loan from the artist. Presented with the support of Northern Gallery of Contemporary Art

**Grizedale Arts**, *Evening* 2018, oak table, mixed media. On loan from Grizedale Arts

## ACKNOWLEDGEMENTS

The Bulldog Trust would like to sincerely thank our partners on this exhibition, Museums Sheffield and the Guild of St George and particularly those involved in the exhibition development and planning, for their assistance, support and sharing of expertise. Additional thanks must also go to the Garfield Weston Foundation, Foyle Foundation, Sheffield Town Trust, and James Neill Trust Fund for their support of this exhibition.

We are very grateful to our lenders: Alpine Club; Ashmolean Museum, University of Oxford; The British Museum, London; Calderdale Museums & Arts; Dan Holdsworth (with the support of Northern Gallery for Contemporary Art); Fitzwilliam Museum, University of Cambridge; Gallery Oldham; Grizedale Arts; Hannah Downing; Leeds Museums and Galleries; The National Gallery, London; Ruskin Foundation (Ruskin Library, Lancaster University); The Ruskin Museum, Coniston; Tate; Timorous Beasties; Victoria and Albert Museum; Watts Gallery Trust; The Whitworth, The University of Manchester; and William Morris Gallery, London.

The curator would personally like to thank the staff of Two Temple Place who have brought the exhibition together so smoothly, the staff and volunteers of Museums Sheffield who have assisted in its production and the Guild of St George who support her work.

We would also like to extend heartfelt thanks to our dedicated team of volunteers, without whom our exhibition programme would not be possible.

Image credits for *John Ruskin's Life and Legacy* P58 – 61:

Frank Meadow Sutcliffe, *John Ruskin*  
c.1873 © Collection of the Guild of  
St George / Museums Sheffield

John Ruskin, *Study of a Spray of Dead  
Oak Leaves* 1879 © Collection of the  
Guild of St George / Museums Sheffield

*Walkley Museum* c. 1885 © Collection of  
the Guild of St George / Museums Sheffield

T.A. & J. Green, *John Ruskin* 1880s ©  
Collection of the Guild of St George /  
Museums Sheffield

*View of Rivelin Valley and Loxley Valley  
from Bole Hill Recreation Ground* ©  
Museums Sheffield

Frederick Hollyer, *John Ruskin* 1894 ©  
Collection of the Guild of St George /  
Museums Sheffield

Two Temple Place is part of  
The Bulldog Trust

## The Bulldog Trust

The Bulldog Trust Ltd  
2 Temple Place  
London  
WC2R 3BD  
[www.bulldogtrust.org](http://www.bulldogtrust.org)

Registered Charity Number 1123081  
Registered Company Number 6510777



# JOHN Ruskin

*The Power of Seeing*

This catalogue accompanies the exhibition series *John Ruskin: The Power of Seeing*, 26th January – 22nd April 2019, Two Temple Place, London and *John Ruskin: Art & Wonder*, 29th May – 15th September 2019, Millennium Gallery, Museums Sheffield.

In the bicentenary year of John Ruskin's birth (8th February 1819), these exhibitions bring together remarkable objects to examine Ruskin's ideas on art, architecture, education, anthropology, economy and the environment, and explore whether his radical ways of thinking and observing the world continue to be relevant today.



Exhibition produced with:

The Bulldog Trust

MuseumSheffield

