



# An Instinct to Draw

John Ruskin's Drawings in  
the Ashmolean Museum

# Ruskins Drawings In The Ashmolean Museum

**Kelly's directories, ltd**



## **Ruskins Drawings In The Ashmolean Museum:**

*Ruskin's Drawings* Nicholas Penny, John Ruskin, 1989      An Instinct to Draw Stephen Wildman, 2021-04-28 First book on the Ashmolean collection in over 30 years Ashmolean has one of the finest collection of Ruskin works anywhere in the world John Ruskin assembled 1470 diverse works of art for use in the Drawing School he founded at Oxford in 1871 They included drawings by himself and other artists prints and photographs This book focuses on highlights of works produced by Ruskin himself Drawings by John Ruskin are uniquely interesting Unlike those of a professional artist they were not made in preparation for finished paintings or as works in their own right Every one and they number several thousand depending on what can be considered a separate drawing is a record of something seen initially as a memorandum of that observation but with the potential to illustrate his writings or for educational purposes notably to form part of the teaching collection of the Drawing School he established after election as Slade Professor of Fine Art at Oxford University In addition because of the range of interests of arguably the only true polymath of his time every drawing touches on some interesting aspect of art and architecture landscape and travel botany and natural history often connected with his writings and lectures Ruskin's life is one of the best documented of any in the 19th century through letters diaries and the many autobiographical revelations in his published writings this allows the opportunity to give almost any drawing a level of context impossible for any other artist When there is so much background information a single drawing reveals much about its creator and becomes a window into the great sprawling edifice of his life and work      **Ruskin's Drawings in the Ashmolean Museum** Nicholas Perry,

Ruskin's Drawings Nicholas Penny, John Ruskin, Ashmolean Museum, 1989 In 1875 John Ruskin gave a large collection of drawings to the University of Oxford These works now in the Ashmolean Museum form the basis for this study Selecting the finest drawings in the collection Nicholas Penny traces Ruskin's career as an artist and reveals the elaborate but unfulfilled educational programme that lay behind his gift The Ashmolean's collection of Ruskin's drawings is unrivalled and this selection includes architectural drawings landscapes and studies of trees flowers and birds      **Ruskin's Drawings in the Ashmolean Museum** Nicholas Penny, 1988 The books in this series aim to bring to a wide public the chief glories of the rich and varied collections of fine and decorative art in the Ashmolean Museum Each volume takes a topic or field in which the Museum's holdings are internationally renowned and provides an introduction for the general reader and a compact guide for the expert      *Ruskin and Oxford* Robert Hewison, 1996 John Ruskin 1819 1900 was considered the greatest critic of art culture and society of the nineteenth century This lavishly illustrated volume based on an exhibition at the Ashmolean Museum explains Ruskin's true intentions in founding the Ruskin School of Drawing at Oxford and describes his lifelong commitment to drawing and its use as a teaching school      The Art of Ruskin and the Spirit of Place John Dixon Hunt, 2020-10-14 English art critic John Ruskin was one of the great visionaries of his time and his influential books and letters on the power of art challenged the foundations of Victorian life He loved looking Sometimes it informed the things he

wrote but often it provided access to the many topographical and cultural topics he explored rocks plants birds Turner Venice the Alps In The Art of Ruskin and the Spirit of Place John Dixon Hunt focuses for the first time on what Ruskin drew rather than wrote offering a new perspective on Ruskin's visual imagination Through analysis of more than 150 drawings and sketches many reproduced here he shows how Ruskin's art shaped his writings his thoughts and his sense of place

*Ruskin and Turner* Luke Herrmann, Ashmolean Museum, 1969     John Ruskin James S. Dearden, 1999-10-01 Despite professing a dislike of having his portrait taken John Ruskin's footsteps were dogged by portrait painters sculptors caricaturists and photographers from the cradle to the grave and beyond A thoroughly accessible book it lists and describes some 331 likenesses made between 1822 and 1998 The three introductory chapters to this book survey Ruskin portraiture and the portraits his general physical appearance throughout his life his hands his mouth his various illnesses and their effect on his appearance his clothes style of dress size tailors their bills etc These opening chapters include many descriptions and reminiscences by Ruskin's friends and acquaintances and those who portrayed him The principal part of the book deals with the individual portraits their history where and why they were made what Ruskin was doing at that time of his life and what his connection was with the artists in question He was portrayed so regularly that this section is also effectively a potted Ruskin biography based on the portraits A catalogue raisonne of the Ruskin portraits follows where the physical details of the works are listed together with details of reproductions exhibitions and provenance     **John Ruskin, J.M.W. Turner and the Art of Water** Carmen Casaliggi, 2022-12-20 This book assesses Ruskin's and Turner's mutual interest in the theme of water with particular reference to *The Harbours of England* 1856 Ruskin's book on ships and marine art to which are appended Turner's 12 illustrations of the English ports By considering existing scholarly works on Ruskin and Turner the book begins by demonstrating that the two despite their widely acknowledged relations have rarely been examined in conjunction It raises the question as to how the subject of water inspired the intellectual aesthetic philosophical and scientific climate of the nineteenth century both in Britain and abroad and acknowledges the significance of the relationship between Ruskin and Turner in the context of aquatic studies Ruskin's childhood fascination with water is examined in detail while the scientific and spiritual importance of the subject in *Modern Painters* and *The Stones of Venice* is also emphasised and read in parallel with *The Harbours of England* a detailed account of which is given referring to both text and illustrations Turner's role in Ruskin's understanding of specific water pictures is also reconstructed The book demonstrates that water is important as a multifaceted compendium of contemporary themes for tradition progress nationalism and patriotism find their iconography in its depiction Considering the literary and painterly implications of wateriness the text concludes with a reflection upon the significance of the study of water for Ruskin and Turner and for their age     **The Works of John Ruskin: The Ruskin art collection at Oxford** John Ruskin, 1906 Volume 1 35 works Volume 36 37 letters Volume 38 provides an extensive bibliography of Ruskin's writings and a catalogue of his drawings with corrections to earlier volumes in

George Allen s Library Edition of the Works of John Ruskin Volume 39 general index John Ruskin and Switzerland John Hayman, 2006-01-01 An authoritative work interspersed with nearly one hundred of John Ruskin s Swiss drawings recounts his lifelong interest in Switzerland Hayman provides a chronological account of Ruskin s visits to Switzerland from his earliest travels in 1833 and 1835 and his frequent tours of the 1840s to the final visits in the 1880s Of particular concern is Ruskin s intention between approximately 1855 and 1865 to engrave his own drawings of Swiss towns for a work illustrative of Swiss history Drawings of the historic Swiss towns in which Ruskin was most interested Baden Bellinzona Brugg Fribourg Geneva Laufenburg Lucerne Neuch tel Rheinfelden Schaffhausen and Thun are introduced by excerpts from John Murray s *A Handbook for Travellers in Switzerland* 1856 Hayman has traced a great many Swiss drawings Ruskin referred to in his letters and diaries and has located twenty three previously unpublished ones which appear in his book Ruskin s well documented defence of J M W Turner is also brought to light as the author has juxtaposed reproductions of Turner s sketches of Swiss towns with drawings by Ruskin This work will not only interest scholars and students of Ruskin but should also pique the interest of Turner scholars *Ruskin, the Theatre and Victorian Visual Culture* A. Heinrich, K. Newey, J. Richards, 2009-04-08 This collection of essays sets out to challenge the dominant narrative about Victorian theatre by placing the practices and products of the Victorian theatre in relation to Victorian visual culture through the lens of the concept of Ruskinian theatre an approach to theatre which values its educative purpose as well as its aesthetic expression **From an Antique Land** Anne MacLeod, 2012-11-05 This book looks at visual images as an alternative and undervalued source of evidence for ideas about the Scottish Gaidhealtachd in the period 1700 1880 Illustrated with 100 plates it brings together many little known and previously unrelated images Addressing the textual bias inherent in Scottish historical studies the book examines a broad range of maps plans paintings drawings sketches and printed images arguing that the concept of antiquity was the single most powerful influence driving the visual representation of the Highlands and Islands from 1700 to 1880 and indeed beyond Successive chapters look at archaeological ethnological and geological motives for visualising the Highlands and at the bias in favour of antiquity which resulted from the spread of these intellectual influences into the fine arts The book concludes that the shadow of time which hallmarked visual representations of the region resulted in a preservationist mentality which has had powerful repercussions for approaches to Highland issues down to the present day The book will appeal to historians art historians cultural geographers and the general reader interested in Highland history and culture John Ruskin , Kelly's Oxford directory, with Abingdon, Woodstock and neighbourhood [afterw.] Kelly's directory of Oxford, Abingdon, Woodstock and neighbourhood Kelly's directories, ltd, 1903 *John Ruskin and the Fabric of Architecture* Anuradha Chatterjee, 2017-10-02 Through the theoretical lenses of dress studies gender science and visual studies this volume analyses the impact John Ruskin has had on architecture throughout the nineteenth and twentieth centuries It explores Ruskin s different ideologies such as the adorned wall veil which were instrumental in bringing focus to

structures that were previously unconsidered John Ruskin and the Fabric of Architecture examines the ways in which Ruskin perceives the evolution of architecture through the idea that architecture is surface The creative act in architecture analogous to the divine act of creation was viewed as a form of dressing By adding highly aesthetic features to designs taking inspiration from the veil of women's clothing Ruskin believed that buildings could be transformed into meaningful architecture This volume discusses the importance of Ruskin's surface theory and the myth of feminine architecture and additionally presents a competing theory of textile analogy in architecture based on morality and gender to counter Gottfried Semper's historicist perspective This book would be beneficial to students and academics of architectural history and theory gender studies and visual studies who wish to delve into Ruskin's theories and to further understand his capacity for thinking beyond the historical methods The book will also be of interest to architectural practitioners particularly Ruskin's theory of surface architecture The Ruskin Art Collection at Oxford John Ruskin, 1906 **Building Ruskin's Italy** Stephen

Kite, 2017-07-05 Based on extensive fieldwork and research into John Ruskin's still little interpreted archival material notebooks and drawings in the Ruskin Library Lancaster University UK and elsewhere Stephen Kite offers an unprecedented account of the evolution of Ruskin's architectural thinking and observation in the context of Italy where his watching of building achieved its greatest intensity Venice naturally figures large in a work that also examines other key sites including Verona Lucca Pisa Florence Milan and Monza here the fabrics are vividly read in their contexts against the rich evidence of Ruskin's diaries his pocket book sketches architectural worksheets drawings and daguerrotypes the early form of photography and the drafts and published editions of the texts Kite presents the complex story of Ruskin's visual thinking in architecture as a narrative of deepening interpretation and representation focusing on the humbler monuments of Italy He shows how Ruskin's early picturesque naturalism was transformed by the realisation that to understand the built realities confronting him in Italy demanded a closer engagement with the substance of the stones themselves reflecting Ruskin's sense of his task as a near archaeological gleaning and gathering of remains hidden in many a grass grown court and silent pathway and lightless canal Ruins and Fragments Robert Harbison, 2015-08-15 What is it about ruins that are so alluring so puzzling that they can hold some of us in endless wonder over the half erased story they tell In this elegant book Robert Harbison explores the captivating hold these remains and broken pieces from architecture art and literature have on us Why are we he asks so suspicious of things that are too smooth too continuous What makes us feel when we look upon a fragment that its very incompleteness has a kind of meaning in itself Is it that our experience on earth is inherently discontinuous or that we are simply unable to believe in anything whole Harbison guides us through ruins and fragments both ancient and modern visual and textual showing us how they are crucial to understanding our current mindset and how we arrived here First looking at ancient fragments he examines the ways we have recovered restored and exhibited them as artworks Then he moves on to modernist architecture and the ways that it seeks a fragmentary form examining modern projects that have been

designed into existing ruins such as the Castelvecchio in Verona Italy and the reconstruction of the Neues Museum in Berlin From there he explores literature and the works of T S Eliot Montaigne Coleridge Joyce and Sterne and how they have used fragments as the foundation for creating new work Likewise he examines the visual arts from Schwitters collages to Ruskin's drawings as well as cinematic works from Sergei Eisenstein to Julien Temple never shying from more deliberate creators of ruin from Gordon Matta Clark to countless graffiti artists From ancient to modern times and across every imaginable form of art Harbison takes a poetic look at how ruins have offered us a way of understanding history and how they have enabled us to create the new

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