

ART. XVI – *John Ruskin, J. W. Oddie and the Keswick Sketching Club*

By JAMES S. DEARDEN

IT was in 1980 that Professor John Hayman drew my attention to a rare piece of Ruskiniana in the Ruskin Collection at Dartmouth College. In the following year he made reference to the item in his paper on that collection.¹

This scarce item – I know of no other copy – is a single sheet, 7¹/₈" x 8³/₄", folded once and printed on pages [1 and 2]. It originates from Brantwood, Coniston, dated April 3, 1875, and is addressed "To the Members of the Keswick Sketching Club".

The Ruskin Collection at Dartmouth was presented to the Baker Memorial Library at the College in 1957 by Gilbert Verney. The collection had originally been formed by John G. Winant (1889-1947). Winant, who was the United States Ambassador to Great Britain during World War II, explained at the Ruskin Society luncheon in London on 8 February 1946,²

I used to collect Ruskin first editions and I think I have now the most complete collection of first editions in the United States. Then I got interested in collecting his sketches, and I have many of those. I also have the longest of his personal letters to any private person, certainly in my country, and amongst other things, I have in the library a self-portrait of himself which is most charming.

Much of Winant's collection was bought from the Boston bookseller, C. E. Goodspeed. Certainly at the time of the Ruskin dispersal sales in the early 1930s Goodspeed's English agent was Ralph Brown, and John Hayman suggests that it is likely that Winant also bought directly from Brown during his sojourn in this country. Thus it seems possible that the Keswick Sketching Club piece passed through Brown's hands; we may never know if he found it among miscellaneous material which he acquired at the sale at Brantwood, or among material which he later bought from the Grasmere antique dealer, T. H. Telford.

When John Hayman drew my attention to this printed letter, he also introduced me to the Keswick Sketching Club for the first time. I knew nothing of this organisation, but enquiries at the Pierpont Morgan Library revealed a group of letters³ written, between 19 August 1874 and 18 October 1875, by Ruskin to John William Oddie. These letters show that Oddie was much involved with the Sketching Club: perhaps it was his brain-child; certainly it was he who involved Ruskin in its activities.

Oddie (1839-1923) was a student at Wadham College, Oxford, from 1861 to 1865, after which time he became a Classics lecturer at the college for two years. From 1867 his life was devoted to Corpus Christi College, where he became a Life Fellow. At Corpus he served various terms as Tutor, Dean, Vice-President, and Senior Fellow from 1907 until 1923. Between 1873 and 1910 his home was at Lyzwick Hall, Keswick, where he lived with his mother.

It seems to have been Oddie who facilitated Ruskin's obtaining rooms at Corpus. In an article on Ruskin at Corpus,⁴ Oddie explained that in 1870 Ruskin had been invited to Corpus to examine some illuminated manuscripts there, and while walking around the Fellows' Garden he asked if it would be possible to obtain

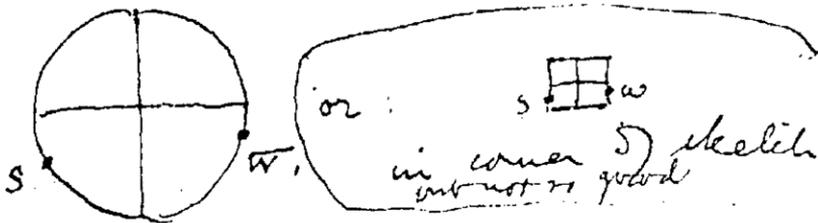
rooms. He was duly admitted an Honorary Fellow⁵ and given rooms in the Fellows' Building. It is not clear when Ruskin and Oddie first met, but there certainly was regular contact between the two men in the 1870s. Presumably Oddie would have been a frequent attender of the dinners to which Ruskin invited other Fellows, in his rooms.

The first reference in Ruskin's diary to Oddie occurs on 3 November 1873:⁶

... heard instructive life of Oddie's friend, painter, living on two pence a day for years in filthy lodgings, to learn to do right, and lost for want of good teaching besides. I can prevent that if I live a little longer.

It seems to have been in the summer of 1874 that Oddie enlisted Ruskin's help with the Keswick Sketching Club. On 19 August Ruskin wrote from Lucca:

... I shall [illegible] do anything I can for the aid of your pleasant sketching plans and society – I will look over the work with pleasure. But I believe that times of so great moment are approaching that we shall all of us have to hold something else than pencils – however pretty the fingers may be. ... I have been hindered in getting out my drawing book,⁷ not by politics but by the discovery of much that is new to me in my recent study of Florentine work. – their methods of outline, &c. and by my continually increasing sense of the importance and enormous difficulty, of fine outline.



This gives direction of sun and winds *with relation to the subject of sketch*.

The date and hour you give them by the compass. And there ought to be very visible difference between a sketch by western light with a south wind, and by eastern light with a north one. – which the use of this direction being mastered with accurate reference to *subjects* is that you may test your perspective of shadows, and your bendings of foliage.

Ruskin launched himself with enthusiasm into helping the club with its activities because it gave him another opportunity to put into practice what he was promoting in his Oxford Drawing School, in the drawing schemes which he was preparing for the "Schools of St George", and in his various drawing manuals. It appears from the next letter, written from Oxford on 28 October 1874, that Oddie himself may have attended some of the Oxford Drawing School classes,⁸ and was trying to put into practice at Keswick what he had learned. Another of Ruskin's friends, Richard St John Tyrwhitt, who acted as the Honorary Secretary of the Oxford Art School, was putting Ruskin's teaching into practice in his own way by publishing, in 1874, his successful *Our Sketching Club*.⁹ Tyrwhitt's volume relied heavily on *Elements of Drawing*, quoting extensively from it, and indeed reprinting thirty-four of the woodcuts for which Ruskin loaned him the blocks. Tyrwhitt and Oddie must have known each other, and of their respective activities, because Tyrwhitt was Vicar of St Mary Magdalene, Oxford, from 1858 until 1872, and they both attended Ruskin's private dinner parties at Corpus. W. G. Collingwood, who similarly fell under Ruskin's spell at Oxford, was also to contribute to art teaching, some years

later, with his *Fésale Club Papers: being lessons in sketching for Home-learners*, published in 1906.

Writing to Oddie on 28 October 1874 Ruskin repeated his promise of help:

I am greatly delighted with your letter and account of the club – and will immediately look out some exercises One – assuredly, will be the outline of a striped snail shell – of its *natural* size. – and endeavour to colour the same – I can send you boxfulls from here, if you haven't pretty ones there. But cant you give me some clue to what you would like, and think useful, from the exercises you went through here yourself? Hicks, who was with you happily I find for some days, says you feel yourselves discomforted when the mountains are hidden. In that case of course paint foreground rocks – And – certainly there is *one* exercise – which I must send you example of Outline of a strawberry leaf – and profile. . . .

The exercise of drawing the outline of a snail shell was one of which Ruskin said in the first of his Oxford Lectures on Landscape series of 1871, “I think the examples of shell outline in your copying series must already have made you feel the exact nature of pure outline, the difficulty of it, and the value”.¹⁰ The Rudimentary Series of examples in the Ruskin Drawing School once contained a sketch of a strawberry leaf as Rud. 279.

On Christmas Eve 1874 Ruskin wrote reporting that he had assembled more examples for the club.

Here I am – glad exceedingly of your letter and promise to come and see me I find lots of little things, lying about here which will be useful to your club . . . – here's a crumb of leaf painting for instance, which I've only not thrown into the fire . in thought the touch of it might show the difference between hard and tender botanical work. – and a bit of obedient pupil work – very exemplary in the care of it . . .

Perhaps the promised visit to Brantwood did not happen. Certainly on 22 March 1875 Ruskin was reporting that he was just leaving Oxford for three weeks at Coniston – “you really *must* come now and see me . . .”, but the reference to “Club plans of scenery protection delightful – first piece of sense I've heard this ten years” is obscure.

Oddie visited Brantwood soon after, and Ruskin noted in his diary on 3 April 1875,¹¹ “Pleasant walk to High Tarn with Mr Oddie yesterday, but this morning more down-hearted than for many a day”.

The printed letter “To the Members of the Keswick Sketching Club” is dated 3 April 1875, the same day that Ruskin and Oddie walked to the High Tarn. It does not appear from the earlier correspondence that Ruskin had seen any of the work of club members – but clearly he had by the time that the printed letter was written, so perhaps Oddie had taken a portfolio of examples with him to Brantwood. Perhaps the club's “universal ignorance of perspective”, the “great deficiency in the perception of the course and spirit of lines”, and the “carelessness in laying or relaying colour” in landscapes led to Ruskin's down-heartedness on the following day!

The letter to the club reads as follows:

Brantwood, Coniston,
April 3, 1875.

To the Members of the Keswick Sketching Club,

In the work of the Club generally I find the sense of colour excellent, the industry great; the ability in many cases beyond that of most professed artists, several pieces of texture and local hue being given with singular feeling and skill.

But I find – I. The universal ignorance of perspective very harmful, down to the least things, and I will immediately prepare a series of simple instructions and exercises in perspective which any member of the Club who has leisure may easily master by a little effort, and teach to those who have less time.

II. I find great deficiency in the perception of the course and spirit of lines. This, my experience at Oxford has shown me to be the prevalent difficulty in sketching from nature, and it cannot be avoided without submission to what may seem the humiliating practice of accurately measuring forms, and copying them without any avoidable error.

I will arrange some geometrical exercises for this purpose and I shall expect all the members of the Club to go through these, and then to copy, with the utmost fidelity possible to them, the etchings of trees by Turner which I send in the series for study.

I strongly recommend also, to conquer this defect, the continual use of the pencil point for outline of all objects, and the abstinence from the pleasure of colouring until trustworthy accuracy of sight and drawing have been attained with respect to terminal lines.

III. The landscapes are much spoiled by carelessness in laying or relaying colour. I will prepare some exercises in mere washing of tint, which I shall expect every member of the Club to execute; and especially I wish the flat washes in the two sketches by Turner, sent in the copying series, to be copied repeatedly until the attention and tranquillity necessary to the laying of colour evenly shall be acquired.

IV. For some time, in beginning landscape, let nothing be thought of but the expression of form and *distance*; let outline and air tone be observed, colour neglected. It is easy to study colour within doors, but in landscape it cannot be admitted until the student has complete power of placing his objects, and expressing with moderate dexterity the extremely complex and numerous forms of woods, crags, and scattered stones. And let every drawing be completed calmly from corner to corner, so as to be in harmony and intelligible to a common person, so as to make him say – “how like the place!” It is far more meritorious to give this deceptive feeling to others, than to record one’s own casual pleasure or fancy at the spot.

J. RUSKIN

The typographical origin of the letter is unclear. However, certain points in its layout and production suggest to me that Ruskin gave the holograph letter to Oddie, and the latter was then responsible for its printing and distribution. This would also account for its rarity in Ruskin collections.

Although the only letters from Ruskin to Oddie which I have found are the group in the Pierpont Morgan Library, chronologically the next letter in the correspondence is the one dated 5 June 1875, from Oddie to Ruskin, and is now in the Whitehouse Collection at Lancaster University.¹²

Dear Professor Ruskin,

I hope you will not think I am tired of writing to you. You will soon be weary of receiving letters than I of sending them. . . . I hope you & the Severns will be coming to see me shortly. Choose your own time, and I shall be delighted to have you here. . . . Your third Fors¹³ has befriended us in moving Miss Lawson¹⁴ daughter of the grand old dalesman-vicar of Wytheburn to become a member of our Sketching Club, and so we shall have grace to call there when & as we like. The interest of our members is well sustained. Ten or a dozen muster at every meeting, & even old Mr Langton¹⁵ of Barrow, who is at least 75 years old, turned out one day. Our equally aged friend Miss Heathcote¹⁶ ministers to the club at tea time whenever we are in the neighbourhood of Grange. The members have been very industrious in copying your sketches. People about here are beginning to hunger for Fors Clavigera. But I only lend it as a great favour to some not wholly unworthy of reading it. One of our best artists was threatened with a beating by her brother, if she persisted in quoting Fors. He finally yielded to the mythical power & ordered the whole work for his own private edification & the exasperation of those whom he is perpetually stirring up with quotations. I think your bit of biography this month¹⁷ delightful, most wise, most edifying.

With kind regards, Yours affectionately, J. W. Oddie

Ruskin's visit to Oddie at Keswick took some time to arrange. On 10 August he wrote:

You said you would be at home by this time but doubted my coming to see you and the Club. But indeed I'm coming . though it can only be for a day, for so many people by chance have been coming to see me, and are so still, that I have not got my own work through by any means. However – in another eight or ten days, if that time be convenient to you, I'll assuredly make my way past Helm crag or Stickle Pike . . .

Fifteen days later the visit was still being planned, but had been delayed by Oddie's indisposition.

. . . You must have exposed yourself to damp, and got cold which has to come out, somehow – but I trust the illness will not ultimately hurt you – I can come next Monday, tomorrow week – but trust you will take thorough time to get well.

The post on 25 August must have brought a letter from Oddie after Ruskin had written the above, because in a second letter on the same day Ruskin finalised the arrangements for his visit to Keswick.

I am so very thankful you are better – and I can be at Wythburn I trust, by 12 at latest, on Monday – if not, I shall trust to your patience & forgiveness . for my letters *may* need answering but Mondays usually a clear day.

Ruskin may have driven to Keswick on Monday 30 August; he was certainly there staying with Oddie and his mother at Lyzwick Hall on Tuesday, Wednesday and Thursday, apparently returning to Brantwood on Friday 3 September. “Heaviest day of rain, and night of deluge, I have seen this year”. Writing to Joan Severn on the Tuesday he explained how he was interested in renewing his association with Keswick which he had known since he was a small boy. His diary for 1 September¹⁸ records that Tuesday 31 August had been spent “Calling and with Sketching Club”, although he made no reference to this in his letter to Joan. On the following day he recorded “tired”, and he told Joan “the Moral Philosophers Library here too is delicious and I've written a nicely peppered bit for next *Fors* this morning”.

In paragraph 9 of *Fors Clavigera* Letter 57 (September 1875) Ruskin wrote

No one has the least notion of the quantity of manual labour I have to go through, to discharge my duties as a teacher of Art. Nevertheless, in the course of *Fors* itself, I shall try to give, as aforesaid, art instruction enough for all need, if any one cares to obey it.

Perhaps Ruskin's tiredness and his “peppery”, bit of *Fors* was as a result of going through another portfolio of Sketching Club drawings and criticising them. Included with the collection of letters to Oddie in the Pierpont Morgan Library is a three-page document in Oddie's hand, but signed by Ruskin, headed “Criticisms by Prof. Ruskin, Portfolio No 7”. This was presumably written at Ruskin's dictation as he examined the group of drawings.

Mr Grayson

Farm house in St John's Vale. One of the best studies we have had, but, if in sunlight, the sticks and grass in shade are too light, if not, road too yellow, boy very certainly neither in one nor the other.

Vale of Keswick Most industriously done. *Looking down Thirlmere, capital,* but boat aground, and shells[?] under it awkward.

Mrs Marshall

The mountain & cloud studies show very sweet feeling and power of perception, and the *portraits* considerable skill and care; but there is no effort of accuracy in copying in any case, unless perhaps the *November 1874 flowers*; and no progress can be made without fixing the attention. In *study at Beauvais* the middle clouds too warm, killing distant sky.

Mrs Rutherford

Quite conscientious & mostly right. Instead of trying to paint a whole foxglove¹⁹ copy the spots on one accurately. These are strawberry seeds not foxglove spots.

Rev. W. Madden

Generally too cold. Get any figure to stand in its natural dress, copy the dress matching colour putting the figure into any part of any of these sketches. The resulting discord will show the fault of general colour. *Trees* much too blotchy. Picturesque gable and staircase nicely felt.

Mrs Rooke

Must draw more before colouring at all.

Mrs Mallocks

Nice pleasant bit of *Sea beach at Heysham*.²⁰ Compare engraving of same subject in Turner's Richmondshire. *Distant mountains behind Crosthwaite Church* very nice. *Line beginnings* meritorious. Make shadow over egg in basket a little darker and flatter, and make the light the same on both sides of it.

Mr Oddie

Sea shore extremely careless, rocks like a row of distracted frogs. Sky at Bamborough merely stains of yellow. Bit of flat sand rather nice however. A study in indian ink is not necessarily a study in light and shade. Boats really aground very nice.

Miss Langton

Together with nearly all the other pupils must learn one fixed principle – Be sure to get rid of all white except where you want white.

Mrs Murray

Nothing particularly to be said.

Miss L. M. Gipps

*Silene juncea*²¹ one of the best I have ever had done from the copy (N.B. not mine but Mr Allen's) consummately careful and altogether admirable. *Abbeville* good. *Etching*,²² not with black enough ink (N.B. etching mine, not Turner's, but after Turner's Loire drawing) *Liber Studiorum* drawing quite admirable.²³ *Copies from my colour* should be a little sharper in wash. *Ashness Bridge* (pencil drawing) capital, but if white is used for foam, it must not be for light on Skiddaw and those lights themselves are not graded enough. In colour sketches get the masses first more quiet, before putting the black force into them.

Miss Ward

Must draw more before colouring.

Miss Hoffmann²⁴

Openly indolent, but with faculty which work would bring to good issue. Flat sea horizon properly felt. Always mount drawings on white or enclose with gold.

Miss Lawson

Promising but not enough to judge by.

Miss Lowthian

Lodore far too small. Castle Crag looking like a knob on opposite mountain. *Copies from me* very good. *From Prout*²⁵ meritoriously careful but too smooth, very satisfactory in drawing and perspective.

Rev J. Taylor

Shell quite delightful in colour and feeling of what was to be done, not accurately copied but the action of the spots thoroughly understood. *Etruscan cup*²⁶ a little too forced, jags * at the cornices missed, an important feature in the outline. The curve at the top should be repeatedly drawn. *Liber Studiorum* not careful enough in focusing lights. Everything depends in these on leaving white only where Turner left it. The whole foreground of the Cephalus wants bringing down. Foxglove spots to be done separately again, drawing very careful but shows necessity of seeing good artist's work.

* Mr Ruskin has since written to say that the "jags" mentioned were accidentally omitted in the copy by the *fault of the engraver*, therefore Mr Taylor ought not to be criticized on this point.

In all I find a want of the power of shading with the pencil point in perfect gradation, and therefore a want of sensitiveness to the beauty of rounded surfaces, i.e. to the first quality of form in all lovely things. All subsequent study will be made easy in comparison if this power be first moderately acquired. The simple exercise of matching local colours and copying patterns is as necessary, but will not need so much resolution in carrying out; and the other had better be the aim of present effort. Also it is essential that the society should fix some standard of good art, towards which, through all their varieties of power, they will endeavour to assimilate themselves. They can always ascertain their own progress by the degree in which they have enlarged their powers of admiration.

John Ruskin

Writing in the introductory pages of *Our Sketching Club*, Tyrwhitt explained that the chief expense of a club "is the hire of a critic . . . He is generally a professional workman and it is understood that he is to be as irritating as possible in a letter once a month, or once in two months." Tyrwhitt's "ideal" critic would be a lady who "ought to gush abundantly over all the strong points, and vituperate faithfully about the weak ones, using all her tact and exposing the latent carelessnesses or ignorances which cause frailty in execution".

In enlisting the help of Ruskin for the Keswick Sketching Club, Oddie had gone to the top, but in his letter to Oddie of 17 September 1875 Ruskin admitted that he had "failed in all my promises to the club, mainly through my own broken health . . . but it will be got done, now, . . . Such a nice letter the other day from Mr Lawson!"

Although, to date, no further documentary evidence throwing light on the history of the Club, has been forthcoming, we know that the Club's activities continued. In the Fitz Park Museum in Keswick there is an anonymous watercolour of Portinscale Bridge, dated June 1876, with a marginal note "Club subject – K.S.C. 1876".

Thus we do not know how long Oddie's interest in the Sketching Club was maintained, but he probably took a continuing interest. Later, he seems to have been involved with the Ruskinian arts and crafts organisations in the Lake District. Early Minutes of the Rawnsley-inspired Keswick School of Industrial Arts are signed by Oddie in 1884. Later he seems to have begun his own organisation – the Lyzwick Hall Art School. This specialised in metalwork, and exhibited in June 1890 at the Home Arts and Industries Exhibition held in the Birmingham Town Hall. Oddie seems to have designed much of the work which was then created by the pupils, principal amongst whom was J. C. Martin.

In June 1890 several newspapers reviewing the H.A.I.A. Exhibition describe Oddie as "the teacher of the School", and quote him as saying that

the leading principle of our work is to keep as close relations as possible between the design and execution of each piece. The designer himself draws the pattern on each piece of metal and directs and superintends its execution, giving both written and verbal instructions. The workmen show a lively interest in the best designs, and a keen intelligence in their execution.

In 1891 the Lyzwick Hall School presented an Arts, Crafts and Loan Exhibition, showing repoussé work and designs by Oddie for ornamental ironwork and carved wooden panels. They exhibited again at the H.A.I.A. exhibition in 1894, and a few pieces were also included in the 1899 Kendal exhibition of Pictures and Decorative Art.²⁷

As a footnote to the story of the Keswick Sketching Club, I must add that in February 1991 I was looking through a group of watercolours in a small gallery in Petworth when my attention was attracted by the initials K.S.C. They were on the mount of a small watercolour, 6³/₈" x 5¹/₄" signed by E. Grayson. The inscription on the front of the mount is "Interior of old Church, Bassenthwaite. 1872 . . . winter subject K.S.C. No. 8". Another note on the back of the mount reads "Interior Bassenthwaite Old Church as it was prior to rebuilding, 1872. Club subject No. 8. E. Grayson". I bought the watercolour for my own collection. Also in the gallery at the same time were three other watercolours by Grayson – of a cottage, of "house at Blackgill Sept 1881", and of Ludlow Church. Written on the reverse of the Ludlow drawing was Grayson's address, Westercross, near Swansea. Presumably he also had a house at Keswick. Perhaps more examples of the work of the Club, and of the Lyzwick Hall Art School will surface in the future.

Notes and References

- ¹ J. Hayman, "The John Ruskin Collection", *Dartmouth College Library Bulletin*, Nov. 1981, 2ff.
- ² J. Howard Whitehouse (ed.), *Ruskin: Renascence* (London: Oxford University Press, 1946), 10.
- ³ MA 1746. Extracts from the letters are quoted by kind permission of the Trustees of the Pierpont Morgan Library and of the Ruskin Literary Trustee, The Guild of St George.
- ⁴ *Pelican Record* II (1894), 4.
- ⁵ Although because of Ruskin's illness this did not happen until some time later.
- ⁶ J. Evans and J. Howard Whitehouse (eds.), *The Diaries of John Ruskin* (Oxford: Clarendon Press, 1956-59) 3 vols, 765.
- ⁷ *Laws of Fésole*. Ruskin had begun to write the book, which was linked to his Oxford teaching and was intended to be read in conjunction with his various Oxford catalogues and his *Elements of Drawing*, in 1874. However he ran into so many problems in writing the book (see. E. T. Cook and A. Wedderburn (eds.), *The Library Edition of the Works of John Ruskin* (London, 1903-12) 39 vols, hereafter referred to as *Works* XV, xxvii-xxviii) that he temporarily put it aside and turned to his botanical studies. Part I of *Laws*, dealing with outline, and containing many Florentine references, was not finally published until 21 September 1877.
- ⁸ The early records of the Ruskin Drawing School are very incomplete and so there is no *direct* evidence pointing either way. I am grateful to Dr Dinah Birch for telling me that the only mention of Oddie in the earliest of the preserved lists of "Donations and Subscriptions" – for the 1872-3 session – shows that he contributed £2 9s. Presumably this was a donation since the standard subscription seems to have been one guinea. Although his name does not appear in any of the other lists, I feel that he almost certainly attended some of the classes.
- ⁹ London: Macmillan & Co. There were further editions in 1875, 1882 and 1886.
- ¹⁰ *Works*, XXII, 23.
- ¹¹ J. Evans and J. Howard Whitehouse, *op. cit.*, 840.
- ¹² RFL7.
- ¹³ In describing the meaning of the title *Fors Clavigera*, Ruskin explained the third *Fors*; "Fortune" means the necessary fate of a man: the ordinance of his life which cannot be changed. To "make your Fortune" is to rule that appointed Fate to the best ends of which it is capable".
- ¹⁴ Miss Lawson, of The Vicarage, Wythburn, daughter of the Rev. Basil R. Lawson.
- ¹⁵ Skinner Zachry Langton, J.P., of Barrow House, Castlerigg; Keswick.

- ¹⁶ Miss Heathcote of Grange-in-Borrowdale, Keswick, had built a small village church in Grange in 1860.
- ¹⁷ Both the May and the June letters of *Fors Clavigera* contain biographical reminiscences.
- ¹⁸ J. Evans and J. Howard Whitehouse, *op. cit.*, 859.
- ¹⁹ In *Queen of the Air* (*Works* XIX, 376) Ruskin wrote: "The spot of the Foxglove is especially strange, because it draws the colour out of the tissue all round it, as if it had been stung, and as if the central colour was really an inflamed spot, with paleness round."
- ²⁰ The original Turner watercolour was in Ruskin's collection. He wrote a long description of it in *Elements of Drawing* (*Works* XV, 207-9), concluding, "Then under the hill, and beyond the border tower, is the blue sea itself, the waves flowing in over the sand in long curved lines slowly; shadows of cloud, and gleams of shallow water on white sand alternating – miles away . . .".
- ²¹ *Silene Juncea*. To be used in conjunction with *The Laws of Féssole* Ruskin had a number of examples in the Drawing School collection engraved by George Allen and printed on folio sheets to be sold separately. *Silene Juncea* was one of these examples; it was subsequently reproduced in *Proserpina* (*Works* XXV, pl. 18). Miss Gipps may have been working from Allen's engraving, or there are instances of Allen making original copies of examples for study by students.
- ²² This Loire etching would have been the study which Ruskin etched himself for pl. 73 of *Modern Painters* V, of Reitz, near Saumur, also known as Loire-side, one of the Rivers of France series of drawings which Ruskin gave to Oxford in 1861. Ruskin discussed the composition of this drawing at some length in *Modern Painters* V as "one of the simplest subjects, in the series of the Rivers of France". Ruskin would have had spare prints of the etching available for teaching purposes. Alan Davis has discussed Ruskin's engraving of this drawing in detail in *Turner Society News*, No. 79.
- ²³ In *Elements of Drawing* Ruskin provided his students with a list of twenty of the most desirable plates, and a list of the twelve "quite useless" ones, urging them to obtain one, and telling them how to make detailed studies.
- ²⁴ One wonders if Miss Hoffmann subsequently gave up her drawing!
- ²⁵ Ruskin admired Prout as an architectural draughtsman and had given six lithographs from his *Sketches in Flanders and Germany* to the Oxford collection for study. The Whitehouse Collection also has several examples, formerly in the Sharp Collection, with Ruskin's printed name label pasted onto the reverse, suggesting that they had once been lent to students.
- ²⁶ Ruskin's drawing of an Etruscan cup was No 55 in the Oxford Rudimentary Series and was there for students to study the irregular texture. In his *Instructions* (*Works* XXI, 254) Ruskin drew attention to the cup's being "wrinkled all round", and that it took some trouble to shade the hollow, even of a flat-sided cup. This was another of the subjects which had been engraved by Allen for the use of students. Presumably Allen must have subsequently re-worked the engraving, because the jags may be seen in the engraving when it appeared as Plate LVII in *Works* XXI.
- ²⁷ I am indebted to Miss Sara Haslam for information relating to Oddie's Lyzwick Hall School.

