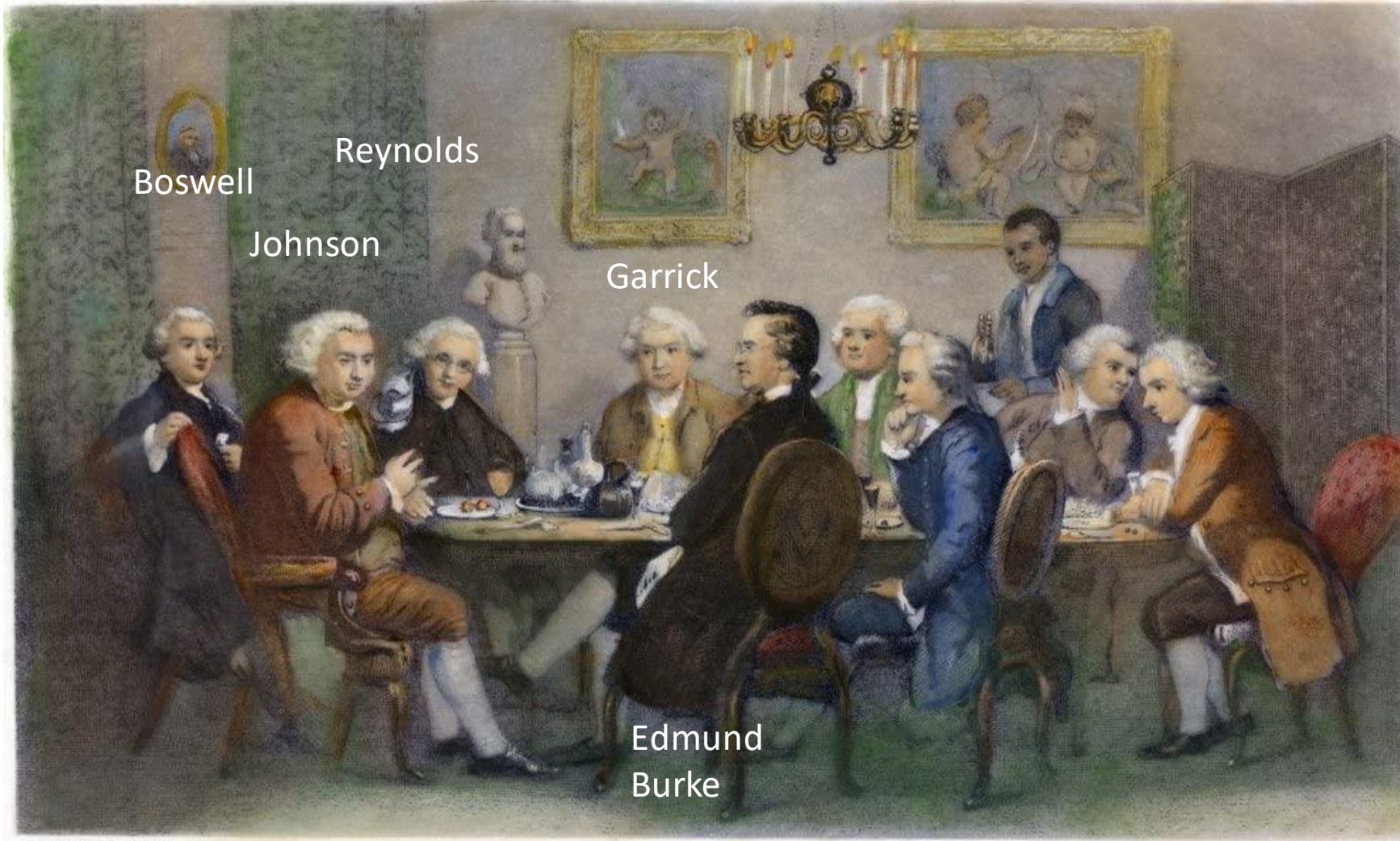


Whistler vs.
Ruskin...



... and the Ecole des Beux Arts
vs.
Viollet-le-Duc

“The Club”
c.1770



Boswell
Reynolds
Johnson

Garrick

Edmund
Burke

PRINTED BY JAS. BIRLEN. BOSWELL. JOHNSON. REYNOLDS. GARRICK. BURKE. PAULI. BURNBY. WARTON. GOLDSMITH. ENGRAVED BY J. CARTER.

A LITERARY PARTY AT SIR JOSHUA REYNOLDS'S.



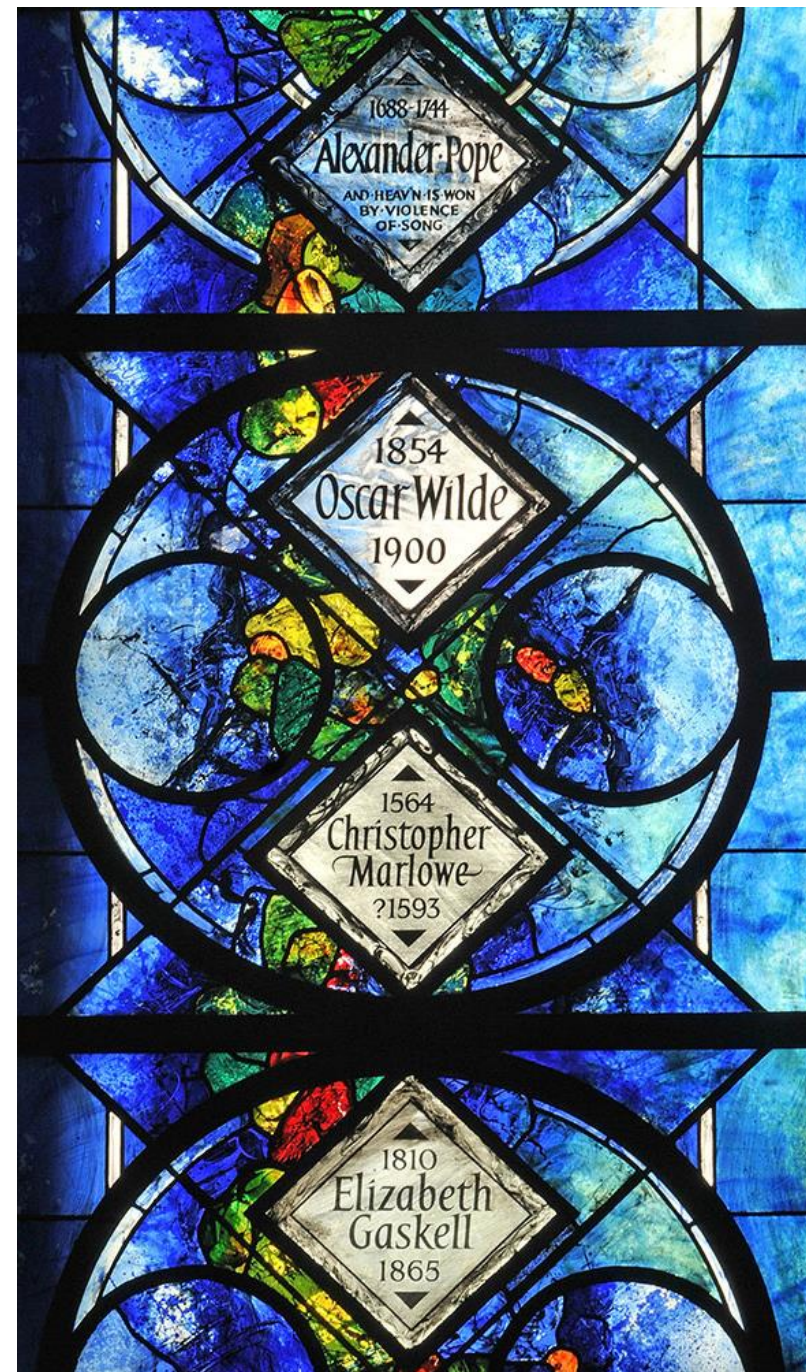
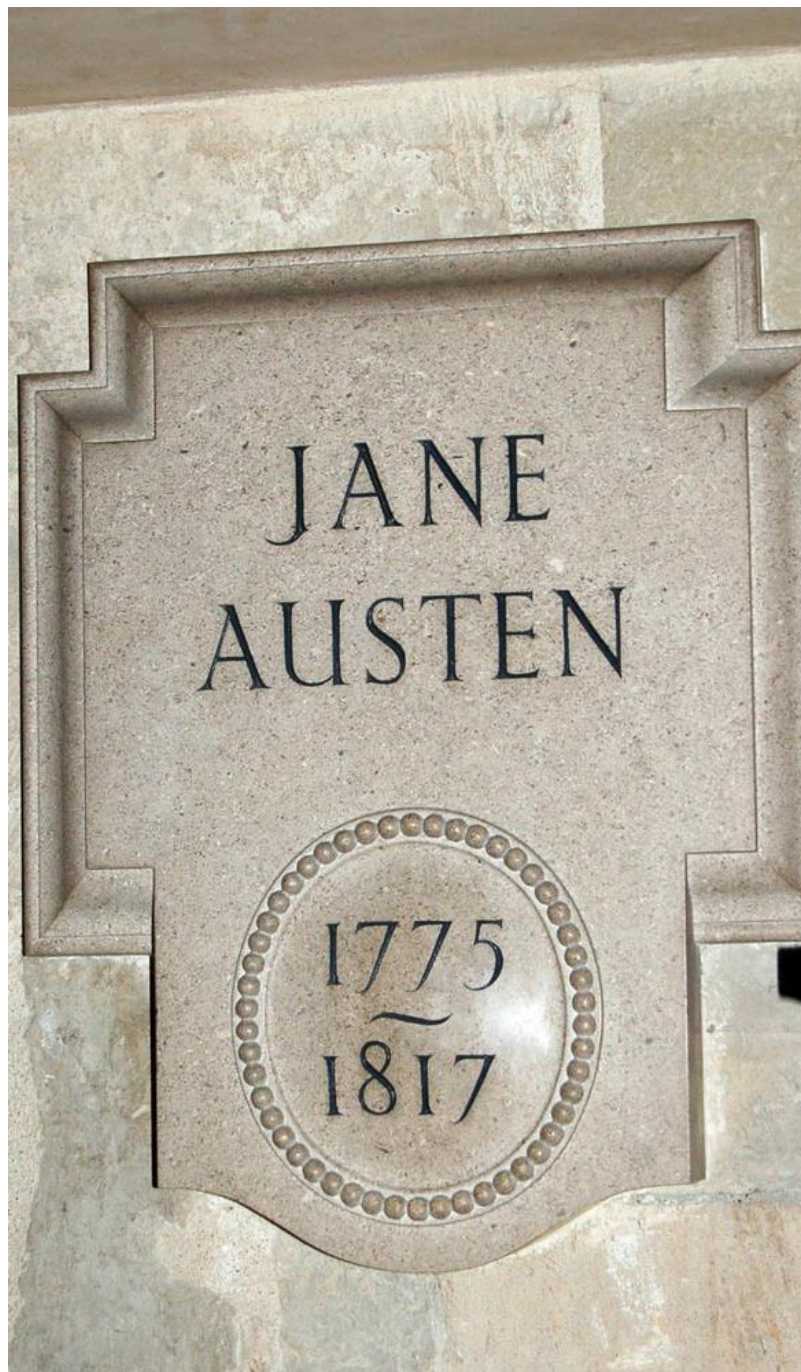
Garrick monument,
Poets Corner,
Westminster Abbey

TO THE MEMORY OF
DAVID GARRICK,
WHO DIED IN THE YEAR 1779,
AT THE AGE OF 63.

TO PAINT FAIR NATURE, BY DIVINE COMMAND,
HER MAGIC FENCIL IN HIS GLOWING HAND,
A SHAKESPEARE BOSE, THEN TO EXCEED HIS FORME,
WITH OVER THESE THE MENDING WORDS GARRICK CAME
THOUGH SUNK IN DEATH THE FORMS THE POET DREW
THE ACTORS GENIUS BACK THEM BREATHE ANEW ?
THOUGH LIKE THE DARK HIMSELF, IN NIGHT THEY LAY,
IMMORTAL GARRICK CALL'D THEM BACK TO DAY ?
AND THE STRENTY WITH POWER HILLDOME,
SHALL MARK THE MORTAL HOUR OF HOARY TIME,
SHAKESPEARE & GARRICK LIKE TWIN STARS SHALL SHINE,
AND EARTH IRRADIATE WITH A BEAM DIVINE.

THIS MONUMENT, THE TRIBUTE OF A FRIEND,
WAS ERRECTED IN 1797.

H. WEBBER
FECIT.



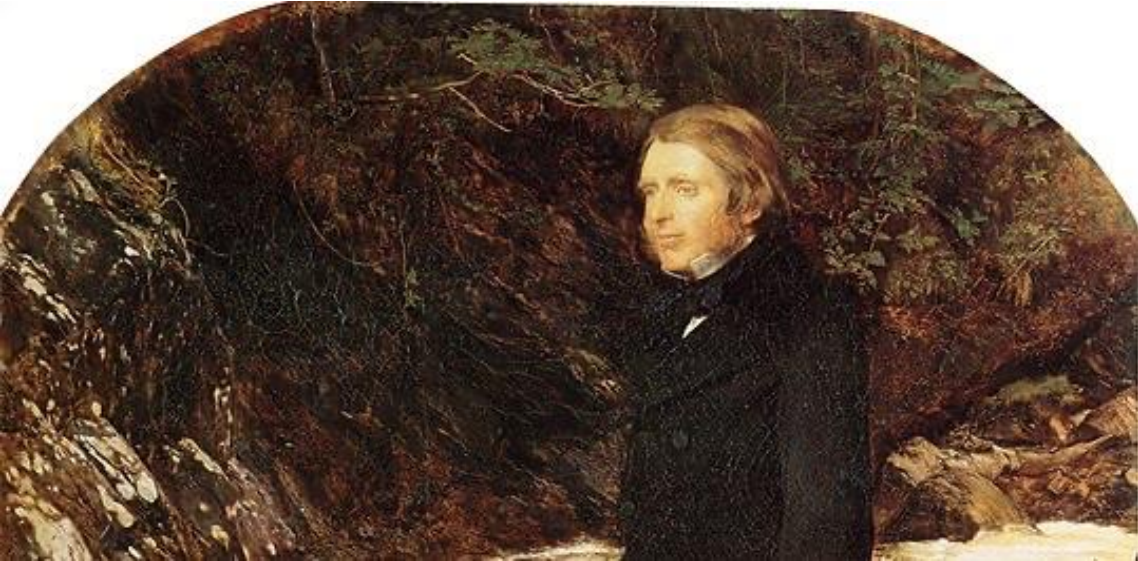
“I may be dogmatic, but I am also right!”

letter to Matthew Arnold

**“I am, and my father was before me, a violent Tory of the old school;
Walter Scott's school, that is to say, and Homer's.”**

opening of *Praeterita*, 1885

Ruskin in his thirties



JR and Effie Gray



Around the time of the Whistler lawsuit

THE ILLUSTRATED LONDON NEWS.

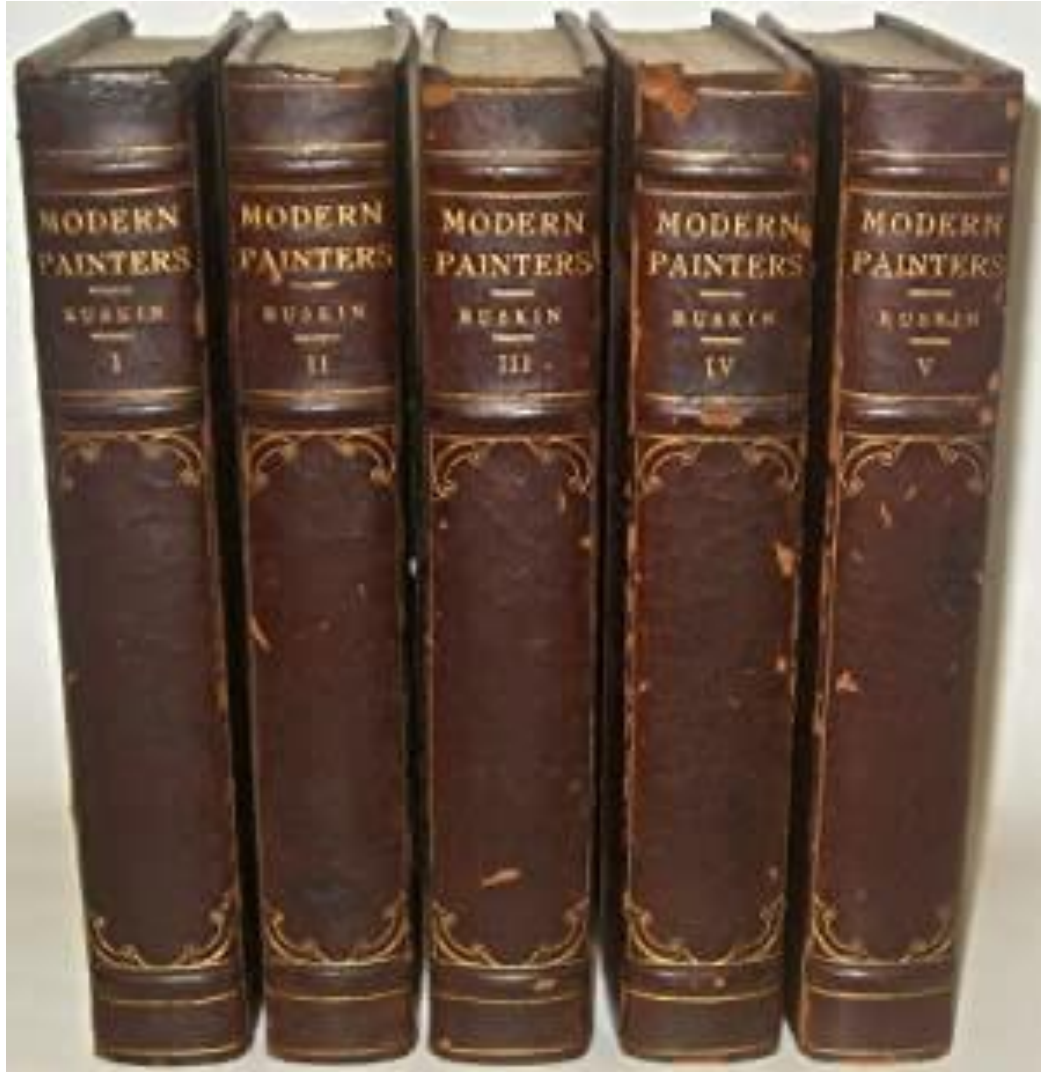


VISIT OF THE DUKE AND DUCHESS OF MONTPENSIER TO THE SHERRY WINE STORES OF DON PEDRO DOMINGO, AT

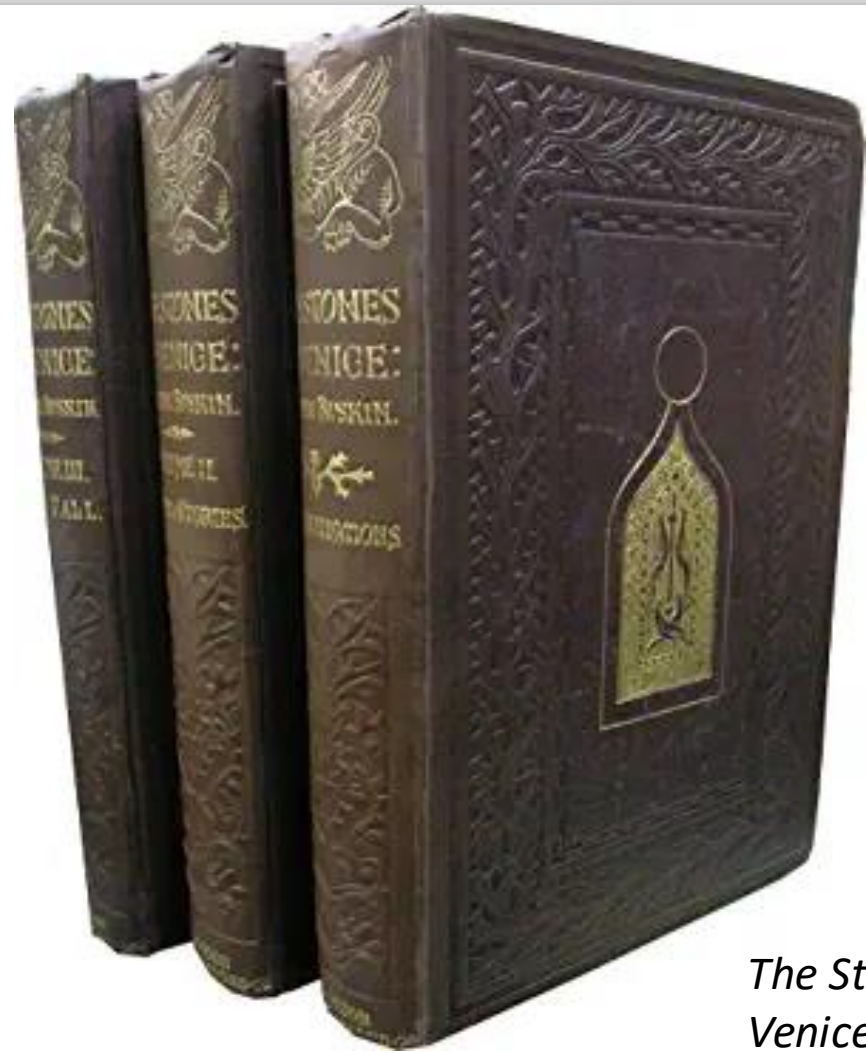








Modern Painters, 1843-60



The Stones of Venice, 1851

JMW Turner
"The Fighting Temeraire," 1839





A John Constable
landscape, around the
same time.





Turner imitating Canaletto

Turner, "Burning of the Houses
of Parliament," 1834-35



OXFORD
MOVEMENT

1830'S

Edward Pusey

John Henry Newman

JOHN RUSKIN

1819-1900

ECCLESIOLOGICAL
MOVEMENT

1830'S

John Mason Neale

George Gilbert Scott

*Pre-Raphaelite
Brotherhood*

1850's and after

Gothic Revival



John Millais, "Lorenzo and Isabella" 1848



More by
Millais

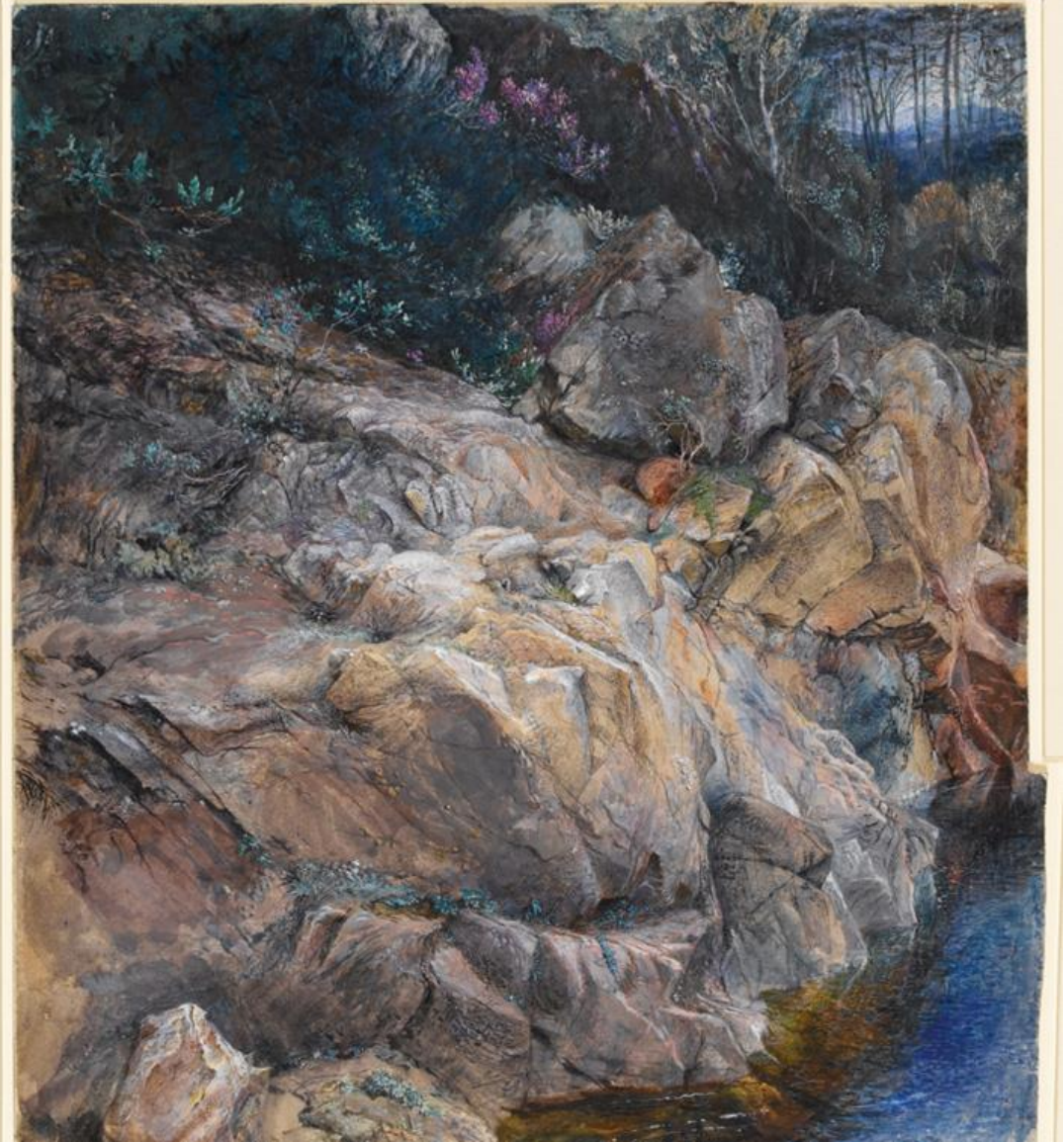




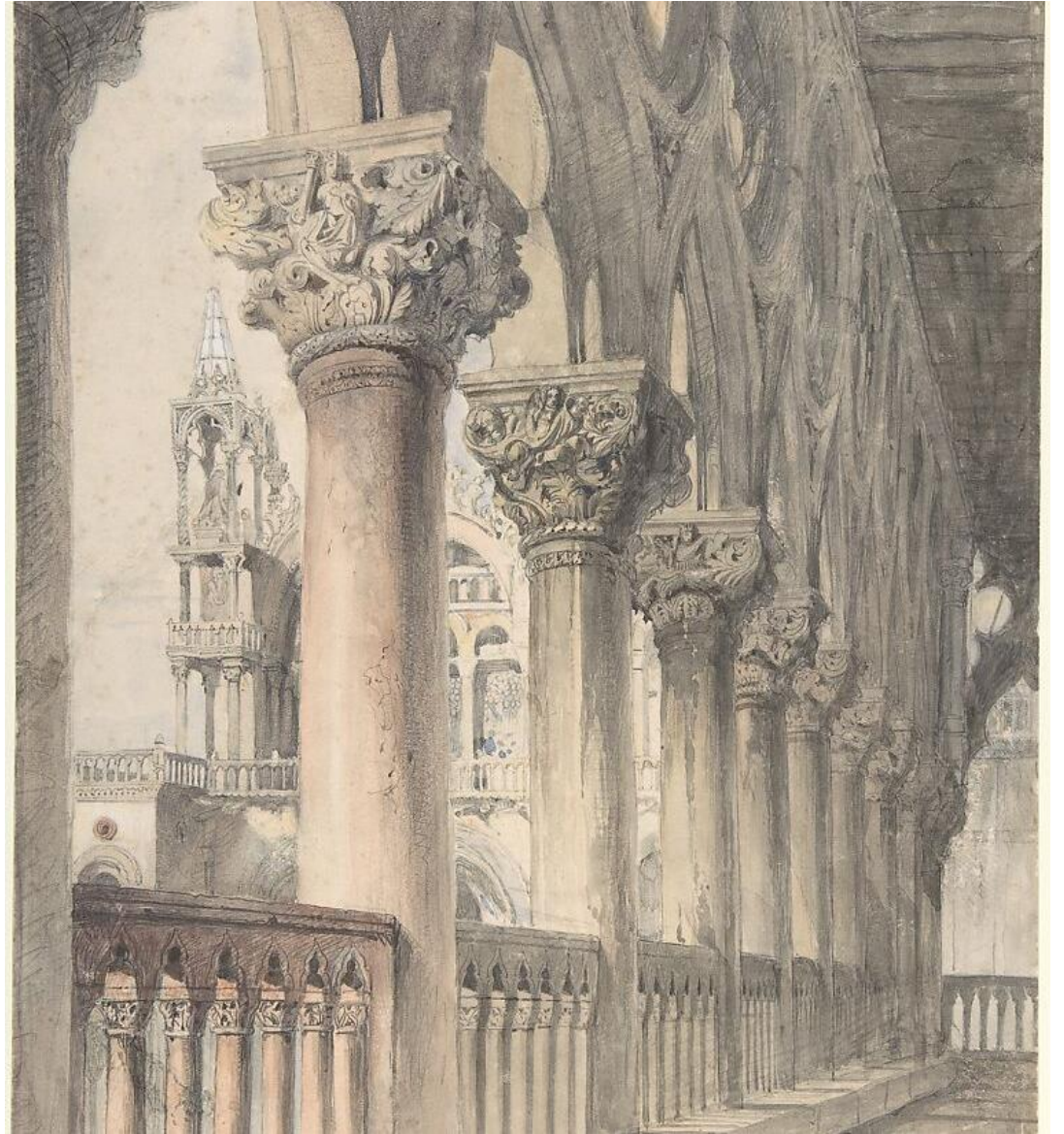
And 2 by



Dante Gabriel Rossetti



For the very first requirement of Gothic architecture being that it shall admit the aid, and appeal to the admiration, **of the rudest as well as the most refined minds**, the richness of the work is . . . **a part of its humility** . . . That humility . . . the very life of the Gothic school, is shown not only in the imperfection, but in the accumulation, of ornament. The inferior rank of the workman is often shown as much in the richness, as the roughness, of his work; and if the co-operation of every hand, and the sympathy of every heart, are to be received, we must be content to allow the redundance which disguises the failure of the feeble, and wins the regard of the inattentive. There are, however, far nobler interests mingling, in the Gothic heart, with the rude love of decorative accumulation : **a magnificent enthusiasm**, which feels as if it never could do enough to reach the fullness of its ideal; **an unselfishness of sacrifice**, which would rather cast fruitless labour before the altar than stand idle in the market; and, finally, a **profound sympathy with the fullness & wealth of the material universe**.



I believe, then, that the characteristic or of Gothic are the following, placed in the order of their importance :

- 1. Savageness.**
- 2. Changefulness.**
- 3. Naturalism.**
- 4. Grotesqueness.**
- 5. Rigidity.**
- 6. Redundance.**

The Stones of Venice, 1851

Let us watch him with reverence as he sets side by side the burning gems, and smooths with soft sculpture the jasper pillars, that are to reflect a ceaseless sunshine, and rise into a cloudless sky: but not with less reverence let us stand by him, when, with rough strength and hurried stroke, he smites an uncouth animation out of the rocks that which he has torn from, among the moss of the moorland, and heaves into the darkened air of the pile of iron buttress and rugged wall, instinct with a work of an imagination as wild and wayward as the northern sea; creations of ungainly shape and rigid limb, but full of wolfish life; fierce as the winds that beat, and changeful as the clouds that shade them.

“There is, I repeat, no degradation, no reproach in this, but all dignity and honourableness: and we should err grievously in refusing either to recognize as an essential character of the existing architecture of the North, **or to admit as a desirable character in that which it yet may be**, this wildness of thought, and roughness of work; this look of mountain brotherhood between the cathedral and the Alp; this magnificence of sturdy power, put forth only the more energetically because the fine finger-touch was chilled away by the frosty wind, and the eye dimmed by the moor-mist, or blinded by the hail; this outspeaking of the strong spirit of men who may not gather redundant fruitage from the earth, nor bask in dreamy benignity of sunshine, but must break the rock for bread, and cleave the forest for fire, and show, even in what they did for their delight; some of the hard habits of the arm and heart that grew on them as they swung the axe or pressed the plough.”





**Rebuilding the
House of
Parliament,
1840-52**



George Gilbert Scott,
St. Pancras Station. 1865-
68



Ruskin lays down the law

From *The Stones of Venice*, 1851:

1. Never encourage the manufacture of any article not absolutely necessary, in the production of which *Invention* has no share.
2. Never demand an exact finish for its own sake, but only for some practical or noble end.
3. Never encourage imitation or copying of any kind, except for the sake of preserving record of great works.

For instance. Glass beads are utterly unnecessary, and there is no design or thought employed in their manufacture. They are formed by first drawing out the glass into rods; these rods are chopped up into fragments of the size of beads by the human hand, and the fragments are then rounded in the furnace. The men who chop up the rods sit at their work all day, their hands vibrating with a perpetual and exquisitely timed palsy, and the beads dropping beneath their vibration like hail. Neither they, nor the men who draw out the rods or fuse the fragments, have the smallest occasion for the use of any single human faculty; and every young lady, therefore, who buys glass beads is engaged in the slave-trade, and in a much more cruel one than that which we have so long been endeavouring to put down.





University of
Chicago, c.1900







Ruskin as a
university
lecturer,
Cambridge
c. 1865

End of a Ruskin lecture John Milton's poem, "Lycidas."

We have got something out of the lines, I think, and much more is yet to be found in them; but we have done enough by way of example of the kind of word-by-word examination of your author which is rightly called "reading"; watching every accent and expression, and putting ourselves always in the author's place, annihilating our own personality, and seeking to enter into his, so as to be able assuredly to say, "Thus Milton thought," not "Thus I thought, in mis-reading Milton." And by this process you will gradually come to attach less weight to your own "Thus I thought" at other times. You will begin to perceive that what you thought was a matter of no serious importance;—that your thoughts on any subject are not perhaps the clearest and wisest that could be arrived at thereupon:—in fact, that unless you are a very singular person, you cannot be said to have any "thoughts" at all; that you have no materials for them, in any serious matters;—no right to "think," but only to try to learn more of the facts. Nay, most probably all your life (unless, as I said, you are a singular person) you will have no legitimate right to an "opinion" on any business, except that instantly under your hand.

Lastly, the mannerisms and errors of these pictures, whatever may be their extent, are never affected or indolent. The work is natural to the painter, however strange to us; and it is wrought with utmost conscience of care, however far, to his own or our desire, the result may yet be incomplete. Scarcely so much can be said for any other pictures of the modern schools: their eccentricities are almost always in some degree forced; and their imperfections gratuitously, if not impertinently, indulged. For Mr. Whistler's own sake, no less than for the protection of the purchaser, Sir Coutts Lindsay **ought not to have admitted works into the gallery in which the ill-educated conceit of the artist so nearly approached the aspect of wilful imposture. I have seen, and heard, much of Cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face.**

Fors Clavigera 1877







Whistler bon mots

Nature is usually wrong.

It takes a long time for a man to look like his portrait.

An artist is not paid for his labor but for his vision.

Work alone will efface the footsteps of work.

I can't tell you if genius is hereditary, because heaven has granted me no offspring.

To say to the painter that Nature is to be taken as she is, is to say to the player that he may sit
on the piano.

I am not arguing with you - I am telling you.

You shouldn't say it is not good. You should say, you do not like it; and then, you know, you're
perfectly safe.

If other people are going to talk, conversation becomes impossible.

The rare few, who, early in life have rid themselves of the friendship of the many.

An artist's career always begins tomorrow.

I maintain that two and two would continue to make four, in spite of the whine of the amateur for three, or the cry of the critic for five.

The vast majority of English folk cannot and will not consider a picture as a picture, apart from any story which it may be supposed to tell.

You should not say it is not good. You should say you do not like it; and then, you know, you're perfectly safe.

To say of a picture, as is often said in its praise, that it shows great and earnest labour, is to say that it is incomplete and unfit for view.

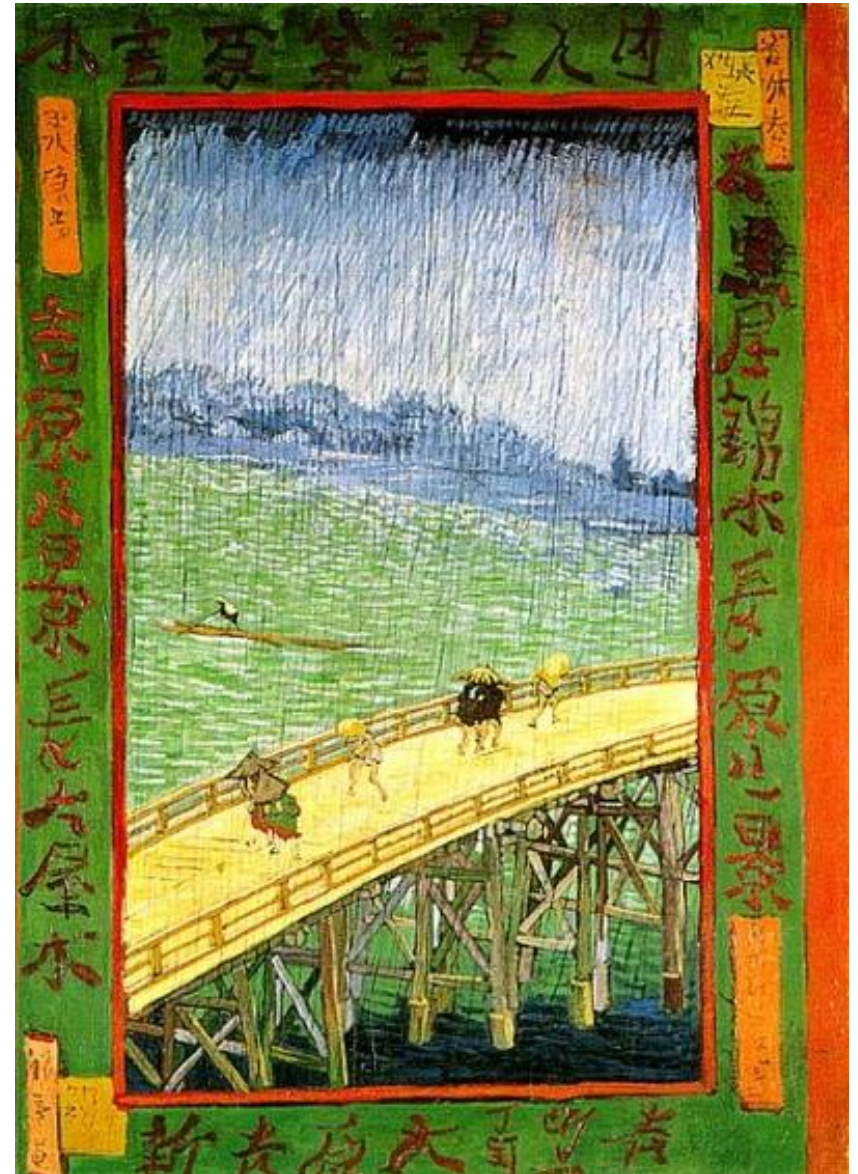






-
- Hiroshige, "Sudden Shower over Shin-Otashi Bridge," 1857

- Copy by a "mad Dutchman,"
1880's









“Arrangement in
Black”

(the actor and
producer Henry
Irving)

• WHISTLER - VERSUS - RUSKIN •



1888 Royal Academy Private Preview



H. James Beck





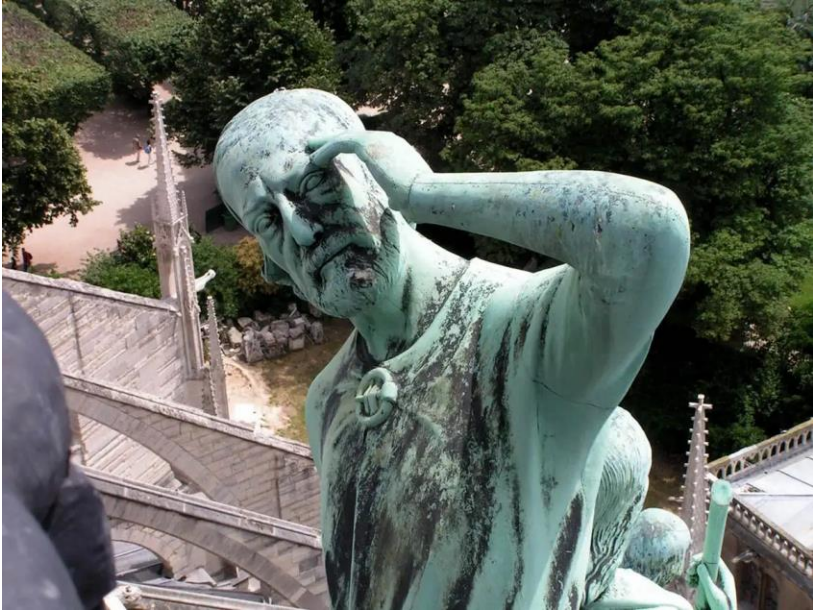
Whistler statue at Battersea Bridge



Claude Monet, around 1900

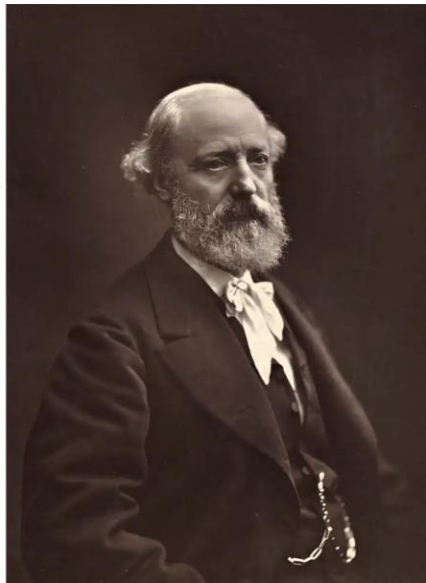
1881 Royal Academy Preview





Eugène
Viollet-
le-Duc

(1814-
1879)



A few of Viollet-le-Duc's restoration projects:

The abbey at Vézelay

The Cathedral of Notre Dame de Paris

Amiens Cathedral

Reims Cathedral

Saint-Denis Basilica, Paris

La Sainte Chapelle, Paris

The old city of Avignon and the Palace of the Popes

The fortress city of Carcassonne

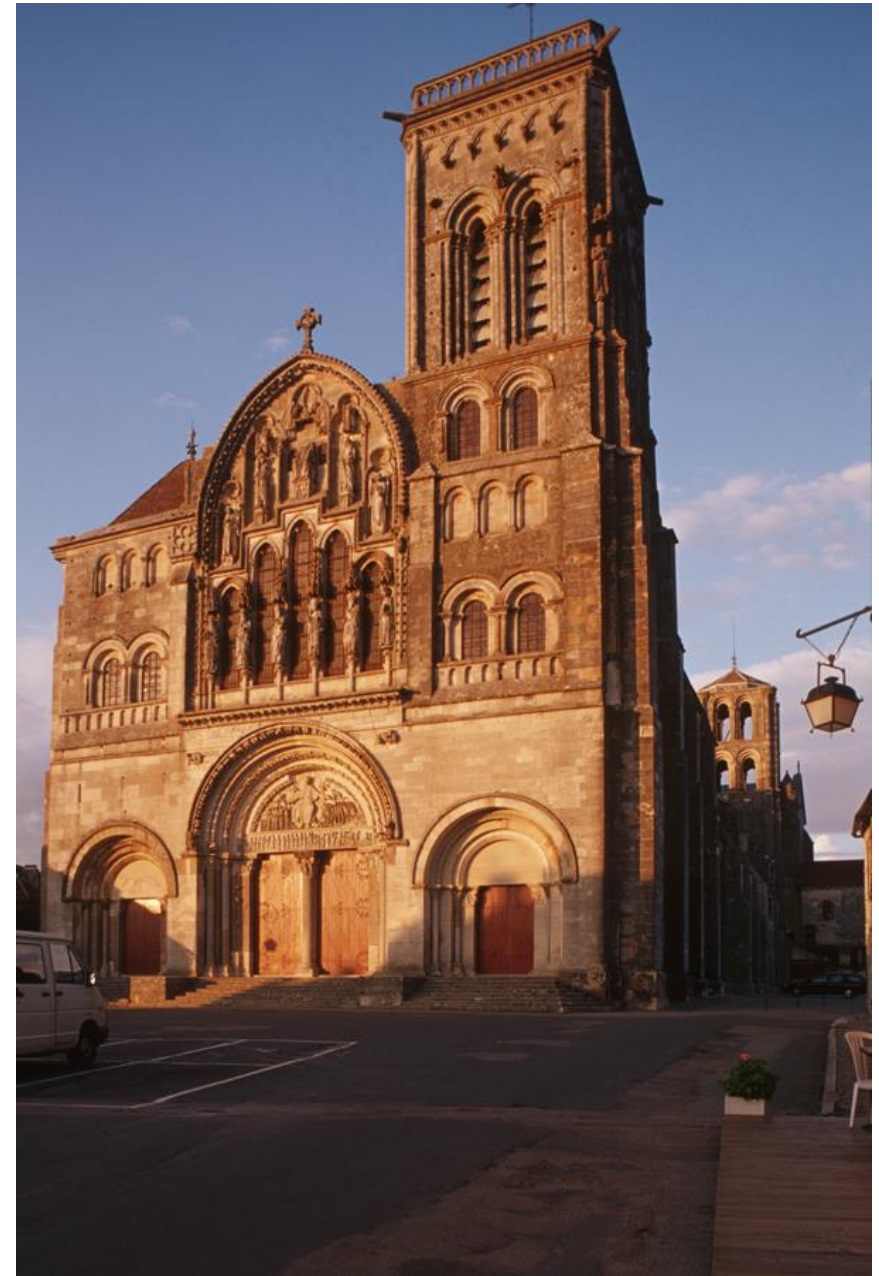
Clermont-Ferrand Cathedral

Chateau de Vincennes

Lausanne Cathedral, Switzerland



Vézelay



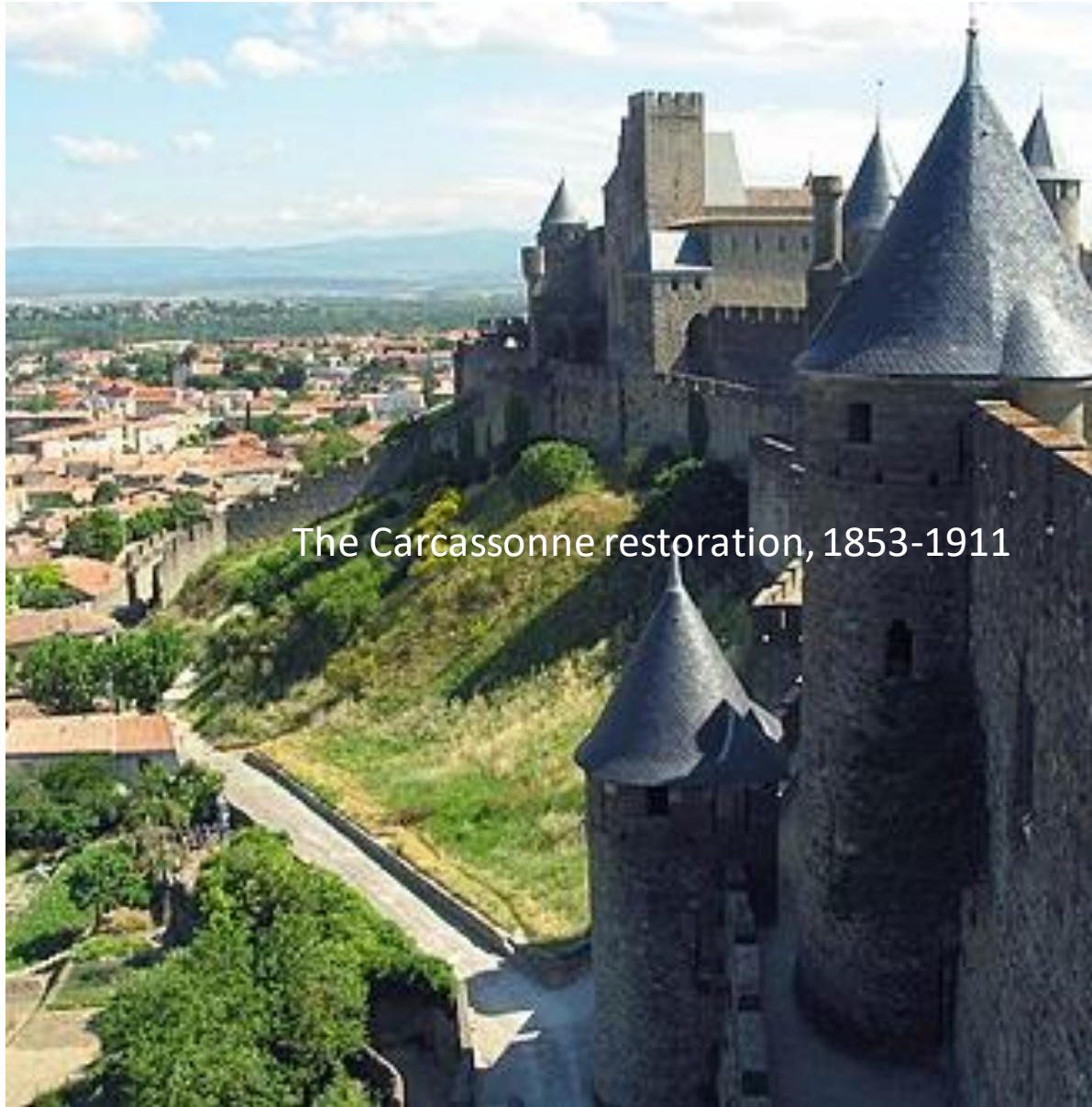




Amiens Cathedral







The Carcassonne restoration, 1853-1911









Avignon, c. 1585

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| 97. Le Palais | 98. Le Palais |
| 99. Le Palais | 100. Le Palais |

Carte de la Ville d'Avignon
Le Roy de France
Le Pape

Avignon, mid 19th century







COURS
du
PRINCE KENNEDY

SGC

“To restore a building is not to preserve it, to repair, or rebuild it; it is to reinstate it in a condition of completeness which could never have existed at any given time.”

Dictionnaire raisonné de l'architecture française du XI^e au XVI^e siècle. 1856

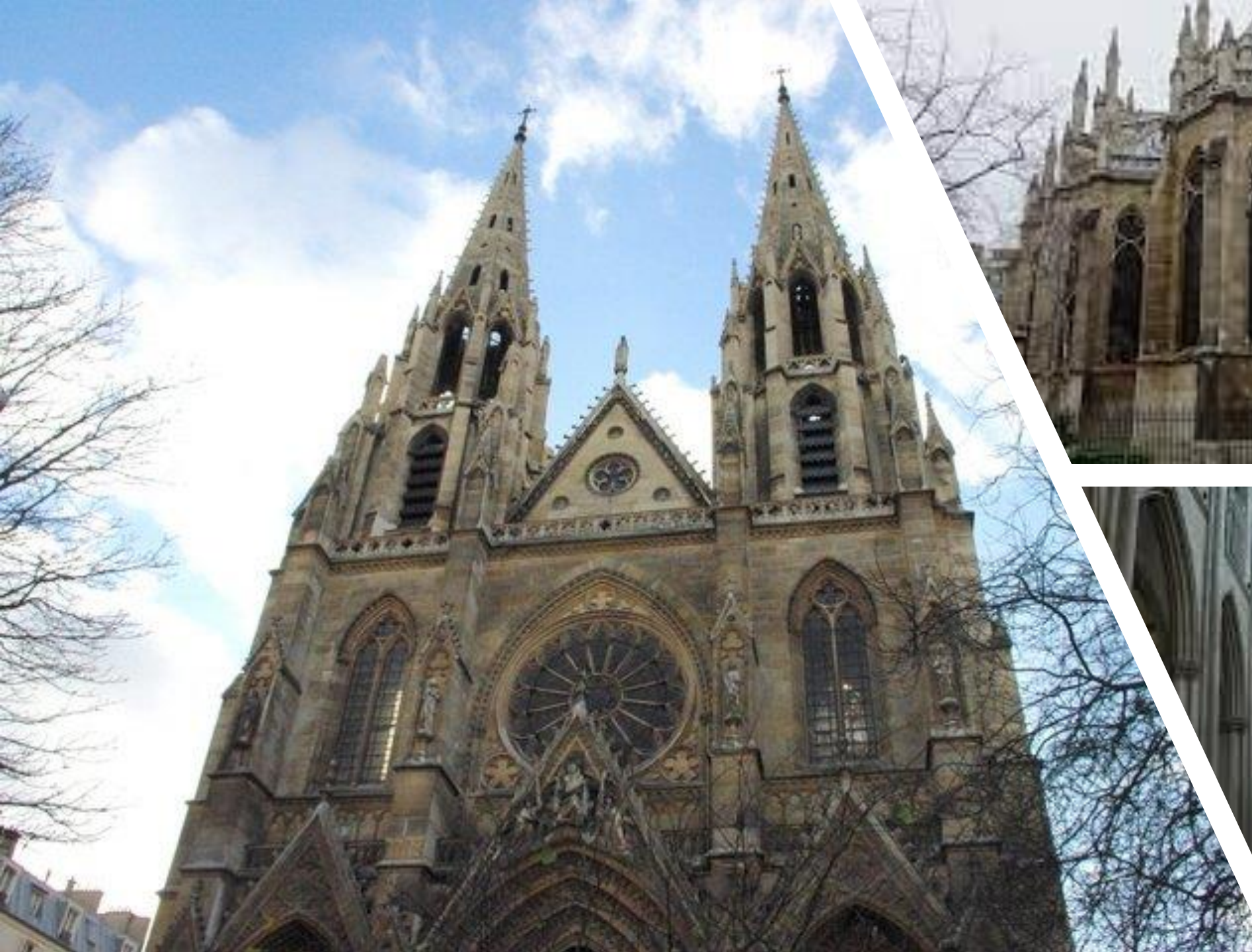
“Our modern architects are like parvenus who have come all at once into possession of a large fortune and do not know how to adjust their expenditure with that discretion which belongs only to accustomed opulence.”

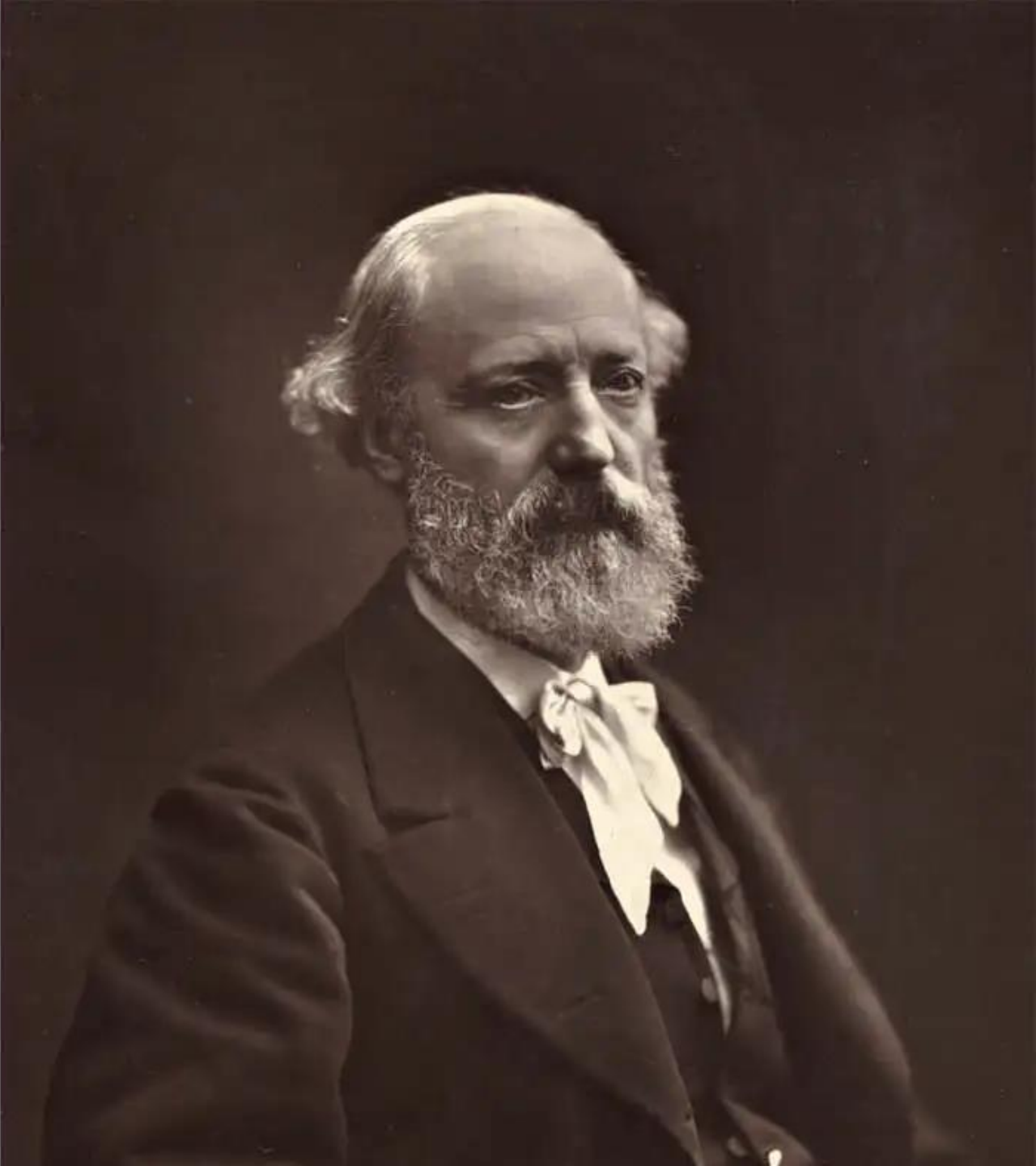
-- from a lecture

"Neither the public, nor those who are responsible for the maintenance of public monuments, understand the true meaning of 'restoration'. It signifies the most complete destruction that an edifice can suffer; a destruction from which not a single vestige can be recovered; a destruction that comes from the false description of the thing destroyed. It is impossible, as impossible as it is to bring the dead back to life, to restore whatever might have been grand or beautiful in architecture....the enterprise is a lie from the beginning to the end."

“We must make a complete break, and forcefully, frankly, turn our backs on the Middle Ages, on this morbid past, which, even when it is no longer active, has a terrible influence through the contagion of death. We must neither fight, nor criticize, we must simply forget.”

Jules Michelet, 1864







Ecole des Beaux Arts, Paris





