John Ruskin: His Life and Work.

Effie Elizabeth Bailey
1. Early Life
   a. Place and Date
   b. Parentage
   c. Surroundings
   d. Early training and results
   e. Early character

2. Education
   a. Place of education
   b. Influences
   c. Friends and companions
   d. Class of mind
   e. Literary attempts

3. Grand
   a. Place
   b. Influences
   c. Results

4. Career or Art
   a. Publications
   b. Outside influences
   c. Character of work

5. Death
   a. Place and date

6. Character and influence of friends and relatives
John Ruskin, the world-renowned critic of art, philosopher, and reformer, was born in London, England, February 8, 1819. He was a Scotchman by birth, although his parents lived in England. His father was a successful and wealthy wine merchant, a lover of politics and art; his mother was a very patient and generous woman, possessing a loving and religious nature; although at times she was capricious and overindulgent in the rearing of her child. Ruskin refers to her as a "packed head, never a pleasure to fasten on."

His surroundings were those of the city life, noted teachers, lecturers, physicians, and sons of letters, all of whom accomplished and contributed something toward the development of English literature. From early boyhood, he lived in the house, with his mother teaching, the clergy and the waifs and strays as her neighbors, and influences in his learning and writing. As a child, he loved a quick disposition, and showed traces of fond love of study.

His father hoped to see his son take the bar, but, Ruskin's greatest desire was for him to enter into evangelical work.
work; but this Sophia was not readily received by young Pushkin, and a copy of
Parnassus I quickly turned his attention
thru and did not interfere with any harm.
"While yet a child, and long before his hair,
had he perceived the force and the force
of greatness."

In 1846, Christ Church, Oxford, as a gentleman was awarded the degree
by his own学会了 through this excellent
scholarship and at a selection of English
poetry. He now the Frederick-George in 1839
at this time, he had studied Latin,
French and Greek, with some foreign,
mathematical, and branches of science and
practicing art.

His friends and companions were found
among the class of teachers and artists
including treading Ogilby Harding and
Dobree. While at Oxford, he dined his
writing, and from that time and are still
struggling forward as one of the noble
greats I did learn. At this time, I am
the great artist, man painting the world
with his masterpieces, which spread it's
Forceful influences in Ruskin's life and work, molding lasting images on his memory. His first literary attempts were in the form of pamphlets and magazine articles.

His travels extended over the greater part of the continent, together with England and Scotland. It was while making various tours through Italy and Scotland that he gathered stores of information, by studying and sketching old cathedrals, abbeys, academies, and mural scenery, to be used in later publications; making us realize and understand the many pictures of life, and beauty perceived by the trained mind and art sense by the talented artist. 

Mrs. Pitcher says: "Ruskin should have been a novelist. How to choose to describe a scene to someone, then stands the figure before us, when he tells a story we like it."

His hands and education are the creative force and impulses, furnishing material for his productions which today the world so highly values. 

Ruskin's mental life much larger.
when he wrote "Modern Painters" a work to vindicate the genius of Turner. It
was written in the perfected and justified style of Ruskin, although designed to
prove the superiority of modern landscape painting and the old one. The last
volume, published in 1861, contains principles of art and natural descriptions.
"The Stones of Venice," one of his greatest
productions, treat of the life and history of Venice, and strength and down fall of the
theme being the development of Gothic architecture and the domestic past. "The Seven
Elopes of Architecture," contains quaint morals, and teaches us that fate is in the
religions and morals in its application.
Besides "Venetia," his principal contributions
to the nineteenth century, he has published
works "On Political Economy," "Elements
of Perspective and Sketching," "The House
of Gold, Blue," "Into the East," and "Dream
and Lilacs."
Perhaps as man has been as much
impressed and influenced by another as
Ruskin by Carlyle. Both labored for the
same purpose, striving to reach the same end, but began from entirely different stand-point. Carlyle grasped the
sacred and pure aspects of life, and urged people to be true, just, and moral, while
Ruskin glorified in nature in all her aspects, teaching them to follow nature as
the only true principle in life.
As may characterize his works by
saying they contained intellectual, moral,
and spiritual teachings. All through
his life he was active both in body and
mind, and his writings have continued
cold within the last few years. As his
later life was spent at Beakwood,
England, among the beautiful hills
and lakes surrounding Logister Lake,
where he died January 22, 1903, and was
led to rest beneath its shelter of trees
in a nearby churchyard.
Thus he passed from one of the most
moral types of humanity
and a great, yet critic of whom
England can proudly boast of having
his native land. As a reformer, he
will ever stand in the hearts of his contemporaries as one who remains unfane.
His is the greatest work of art England ever produced, causing its revival by bringing it before the public, and reaching the principles to show hidden humanity, suffering and oppressed by inequalities and the cruel and harsh laws of the ruling class. By his far-reaching and influential works, he raised the standard of the common artist among the great artists of the world, thereby winning for himself a world-wide reputation as a reformer and critic. For it must be

Ruskin sat and saw how in the undeveloped condition of the eighteenth-century, but with less fire and soul, it is our most advanced sciences. He found art and artists inspired by all mankind, and left them indelibly imprinted.

We should not only think of Ruskin as a friend of art, critics, but also as an artist in mind, applying this principle throughout his life in all undertakings.
But art works are very scarce and impressive. Some of the frescoes of scenes of native standing are not told belief, while to others he pays a most decided degree of attention and minute description, criticizing artists for insufficient details.

The artist has never presented us with such melodious, pathetic and inspiring mood pictures as Reclus. One of his great faults is that the pictures at first are often too rich and lyrical for the average reader to appreciate, and he often becomes extravagant in the use of language, thereby directing more attention to the flow of language than to the teachings.

Up to the age of forty years, he was a refugee of art, but after that age there came an abrupt change; his future development being within the boundaries of social causes. He did more than any other author to awaken in the public and interest in architecture, but did not possess a force to grasp or his attempted subjects. He was the great reformer of the nothing class and his
world was “sincerity.” He stood to model stood to model
and in beautiful language sought to preserve these institutions, that wisdom
is a trust for the sake of ignorance, wealth for the sake of family, strength for
the sake of weakness, that we are to share
our fellow burdens, and open up the
springs of happiness in the desert, because
we are all followers of Christ Jesus.

He did everything within his power
to elevate the sufferings of laborers, to lift
trials from their degradations, and
grant the greatest share of his fortune and
science in alleviations for the poor,
working to judicious means rather than
by himself. Founding philanthropic societies
and charities, exhibiting schools education
for the development of industrial
communities, and reaping his rewards,
though his accomplishments

In an economic reformer and
political economist, he ranks few next
among our English authors. He was
a true believer in abolition of competition,
plebeian ownership and universal
voting.
Ruskin’s doctrine was that many of the class relations which were Malthusian — the rich and poor, now due to the new understanding of such terms as wealth and value, and gladly gave of his energy and thought to ameliorate such problems by deeds, his aims being ever toward the highest ideals, many of which he failed to accomplish. Strictly speaking, his may is more truly idealistic, an individualist rather than a socialist. Many people do not know what the term rich signifies; the wealth of a nation must be determined by the general welfare of the community, and not by individuals, who are the chief elements in bringing cruelty and degradation to lower classes.

He would have political and social schools established at the cost of government, free to every citizen; manufacturers providing for the production and sale of all the necessaries of life; the government should train a person for his desired vocation, and provide work for him if he were out of employment; and further were he unable.
have comfortable homes provided for the aged and destitute.

As may criticise his socialist movements on the ground that he took too much interest in, and provided his elaborate plan for the working class, chiefly causing the degradation of their, his idea being to improve the condition of the working man, to better means here.

His religious was one of the socialist side, believing the only constant form of religion was in useful work, faithful love, and charity, and always felt an essential trust in the power of God. Truth and righteousness he held down as the fundamental principles of all universal and human good.

Beauty was indeed his doctrine, but he could see no beauty unless the things were true, good, and moral. He many style their lives, those and respecting, of nature, advancing nature to such a state for all self-sacrifice, selecting nothing, rejecting nothing, and scorning nothing.

Although many of his productions
certain falsities. His style is especially fine, rich and flowing and may be characterized by its beauty, simplicity, and directness. It is as perfect that one will acknowledge him as the master of English prose. As an art critic, we criticize him because he followed more the scientific method than the artistic, but in his writings he wholly subordinates facts to the artistic effect. The mind which the genius of Ruskin just flashed upon was for different and new works of today; the Renaissance completely overthrew the religious mold, and now he spoke to Ruskin's belief. Ruskin saw the same moral life in nature as Ruskin paid in art. Ruskin justified Ruskin's views, and gave them to us in literature; he taught men to see, and opened new eyes to disdain the beauty before us. The mind of the nineteenth century has given us such important and lofty truths, it set a higher ideal of life for men, and, ascending higher and raising the standard of living among the poor and outcast.
To one who is a true lover of literature and art, willcling that by the death of Pushkin the nineteenth-century lost one of its most remarkable personalities. When we reflect on the extent of his writings, subjects, deep convictions, originality, and picturesque ness, we can but think of him as a great prophet, who founded his great literary contributions on the profound truths of life, nature, and art.

The life which he had was not an easy one, nor even one his surroundings most pleasant, yet Pushkin never spared and in his noble works we felt the beauty that otherwise would have remained undetected. He lived his faith as fully as did even a human being: he was true to his aspirations, though they were high and conscientious never neither-wise nor consistent.

His works will identify him with his native land, and endure him forever in the hearts of his future generations.
Let us ever cherish the name and memory of our highest and noblest ideal, John Ruskin, and say with Longfellow, "A true sculptor, facile, felix!" Make this known to thy heart—
What is best which wilt never mean;
Shape from this thy work of art."