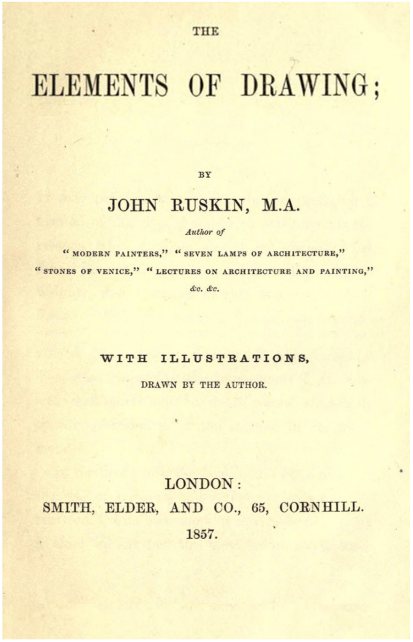
Readings/Rereadings

The Elements of Drawing by John Ruskin. Drawing between Art, Science, Design and Education in XIX century in England

Enrico Cicalò

Written in 1857 [1] and translated in Italy for the first time in 1898 [2], *The Elements of Drawing* is the first explicitly didactic work written by John Ruskin [1819-1900], as well as the one that gave him greater fame as an expert in drawing in the English cultural scene of the mid-XIX century [Levi, Tucker 1997, p. 175]. Since its *Preface*, the work is defined as "a manual of drawing" addressed to a well defined and at the same time unidentified public: adults, or in any case students aged at least 12-14 years, self-taught dilettantes who want to learn the rudiments of art, without the supervision of a master [Ruskin 1857, pp. V-VII]. Indeed, the manual is mainly structured in three letters addressed generically to the reader and two additional appendices to guide the autonomous learning; the XIX century equivalent, we might hazard, of what today could be a course articulated in three tutorials, conceived as a support to "distance learning" and containing the indication of numerous links to in-depth resources and supplementary didactic instructions that the students can find and consult autonomously.
The manual is part of the wide and important production of didactics books coming from the dilettante tradition, which was established between


THE

ELEMENTS OF DRAWING;

BY

JOHN RUSKIN, M.A.

Author of

"MODERN PAINTERS," "SEVEN LAMPS OF ARCHITECTURE,"
"STONES OF VENICE," "LECTURES ON ARCHITECTURE AND PAINTING,"
&c. &c.

WITH ILLUSTRATIONS,

DRAWN BY THE AUTHOR.

LONDON:
SMITH, ELDER, AND CO., 65, CORNHILL.
1857.

Fig. 1. Cover of the Italian edition currently on sale [Ruskin 2009] and frontispiece of the first edition [Ruskin 1957].

https://doi.org/10.26375/disegno.6.2020.20

the end of the XVIII century and the beginning of the XIX century and which in those years made the fortune of drawing and of the masters who taught it. In fact, by the end of the eighteenth century the practice of drawing had become widely established in the wealthy classes as polite recreation, contributing to the spread of manuals and drawing lessons, especially aimed at young students. This was the dilettante context in which both Ruskin's training in the field of drawing and his activity as a teacher began [Contessi 2000, p. 168].

In Ruskin's vision, dilettantism does not have the negative connotation attributed by contemporary culture, but rather recalls its etymological roots by referring to the word *diletto* (from the Latin dēlectāre, to delight, to give pleasure). In fact, according to this interpretation, a dilettante is who practices an activity only for pleasure, free from the constraints and obligations that characterize the activity of professionals [Levi, Tucker 1997, pp. 181-183]. Although contemporary culture and language diminish the value of the dilettante's work compared to that of the professional, in Ruskin's view the values appear to be inverted. The dilettante works for pleasure, i.e. moved by a virtuous and free pleasure towards knowledge and contemplation, thus differently both from the search for complacency typical of amateur practices, and from the mechanicism of those professional practices that characterize the emerging design schools that are marking the distinction between art and applied art, between intellectual work and manual work.

The three approaches to education in the field of drawing that would then characterize the English educational scene of the second half of the XIX century are thus outlined: the first linked to the tradition of the past and which saw the Royal Academy of Arts as the most representative institution; the second linked to the new demands of industrial production represented by the School of Design and the Department of Science and Art; finally, the third, non-institutional, which is identified in guide of Ruskin and is focused on overcoming a utilitarian conception of drawing towards a recognition of its role as a means to refine vision, to acquire and communicate knowledge as well as reading, writing and counting. According to this approach, drawing becomes "a means of obtaining and communicating knowledge. He who can accurately represent the form of an object, and match its colour, has unquestionably a power of notation and description greater in most instances than that of worlds; and this science of notation ought to be simply regarded as that which is concerned with the record of form, just as arithmetic is concerned with the record of number" [Ruskin 1905, p. 143]. This third approach to art education will be the one that will have the greatest influence on the didactic approach of some important artistic movements of the twentieth century, such as the School of Art and Craft and the Impressionism [3], and more generally on the history of art and drawing education, also through the works of Ruskin's students who continued and deepened his ideas [Read 1943, p. 115].

The work

Several of Ruskin's earlier works had already had a strong educational connotation but had been mainly dedicated to the dissemination of ideas and general principles rather than practical methods, such as *Modern Painters* [4], of which *The Elements of Drawing* is a synthetic re-proposal conceived in relation to his teaching experience at Working Men's College [Harrison 2013, p. 68]. In turn this last manual will then serve as the basis for other didactic works such as *The Laws of Fèsole* [Ruskin 1904a, p. IX], written between 1877 and 1879 on the occasion of his teaching experience at the University of Oxford [1869-1884] as "Slade Professor of Art".

The years at the Working Men's College are intense from the point of view of educational reflection and will stimulate the writing of other books such as *The Elements of Perspective* (1859) and the annual *Academy Notes* (1855-1859). *The Elements of Drawing* is a mature work by Ruskin, who at the time of the publication was thirty-eight years old and has already completed important works that will influence the contents and approach of the manual, such as the first four volumes of *Modern Painters, The Seven Lamps of Architecture* (1848) and *The Stone of Venice* (1852).

The work, considered by several authors inspired by Leonardo da Vinci's *Treatise on Painting* (Nicolello 1898; Cook 1968), is presented as a progressive and gradual method, similar to what he had learned from his teacher James Duffield Harding in 1841 [Levi, Tucker 1997, pp. 60-64], divided into three parts –*On First Practice*, *Sketching from Nature* and *On Colour and Composition*– structured in an epistolary literary form, which makes explicit the author's aim of writing a manual not specifically to support the lessons of his courses in the school but rather in function of the self-learning of other students.

In *On First Practice* the proposed educational program is of grammatical kind. Aimed at progressively learning the elements of the language of drawing, it starts from the experimentation of tones and tints and then gradually moves on to lines and contours, shading, alphabets, two-dimensional shapes, colour and chromatic scales, three-dimensional volumes, uniform chromatic campiture, and chromatic tonal values. Therefore, the themes of the exercises range from the simplest to the most complex; as well as the drawing tools indicated –from pen to pencil and finally to watercolour– and the recommended subjects – from natural subjects to the works of artists such as Joseph Mallord William Turner, Albrecht Dürer and Rembrandt, in coherence and continuity with the suggestions given to the students of the Working Men's College. Among the artists to be observed, studied and replicated, Ruskin obviously gives particular emphasis to Turner, whose work he had already focused on as a critic in *Modern Painters*, recommending in particular the edition illustrated by Turner of the book of poems *Italy* by Samuel Rogers (1763-1855), a work that was fundamental in Ruskin's path since it was given to him as a child by his father's business partner [Ruskin 1983, p. 26].

In the letter titled *Sketching from Nature*, Ruskin invites the reader to move from the drawing of static subjects to that of dynamic ones that make more difficult that strictly imitative drawing he always criticized. In particular, the subjects examined are the natural elements such as water, sky and clouds, while for the drawing of the land he recomend the reader to refer to what has already been discussed in *Modern Painters* [Ruskin 2009, p. 150]. Also in this second letter there is strong reference to Turner because "no other artist ever yet drew the sky: even Titian's clouds, and Tintoret's, are conventional" [Ruskin 1857, p. 153] and "Absolutely right, in difficult river perspectives seen from heights […] no one but Turner ever has been" [Ruskin 1857, p. 180].

The third letter is On Colour and Composition. In *The Elements of Drawing*, composition, "putting several things, so as to make one thing out of them" [Ruskin 1857, p. 244], is considered "the type, in the arts of mankind, of the Providential government of the world" [Ruskin 1857, p. 245] and becomes a specific field of investigation. According to Ruskin, however, composition cannot be taught. However, although the invention cannot follow rules, seven laws are illustrated for the arrangement of objects (figs. 4, 5): the law of principality, the law of repetition, the law of continuity, the law of curvature, the law of radiation, the law of contrast, the law of interchange, the law of consistency and, finally, the law of harmony.

The last editions of the volume closes with two *Appendixes*, the first –added after the first edition– dedicated to the *Illustrative Notes*, including brief notes on the contents and the second dedicated to the *Things to be studied*, divided into works to be viewed in the galleries and works published and reproduced to be procured, in addition to those of Turner, Rembrandt and Dürer already emphatically recommended within the volume.

The context

Conceived during his teaching experience at the Working Men's College (1855-1859), *The Elements of Drawing* was considered nearly as an its official text. The foundation of this school was inspired by the same utopian socialist ideals with a Christian background that characterized Ruskin's entire critical and political work and was part of a broader policy of initiatives in support of the lower classes. In this historical moment –following popular protests, social division and public health problems linked to epidemics– adult education is actually considered a primary need as much as that for children, since education is seen as a possible means of concord between the classes and an instrument to contain extreme radicalism.

The College aims to offer the poorest classes a liberal and high education, aimed at training the man and the citizen rather than the worker; therefore, an education not strictly professional and aimed at improving technical skills to increase earnings. Among the subjects taught in adult schools there are Latin, Greek, literature, foreign languages, logic, diction and drawing; the latter considered to be an important discipline for the eye and the head as well as for the hand, in addition to being the link between the humanities and science [Maurice 1849, pp. 17-18].

Among the inspiring ideas of the College was the willingness to approach disciplines of seemingly only practical use from a broader and integrated perspective, which would allow workers to "feel that they are men and not machines" [Levi, Tucker 1997, p. 130], in contrast to the process of dehumanisation of work at that time occurring in the industrialising England. It was precisely these inspiring principles that made Ruskin see the school project

as an opportunity for experimentation, and convinced him to enter the school as drawing teacher [Haslam 1988, p. 69]. His arrival marked a split from the more utilitarian and professionalizing didactic approach that was spreading in those years in the emerging Schools of Design.
Indeed, Ruskin denounces and contrasts the traumatic separation between intellectual and manual work that would lead, from his point of view, to the impoverishment of both and the fragmentation of society. In this way Ruskin enters into a controversy with the supporters of the distinction between art and applied art and of the methods proper to the design schools, focused precisely on the emphasis of the latter. Art and applied art, drawing and design were not separate fields from his point of view [Levi, Tucker 1997, p. 115], because both representation and invention had to be educated exclusively through the refinement of perceptive abilities [Ruskin 2009, p. 17].
Ruskin in *The Stone of Venice* writes: "You can teach a man to draw a straight line, and to cut one; to strike a curved line and to carve it; and to copy and carve any number of given lines or forms, with admirable speed and perfect precision; and you find his work perfect of its kind: but if you ask hit to think about any of those forms, to consider if he cannot find any better in his own head, he stops; his execution becomes hesitating; he thinks. and ten to one he thinks wrong; ten to one he makes a mistake in the first touch he gives to his work as a thinking being. But you have made a man of him for all that. He was only a machine before, an animated tool" [Ruskin 1904b, pp. 191-192].

However, a highly utopian approach that could only be disorienting for those who had to accomplish humble graphic tasks in their work [Levi, Tucker 1997]. In addition to discouraging some pupils, this incompatibility between method and public ended up discouraging Ruskin himself, who left school in 1858. After his departure the school abandoned and denied the method, the approach and the principles argued by him. In later teaching experiences, Ruskin chose to differentiate the educational paths in relation to the students, adapting the method to their worlds and expectations, although maintaining the willingness to include all social ranks. Therefore, Ruskin recognized that he had always taken for granted in everyone that acute visual faculty which was a natural gift in him. This awareness led him to renounce the republication in 1861 of *The Elements of Drawing:* the drawing manual he had written to support and divulge this method [Levi, Tucker 1997 p. 227].

The method

The method proposed in the book is presented as totally different from those generally adopted by the masters of drawing [Ruskin 2009, p. 16]. Ruskin claims that there are no methods applicable to anything and there is no a recipe for drawing [Ruskin 1904a, p. 97]. In fact, he is convinced that "when once we see kneely enough, there is very little difficulty in drawing what we see" [Ruskin 1857, p. XI] and that therefore the excellence of the artist depends on the refinement of perception and that this must be the aim of the masters.

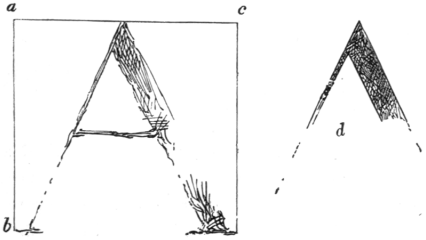


Fig. 2. J. Ruskin, Giving shape to the letters with hatching (Exercise 5), from: Ruskin 2009, p. 45.

In Ruskin's vision, drawing is the discipline par excellence, in fact he wrote: "teaching art, as I understand it, means teaching everything" [Ruskin 1907a, p. 86]. The lessons of his course at the Working Men's College included the presentation of several kinds of works such as prints and engravings by artists of all times, which became the starting point to discuss the lives of painters and to introduce lessons with a more historical, cultural and theoretical approach, such as those on the meaning of the symbolic languages of heraldry and emblems, alphabet drawing (fig. 2) and miniatures.
The manual does not provide recipes or technical prescriptions as was common in the coeval manuals. Instead, it rejects the systematic rules on which are based visual prejudices and graphic stereotypes that prevent from seeing reality. Rather, he invites to the direct observation of natural data, considering a multiplicity of possibilities for their representation; differently from the univocity of method generally argued in the literature of that time.
The manual contains exercises that have been experimented in the Working Men's College's but adapted to a teaching mode that today we

will define as "distance education". The volume recalls, for example, the first lesson of the College's drawing courses, consisting in the drawing of a sphere [Ruskin 1857, pp. XIII-XIV], materialised by a ball of chalk hung from a string. This exercise obliged the students to confront themselves not only with drawing *from* reality but above all with drawing *of* reality, avoiding the use of line as a necessary expedient to describe forms and forcing them to observe, recognize and represent shadows; a highly programmatic exercise, considered at the time almost scandalous because it immediately made the students face the naked three-dimensionality of reality [Emslie 1904, p. 39]. In this way Ruskin stimulates the return to "the innocence of the eye" (Ruskin 1857, p. 6) understood not as ingenuous perception, but rather as an indispensable means for understanding the truth and helping the student to overcome those visual prejudices that often interfere with the perception of reality [Haslam 1988, p. 75]. The next steps of the school's educational path included the drawing of casts of natural objects, again to emphasize the chiaroscuro effect, and then move on to real objects of increasing size and complexity (fig. 3). This path was then followed also in the manual, where the subjects of the exercises are progressively more and more complex.

Fig. 3. J. Ruskin, How to draw a stone (Exercise 8), from: Ruskin 2009, p. 57.

Despite these evident similarities, in the *Introduction* Ruskin wants to clarify that even if the method proposed in the manual is strongly inspired by the teaching experience in the College, it is to be considered different from the one adopted in his lessons to the students of the school, who could benefit from the constant presence of the teacher.

The drawing concept

In the context of an England becoming aware of the new needs linked to economic and social development, two different positions can be distinguished in the debate on design education. The first refers to a concept of drawing aimed at imitation, through the education of the ability to draw skillfully so as to emulate the works of artists, the second is linked to a drawing aimed at production, through the education of the mastery of geometric shapes that can be used to draw quickly and economically for manufacturing industries.
Both these conceptions are overcome by Ruskin who in the first one sees only the possibility of "emulate (at considerable distances) the slighter work of our second-rate artists" [Ruskin 1857, p. IX], in the second the confusion of "art as applied to manufacture, with manufacture itself" [Ruskin 1857, p. IX]. In particular, on this second point Ruskin highlights the distinction between drawing and design, between the skills needed to draw an artifact and the skills useful for the reproduction of that artifact on an industrial scale. In fact, in those years the debate was focusing on the practical aims and mechanical modalities of drawing rather than on its dignity on the mental and cognitive level,

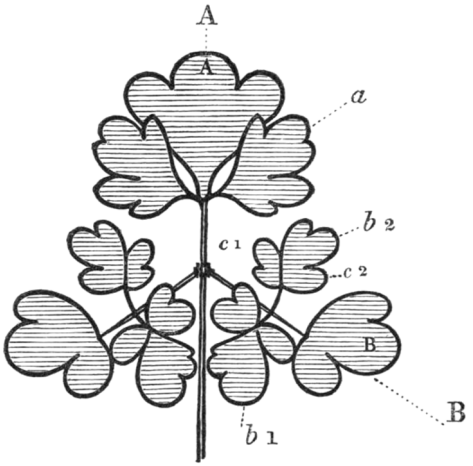


Fig. 4. J. Ruskin, Schematic representation of a columbine leaf, from: Ruskin 2009, p. 217.

which Ruskin will instead try to defend [Cook 1968, p. 390].
Therefore, *The Elements of Drawing* is thought as a didactic method to be opposed to the official approach widespread in government schools [Haslam 2000] in which "The kind of drawing that is taught, or supposed to be taught, […] is not drawing at all. It is only the performance of a few dexterous (not always even that) evolutions on paper with a black-lead pencil; profitless alike to performer and beholder, unless a matter of vanity" [Ruskin 1857, pp. 2-3]. According to Ruskin, the reasons why one should learn to draw are not so clearly definable, as argued by the utilitarian approaches of design schools, but are so numerous and important that they cannot be enunciated in a few words [Ruskin 2009, p. 16]. For this reason, the manual aims at a very general objective, that is to teach how to draw in order to represent in a clear and useful way images of things that cannot be described in words, both to help memory and to

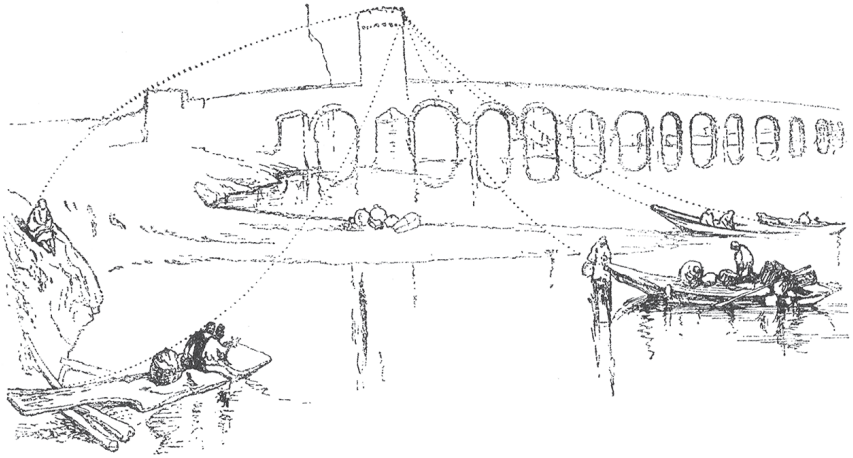


Fig. 5. J. Ruskin, The law of curvature illustrated by the Koblenz bridge by Turner, from: Ruskin 2009, p. 203.

give others a precise idea of them [Ruskin 1857, pp. 1-2]. Drawing is for Ruskin a tool for precise documentation and research, rather than a means of aesthetic gratification.
This conception of drawing was experimented and deepened by him during the years of his journey in Italy, in which drawing takes the form of graphic notes and memoranda that become for him a fundamental instrument of research and investigation that constantly accompanies his theoretical-critical work. The bad condition of preservation of the artworks and monuments cause him indignation that leads to the anxiety to detect, record and study as long as it was still possible the architectures in an advanced state of degradation. This need for study and preservation stimulates even their first exact measurements of the architecture. So, his drawings assume the role of mere memoranda which Ruskin describes as "ugly, for I consider my sketch only as a written note of certain facts, & those I put down in the rudest & clearest way as many as possible" [Shapiro 1972, p. 189].

Drawing and morality
Originally destined to a religious career by maternal will [Ruskin 1983, p. 20], Ruskin chose to turn his gaze to art and resolve his inner conflict giving art an almost religious mission. For this reason, in *The Elements of Drawing* the education to drawing assumes the role of moral formation of the individual, consistently with the tendencies of the XIX century Victorian culture. Lightness, firmness and control of the hand, sharpness and refinement of the eye become expedients to educate the individual to patience, constancy, determination and fatigue. Ruskin gives moral meaning to all his lessons, as when he invites to the transition from static to dynamic subjects: "Now remember, nothing distinguishes great men from inferior men more than their always, whether in life or in art, knowing the way things are going. Your dunce thinks they are standing still, and draws them all fixed; your wise man sees the change or changing in them, and draws them so" [Ruskin 1857, p. 121].

Drawing and truth
According to Ruskin, drawing is a method for questioning reality and engaging in dialogue with the elements of nature in search of truth: "Try always, whenever you look at a form, to see the lines in it which have had power over its past fate and will have power over its futurity, Those are its *awful* lines; see that you seize on those, whatever else you miss" [Ruskin 1857, p. 121]. At the basis of the graphic representation there is the contemplation aimed at the description and understanding of natural phenomena, so Ruskin writes about the drawing of clouds that "clouds are not as solid as flour-sacks; but, on the other hand, they are neither spongy nor flat. They are definite and very beautiful forms of sculptured mist; sculptured is a perfectly accurate word; they are not more drifted into form than they are carved into form, the warm air around them cutting them into shape by absorbing the visible vapour beyond certain limits; hence their angular and fantastic outlines, as different from a swollen, spherical, or globular formation, on the one hand, as from that of flat films or shapeless mists on the other" [Ruskin 1857, p. 190].

Drawing and nature
"Watch nature constantly – and let the spirit of your contemplation be a perpetual 'Why'" [Ruskin 1909, p. 21]. Therefore, the observation of natural phenomena and the understanding of the laws from which they derive is fundamental because "most if the

artists learn their rules mechanically, and never trouble themselves about the reason of them" [Ruskin 1909, pp. 20-21]. Those are the reasons that Ruskin incessantly investigates in drawing when he observes that "When you are drawing shallow or muddy water, you will see shadows on the bottom, or on the surface, continually modifying the reflections; and in a clear mountain stream, the most wonderful complications of effect resulting from the shadows and reflections of the stones in it, mingling with the aspect of the stones themselves seen through the water. Do not be frightened at the complexity; but, on the other hand, do not hope to render it hastily. Look at it well, making out everything that you see, and distinguishing each component part of the effect. There will be, first, the stones seen through the water, distorted always by refraction, so that if the general structure of the stone shows straight parallel lines above the water, you may be sure they will be bent where they enter it; then the reflection of the part of the stone above the water crosses and interferes with the part that is seen through it, so that you can hardly tell which is which; Mid wherever the reflection is darkest, you will see through the water best, and vice versa. Then the real shadow of the stone crosses both these images, and where that shadow falls, it makes the water more reflective, and where the sunshine fails, you will see more of the surface of the water, and of any dust or motes that may be floating on it: but whether you are to see, at the same spot, most of the bottom of the water, or of the reflection of the objects above, depends on the position of the eye" [Ruskin 1857, pp. 182-183]. Therefore, drawing proves to be not only a manual skill, but above all intellectual and cognitive, as well as visual.

Conclusions

Recently, the celebrations for the bicentenary of Ruskin's birth were concluded. They provided an opportunity to re-read his work from different points of view and different disciplinary perspectives, but they only marginally highlighted the strong connections between drawing and John Ruskin's theoretical, didactic and artistic work. However, despite the fact that his conception of drawing as a science did not succeed in the XIX century in comparison with that of drawing as design and drawing as figuration, his vision and thought are still relevant in several ways. Having recognized to drawing the dignity of a science useful to the general formation of the individual rather than only to the professional and specialized one, having given to drawing the value of language for the notation of ideas and concepts that cannot be described only with words, having attributed to the discipline of drawing the role of connection between the humanistic and scientific spheres, having highlighted the importance of drawing in the process of production of ideas but distinguishing it in terms of skills and training from the process of production of objects, having understood the potential of drawing as a learning method applicable to a wide variety of disciplines, are just some of the most current aspects that emerge from the figure of Ruskin, of which *The Elements of Drawing* represents an emblematic work in relation to the historical and cultural context in which it was written and in relation to the author's development of critical reflection on the role of drawing in work, school and society.

Notes

[1] The first edition published in 1857 was entitled *The Elements of Drawings*. In *Three Letters to Beginners* and was published by Smith, Elder & Co., London.

[2] The first edition translated into Italian in 1898 was entitled *Gli Elementi del Disegno* e della Pittura and was published by Fratelli Bocca, Turin, with notes and preface by the translator E. Nicolello.

[3] In the introduction to *The Elements of Drawing*, published by Dover Publication in 1971, the editor Lawrence Campbell writes that in a 1911 article in *Contemporary Review 99* (March 1911) entitled "What is Impressionism?" Monet confided to journalist Wynford Dewhrst that ninety percent of the theory of Impressionist painting is contained in Ruskin's handbook.

[4] The work is composed of 6 volumes written between 1843 and 1860, whose first four were written before *The Elements of Drawing*, between 1854 and 1857.

Author

Enrico Cicalò, Department of Architecture, Design and Urban Planning, University of Sassari, enrico.cicalo@uniss.it

Reference List

Cook, E.T. (1968). *The life of John Ruskin*. New York: Haskell House.

Contessi, G. (2000). *Scritture disegnate. Arte, Architettura e didattica da Piranesi a Ruskin*. Bari: Dedalo.

Emslie, J.P. (1904). Art Teaching in the College in its Early Days. In J.L. Davies (ed.). *The Working Men's College 1854-1904: Records of its History and its Work for Fifty Years, by Members of the College*, pp. 39-53. London: MacMillan.

Harrison, J.F.C. (2013). *A History of the Working Men's College: 1854-1954*. London: Routledge.

Haslam, R. (1988). Looking, drawing and learning with John Ruskin at the Working Men's College. In *Journal of Art & Design Education*, Vol. 7, No.1, pp. 65-79.

Haslam, R. (2000). According to the Requirements of his Scholars': Ruskin, Drawing and Art Education. In R. Hewison (ed.) *Ruskin's Artists: Studies in the Victorian Visual Economy*, pp. 147-166. Brookfield VT: Ashgate.

Levi, D., Tucker, P. (1997). *Ruskin didatta. Il disegno tra disciplina e diletto*. Venezia: Marsilio.

Maurice, F.D. (1849). *Introductory lecture delivered at the opening of the Metropolitan evenuing classes for young men*. London: John W. Parker.

Nicolello E. (1898), Prefazione. In J. Ruskin, *Gli elementi del disegno e della pittura*, Torino: Fratelli Bocca.

Read, H. (1943). *Education through Art*. London: Faber.

Ruskin, J. (1904a). Laws of Fèsole. In E.T. Cook, A. Weddenburn, *The Works of John Ruskin*. Vol. XV. London: Allen.

Ruskin, J. (1904b). The Stone of Venice. In E.T. Cook, A. Weddenburn, *The Works of John Ruskin*. Vol. X. London: Allen.

Ruskin, J. (1905). Education in Art. In E.T. Cook, A. Weddenburn, *The Works of John Ruskin*. Vol. XVI. London: Allen.

Ruskin, J. (1907). Fors Clavigera. Vol. VII. In E.T. Cook, A. Weddenburn, *The Works of John Ruskin*. Vol. XXIX. London: Allen.

Ruskin, J. (1909). The Letters of John Ruskin. Volume I 1827-1869. In E.T. Cook, A. Weddenburn, *The Works of John Ruskin*. Vol. XXXVI. London: Allen.

Ruskin, J. (1983). *Praeterita*. Palermo: Novecento.

Ruskin, J. (2009). *Gli elementi del disegno*. Milano: Adelphi. [Prima ed. *The Elements of Drawings. In Three Letters to Beginners*, Smith, Elder & Co., London 1857].

Shapiro, H. (1972). (ed.). *Ruskin in Italy. Letters to his parents 1845*. Oxford: Oxford University Press.