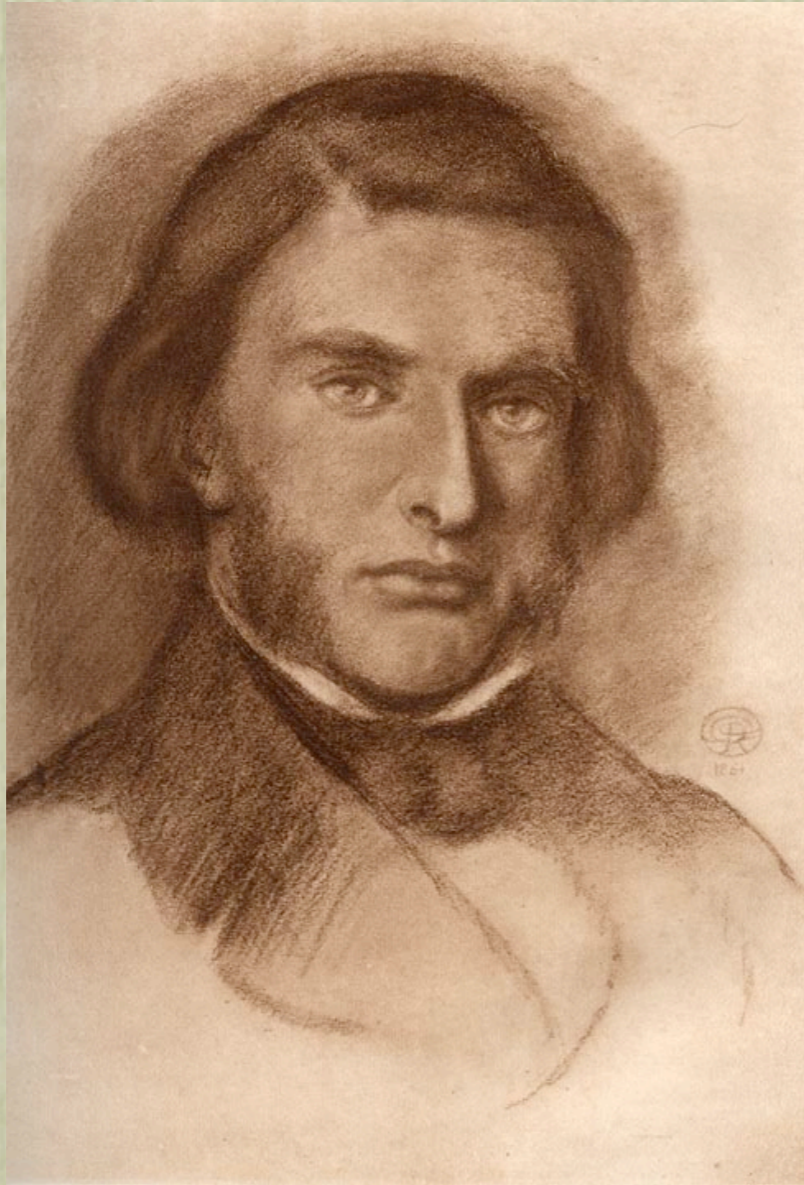


# John Ruskin vs. Walter Pater



Dante Gabriel Rossetti's  
"John Ruskin" (1853)



Simeon Solomon's  
"Walter Pater" (1873)

Ruskin's *Modern Painters* (1843-60)  
Pater's *The Renaissance* (1868; 1868, 1873)

# John Ruskin

“Painting, or art generally, as such, with all its technicalities, difficulties, and particular ends, is nothing but a noble and expressive language, invaluable as the vehicle of thought, but by itself nothing” (Longman 1578).

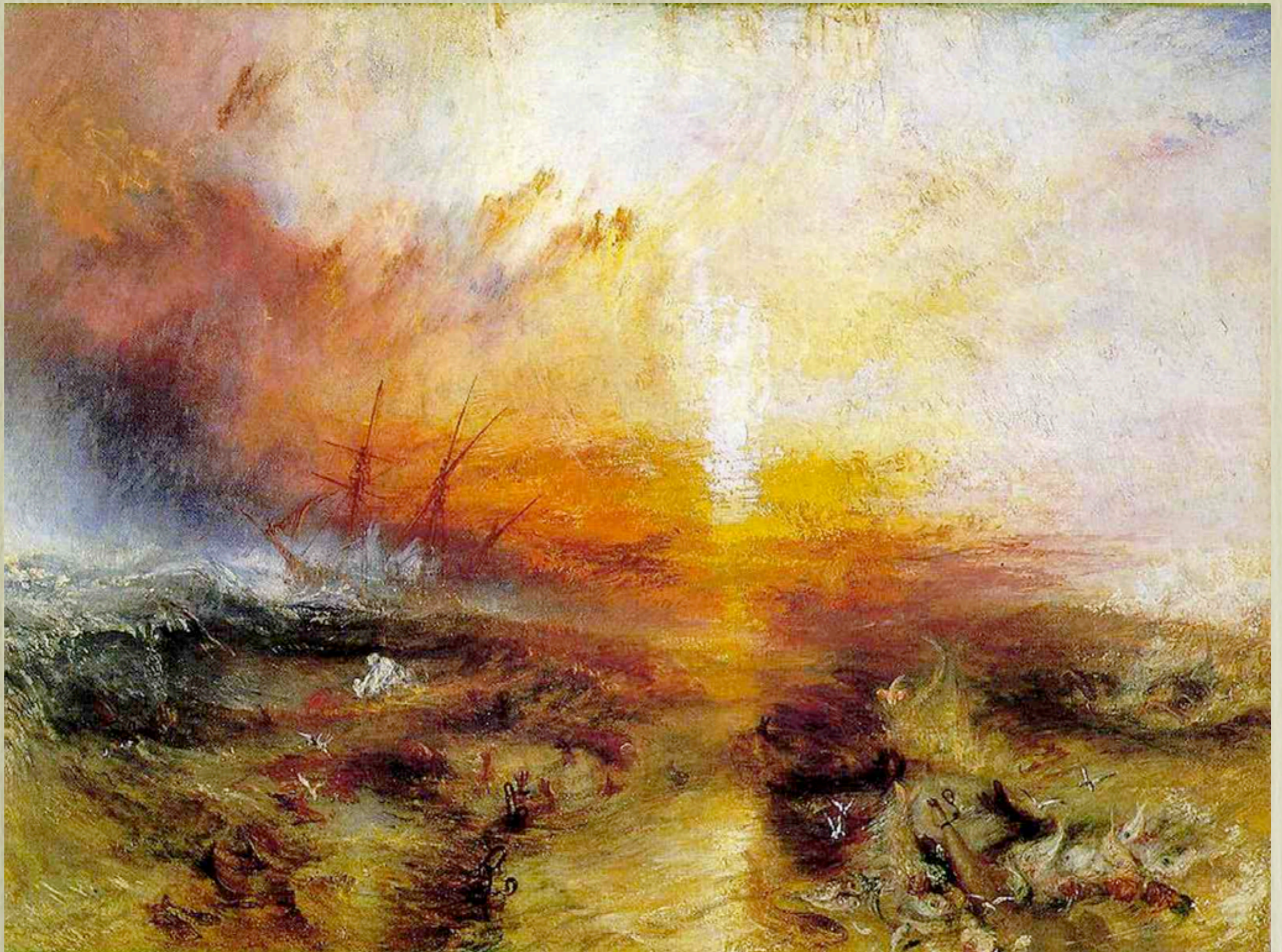
# John Ruskin

“It is not by the mode of representing and saying, but by what is represented and said, that the respective greatness either of the painter or the writer is to be finally determined” (Longman 1758).

# John Ruskin

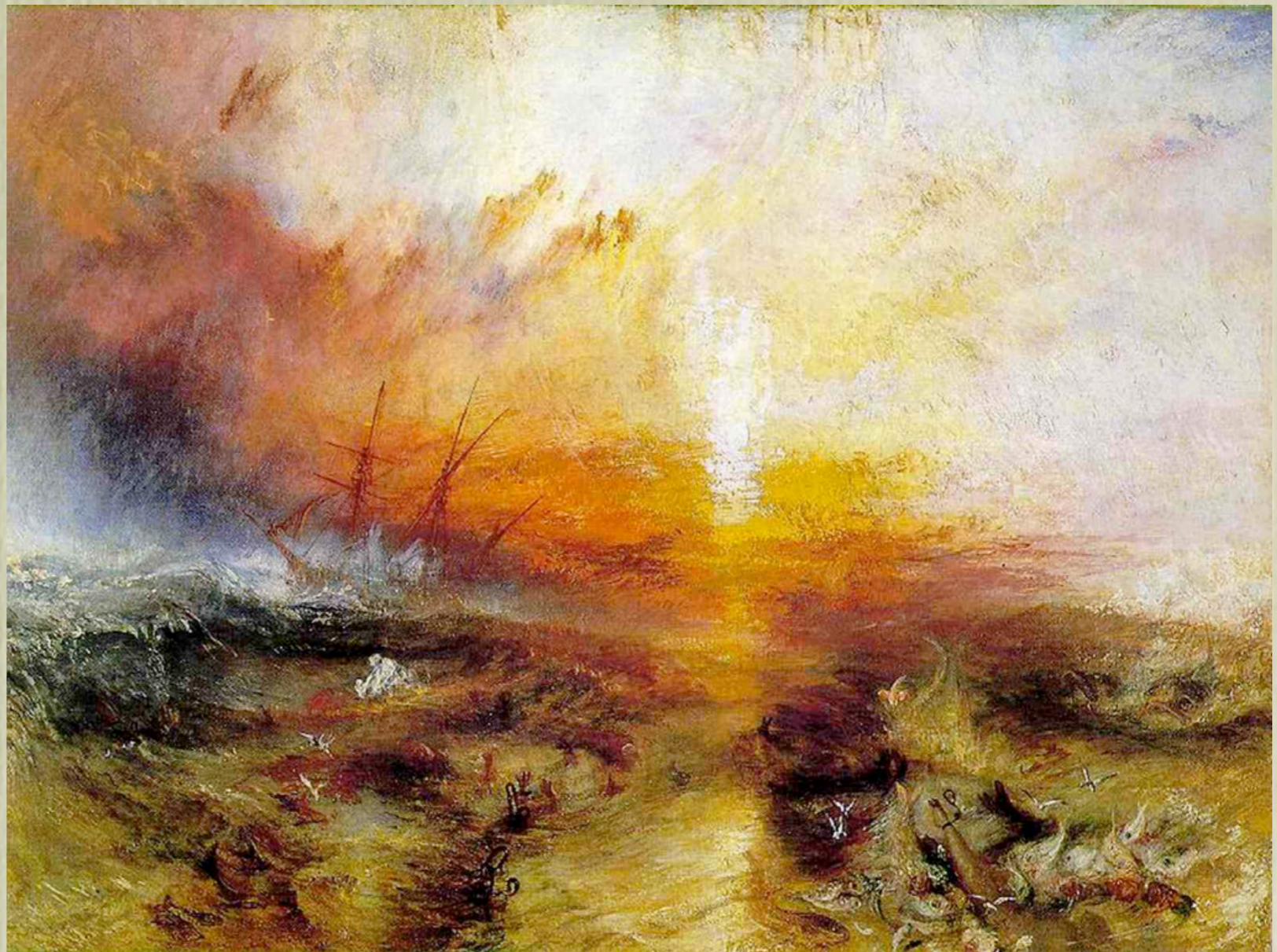
“I want a definition of art wide enough to include all its varieties of aim” (Longman 1578).

- to please
- to teach
- to imitate



J. M. W. Turner's "Slavers Throwing Overboard the Dead and Dying - Typhoon Coming On" (1840)

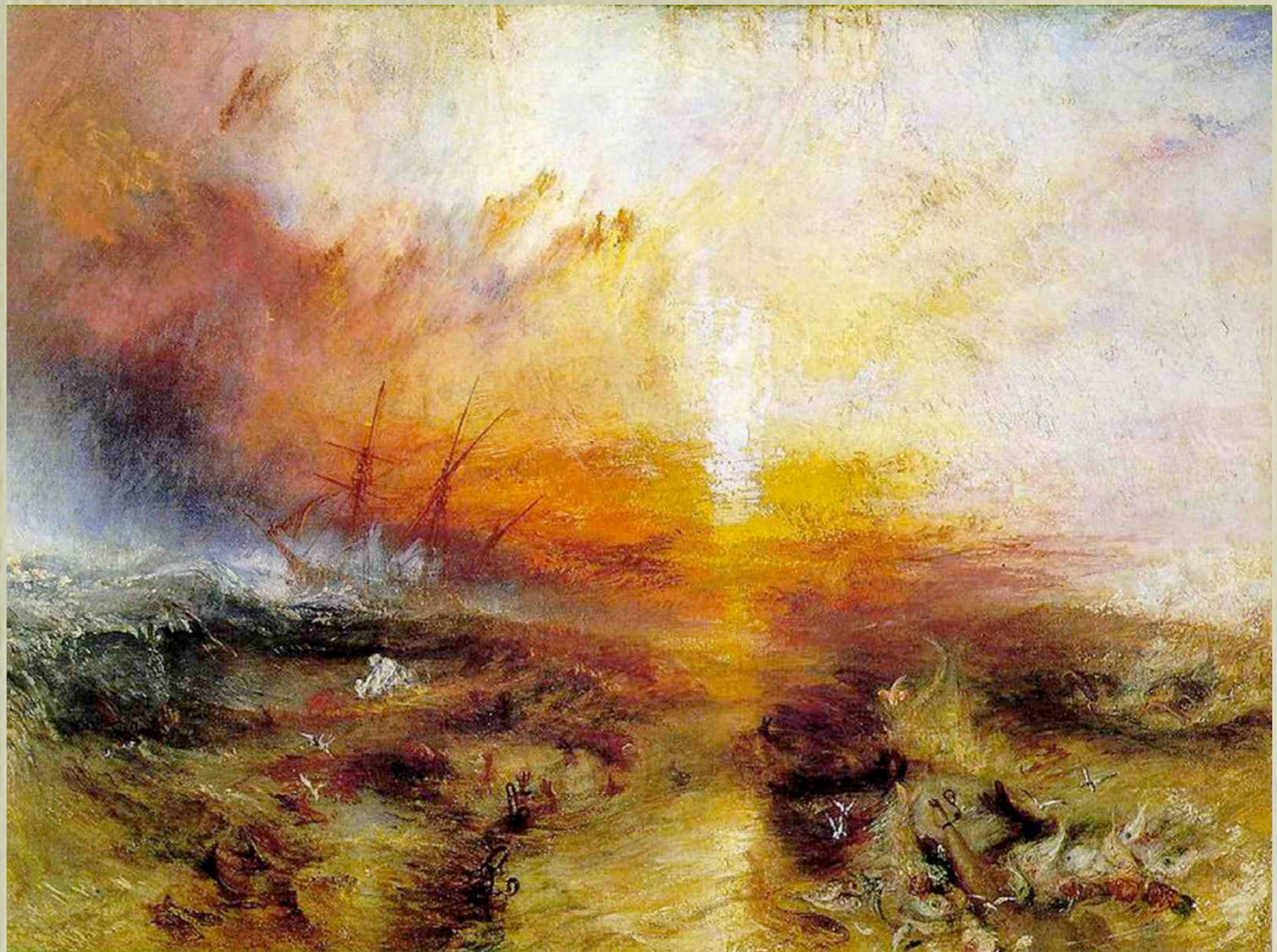
J. M. W. Turner's "Slavers  
Throwing Overboard the  
Dead and Dying -  
Typhoon Coming  
On" (1840)



**TO PLEASE**

“Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light . . .” (Longman 1579).

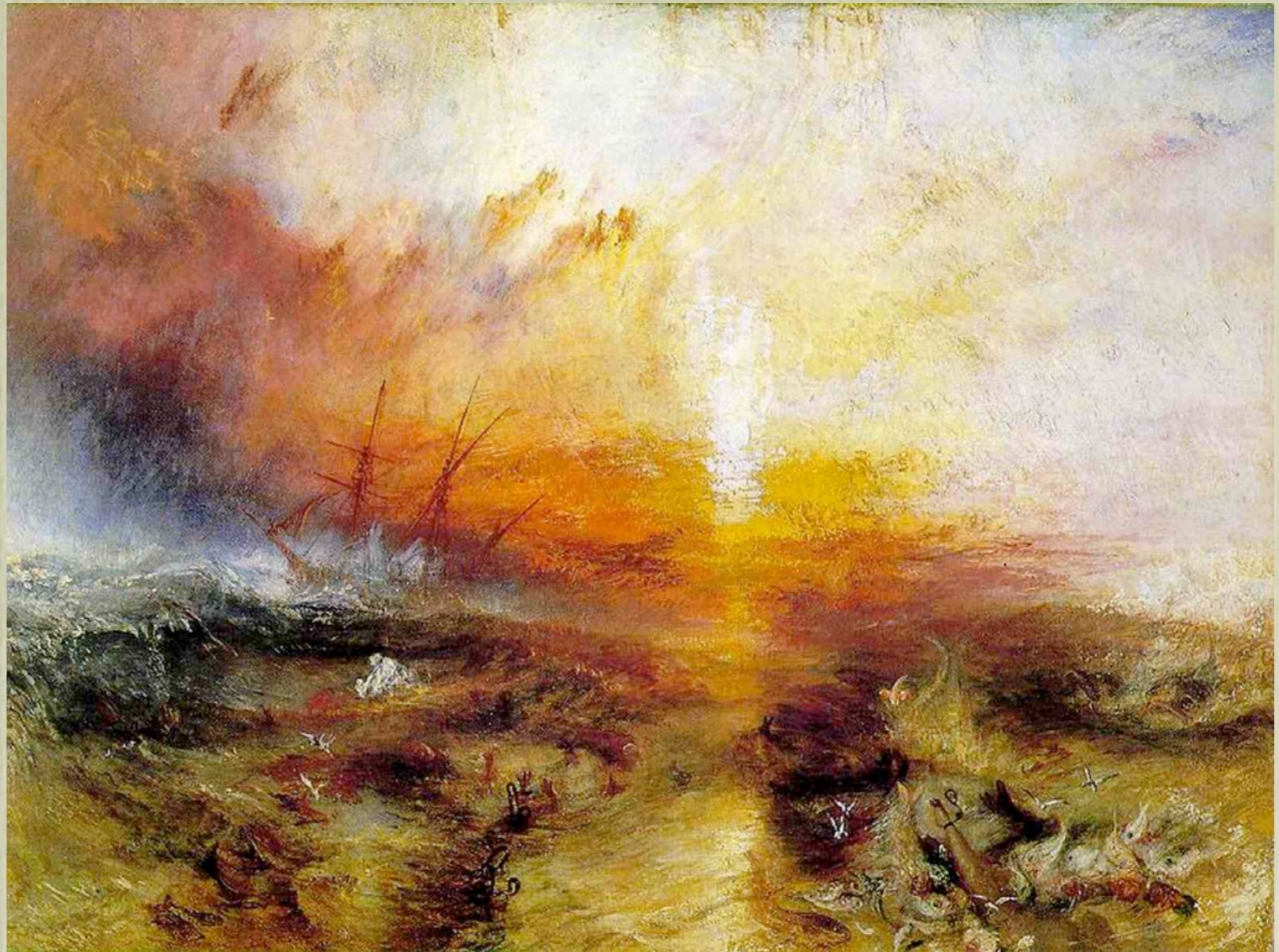
J. M. W. Turner's "Slavers  
Throwing Overboard the  
Dead and Dying -  
Typhoon Coming  
On" (1840)



**TO TEACH**

“advancing like the shadow of death upon the  
guilty ship as it labours . . . girded with  
condemnation . . .” (Longman 1579).

J. M. W. Turner's "Slavers  
Throwing Overboard the  
Dead and Dying -  
Typhoon Coming  
On" (1840)



**TO IMITATE**

“based on the purest truth . . . its colour is  
absolutely perfect . . . its tones as true as they  
are wonderful” (Longman 1580).

# Walter Pater

“the first step towards seeing one’s object as it really is, is to know one’s own impression as it really is, to discriminate it, to realise it distinctly . . . What effect does it really produce on me?” (Longman 1778).

# Walter Pater

“as in the study of light, of morals, of number, one must realise such primary data for one’s self, or not at all . . . no need to trouble himself with the abstract question what beauty is in itself, or what its exact relation to truth or experience--metaphysical questions, as unprofitable as metaphysical questions elsewhere” (Longman 1778).

# Walter Pater

“What is important, then, is not that the **critic** should possess a correct abstract definition of beauty for the intellect, but a certain kind of temperament, the power of being deeply moved by the presence of beautiful objects” (Longman 1779).

# Walter Pater

“the **Renaissance** . . . This outbreak of the human spirit . . . the care for physical beauty, the worship of the body, the breaking down of those limits which the religious system of the middle ages imposed on the heart and imagination” (Longman 1780).

# Walter Pater

“To regard all things and principles of things as inconstant modes or fashions has more or less become the tendency of modern thought . . . our **physical life** . . . the **inward world of thought and feeling** . . . impressions, unstable, flickering, inconsistent” (Longman 1783).

# Walter Pater

“the whole scope of observation is dwarfed into the narrow chamber of the individual mind. Experience, already reduced to a group of impressions, is ringed round for each one of us by that thick wall of personality through which no real voice has ever pierced on its way to us, or from us to that which we can only conjecture to be without” (Longman 1783).

# Walter Pater

“The service of **philosophy**, of speculative culture, towards the human spirit, is to rouse, to startle it to a life of constant and eager observation . . . *Not the fruit of experience, but experience itself, is the end*” (Longman 1783).

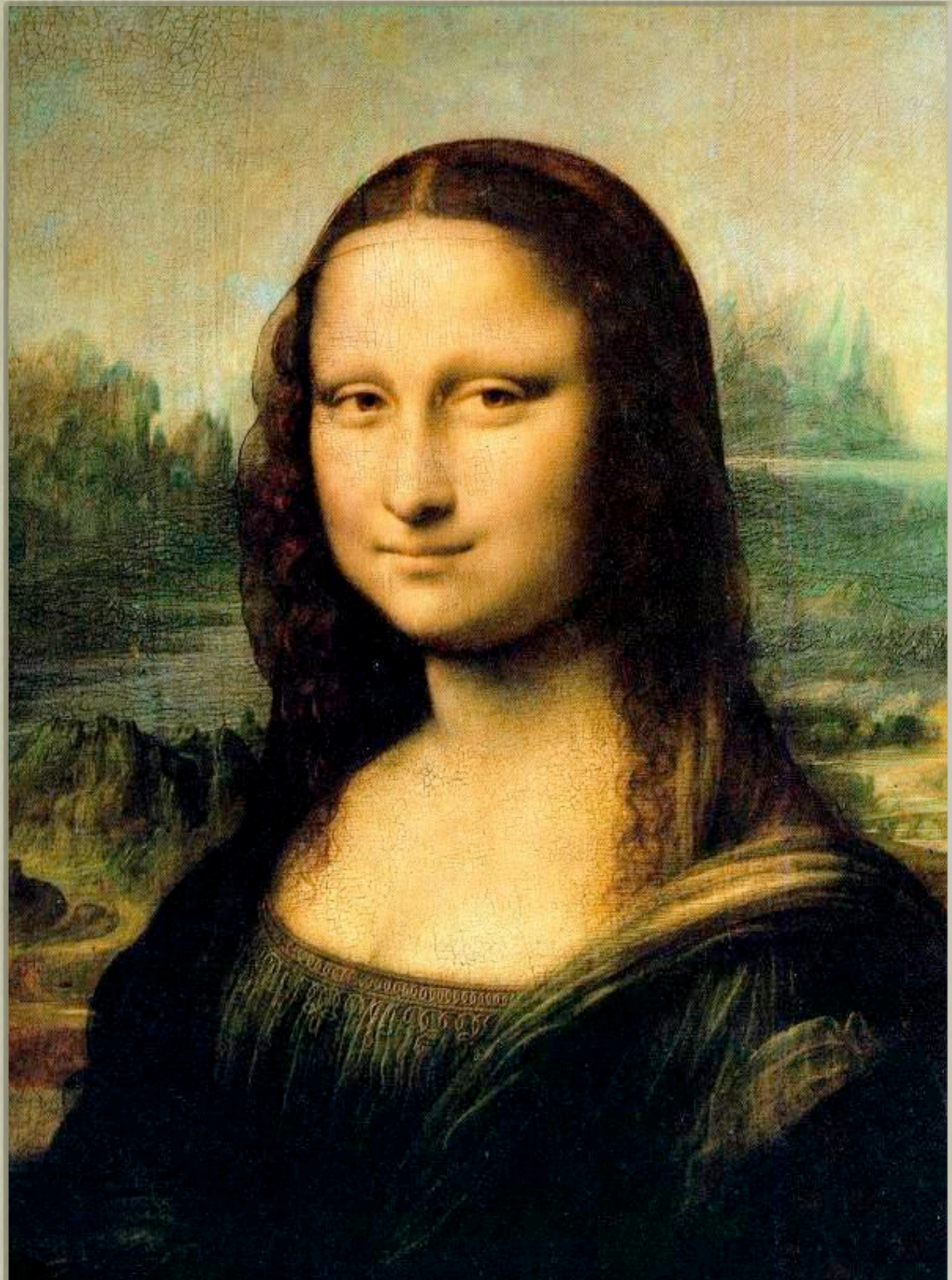
# Walter Pater

“To burn always with this hard, gemlike flame, to maintain this ecstasy, is success in life. In a sense it might even be said that our failure is to form habits” (Longman 1783).

# Walter Pater

“With this sense of the splendour of our experience and of its awful brevity, gathering all we are into one desperate effort to see and touch, we shall hardly have time to make theories about the things we see and touch. What we have to do is to be for ever curiously testing new opinions and courting new impressions, never acquiescing in a facile orthodoxy . . .” (Longman 1784).

Leonardo Da Vinci's  
"Mona Lisa"  
(or "La Gioconda")



# Comparing Critical Approaches



Arthur Hughes's "A Music Party" (1864)

# Comparing Critical Approaches



Dante Gabriel Rossetti's "Ecce Ancilla Domini" (1849-50)

# Comparing Critical Approaches



Edward Burne Jones's "The Beguiling of Merlin" (1874)

# Comparing Critical Approaches



Ford Madox Brown's "Work" (1852-65)

# Comparing Critical Approaches



Frederick Lord Leighton's "The Fisherman and the Siren" (1856-58)

# Comparing Critical Approaches



Frank Dicksee's "La Belle Dame Sans Merci" (1890)