

## Editions of the *Guide*

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The manuscript of the *Guide* is not known to have survived. There have been five editions prior to this one, four in English and one in Italian (not counting Ruskin 2014). Bibliographical details for the first two (Ruskin 1877; Ruskin 1882/3), the only editions overseen by Ruskin, are set out below, together with brief descriptions of the later three. The present edition reproduces the text of the first, which was issued in two Parts. For the first Part, it reproduces the text of the second of three impressions issued by Ruskin (Ruskin 1877 I<sup>b</sup>) and for the second Part the second of two impressions (Ruskin 1877 II<sup>b</sup>).

### Ruskin 1877

In two Parts ([I]/II) with continuous pagination [fig. 17].

[Part I] = Ruskin 1877 I. Octavo, [1]-24. Title-page, as shown above [fig. 7]. Issued around the beginning of April 1877 (see the “Introduction”, 32). Ruskin 1877 I is found in three impressions:

- Ruskin 1877 I<sup>a</sup>, apparently the first proof, without paper wrappers, containing various misprints (corrected in Ruskin 1877 I<sup>b</sup>) and a reference to a painting by Veronese removed from the later impressions (see Table 1: 6, 14, 17, 18). In a copy of Ruskin 1877 I<sup>a</sup> once with John Wharltton Bunney (now RL EN-717 4.2) the misprints have been corrected in a hand possibly not Ruskin’s. Ruskin 1877 I<sup>a</sup> is the impression which on 7 April 1877 Ruskin instructed G. Allen to have bound in his “official purple” for presentation

- to members of the *Accademia* [fig. 6]. Presumably, therefore, it is also the impression made available by him for purchase in the Gallery that same date (see the Introduction, nn. 153 and 158).
- Ruskin 1877 I<sup>b</sup>, issued in mottled-grey paper wrappers with the title-page (enclosed in a plain ruled frame) reproduced on the front: with misprints corrected and reference to a painting by Veronese (17) removed, with consequent alteration of the text and redistribution of the type, 22-24 (see Table 1).
  - Ruskin 1877 I<sup>c</sup>, issued in mottled-grey paper wrappers with the title-page (enclosed in a plain ruled frame) reproduced on the front: containing further alterations in the text (see Table 1). A copy of Ruskin 1877 I<sup>b</sup> once with John Wharltton Bunney (now RL EN-7174.3), inscribed (in Bunney's hand) "Pattern" on the front of the paper wrapper, has handwritten annotations by Ruskin indicating some of the changes now made (see Table 1: 1 [the Note, but not the opening sentence], 4, 13, 20n). These annotations must have been made after 1 May, the date on which Bunney offered to act as agent for the sale of Ruskin's publications in Venice (JWBJ), as indicated in Ruskin 1877 I<sup>c</sup>, 20n [see Table 1]).

Part II = Ruskin 1877 II. Octavo, [25]-50; Appendix, 51-7. Title-page, as shown above [fig. 7], with the addition, above the place and date of publication, of "Part II.". Issued between May and June 1877 (see the "Introduction", 46 and n. 226). Ruskin 1877 II is found in two impressions:

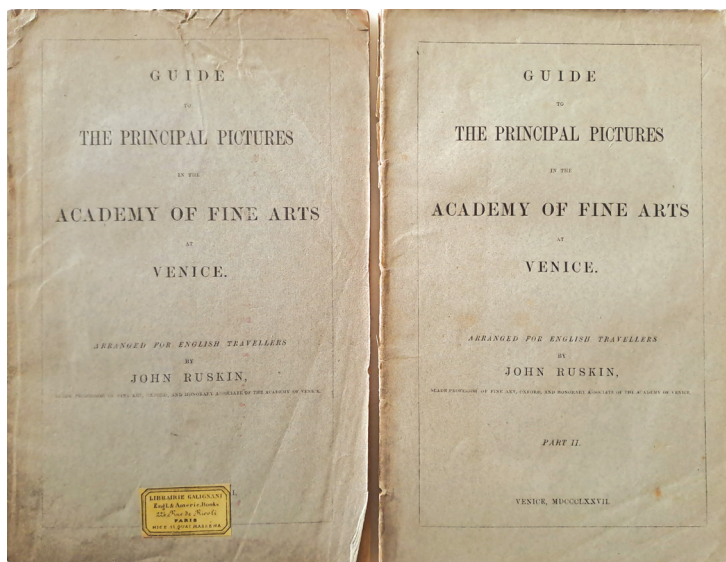
- Ruskin 1877 II<sup>a</sup>, "[FIRST PROOF." [sic] printed on the title-page, upper right; containing various misprints, two of which are corrected (in Ruskin's hand) in a copy once with John Wharltton Bunney (now RL EN-7174.4) (Table 2: 51, 56). Another copy, formerly in the collection of J.S. Dearden, has annotations by Ruskin that seem to indicate the intention to revise the text, or else reuse, perhaps even orally deliver, it (see Table 3).
- Ruskin 1877 II<sup>b</sup>, in mottled-grey paper wrappers with the title-page (enclosed in a plain ruled frame) reproduced on the front: the type redistributed, 25-42 and 56-7; with the two above-mentioned corrections made in the printed text together with numerous other amendments and additions (see Table 2).

### Ruskin 1882/3

In two parts (I/II) with continuous pagination. Except for some slight changes in punctuation, this is the edition of the *Guide* included in undated American editions of *Hortus Inclusus* and other writings published in the latter part of the century by Lovell, Coryell & Co, New York and by Dana Estes & Co., Boston.

[Part I] = Ruskin 1882/3 I. Octavo, [1]-24. Title-page as shown above [fig. 7], with the addition of "Third Thousand" below the author's name and titles and substitution of the place and date of publication by "George Allen, | Sunnyside, Orpington, Kent. | 1882". The edition contains minimal alterations in the text, including the introduction of several misprints (see Table 1). Issued in June 1882 (*Works*, 24: 143).

Part II = Ruskin 1882/3 II. Octavo, [25]-50; Appendix, 51-7. Issued in July 1883, in paper wrappers (*Works*, 24: 143). Title-page, as shown above [fig. 7], with the addition of "Second Edition" below the author's name and the substitution of the place and date of publication by "George Allen, | Sunnyside, Orpington, Kent"; dated "1883" on the wrapper (*Works*, 24: 143; not seen by me). There were no substantial alterations here, but two further corrections (Table 3: 34n, 52) and a number of slight changes to text and punctuation, some evidently made in error (see Table 2).



**Figure 17**  
John Ruskin, *Guide to the Principal Pictures in the Academy of Fine Arts at Venice*. Individual Parts: [Part I], first ed., third impression; Part II, first ed., second impression. 1877

### Ruskin 1891

“Complete Edition. Revised and Corrected”; edited by Alexander Wedderburn so as to accommodate intervenient changes in the numbering and hanging of the pictures in the *Accademia*. This entailed substantial alterations in the text, including the omission, or relegation to footnotes, of passages no longer pertinent, the rewriting of ‘bridge passages’ and the revision of reference numbers. A few additional footnotes were provided by the editor, as well as a “List of Pictures referred to in the Guide” and an Index.

### Ruskin 1901

In a volume presenting edited Italian translations of the *Guide* and *SMR* by Maria Pezzè Pascolato, with extracts from *FC* and *RMAT*. The editor follows the text of Ruskin 1891, introducing further revision, necessitated by additional changes in the arrangement of the pictures.

### Ruskin 1906

*Works*, 24: 141-86. This edition claims to restore the text of the first but in fact combines Ruskin 1877 I<sup>b</sup> and I<sup>c</sup> and Ruskin 1882/3 II. It also incorporates the reference numbers then (1905) in use at the *Accademia* and otherwise updates the text by annotation.

**Table 1** Textual variants in Ruskin 1877 I and Ruskin 1882/3 I

Page	Ruskin 1877 I <sup>a</sup>	Ruskin 1877 I <sup>b</sup>	Ruskin 1877 I <sup>c</sup>	Ruskin 1882/3 I
1 [= 71 here] head			[Note.-- <i>This guide, if bought at the Porter's table, may conveniently be begun at the top of page 5.</i> ]	
1 [= 71]	In the first place, if the weather is fine, go outside the gate you have just come in at, and look above it. Over this door are three		Over the entrance gate of the Academy are three	
1 [= 71]	a simple gable; the piece of sculpture		a simple gable; the bracket-cornice beneath bearing date, 1345; the piece of sculpture	
1 [= 71]	in an ungainly manner: – she herself			in an ungainly manner: she herself
4 [= 72]	1378 and 1379		1378 and 1384	
5 [= 72]	for them, – if I were			for them, – if I were
6 [= 77]	Alone with an entire	Alone worth an entire		
9 [= 78]	or the quarter			or one quarter
11 [= 78]	but of the wrong, and the truth, the error, and the glory of			but of the wrong and the truth, the error and the glory of
12 [= 80]	Nicolò			Nicolo
13 [= 80]	just on your left as you go in		just on your right as you go in	
13 [= 80]	No. 273. To which			No. 273; to which
13 [= 80]	wonderful work, in minute drawing			wonderful work in minute drawing
14 [= 82]	Cima ad Conegliano	Cima da Conegliano		
15 [= 82]	artist's picture, and even, only to be			artist's picture, and even only to be
17 [= 83]	in Venice; (Paul Veronese's, behind you, in 519 [Cat. 37 (MM 1962, 135)], is next best; and it is one of the most singular points	in Venice; (but always look carefully at Paul Veronese's, for it is one of the most singular points		
18 [= 84]	fairy angels within, and a heavenly castle wall	fairy angels within a heavenly castle wall		
20 [= 88]	Dream of St. Orsola			Dream of St. Ursula

Page	Ruskin 1877 I <sup>a</sup>	Ruskin 1877 I <sup>b</sup>	Ruskin 1877 I <sup>c</sup>	Ruskin 1882/3 I
20n [= 88, n. (b)]	now purchaseable of my agent in Venice.		now purchaseable of my agent in Venice, (Mr. Bunney, Fondamenta San Biagio 2143,) from whom all my recent publications on Venice may be also procured.	now purchaseable of my agent in Venice, (Mr. Bunney, Fondamenta San Biagio 2143,) from whom all my recent publications on Venice may be also procured.
22 [= 88]	and his son the Lord of Peace			and his Son the Lord of Peace
24 [= 90]	We will look at no more painting, to-day.			We will look at no more painting to-day.

**Table 2** Textual variants in Ruskin 1877 II<sup>a</sup>, 1877 II<sup>b</sup> and 1882/3 II

Page	Ruskin 1877 II <sup>a</sup>	Ruskin 1877 II <sup>b</sup>	Ruskin 1882/3 II
26 [= 99]	the English ambassadors; and has talk		the English ambassadors: and has talk
26/7 [= 100]	But I think the palm-boughs under St. Ursula's left foot cover his head. In this series	But I suppose it is he who holds St. Ursula's standard. The architecture and landscape are unsurpassably fine; the rest much imperfect; but containing nobleness only to be learned by long dwelling on it. In this series	
30 [= 101]	by steady progress, from the Creation	by steady progress of taste, from the Creation	
30n	Otherwise continue at page 38.	If you have already seen the school of St. John, or do not like the interruption, continue at page 39.	
33 [= 100]	to spoil their Grand Canal with at its noblest bend	to spoil their Grand Canal with, at its noblest bend	
33 [101, n.(d)]	Alexander III. in 1177; – here on the little		Alexander III. in 1177; here on the little
34n [= 100, n. (f)]	hordes at the table d'hôtes, whose ears have been rent by railroad whistles till they don't know a howl from a song, – instead of ferrying.		hordes at the tables d'hôte, whose ears have been rent by railroad whistles till they don't know a howl from a song –instead of ferrying.
35 [= 101]	Gothic thought and work, untouched, and indubitable		Gothic thought and work untouched, and indubitable
43n [= 110, n. (m)]	these two parts now published, after some farther revision, will form my completed Guide to the Academy.	these two parts, now published, contain all I have to say about the Academy.	
44 [= 110]	in the world: but the entire picture is a failure; all the	in the world: but, considered as a whole, the picture is a failure; all the	

Page	Ruskin 1877 II <sup>a</sup>	Ruskin 1877 II <sup>b</sup>	Ruskin 1882/3 II
44 [= 110]	and the Le Brun worth, if it were put	and the Le Brun, worth, if it were put	
45 [= 112]	the pictures here: and the Cima		the pictures here; and the Cima
47 [= 114]	in this gallery, 366, is really too stupid	in this gallery (366), is really too stupid	
47 [= 114]	a fine, but much overrated, Tintoret	a fine, but much-overrated, Tintoret	
47n [= 112]	in the 18th Century	in the Eighteenth Century	
48 [= 114]	of her “Modern Painters.”		of her ‘Modern Painters.’
48 [= 114]	of interest; but of which I have		of interest; but which [ <i>sic</i> ] I have
48 [= 114]	delicious painting, and the	delicious painting; and the	
49 [= 114]	94 is fine; the five		94 is fine; and the five
51 [= 125]	collection of documents relating to Venetian painters already	collection of ‘documents relating to Venetian painters’ already	
51 [= 125]	Paul Caliare	Paul Caliarì	
52 [= 126]	that Jesus took with his disciples		that Jesus took with His disciples
52n [= 126, n. (b)]	“Cena ultima che”	“Cena <i>ultima</i> che”	
53n [= 126, n. (b)]	who forbade the feast of Matthew	who <i>forbade</i> the feast of Matthew	
53n [= 126, n. (b)]	at whose feet Jesus now sate. Another manner of sinner this, who stands here weeping, who	at whose feet Jesus now sat. Another manner of sinner this, who stands uncalled, at the feast, weeping; who	
53n [= 126, n. (b)]	and John xii. 2.) where	and John xii. 2, where	
53n [= 126, n. (b)]	with her hair. Here the objection	with her hair; – so also, more palpably in John xi. 2). Here the objection	
54n [= 126, n. (b)]	Magdalen, – which	Magdalen; – which	
54n [= 127, n. (c)]	‘several others’; some score	‘several others’ – some score	
54n [= 127, n. (d)]	no less than the taste of Holbein	no less than the taste – of Holbein	
56n [= 130, nn. (l) and (m)]	‡ And. § The gist of the business, at last.	‡ and § The gist of the business, at last.	
57 [= 130]	His mother, S. John, and S. Peter	His mother, St. John, and St. Peter	
57 [= 130]	the Sacred Tribunal.	the Sacred Tribunal.”	
			This sentence, however severe in terms, was merely a matter of form. The examiners were satisfied there was no malice prepense in their fanciful Paul; and troubled neither him nor themselves farther. He did not so much as efface the inculpated dog; and the only correction or amendment he made, so far as I can see, was the addition of the inscription, which marked the picture for the feast of Levi.

**Table 3** Annotations by Ruskin in a copy of Ruskin 1877 II<sup>a</sup> formerly in the collection of J.S. Dearden

Page	Ruskin 1877 II <sup>a</sup>	Annotations by Ruskin
32 [=102] in left margin, line aligned with paragraph break	notion of Giocondine work. Then back, with straight speed	A — 2
34 [=102] in left margin, line aligned with paragraph break	the ghastly iron bridge.* Most probably	— B next to number 3
37 [=105] in right margin, line aligned with paragraph break	three hundred of the brethren. Above the inscription	A —
38 [=105] in left margin, upper line aligned with paragraph break	intelligible in meaning. How far the great Scuola	— B. show Carpaccio candle — and now to 4
39 [=105-6] right margin, line placed just above upper limit of text	hour of rest when you now return into the Car-	A —
43 [=110] right margin, line aligned with paragraph break	soon, with him, if you will But I find this Guide	end — B here