A. W. Pugin,
Frontispiece, Glossary of Ecclesiastical Ornament and Costume, 1844
John Ruskin, 1819-1900

Portrait by John Everet Millais, private collection, 1853.


1848: Ruskin finished *The Seven Lamps of Architecture*. An important statement on the morality of architecture.

1851: publication of volume 1 of *The Stones of Venice*. 
On the elaborate dress of the wealthy (think Downton Abbey):

If, for a moment, the spirits of Truth and of Terror, which walk invisibly among the masques of the earth, would lift the dimness from our erring thoughts, and show us how—inasmuch as the sums exhausted for that magnificence would have given back the failing breath to many an unsheltered outcast on moor and street—they who wear it have literally entered into partnership with Death; and dressed themselves in his spoils.

*John Ruskin, *Stones of Venice.*

“Understand this clearly: 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 him 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.”
*John Ruskin, water color, Doge’s Palace, 1842.
John Ruskin, water colors, San Marco, 1842; Venice, facade detail, 1845.
Eugene Viollet-le-Duc, ink drawing, Venetian Palace, from *Entretiens sur l'architecture* (1863).
<table>
<thead>
<tr>
<th>Ruskin</th>
<th>Viollet-le-Duc</th>
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<tr>
<td>religious</td>
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Paris, Notre Dame, gargoyle, Viollet-le-Duc, 1855
France, Le Château de Pierrefonds, 1390
France, Le Château de Pierrefonds, 1390; restoration, Viollet-le-Duc, 1855-1858