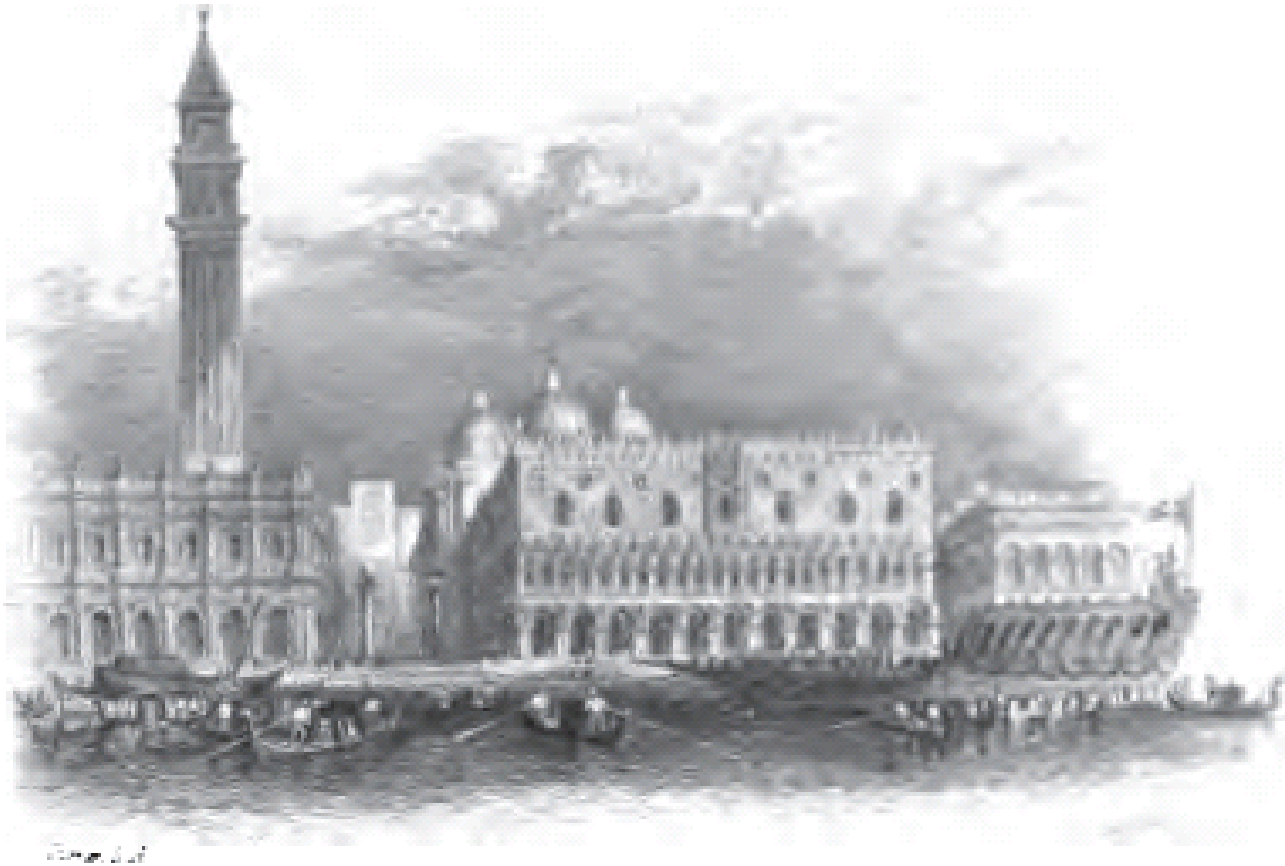


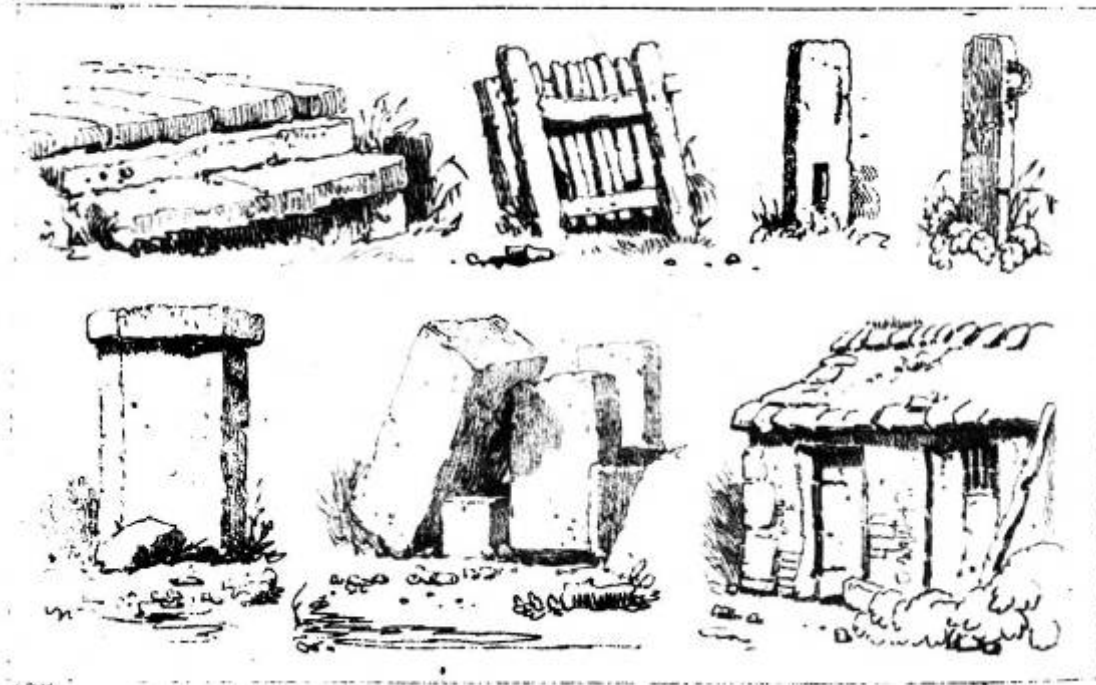
Building Texts + Reading Fabrics:

Metaphor, Memory and Material in John Ruskin's *Stones of Venice*

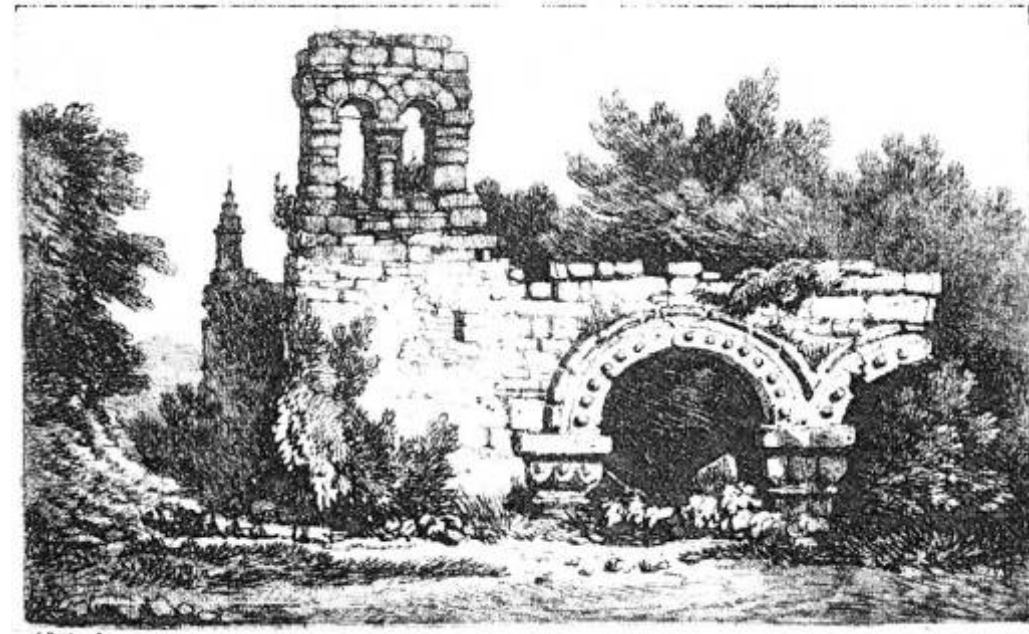
Stephen Kite



J.M.W. Turner, *Venice*. Vignette from Roger's *Italy*.



Samuel Prout
plates from *Easy Lessons*.

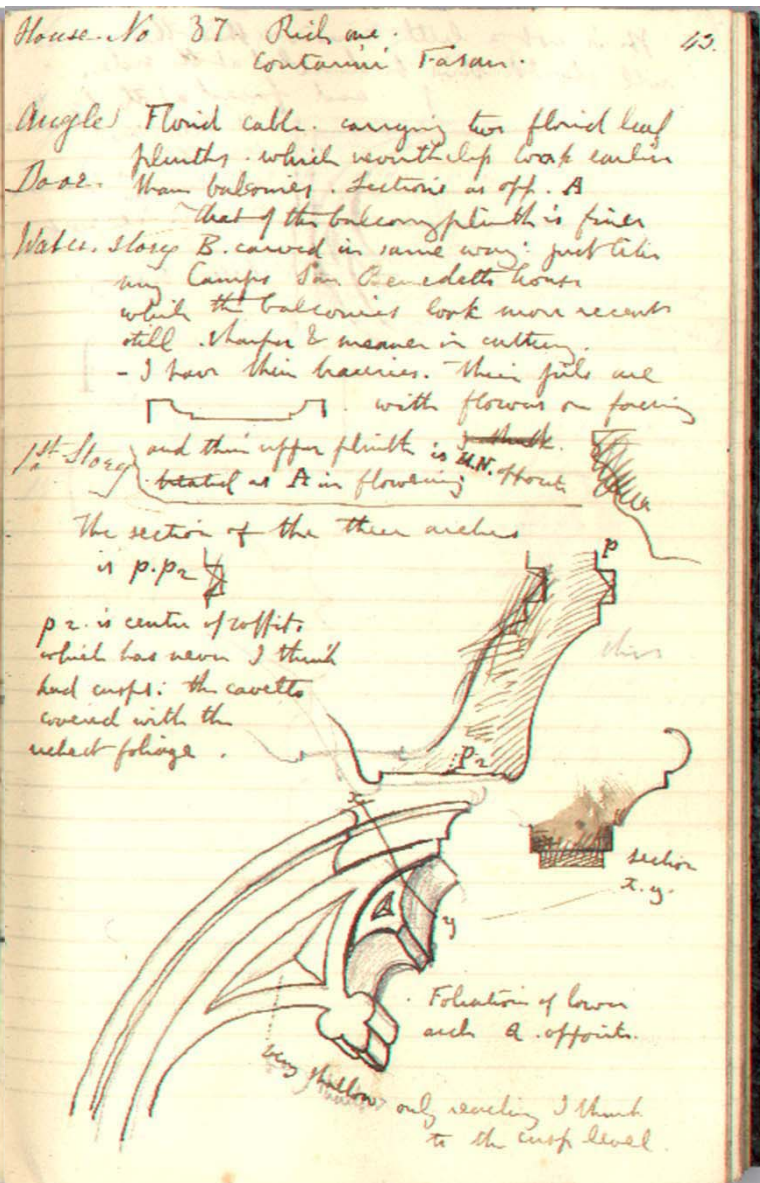
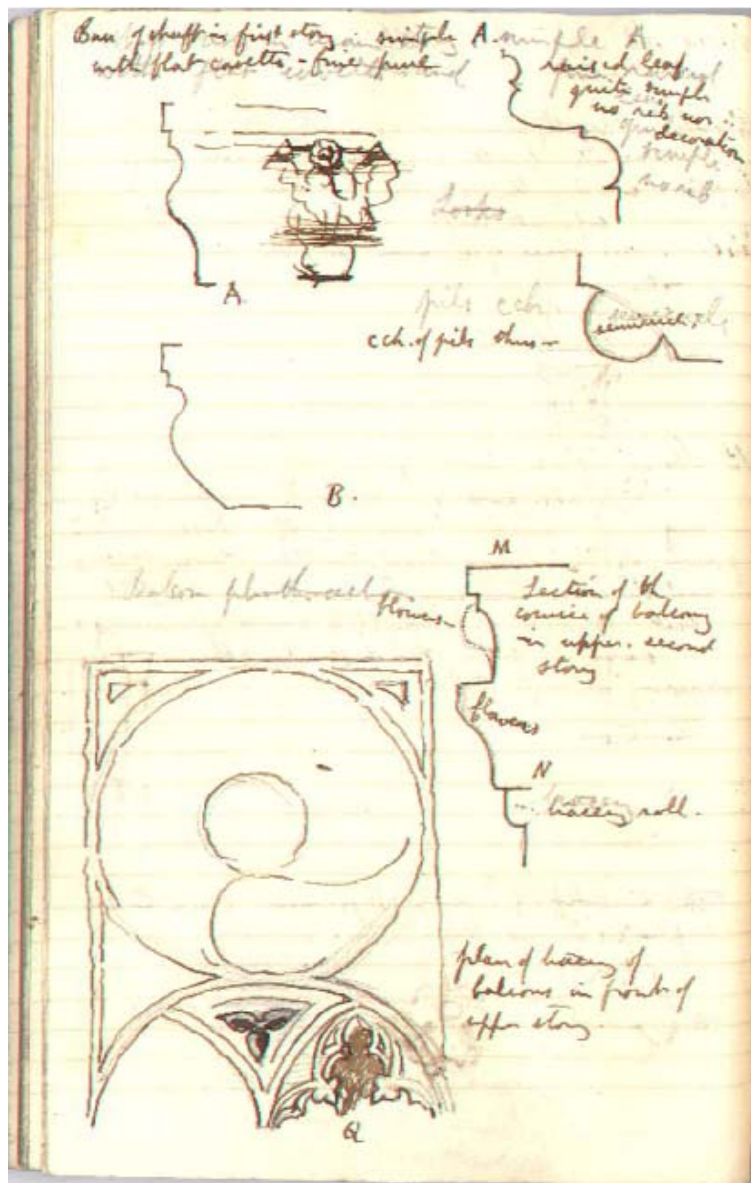




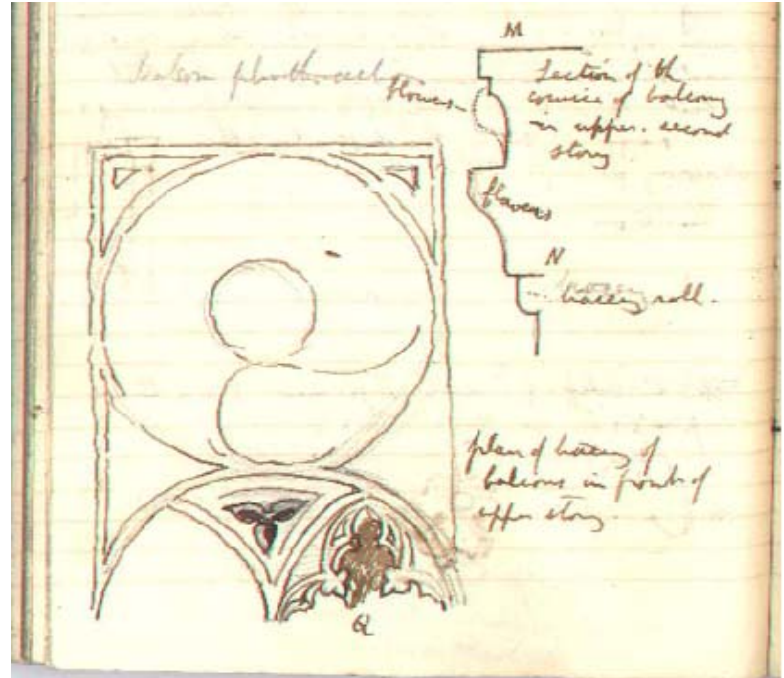
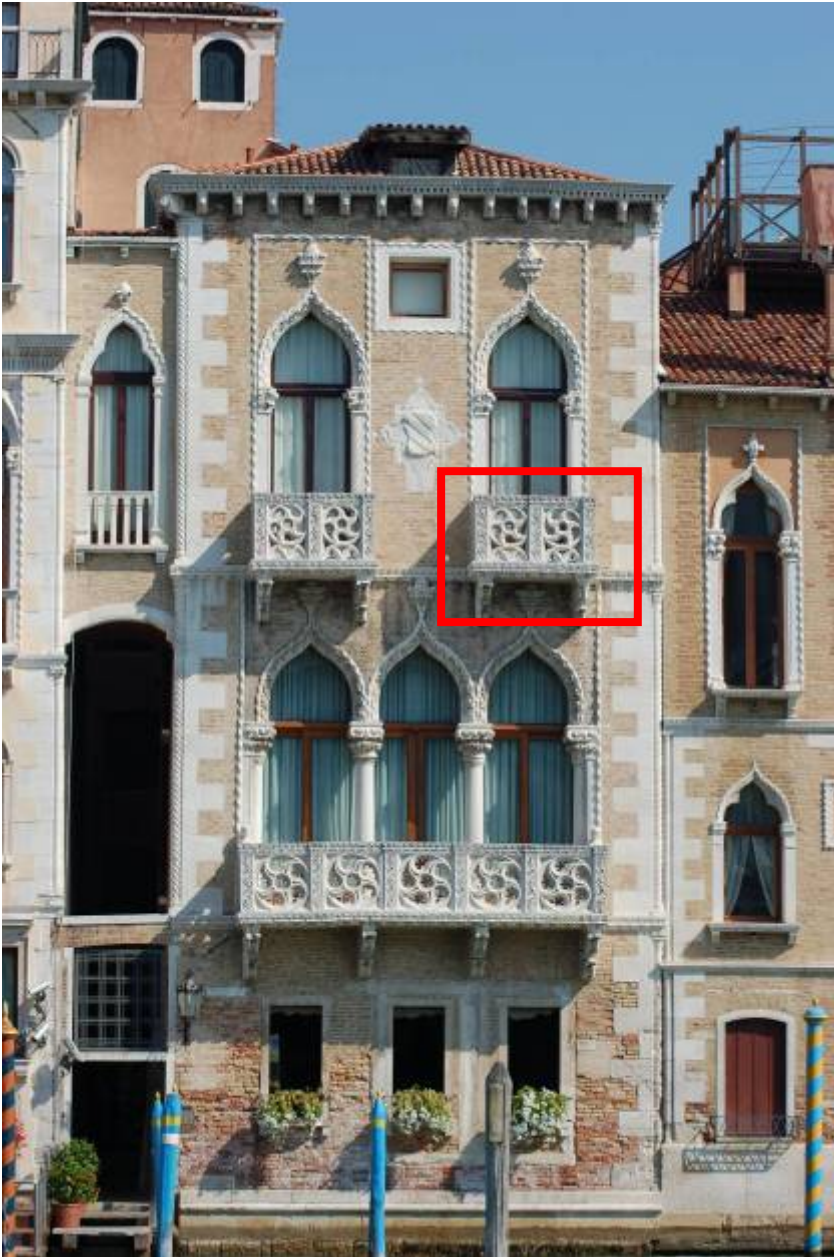
John Ruskin.

Casa Contarini Fasan, 1841.
Ashmolean Museum





John Ruskin – 'Housebook 1' – p. 43 and facing





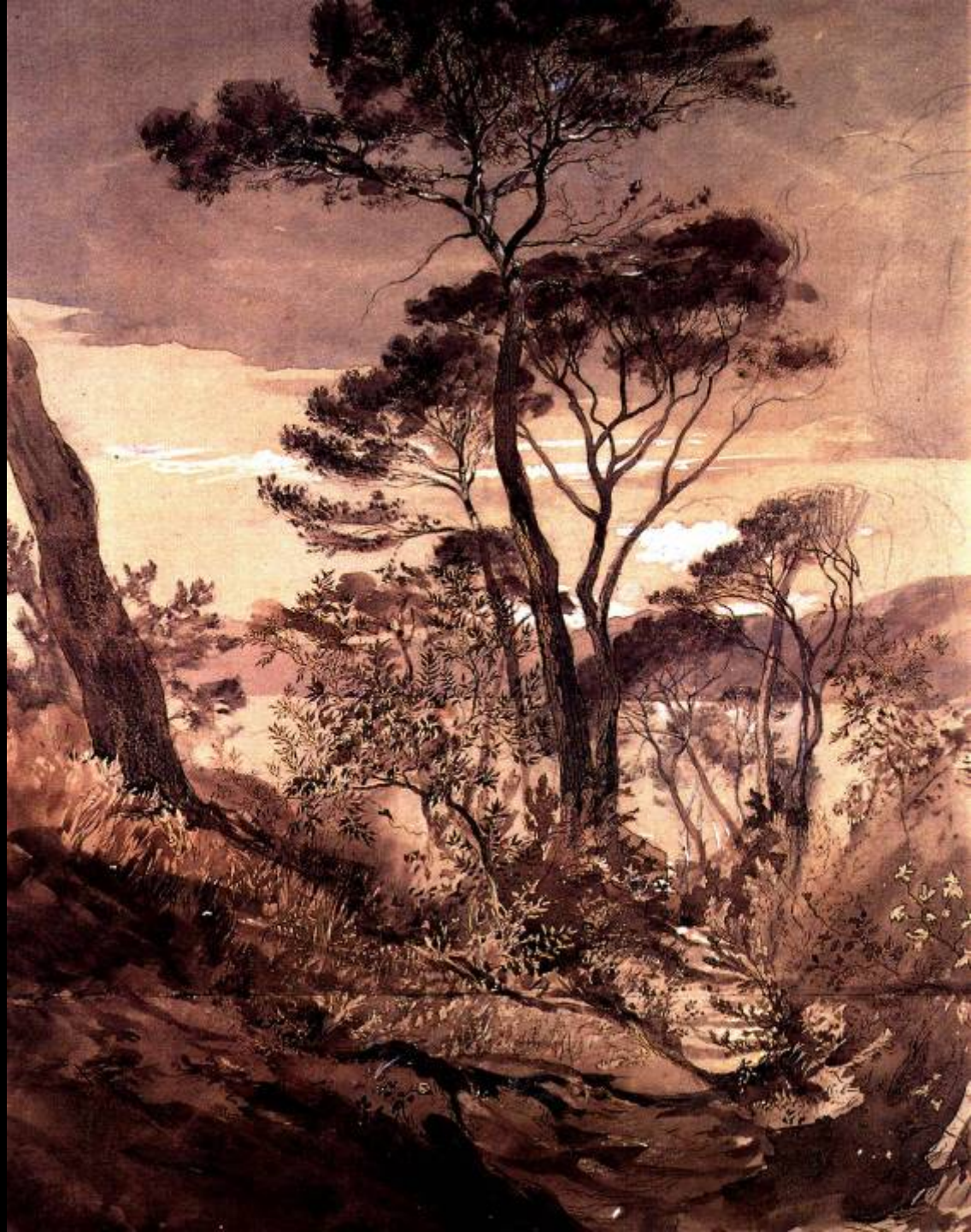
JMW Turner – the slave ship

1840

THE VORTEX – THE SPIRAL

stone pines at Sestri – 1845 ▶

trees on a mountainside –
1845 ▼



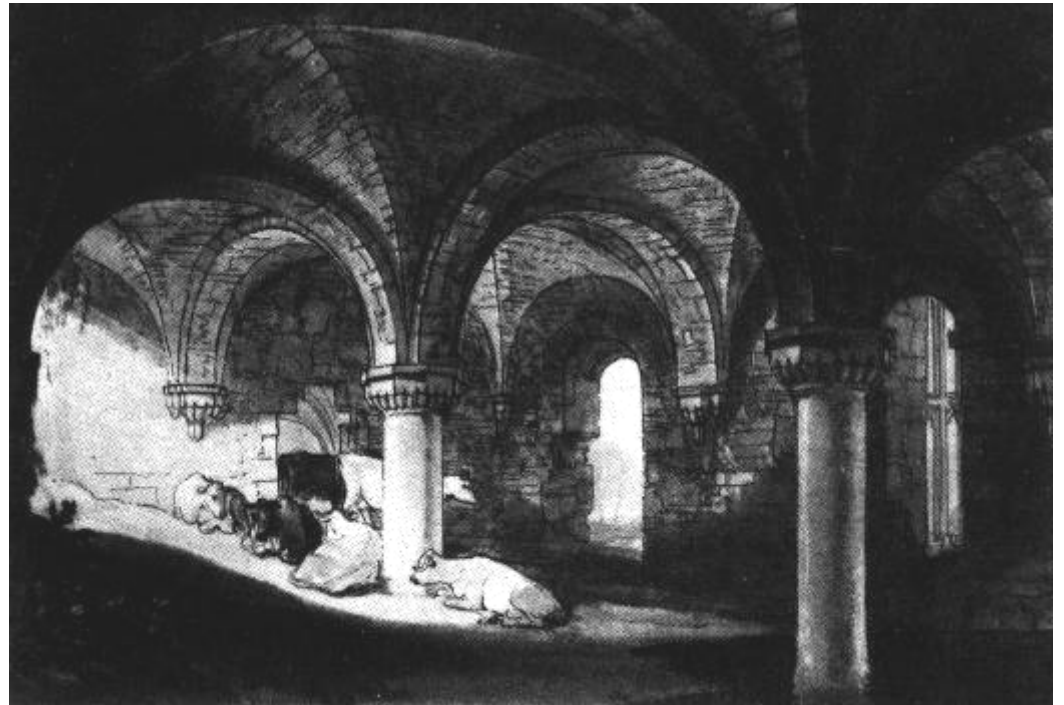


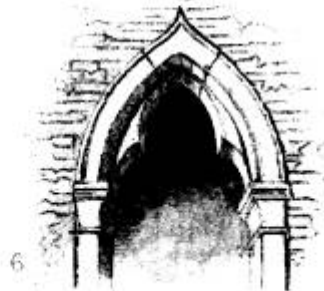
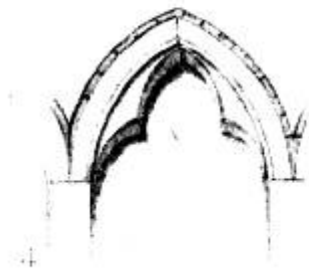
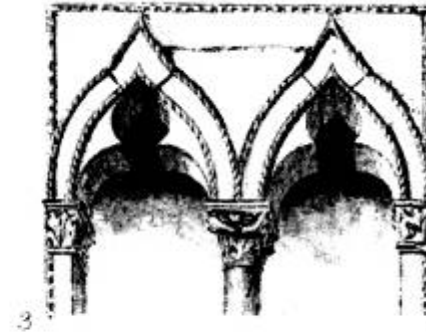
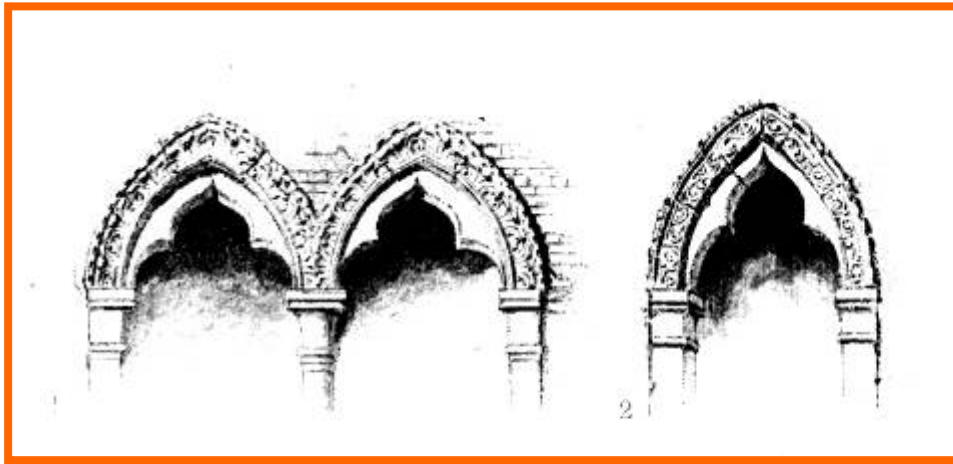
▲ John Ruskin. *Interior of San Frediano, Lucca*. 1845.
Pencil, brown ink and wash. Manchester City Art
Galleries.





J.M.W. Turner. *The Crypt of Kirkstall Abbey*. 1812. ►

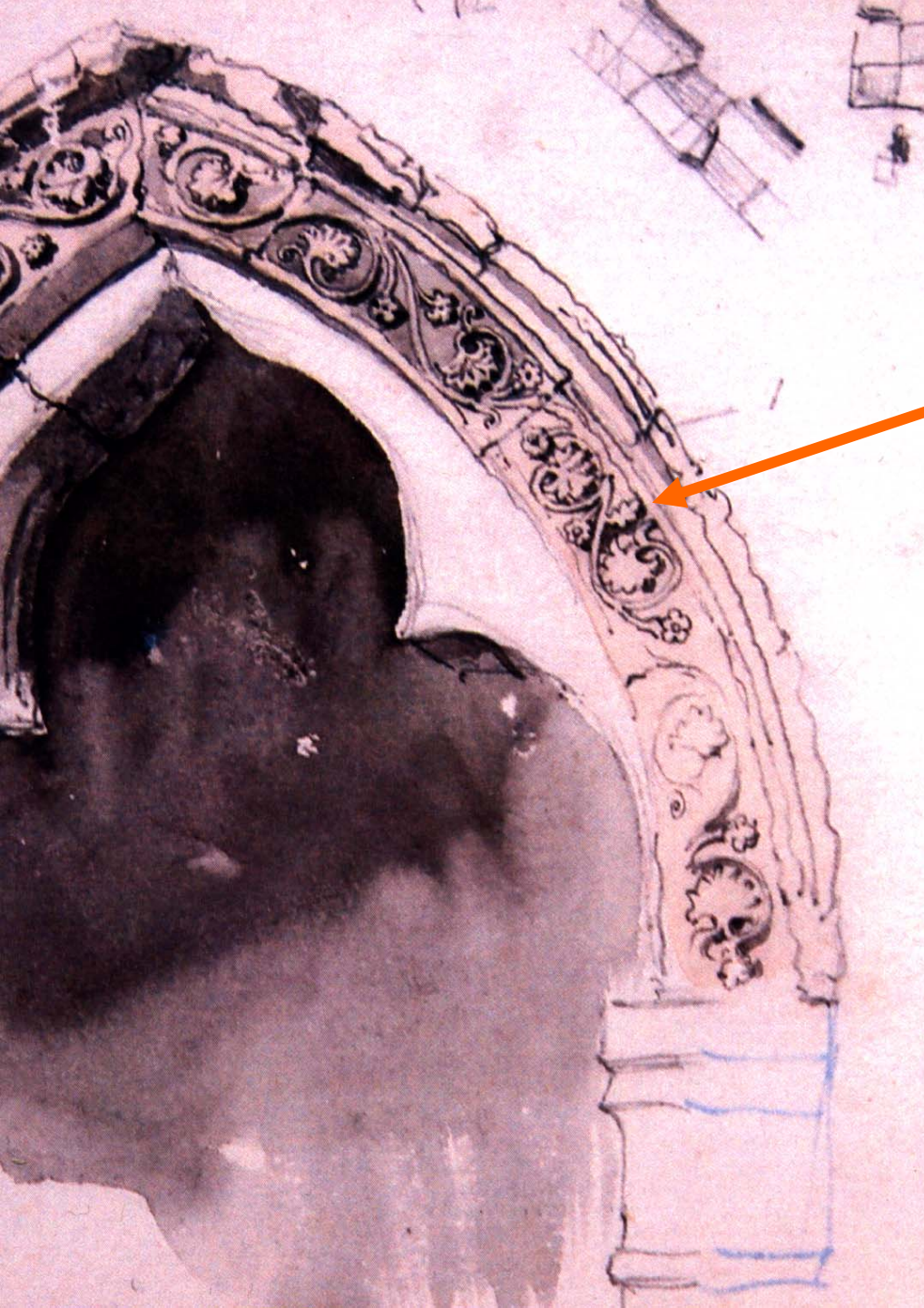




Detail of 'Windows of the Early Gothic Palaces', *The Stones of Venice, Volume 2*. Arsenal windows are top left.



◀ John Ruskin. *Worksheet 205*. Coniston Museum.



'note leaf for flower in third brick counting down on the right. Small flowers all of different sizes'

