
The Stones Of Venice

The Stones of Venice

The Stones of Venice: The fall

The Stones of Venice

The Stones of Venice

The Stones of Venice

The Stones of Venice, Volume 1 (of 3)

Stones of Venice

The Stones of Venice - Volume I

The Stones of Venice - Vol. VI

Stones of Venice

The Stones of Venice, volume I

"The" Stones of Venice

The Stones of Venice, Volume III

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Ruskin's Venice

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The Works of John Ruskin: The stones of Venice, the fall and examples of the architecture of Venice

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The Nature of Gothic

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The Stones of Venice Volume 1

The Stones of Venice; Introductory Chapters and Local Indices (printed Separately) for the Use of Travellers While Staying in Venice and Verona

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The Stones of Venice, Volume III the Fall
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Excerpt from The Stones

of Venice, Vol. 1 A Good

many years ago now, wandering about Italy, I found myself, almost by accident, in Venice. My intention was to stay a week only, but it happened that during that time I somehow found out my way to a public library, which was situated in an old palace on one of the back canals near S. Maria Formosa, and here, among the few English books, I discovered, and

for the first time made acquaintance with, Ruskin's "Stones of Venice." The book engrossed me immediately. Every night until the closing of the library I sat up filling notebooks with definitions and descriptions, or with diagrams of arches and capitals, and all day I rowed from church to church and palace to palace, comparing,

examining, and from time to time adding certain profound reflections of my own to the ideas with which Ruskin had supplied me. The immediate result of all this was that from a week my stay lengthened to three months, but the more important one was that, in this way, through the instrumentality of this book, there was unlocked for me a source of interest which grew into one of the most engrossing occupations and studies of my life, an incentive to many journeys and a chief clue and help to the

understanding of history. And although by and by many of Ruskin's judgements came to me to seem untenable, and I let them go, yet this in no way affected or lessened the interest which he had revealed in the subject, and which continued steadily to grow and increase. My reason for recalling this personal incident here is that it seems to me a good illustration of Ruskin's general influence. Most people have felt the attraction of that peculiar and vital fascination with

which he invested the study of art, and most people, too, have learnt ultimately to question pretty freely his decisions and judgements, and to doubt whether his enthusiastic and emotional manner of adopting theories that were pleasing to him was calculated to stand the test of disinterested examination. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com

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The Doctor and Charley become embroiled in the decadent court of a tired Duke and his search for his beloved wife. The curse of the long since dead Duchess has finally come to pass and the enchanted city of Venice is sinking beneath the canals.

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Of all the buildings in Venice, later in date than

the final additions to the Ducal Palace, the noblest is, beyond all question, that which, having been condemned by its proprietor, not many years ago, to be pulled down and sold for the value of its materials, was rescued by the Austrian government, and appropriated-the government officers having no other use for it-to the business of the Post-Office; though still known to the gondolier by its ancient name, the Casa Grimani. It is composed of three stories

of the Corinthian order, at once simple, delicate, and sublime; but on so colossal a scale, that the three-storied palaces on its right and left only reach to the cornice which marks the level of its first floor. Yet it is not at first perceived to be so vast; and it is only when some expedient is employed to hide it from the eye, that by the sudden dwarfing of the whole reach of the Grand Canal, which it commands, we become aware that it is to the majesty of the Casa Grimani that the Rialto

itself, and the whole group of neighboring buildings, owe the greater part of their impressiveness.

The Stones of Venice

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The Stones of Venice, Volume 1 (of 3)

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"More than simply a survey of an ancient city's most significant buildings, *The Stones of Venice* first

published in three volumes between 1851 and 1853 is an expression of a philosophy of art, nature, and morality that goes beyond art history, and has inspired such thinkers as Leo Tolstoy, Marcel Proust, and Mahatma Gandhi. Volume II, examining the Byzantine era and the architectural developments of Venice's Gothic period, includes the oft-anthologized chapter *The Nature of Gothic*, one of the author's most important discussions of his key

theme, the relation of the art of Venice to her moral temper. For Ruskin, the Gothic style embodied the same moral truths sought by great art. Informative, aesthetic, and spiritual, this architectural exploration will be appreciated by students and scholars alike. The preeminent art critic of his time, British writer JOHN RUSKIN (1819-1900) had a profound influence upon European painting, architecture, and aesthetics of the 19th and 20th centuries. His immense body of literary

works include Modern Painters, Volume I IV (1843 1856); The Seven Lamps of Architecture (1849); Unto This Last (1862); Munera Pulveris (1862 3); The Crown of Wild Olive (1866); Time and Tide (1867); and Fors Clavigera (1871-84)."
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Not indexed. Not illustrated. 1896 edition. Excerpt: ... 182 chapter V. eighth of second volume in odd edition. the ducal palace. I. It was stated in the commencement of the preceding chapter that the Gothic art of Venice was separated by the building of the Ducal Palace into two distinct periods; and that in all the domestic edifices which were raised for half a century after its completion, their characteristic and chiefly effective portions were more or less directly

copied from it. The fact is, that the Ducal Palace was the great work of Venice at this period, itself the principal effort of her imagination, employing her best architects in its masonry, and her best painters in its decoration, for a long series of years; and we must receive it, as a remarkable testimony to the influence which it possessed over the minds of those who saw it in its progress, that, while in the other cities of Italy every palace and church was rising in some original and daily more daring

form, the majesty of this single building was able to give pause to the Gothic imagination in its full career; stayed the restlessness of innovation in an instant, and forbade the powers which had created it thenceforth to exert themselves in new directions, or endeavour to summon an image more attractive. 11. The reader will hardly believe that while the architectural invention of the Venetians was thus lost, Narcissus-like, in self-contemplation, the various accounts of the

progress of the building thus admired and beloved are so confused as frequently to leave it doubtful to what portion of the palace they refer; and that there is actually, at the time being, a dispute between the best Venetian antiquaries, whether the main facade of the palace be of the fo
The Stones of Venice - Volume I Cosimo, Inc.
Excerpt from The Stones of Venice: Volume I, the Foundations; Volume II, the Sea-Stories IN the course of arranging the following essay, I put

many things aside in my thoughts to be said in the Preface, things which I shall now put aside altogether, and pass by for when a book has been advertised a year and a half, it seems best to present it with as little preface as possible. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com
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The Stones of Venice -

Vol. VI Mayo Press
 The Stones of Venice is a three-volume treatise on Venetian art and architecture by English art historian John Ruskin, first published from 1851 to 1853.

Stones of Venice Ben Uri Gallery & Museum
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and has inspired such thinkers as Leo Tolstoy, Marcel Proust, and Mahatma Gandhi. Volume I, intended as the groundwork for the author's subsequent architectural teaching, provides a brief history of Venice and an analysis of architecture's functional and ornamental aspects. Unabridged, and containing Ruskin's original drawings, this guide to the moral, spiritual, and aesthetic implications of architecture will be appreciated by students

and scholars alike. The preeminent art critic of his time, British writer JOHN RUSKIN (1819-1900) had a profound influence upon European painting, architecture, and aesthetics of the 19th and 20th centuries. His immense body of literary works include *Modern Painters, Volume I-IV* (1843-1856); *The Seven Lamps of Architecture* (1849); *Unto This Last* (1862); *Munera Pulveris* (1862-3); *The Crown of Wild Olive* (1866); *Time and Tide* (1867); and *Fors Clavigera* (1871-84)."

“The” Stones of Venice

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The Stones of Venice, Volume III Forgotten Books

The exaltation, the sin, and the punishment of Tyre have been recorded

for us, in perhaps the most touching words ever uttered by the Prophets of Israel against the cities of the stranger. But we read them as a lovely song; and close our ears to the sternness of their warning: for the very depth of the Fall of Tyre has blinded us to its reality, and we forget, as we watch the bleaching of the rocks between the sunshine and the sea, that they were once "as in Eden, the garden of God." Her successor, like her in perfection of beauty, though less in endurance

of dominion, is still left for our beholding in the final period of her decline: a ghost upon the sands of the sea, so weak-so quiet, -so bereft of all but her loveliness, that we might well doubt, as we watched her faint reflection in the mirage of the lagoon, which was the City, and which the Shadow. I would endeavor to trace the lines of this image before it be for ever lost, and to record, as far as I may, the warning which seems to me to be uttered by every one of the fast-gaining waves, that beat,

like passing bells, against the STONES OF VENICE. SECTION II. It would be difficult to overrate the value of the lessons which might be derived from a faithful study of the history of this strange and mighty city: a history which, in spite of the labor of countless chroniclers, remains in vague and disputable outline, -barred with brightness and shade, like the far away edge of her own ocean, where the surf and the sand-bank are mingled with the sky. The inquiries in which we have to

engage will hardly render this outline clearer, but their results will, in some degree, alter its aspect; and, so far as they bear upon it at all, they possess an interest of a far higher kind than that usually belonging to architectural investigations. I may, perhaps, in the outset, and in few words, enable the general reader to form a clearer idea of the importance of every existing expression of Venetian character through Venetian art, and of the breadth of interest

which the true history of Venice embraces, than he is likely to have gleaned from the current fables of her mystery or magnificence. SECTION III. Venice is usually conceived as an oligarchy: She was so during a period less than the half of her existence, and that including the days of her decline; and it is one of the first questions needing severe examination, whether that decline was owing in any wise to the change in the form of her government, or altogether as assuredly

in great part, to changes, in the character of the persons of whom it was composed. The state of Venice existed Thirteen Hundred and Seventy-six years, from the first establishment of a consular government on the island of the Rialto, [Footnote: Appendix I., "Foundations of Venice."] to the moment when the General-in-chief of the French army of Italy pronounced the Venetian republic a thing of the past. Of this period, Two Hundred and Seventy-six years [Footnote: Appendix

II., "Power of the Doges."] were passed in a nominal subjection to the cities of old Venetia, especially to Padua, and in an agitated form of democracy, of which the executive appears to have been entrusted to tribunes, [Footnote: Sismondi, Hist. des Rep. Ital., vol. i. ch. v.] chosen, one by the inhabitants of each of the principal islands. For six hundred years, [Footnote: Appendix III., "Serrari del Consiglio."] during which the power of Venice was continually on the increase, her government

was an elective monarchy, her King or doge possessing, in early times at least, as much independent authority as any other European sovereign, but an authority gradually subjected to limitation, and shortened almost daily of its prerogatives, while it increased in a spectral and incapable magnificence....
The Stones of Venice
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by John Ruskin. It was published [originally] in 1851-53. Ruskin wrote the work in order to apply to the architecture of Venice the general principles enunciated in his *The Seven Lamps of Architecture*. -- The Merriam-Webster Encyclopedia of Literature. *The Stones of Venice Volume 1* The Stones of Venice, Volume III the Fall Volume 1-35, works. Volume 36-37, letters. Volume 38 provides an extensive bibliography of Ruskin's writings and a

catalogue of his drawings, with corrections to earlier volumes in George Allen's Library Edition of the Works of John Ruskin. Volume 39, general index. *Ruskin's Venice* Litres "The Stones of Venice - Volume I" from John Ruskin. English art critic of the Victorian era (1819-1900). *The Stones of Venice; Volume 2* Theclassics.us By linking Ruskin's descriptions of individual Venetian buildings with a contemporary photographic record of Venice's architecture and

sculpture, this book highlights the extent to which the city's architecture has survived, or changed, since publication of *The Stones of Venice* over 150 years ago.

The Works of John Ruskin: The stones of Venice, the fall and examples of the architecture of Venice

Legare Street Press

A masterpiece of architectural criticism, this groundbreaking work by renowned art critic and social thinker John Ruskin explores the history and

aesthetics of the monuments, sculpture, and architecture of Venice. Thought-provoking and illuminating, this book is a must-read for those interested in the history of art and architecture. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely

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provides an analysis of the transitional forms of Arabian and Byzantine architecture while tracing the city's spiritual and architectural decline. Unabridged, and containing Ruskin's original drawings, this guide to the moral, spiritual, and aesthetic implications of architecture is a treasure for students and scholars alike. The preeminent art critic of his time, British

writer JOHN RUSKIN (1819-1900) had a profound influence upon European painting, architecture, and aesthetics of the 19th and 20th centuries. His immense body of literary works include *Modern Painters, Volume I-IV* (1843-1856); *The Seven Lamps of Architecture* (1849); *Unto This Last* (1862); *Munera Pulveris* (1862-3); *The Crown of Wild Olive* (1866); *Time and Tide* (1867); and *Fors Clavigera* (1871-84)."

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