

**APPENDIX A**  
**NOTES ON THE CORRESPONDENCE BETWEEN JOH RUSKIN  
 AND ANGELO ALESSANDRI**

- I. The extant correspondence between Ruskin and Angelo Alessandri consists of fifty-five letters from Ruskin to Alessandri and drafts of twenty-six letters plus one final version of a letter from Alessandri to Ruskin. With one exception, all these letters and drafts are in the possession of Alessandri's daughter, Signora Maria Pennati Alessandri, who has kindly allowed me to transcribe and quote from them. The only surviving version of an Alessandri letter (letter 77 in my list in Appendix B) is in the Rylands,<sup>1</sup> and I am grateful to the Library for permission to quote from it.
2. Of Ruskin's fifty-five letters, six were published in full or almost in full in the Library Edition, while extracts, usually only a phrase or two, from nine others were used in the General Catalogue of the Ruskin Museum as comments on copies by Alessandri in the collection.<sup>2</sup> Transcripts of most of those published or quoted from, and of twelve other letters, are among the transcripts Alexander Wedderburn gave to the Bodleian in 1936.<sup>3</sup> I do not always agree with the transcriptions, although it is only in a few cases that the sense is altered. None of Alessandri's letters has been published.
3. Alessandri obviously kept Ruskin's letters carefully, and some time after the end of the correspondence placed each letter in a simple paper cover on which he noted the following kinds of information :
- (i) Either one or two numbers :
  - (a) One series of numbers reflects the overall chronological order of Ruskin's letters and extends from 1 to 55 (there is some confusion in the numeration of a few letters). In the case of thirty letters (which for convenience I call "group A") Alessandri used Arabic numerals, but with twenty-five letters ("group B") he used Roman numerals. Thus the overall chronological sequence runs I, II, 3, 4, 5, 6, VII, VIII etc.
  - (b) In addition, "group B" has its own, self-contained numeration, which runs from 1 to 24 in Arabic numerals (there are twenty-five letters in this group but two are numbered "24").
  - (ii) The date of the letter. In "group A" Alessandri gives the dates in Italian, in "group B" in English. Where Ruskin did not date a letter Alessandri always tried to establish a rough date, and usually seems reliable. I have, therefore, accepted his dating where necessary except in one instance: letter 1 in my list below Alessandri thought was of "Febbraio o Marzo del 1878" - but the letter was clearly written while Ruskin was in Venice, which he was not in 1878; the letter is clearly, then, of 1877, and I prefer February to March (see above p. 408, and notes 2 and 6).
  - (iii) Occasionally Ruskin's whereabouts at the time of writing. Usually Ruskin used headed notepaper and this was not necessary, but in the few cases in which Ruskin was writing in Venice Alessandri supplies the name of the hotel - the Calcina in 1877, the Europa in 1888.
  - (iv) Alessandri's own whereabouts at the time of receiving the letter.
  - (v) Comments on the contents of the letter. These are often useful in identifying a reference, particularly to a painting or copy, and usually, though not always, seem reliable. In "group A" these comments are in Italian, and in "group B" in English.

Among Alessandri's papers there is a letter written on behalf of George Allen on 24 April 1907 stating that the publisher would be pleased to have "the selection of letters which bear on Art Criticism", clearly with the preparation of the Library Edition in mind. Probably Alessandri divided the letters on this occasion,

<sup>1</sup> Ryl. Eng. MS. 1258/1.

<sup>2</sup> Works. xxx. 192, 194, 197 and 199-200.

<sup>3</sup> MS. Eng. Lett. c. 42-48.

annotated the letters to be sent to England in English and numbered them, and annotated the rest in Italian, adding to each of the fifty-five letters a number which would enable him to put the two groups back into their overall chronological order when they returned.

4. Most of Alessandri's drafts of letters to Ruskin are on loose sheets, but some are in a notebook which also contains a few drafts of letters to other correspondents, quite a lot of notes attacking the restoration of Venetian buildings, translations of passages from Ruskin's works, and some other miscellaneous material. Alessandri made up to six drafts of a single letter, some in Italian, some in English. I always quote from the latest English draft where an English draft is available. Though Alessandri's English, and particularly his spelling, was uncertain, it is usually comprehensible, and I have not corrected his mistakes in quoting from these drafts.

## APPENDIX B LIST OF LETTERS COMPRISING THE CORRESPONDENCE BETWEEN RUSKIN AND ALESSANDRI

I have not indicated the whereabouts of each letter in this list because all the letters are in the possession of Signora Maria Pennati Alessandri of Treviso, Italy, with the single exception of letter 77, which is in the Rylands.

All "letters" from Alessandri to Ruskin are only drafts, again with the single exception of letter 77.

With letters from Ruskin, dates or parts of dates enclosed in square brackets are taken from Alessandri's notation of the letters except in one case (see above, Appendix A, 3 (ii)). Alessandri did not date his drafts, but their logical positions in relation to Ruskin's letters, and therefore a rough date, can be worked out from internal evidence - mainly references to commissions. These dates are also enclosed in square brackets.

It should be noted that letters 10 and 62, though indicated as "published", are in fact incomplete as given in the Library Edition.

			T
			B
D	L	P	M
	f	i	L
[	R	-	-
1	R	-	C
4	R	-	-
1	R	-	-
2	R	-	-
[	A	-	-

[		A	-	-
1		R	-	-
[		A	-	-

	A		
	[		
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2		R	C
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1			
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1		R	
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R			

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C		V	mdian~Tomboft
B			teno
A	(		
			Study of part of Carpaccio's <i>The Prince of England and St. Ursula Taking leave of her Father. King Marus</i> (Academy, Venice)
A			Study of another part of the fresco <i>Holy Trinity and Adam and Eve</i> by Liberale da Verona (Piazza Erbe,
M		V	
O			
M			Study of Tintoretto's <i>Visitation</i> (Scuola di S.
G			
C	R		

D  
P  
O

Study of one of Tintoretto's  
*Philosophers* (Libreria  
Sansoviniana, Venice)

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APPENDIXC  
LIST OF STUDIES AND SKETCHES BY ALESSANORI IN  
ENGLAND

This list only includes sketches and studies of which I have definite knowledge, and does not claim to be complete. They are grouped according to their present whereabouts, the larger collection coming first. Within each group they are listed in chronological order of execution as far as is known, this often being established by reference to the correspondence. Those of which the date is unknown are given at the end of each group.

W	1	Subject	R
R	1	Sketch of the Ponte dei Servi with Campanile of Sta. <small>Fresco</small>	
C	1	Part of background to Carpaccio's <i>The Pope's Benediction</i> ( <small>Accademy, Venice</small> )	9
R	1	Pencil drawing of the head of the saint in <small>Carpaccio's</small>	3
U	1	<i>St. Jerome Leading the Tame Lion</i> (S. Giorgio degli Schiavoni, Venice) Oil study of right hand upper corner of above	
	1	Sketch of mosaic over centre door of St. Mark's <small>Picture</small> Gentile Bellini's <i>Procession of the Holy Cross</i> <small>Accademy, Venice</small>	4
	1	Study from Tintoretto's <i>Visitation</i> (Scuola di S. <small>Picture, Venice</small> )	1
	1	Study of the St. Jerome group from Tintoretto's <i>Paradise</i> <small>Doge's Palace, Venice</small>	1
	1	Second study of St. Jerome group	2
	1	Study of St. Augustine and St. Monica from above	2
	1	Study from Pinturicchio's <i>Moses Stopped by the Angel</i> ( <small>National, Rome</small> )	2
	1	Pencil Study from Botticelli's <i>Temptation of Christ</i> <small>Vatican, Rome</small>	2
	1	Sketch of the Forum in Rome	
	1	Pencil drawing of the heads of the graces in Botticelli's <i>Spring</i>	3
	1	Study of the left hand lower quarter of Carpaccio's <i>St. Jerome Leading the Tame Lion</i>	3
	1	Sketch of south side of Church of S. Nicola, Pisa	4
	1	Detail of above	4
	1	Detail of above	4
	1	Study of Adam and Eve from Tintoretto's <i>Paradise</i>	5
	1	Second study of above	5
	1	Study of part of fresco <i>The Fall of the Giants</i> by Bartolomeo di Cavalli (Piazza Erbe, Verona)	6
	1	Study of another part of above fresco	6
	1	Study of Liberale da Verona's <i>Holy Trinity and Adam and</i>	6

		Eve (Piazza Erbe, Verona)	
	]	Study of Tintoretto's <i>St. Sebastian</i> (Scuola di S. Rocco, Venice)	6
	]	Study of Tintoretto's <i>Flight into Egypt</i> (Scuola di S. Rocco, Venice)	6
	]	Study of Tintoretto's <i>St. Mary o/ Egypt</i> (Scuola di S. Rocco, Venice)	6
	]	Study from Tintoretto's <i>Anmmdation</i> (Scuola di S. Rocco, Venice)	
	]	Study of <i>The Martyrdom o/ St. Stephen</i> (S. Giorgio Maggiore, Venice)	
	]	Study of Carpaccio's <i>Presentation o/ Christ in the Tempie</i> (Aeademy, Venice)	
	]	Study of the head of the saint in Carpaccio's <i>The Dream o/ St. Ursula</i> (Aeademy, Venice)	
R	{	Study of top central section of Tintoretto's <i>Paradise</i>	7
G		Study of mosaic <i>Ponti/ices</i>	
B		<i>Clerus Populus Dux Mente</i>	
I	{	<i>Serenus</i> (St. Mark's, Venice)	
W	{	Study of David in Tintoretto's <i>Paradise</i>	5
		Study of Madonna and Child (Botticelli?)	
	{	Street scene with arch	
	{	Street scene with piazza, columns and rmarket	
	]	Study of angel's head after Gozzoli	
	]	Study of Bellini's <i>T ruth with her Mirror</i> (Academy, Venice)	
	]	Study of <i>The Crowning o/ the Virgin</i> by Stefano, parish priest of Sta. Agnese, Venice	
	]	Study of part of an altar-piece by Jacobello del Fiore	
C		Study of Carpaccio's <i>Solomon and Sheba</i>	
M		Study from Tintoretto's <i>Bac:clws and Ariadne</i> (Ducal Palace, Venice)	
		Study from Tintoretto's <i>Mercury and the Graces</i> (Ducal Palace, Venice)	
		Study from Tintoretto' s <i>St. Mary o/ Egypt</i> (Scuola di S. Rocco, Venice)	
		Study of a detail from Carpaccio's <i>TUIO Venetian Ladies on a Balcony</i> (Museo Correr, Venice)	

## Study of a detail from Carpaccio's *Arrivalo/ the Ambassadors* (Academy, Venice)

B

Canal scene with fishing boats  
Canal scene with bridge and  
palace

Interior of Sto Mark's

6

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