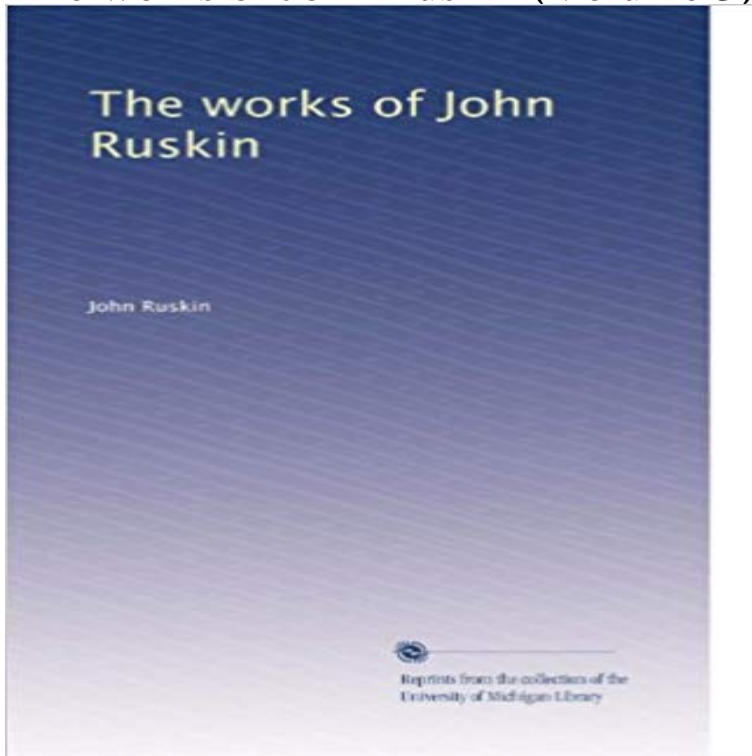


## The works of John Ruskin (Volume 3)



Book may have numerous typos, missing text, images, or index. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. 1903. Not illustrated. Excerpt: ... expression of force in falling or running water by fearless and full rendering of its forms. He never loses himself ^o Hu and his subject in the splash of the fall, his presence drawing of of mind never fails as he goes down; he does not ^t^pwuMar blind us with the spray, or veil the countenance espretsion of of his fall with its own drapery. A little crumb- wei9ht ling white, or lightly rubbed paper, will soon give the effect of indiscriminate foam; but nature gives more than foam, she shows beneath it, and through it, a peculiar character of exquisitely studied form bestowed on every wave and line of fall; and it is this variety of definite character which Turner always aims at, rejecting, as much as possible, everything that conceals or overwhelms it. Thus, in the Upper Fall of the Tees,1 though the whole basin of the fall is blue and dim with the rising vapour, yet the attention of the spectator is chiefly directed to the concentric zones and delicate curves of the falling water itself; and it is impossible to express with what exquisite accuracy these are given. They are the characteristic of a powerful stream descending without impediment or break, but from a narrow channel, so as to expand as it falls. They are the constant form which such a stream assumes as it descends; and yet I think it would be difficult to point to another instance of their being rendered in art. You will find nothing in the waterfalls even of our best painters, but springing lines of parabolic descent, and splashing shapeless foam; and, in consequence, though they may make you understand the swiftness of the water, they never let you feel the weight of it; the stream in their hands looks active, not supine, as if it leaped, not as if it fell.

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