HADDON C. ADAMS was an admirer of John Ruskin for many years and built up an important collection of Ruskiniana. His interest may have been aroused in the first instance by attending Quiller-Couch's "Milton" lecture printed in the second series of *The Studies in Literature*. In an undated letter to Quiller-Couch written in autumn 1931 Adams told him, "collecting Ruskin is my one luxury". Adams became a member of the Ruskin Society and this brought him into contact with J. Howard Whitehouse, the president of the Society and founder of Bembridge School and its Ruskin collection. Mr. Adams made no secret of the fact that he intended bequeathing his collection to Whitehouse's Education Trust Ltd., to be added to the Trust's collections at Bembridge or Brantwood. In fact, by the time of his death, Mr. Adams had already passed several interesting items to Bembridge. Finally, in September 1971, the remainder of the Adams Collection came to Bembridge.

Haddon Clifford Adams was born at Salisbury in 1898 and was at school in Ipswich. In the first World War he served in France with the Royal Flying Corps and was awarded the M.C. At the end of the war he went up to Jesus College, Cambridge, in the Easter Term 1919. He took his degree through the Mech-

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1 Now part of the Adams Bequest in the Ruskin Galleries, Bembridge School, Isle of Wight, Bem. L 81. Bembridge catalogue numbers are prefixed by the abbreviation "Bem.", which hereafter has been omitted for the sake of convenience. For an account of the Bembridge collection, see James S. Dearden, "The Ruskin Galleries at Bembridge School, Isle of Wight", 1969 (repr. from the Bulletin, vol. 51 (1968-9).

2 He had also given, in 1946, to Ruskin's college—Christ Church, Oxford—Ruskin's certificate of his appearance before the Vice Chancellor, his subscription to the Articles, and taking the oath of obedience to the University, his Matriculation, his Sponsoring certificate and his Public Examination in Greats (see Whitehouse, *Ruskin Renascence*, 1946, pp. 24-25.)
HADDON C. ADAMS RUSKIN COLLECTION

Mr. Adams married Miss Kathleen Snare and after leaving Cambridge went to America, in 1922, where he became an assistant highway engineer in a bridge department at Illinois. In 1926 Mr. and Mrs. Adams returned to England. He obtained his M.I.C.E. and was later awarded his Fellowship.

In 1931 he joined the Ministry of Transport as an assistant and was ultimately appointed their chief bridge engineer, an appointment which he held until his retirement in 1963. Bridges were his abiding interest. He was the co-author, with C. S. Chettoe, of *Reinforced Concrete Bridge Design* (London 1933), and other books on concrete.

Mr. Adams's chief hobby was golf, a game which he played regularly until illness forced him to give it up. Three and a half years later he died, on 14 June 1971, at his home, Allington Lodge, 1 Sheridan Road, Merton Park, S.W.19. His home itself had distant Ruskin associations in that it was built by Thomas Carlyle as a wedding present for his nephew Alexander.

Because of his great interest in Ruskin, Haddon C. Adams had long wished to visit Coniston. There Ruskin had spent the last years of his life at his house, Brantwood, which he had first occupied in September 1872. On Ruskin's death in 1900 Brantwood and its contents were inherited by Mr. and Mrs. Arthur Severn, Ruskin's distant cousin and her watercolourist husband. After his wife's death at Brantwood in 1925 Arthur Severn spent most of his time in London. His daughter Violet continued to live at Brantwood, the house and estate being cared for by members of the Wilkinson family.

Two years after Mr. and Mrs. Adams returned from America the opportunity to visit Coniston presented itself, and the focal point of a motor-cycle holiday in the summer of 1928 was a few days spent in the village. In a long letter to his father, Adams described his visit to Coniston, his impressions of Brantwood, and his meetings with the Wilkinsons:

... We passed through Kendal, Windermere and came round the north end of the lake, just below Ambleside and on to Coniston which is a pretty little village at the foot of the hills and close to the lake.

1 L 81, begun Monday, 25 June 1928, continued " two weeks later 8/7/28 ".

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We reached Coniston about 11 a.m. Friday [22 June 1928] and took room and board at a little hotel\(^1\) just opposite the church where Ruskin’s grave is.

In the afternoon we went round the lake to see Brantwood. Visitors are not allowed in without previous permission from Mr. Arthur Severn (86 years old and husband of Joan of “Joanna’s Care\(^2\)”. She died here three years ago and is buried near Ruskin.) However we persuaded the man in charge of the house, a “Miles Wilkinson” to take us in as he had just taken in a man and his crippled wife (he was a Ruskin lover through “Unto this Last\(^3\)” and has read all the books. He is a mechanic.) We saw the study, dining room, drawing room and bedroom. I will give more particulars later.

We then walked on in the lane and looked at the garden through a five bar gate in the stone wall, and I got into conversation with the old gardener\(^4\) who had been there with five others in Ruskin’s time. He was the only one retained now and being old and without help, absolutely unequal to the task. He seems so sad at the place going down. The Severns seem in financial straits and the house, with priceless Turners etc. on the walls is in disrepair—paper peeling from ceilings—it is heart-breaking to see. The gardens are hardly kept, but the old gardener does his best.

We walked on a little way to where Ruskin had a little wooden seat by the lake—a favourite spot. Walking back, the gardener’s wife and daughter came out, and fetched us into the lodge—a small house designed by Ruskin for his valet Baxter\(^5\) who died some years ago. They kindly showed us the garden, but in one of the greenhouses we came upon Miss Severn and thought it best to retire. She came up just as we were leaving the lodge. The gardener’s wife, Mrs. Joseph Wilkinson, lent me an umbrella as it was raining heavily, and I left my card. (I heard later that Miss Severn saw the card, and expressed the hope that we had seen through Brantwood.) By the way, Mrs. Wilkinson had given us a good tea before we saw the garden.

Next day we took a ride round the lake and I left the umbrella at the lodge and brought Miss Wilkinson in in the sidecar, to tend the graves. I was able to get a few roses and place on the grave. We then went back to Brantwood and were shown again through Brantwood much more fully.

We went into the dining room by the French windows. There hang some famous pictures. The fine pair of oils of his mother and father by Northcote, and the first one of himself, with “the blue hills”. The fine full length Richmond watercolour of “The Author of Modern Painters”. A copy of Titian’s

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1. Probably the Crown Hotel.
2. Joseph Wilkinson (1859-1952), uncle of Miles Wilkinson. Joseph Wilkinson began working for Ruskin as his post boy. After a short break, he returned to Brantwood in his early twenties as an under-gardener, eventually becoming head gardener. He and his family had moved into the Brantwood Lodge soon after the death there in 1918 of Peter Baxter, Ruskin’s valet. After Brantwood was bought by J. Howard Whitehouse in 1932, Wilkinson continued to live in the lodge, eventually dying there on 28 October 1952.
3. The lodge was, in fact, built by Ruskin for an earlier valet, Frederick Crawley, in 1873. Crawley was replaced as valet by Peter Baxter in 1876. He remained in Ruskin’s service until the death of the latter in 1900. Thereafter he remained in the Severns’ service for several years.
Doge of Venice, a Raphael and several more. The old furniture which was Ruskin's father's and mother's is still in use throughout the house.¹

In the drawing room we saw many interesting pictures and books and furniture, including the little chair from which the little boy gave his "first sermon".² There were several of the original Kate Greenaway pictures where the little children have such beautiful faces. We also went into an inner room off the drawing room.

Then into the study! His desk and the little circular table where he did so much writing. I saw the original notebook of a diary and poems, some of the famous books referred to in his works—i.e. Dante (Cary),³ George Herbert, etc., a Dürrer drawing etc.

Upstairs in a bedroom from the ceiling of which the paper was hanging because of the damp, were wonderful drawings, etc., the miniatures referred to in Praeterita, a little picture of Keats by Severn (father of the present one).⁴

In Ruskin's own bedroom everything was as left when he died in it—bed, etc. Some priceless Turners were there, but I am afraid they will spoil with damp. In a drawer was Ruskin's waistcoat, trousers, blue cravat. On a little table was his bedroom bible⁵ with notes on the fly-leaves—one entry, the last, was:

¹ James Northcote, John James Ruskin, Margaret Ruskin (still in the Brantwood dining room), John Ruskin et 3½; George Richmond: John Ruskin, 1842 (called "The Author of Modern Painters"). Doge Andrea Gritti, though produced as a Titian at the Whistler v. Ruskin Libel action, is now attributed to Catena. It is now in the National Gallery. Before the Severns sold it, about 1917, W. G. Collingwood made the copy referred to here; it is still at Brantwood. The Raphael was probably a copy of Raphael's self-portrait. The dining table and one of the sideboards are still in use in the house.

² "People, be dood. If you are dood, Dod will love you. If you are not dood, Dod will not love you. People be dood"; delivered, according to W. G. Collingwood (Life of Ruskin (1893), i. 21) when Ruskin was not quite 3 years old.

³ Adams was to add two copies of Cary's Dante from Ruskin's library to his own collection—The Vision (London, 1819, 3 vols.) and The Vision (London, 1844, 1 vol.). Another copy, of 1870, came to J. H. Whitehouse from the Brantwood sale.

⁴ This was probably the "Turret Room", the first bedroom on the left at the top of the stairs, so named from the small turret which Ruskin had built onto the angle of the room in 1871. Ruskin used this room as his bedroom, later moving into the room next door, where he died. Arthur Severn took over the Turret Room when Ruskin vacated it.

⁵ Probably the 1846 O.U.P. Bible inscribed on the fly-leaf by Ruskin's father, "Margaret Ruskin to her Husband John James Ruskin 1850". This Bible was subsequently in the Adams Collection and was passed to Bembridge on 8 May 1964. Among many annotations by Ruskin is (on the reverse of the title page) "Ten minutes past two by my mother's watch—April 28th? 1887 John Ruskin". And again on the end fly-leaf, "Two minutes past 3 a.m. by my mother's watch 27th April 1887 John Ruskin". There does not appear to be any particular significance in either note.
ten minutes past two by my mother’s watch 1867”
(I quote from memory and am not quite certain. I believe it to be the entry of his mother’s death.).

We saw one or two more things of interest and then went into the garden where the old gardener took me round and up into the wood at the back.

Everything was wild and overgrown. I saw a stone-flag seat which Ruskin used to sit in to watch a waterfall. A little stone arch bridge I saw had a history. A bridge had to be built over a small stream during Ruskin’s absence. When he returned he was furious to find a huge slab of stone had been thrown across and a squared up hand rail of pitch-pine had been made by the joiners. He sent for a sledge hammer and had it all smashed up, and another bridge built by packing together small pieces of rock.

Sunday morning we climbed the Coniston Old Man and in the evening walked over again to the lodge at Brantwood where Mrs. Wilkinson told us several anecdotes and showed us several things of interest. She also gave me an old Art magazine of 1891 with a long article in about the different pictures of Ruskin (i.e. drawings and paintings and photographs of him.)

We were to leave Coniston Monday morning but rain prevented us and I spent the morning in the little Ruskin Museum which is very interesting. In the little antique shop I picked up, on the Saturday, a few early sketches of Ruskin’s (unsigned—but I believe them genuine.) Miles Wilkinson, who looks after the Severns and has charge of the house declares them genuine too (he is a nephew of the gardener). I saw him in the village on Saturday night, where he made his weekly visit to the pub, and asked him to come up to my room to look at them. He told me of the eccentricity of the older Severn and told me that he had had a lot of Ruskin’s sketches and Turner’s engravings destroyed. In one pile of things to be burnt, Miles Wilkinson had picked out a tiny box and on opening it he took out a short chain with Ruskin’s seal on one end and Ruskin’s father’s seal on the other. Severn, for his honesty in taking it to him gave it to him and he pulled it out of his breeches pocket in evidence! saying he always carried it on his person. An American had offered him a great deal of money for it but he would not part.

The old lady who kept the antique shop had been a maid at the Beevers and knew Ruskin well. She spoke of gossip in the village about the art treasures


2 Drawings and sketches by Ruskin were readily available at this time. From time to time the Severns had given Ruskin drawings to local charity sales. Several exhibitions in Coniston, notably the 1900 Ruskin exhibition, had also included works for sale.

3 Mary Ellen Wilkinson (née Robinson). Her antique shop was in Yewdale Road, opposite the Institute, on a site now occupied by the Fire Station. In the 1880s, as a young girl, she had been in service at The Thwaite, the home of the Misses Susanna and Mary Beever, “The Ladies of The Thwaite” to whom Ruskin had addressed the Hortus Inclusus letters. Ruskin was a frequent visitor at The Thwaite and had met Mary Robinson there. He had liked her and had occasionally given her small drawings and other things. Her son, Mr. H. Wilkinson of Coniston, still owns a small ammonite, a Greek coin which his
being secretly dispersed from Brantwood. A beautiful old illuminated psalter had been sold, it seems, to an American for a few hundreds and shortly after in the United States re-sold for about £15,000. It is terrible to think of. We were told (with what truth I don't yet know) that Ruskin left £1,000 a year for the upkeep of Brantwood,¹ and you know his first action on buying the place was to put it in thorough-going repair. Now the rain goes through and is rotting the place. The Severns have made it a good bit larger since Ruskin died.² The sons are away, spending the proceeds presumably, and have no interest in the place.

I saw the famous coach in the stables in which Ruskin as a little boy used to tour England and France.³ It is still in fine condition, but mould is standing on the outside of it for want of care, and it will go like the rest.

Professor Collingwood⁴ lives about a mile away in the same lane, by the lake, but he is not wealthy. It must be heartbreaking to him to see the place so let down.

While he was at Coniston, Adams had arranged for Wilkinson's daughter, Edith Isabel Wilkinson, to make two samplers for him. Both are embroidered on linen, 18 in. × 10 in., and signed "E. I. Wilkinson, Brantwood Lodge, Lake Coniston". One comprises "Unto this Last" within a wreath of wild roses;⁵ the other, "To-day" repeated three times and separated by two panels of Ruskin lace.

The series of sales which dispersed the contents of Brantwood began at Sotheby's in July 1930 and continued there in May of the

¹ Under the terms of his Will Ruskin had directed that the first £1,000 annually from his royalties was to be devoted to the upkeep of Brantwood.

² After Ruskin’s death the Severns extended the drawing room and built on to its corner the heptangular room entered from it, together with the room above it entered from Joan Severn’s bedroom.

³ In fact, at this time the Ruskins used to borrow a coach from J. J. Ruskin’s business partner, Henry Telford, or hire one from Hopkinson, the coach-builder in Long Acre. The carriage which Adams probably saw is the one which is still in the Brantwood coach house. It was built in 1875 by Tucker of Camberwell for the posting tour which Ruskin made in the following year with the Severns from London to Coniston. At the time of the Brantwood sales it was given to J. H. Whitehouse by Miss Violet Severn.

⁴ William Gershom Collingwood (1854-1932), Ruskin’s secretary, editor and first biographer, who lived at Lanehead, a short distance from Brantwood. For some years he was Professor of Fine Art at University College, Reading.

⁵ A similar motif had been used in the embroidery on Ruskin’s pall, made by members of the Keswick School of Industrial Arts and Ruskin Linen Industry.
following year. At the sale of pictures, Adams probably bought one or two of the early “parcels”. He also bought lot 103, “J. J. Ruskin: Lake scene with a castellated building on an island, and Conway Castle”. The Conway Castle is an interesting picture. Ruskin exhibited it at The Fine Art Society with his Turner collection in 1878 and wrote of it in the catalogue:\(^1\):

\[\text{R Conway Castle}\]

Drawing by my father, made in Edinburgh drawing class under Nasmyth the elder, and showing the way in which young people were in those days taught: the first tints being laid in grey; then the warm colour laid on the lights, and no “effects” of light, or of local colours ever thought of. The great Hakewill drawings by Turner are nothing more than the perfect development of this method.

Ruskin also wrote about the picture in *Fors Clavigera* in 1875:\(^2\):

I was particularly fond of watching him [J.J.R.] shave; and was always allowed to come into his room in the mornings (under the one in which I am now writing), to be the motionless witness of that operation. Over his dressing-table hung one of his own watercolour drawings, made under the teaching of the elder Nasmyth. (I believe, at the High School of Edinburgh.) It was done in the early manner of tinting, which, just about the time when my father was at the High School, Dr. Munro was teaching Turner; namely, in grey under-tints of Prussian blue and British ink, washed with warm colour afterwards on the lights. It represented Conway Castle, with its Frith, and, in the foreground, a cottage, a fisherman, and a boat at the water’s edge.

When my father had finished shaving, he always told me a story about this picture. The custom began without any initial purpose of his, in consequence of my troublesome curiosity whether the fisherman lived in the cottage, and where he was going to in the boat. It being settled, for peace’s sake, that he did live in the cottage, and was going in the boat to fish near the castle, the plot of the drama afterwards gradually thickened; and became, I believe, involved with that of the tragedy of “Douglas”, and of the “Castle Spectre”, in both of which pieces my father had performed in private theatricals. . . .

I remember nothing of the story he used to tell me, now; but I have the picture still, and hope to leave it finally in the Oxford schools,\(^3\) where, if I can complete my series of illustrative work for general reference, it will be of some little use as an example of an old-fashioned method of water-colour drawing not without its advantages; and, at the same time, of the dangers incidental in it to young students, of making their castles too yellow, and their fishermen too blue.

\(^1\) Library Edition of the Works of John Ruskin (hereafter referred to as *Works*), xiii. 489.

\(^2\) *Works*, xxviii. 346 ff. This extract, with the omission of the final paragraph, was repeated in *Praeterita, Works*, xxxv. 37 ff.

\(^3\) In the event, the picture remained at Brantwood, hanging over the fireplace in Ruskin’s bedroom.
Mr. Adams must have written to tell the Wilkinsons of his success at the sale for he had the following reply from Mrs. Wilkinson:

I hasten to answer yours of yesterday to tell you that the picture Conway Castle is not only attributed to Turner but is a Turner and if you take the back off you will find Turner’s name there, Miles thinks, and it was him (Miles) who wrote Hut Castle but he found out that it was Conway Castle it being over the fireplace in Ruskin’s bedroom and Mr. Ruskin gave over £100 for it—I think it was £120. As there is receipts for all he bought and the prices he paid, he was so honest and straight-forward, Mr. Ruskin I mean, in all his dealings, Miles is going to look for the receipt it is amongst a lot more and then you shall have it which adds to the value. The other two pictures only one is by his Father the more highly coloured one.

Adams must have written again when he realized that the Wilkinsons thought the picture was by Turner and he had the following reply:

I cannot tell you how sorry and disappointed we were to hear from your letter the picture was not a Turner and I told Miles as soon as I was able to see him but he will scarcely believe that it isn’t a Turner. He says that Mr. Agnew Severn had a secret code of knowing when they were Turners and if you come which I hope you will do soon if only for a weekend (bring the picture with you, Miles says) he has found the Companion picture to the one you bought done by Ruskin’s Father but he said it isn’t in a frame but there is plenty of frames at Brantwood and he will send it to you if you don’t come soon. I said you had paid plenty for the others so you are having this for nothing as Miles knows you thought the 2 you bought were by Ruskin’s Father.

And on the same day Miles wrote to say that he would “send the companion picture done by J. J. Ruskin to match the one you bought at Sotheby’s”, and three days later he wrote again:

I am sending these two pictures of Ruskin the other one by his father the same style as the one you got from Sothebys.

Thus the Adams collection now contains four water-colours by J. J. Ruskin. Another picture from the bedroom is Arthur Severn’s copy of J. M. W. Turner’s “Flint Castle”—“... the loveliest piece of pure water-colour painting in my whole collection...”. When the original Turner was sold from Brantwood its place on the bedroom wall was taken by Arthur Severn’s

1 Mary J. Wilkinson—H. C. Adams, 23 May 1931, L 81.
2 Mary J. Wilkinson—H. C. Adams, 1 June 1931, L 81.
3 Miles Wilkinson—H. C. Adams, 3 June 1931, L 81.
4 Works, xiii. 442.
copy; it was this copy which was reproduced in 1906 as plate 11 in *Works*, xxii.

A large part of the library remained at Brantwood after the sales at Sotheby’s. Mr. Adams must have mentioned his interest in buying some of the books to Mrs. Wilkinson because in her letter to him of 23 May 1931 she offered him “a first edition of Scots life, 7 volumes by Lockhart, bound in leather” for £1. She also offered “Cambells poems with Turner’s signature in *first page*” for £3.

... I asked Miles particularly about the price, anyone who makes a likely offer can have books, I told Miles to keep these books until I hear from you as I think they will be worth while but you know best. Any one who speaks for things before the sale will have the first chances but if you are coming over next month as you thought of doing you could select anything you would like as I guess there will be a lot of drawings etc.

Adams must have rejected the Turner item but asked for several other books, which Miles must have sent him on 1 June.

I am sending off to-day the books you mentioned to my aunt also one or two more that you will see. I used these to fill up so the parcel would travel better. If there are any more that you should think of, I will only be too pleased to send. There are a few more small items enclosed also.¹

A receipt for £2 signed by Wilkinson on Violet Severn’s behalf is enclosed with his letter of 12 June. Adams seems to have visited Brantwood towards the end of June and this visit must have resulted in the purchase of more books and possibly some letters.

The final dispersal sale was held at Brantwood on 28, 30 and 31 July 1931 and the Adams copy of the catalogue ² is marked with the prices he was prepared to pay for several items. He commissioned Miles to bid for him, but he was only lucky with one bid, for “lot 56. Walnut writing table 4 feet 10 inches with 2 drawers”, a table which had stood in the dining room below the Watson portrait of J. J. Ruskin. Mrs. Wilkinson reported on the sale on 5 August:

... The sales were quite a success. The books were in great demand & fetched good prices we were glad you were able to come & choose for people seemed ready to cry about the books they wanted & couldn’t get. I feel sure you will never regret coming for there will never be another chance. ... I wonder if

¹ Miles Wilkinson—H. C. Adams, 1 June 1931, L 81. ² MS. 91.
Miles has got written to you to tell you he got Ruskin’s beautiful writing table for you £3 10s.1... These sales here made roughly £1000, not bad was it.

Mr. Adams does not seem to have added very much more to his collection of Ruskiniana after the sales other than keeping up to date with new publications, though one gift from a friend added some Ruskin/Leighton letters to his collection.

Such then is the story of the formation of the Adams Collection. It remained in his home for the next forty years. During the war much of it was packed away for safety and when I visited him at Merton Park in 1964 I only saw a small part of it. Not until it arrived at Bembridge for cataloguing was it possible to see how carefully he had made his selection from Brantwood.

II. THE COLLECTION

(a) General

In addition to the writing table, which Mr. Adams was to use in his study for the rest of his life, he also had a marble paper weight engraved with Ruskin’s initials, and Ruskin’s travelling writing desk—a large, leather-covered writing case.2 Of the various certificates which Mr. Adams owned I have already referred to those which he presented to Oxford in 1946.

Ruskin was appointed to honorary membership of many organizations. At Bembridge we already have his certificates of appointment to the American Institute of Architects and the Académie Royale des Beaux-Arts d’Anvers. These are now joined from the Adams Collection by his certificate of honorary membership of the Pennsylvania Academy of Fine Arts (22 July 1862) and Accademia Fiorentina delle belle Arti (9 September 1861).

The Bembridge illuminated addresses to Ruskin from the members of the Cork High School for Girls of May Day 1887 and 1895 are now joined by an address for 1885. There is also an undated letter of thanks decorated with a water-colour of apple

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1 Adams had marked this table in his catalogue at £2, so that he had to pay more than he had expected. Another priced catalogue of the sale at Bembridge shows that in fact the table brought £3.

2 According to Arthur Severn, this was the only item of luggage Ruskin ever packed for himself (J. S. Dearden, The Professor (1967), p. 53).
blossom from a group of girls of the Nottingham High School. Mr. Adams also had an interesting group of photographs of Brantwood and Ruskin, including an unpublished photograph of Ruskin standing on the ice of the frozen Coniston Lake.

(b) Manuscripts

There are one or two very interesting manuscripts in the Adams Collection. The holograph preface for *Hortus Inclusus* is contained in an envelope endorsed by Joan Severn, "original MSS. of 'Hortus' in which it is 'her master of the rural industries at Loughrigg' meaning Susie Beever's—for which A[lbert] F[leming] substituted 'his' giving quite a different impression to the public!—implying that he was Ruskin's 'master' &c—."  

Ruskin's mother died, aged 90, on 5 December 1871. For some time before this her health had been causing concern and on "Monday afternoon 30th Oct [1871]" Ruskin wrote down what he must have thought was to be his last conversation with his mother.  

(Mama dear, I must tell you true—I think if you have anything to say to me, it should be said.)

I've nothing to say, but to do good and be good.

(I wanted to tell you they say I am to be Lord Rector at Glasgow,—and to-day Mr. Liddell announces my gift of the Oxford Mastership... Do you not like me to be the Lord Rector)

I like it for your Father's sake....

Another manuscript connected with Margaret Ruskin is a small scrap of paper endorsed by her "10 May My Husband's third Birthday after his death 1866". On the reverse is a list of names and amounts, showing that Mrs. Ruskin maintained the custom of giving gifts to her servants on the anniversary of her husband's birthday. It is also useful in showing the number of servants in the household at this time.

1 MS. 91.

2 This mistake was continued in *Works*, xxxvii. 80, where the extract is printed "... she has permitted my Master of the Rural Industries ...", as opposed to "her Master" in the MS. 3 MS. 91.

4 Ruskin was also a candidate in 1868 and 1880, but was never elected.

5 Ruskin's endowment of the Drawing Mastership.
6 Inclosed Females\(^1\)  1 : 10:
Mrs. Crawley for herself & Husband\(^2\)  : 10:
Mrs. Downes\(^3\)  : 10:
Hersey, Edward & Charles\(^4\)  : 15:
David and Mrs. David\(^5\)  : 10:
Caroline & children\(^6\)  : 15:

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A small volume\(^7\) containing John James Ruskin's travelling diary for 1833, 1844 and 1846 was sent to Bembridge by Mr. Adams in March 1968. A volume\(^8\) of similar size which came with the bulk of the bequest is a commonplace book kept jointly by John James and John. The first twelve pages are in John James's hand and include "Elegy in a Country Churchyard" and "The Passions". After this the extracts are in the hands of father and son and to judge by the latter, the volume must date from about 1830. A partly-dismembered sketch book\(^9\) of Ruskin's contains ten leaves of notes on the frescoes in the Spanish Chapel at Florence and probably dates from about 1874. There is also a proof copy of *Christ's Folk*, part iv, containing several of Ruskin's corrections.

Alexander Wedderburn was a frequent visitor to Brantwood after 1876. During his visit in August 1879 Ruskin was engaged in making a translation of Plato's *Laws* from vol. viii of his Bekker edition of 1826. At the same time Wedderburn compiled an index to the *Laws*, the manuscript of which remained at Brantwood until acquired by Mr. Adams.

Two sheets of George Allen's note-paper\(^10\) contain a statement of costs and circulation for the first year of *Fors Clavigera* (1871). They show a steadily declining sale, from 821 copies of the January part, to 446 copies in December. In all, 7,098 parts were

\(^1\) From John James Ruskin's accounts for 1863 (MS. 29), one can infer that these six were "Cook, Lucy, Ann, Jones, Elizabeth, Mary".
\(^2\) Frederick Crawley, Ruskin's valet.
\(^3\) Presumably the wife of David Downes, the head gardener.
\(^4\) Under-gardeners.
\(^5\) David Fudge, the coachman.
\(^6\) Unidentified.
\(^7\) MS. 33A.
\(^8\) MS. 88.
\(^10\) MS. 91.
sold in the twelve months. Packing and carriage expenses for the second half of the year amounted to £7 6s.

(c) Letters

Miscellaneous letters in the collection include three to J. J. Ruskin. One, of July 1855, is from Jane Welsh Carlyle, accepting an invitation to Denmark Hill. On 13 October 1830 James Northcote acknowledged J. J. Ruskin's praise [which] you are so good as to bestow upon me and the volume of Conversations ... the book was published against my consent and in its first appearance in the magazines totally without my knowledge. I have done all in my power to prevent its coming before the public because there are several hard and cruel opinions of persons that I would not have them see in a printed book...

In a letter of 2 July 1843 Samuel Prout wrote about the first volume of Modern Painters.

... Permit me to say that I have been indulged with a hasty perusal of a work on art and artists by "a Graduate of Oxford". I read the vol. with intense interest, the sentiments and language rivetting my attention to every page. But I mourn that such splendid means of doing eminent service to art should be lost. Had the work been written with the courteousness of Sir Joshua Reynolds' lectures, it would have been a standard work. ... Pardon, Dear Sir, this presuming to tire your patience with my humble opinions and should it be true, what I have just heard, that you know the author, I will rely on your goodness to forgive my objection to opinions in which you are so much interested. ...

After the death of John James Ruskin in 1864 his two clerks, Watson and Ritchie, became partners in a new agency for the importing of Domecq sherry. Writing in 1871 to Mrs. Severn at Matlock where Ruskin lay seriously ill, Henry Ritchie asked for news of "your eminent invalid" and mentioned that "six bottles of purest old sherry is being packed for travelling—it is of all wine perhaps the most wholesome ..." And in a letter of August 1875 to Ruskin, Ritchie told him that "not one brick is left standing upon another that composed the walls of No. 7 Billiter Street, in case your steps were directed to that locality and the fact be a startle to you." The offices of Lloyds now occupy the site of J. J. Ruskin's old offices in Billiter Street.

This second letter from Ritchie is one of a series of letters in the bequest addressed to Ruskin by fifty-eight different corres-

1 L 81. 2 L 81. 3 L 85.
pondents including Henry Acland, Helen Duchess of Albany*, Peter Bayne*, Rawdon Brown, Elizabeth and Robert Browning, the Burne-Joneses, Madame Blayne de Bury*, Thomas Carlyle, Olive Cockerell, J. D. Forbes, J. A. Froude, Mary Gladstone*, Kate Greenaway, Hubert Herkomer*, E. L. Hicks*, Holman Hunt, Jean Ingelow*, Caroline Kerrison*, Edward Lear, George MacDonald*, Charles Newton*, C. E. Norton, Bernard Quaritch*, W. R. Richardson*, George Richmond, Edward Sharpe*, C. H. Swinburne* and Lilias Trotter. Most of the letters are ones which particularly interested or pleased Ruskin and which he had put into separate envelopes endorsed with the name of the writer and, in some cases, the subject. Fourteen of the envelopes, containing letters from those correspondents marked above with asterisks, are marked by Ruskin with a "D", almost certainly indicating that he intended to use them in Dilecta.

The three Burne-Jones letters ¹ are written from Winnington Hall in Cheshire. Two of them, one from Edward and one from Georgiana, are letters of condolence, written in March 1864 on the death of J. J. Ruskin.

What can I possibly write to you—I want to do everything you wish, and stay or go where you wish, but now I want to be in London even if I could only see you once or twice this spring—it is so hard not to do anything for one I love as I do you—I am so grieved for we loved your father and admired him, and shall never forget him....

And from Georgiana,

The surprise of your letter this morning makes it no worse to bear for us, but what must it have been to you. We love you so, and we don't know what to do or say—how can we be any comfort to you? We cry too for our little selves—not to see him again, for we loved him dearly, and now we thank you more than ever that you let us know him....

On 4 January 1866 Henry Carlyle acknowledged the receipt of a copy of Ethics of the Dust while on 4 March 1861 his brother Thomas acknowledged J. J. Ruskin's gift of "yr exquisite cognac". One bottle had been set aside "that the house, in case of real emergency, may never be without Brandy that can be depended on". Associated with the Carlyle letters are five from J. A. Froude including one written on the death of Carlyle.

¹ L 83, which contains correspondents Acland to L'Estrange, L 84 Forbes to Martin, L 85 Newton to de Vere.
He rallied and lived for a week longer, the heart... being kept in action by the
power of the brain.... His [face in death] was grand but gentle and loving—
Boehm wished to take a cast from it and I would have well liked that the expression
should have been preserved—but Mary shrank from allowing him to be touched,
and I did not urge it.

In a letter of 4 February 1896 Kate Greenaway wrote of Lord
Leighton’s funeral, of St. Paul’s, of Swinburne (“such a pity he
had not a nice mind, for he has such a clever one”), of Handel
and Gretel and fairies and witches, and accompanies her last page
with a drawing of a little girl.

The JJR/JR/Miss Fall/Miss Ingelow¹ correspondence already
at Bembridge is now joined by four letters from Jean Ingelow to
Ruskin. One is accompanied by the holograph sonnet Though
all great deeds, “which arose mainly out of a conversation, nearly
the first I ever had with you”.

In Ruskin’s correspondence in the Pall Mall Gazette about
Sir John Lubbock’s “Best Hundred Books”, he wrote in
February 1886² “I really don’t know any author to whom I am
half so grateful, for my idle self, as Edward Lear. I shall put him
first in my hundred authors.” Now from the Adams Collection
comes Lear’s letter to Ruskin of 1 March 1886.

I believe you will begin to repent having written so kindly about my “Nonsense”,
if your having done so entails more interruption of your time. I sent off, because
you asked me for some notice of the [Alfred] T[ennyson] work, a packet with a
set of Lists of all 200 illustrations,³ also a Dedication I had written to Lady
Tennyson. And now it had occurred to me—as you have taken an interest
in my “Nonsense”—that you may only hitherto have seen the first original part
... the 3 succeeding absurd whims... are now very rare books... because the
horrid man Bush who published them (as he did my “Corsica”) became bank-
rupt... the whole machinery collapsed. Therefore if you wish for these three
later books of Bosh—namely 1 Nonsense songs & stories, 2 More Nonsense, 3
Laughable Lyrics, you have only to say so...

Four of the five letters from Charles Eliot Norton deal with
the Ruskin exhibition which Norton arranged at Boston, Mass.,
in October 1879. Norton sought Ruskin’s permission to arrange
the exhibition on 9 November 1878; permission must have been
sent by return of post because on 28 December Norton was
thanking Ruskin and calling him “the best of fairy godmothers”.

¹ L 13. ² Works, xxxiv, 585. ³ This holograph dedication and list are filed as MS. 91.
On 20 May 1879 Norton wrote, "I mean to make the catalogue as permanently valuable as it can be made, as a record of your work". An examination of the catalogue shows that Norton did not fail in his intention.

There are letters from Ruskin to four named and two unnamed correspondents. In both of the letters to Dawson Herdson, the head gardener at Brantwood (15 May, 13 December 1882), Ruskin encloses cheques for his accounts and in the second says that he is "vexed at having no word from you about the one thing I care most about—the moor. Mr. Collingwood tells me everything has failed—Will you please tell me to what extent and as far as you know, why." Ruskin had been trying to reclaim part of the fells behind Brantwood and bring them into cultivation. But the corn which he sowed would not grow and he had to content himself with planting fruit trees in his clearing.

Two letters to Arthur Severn show how carefully Ruskin looked after Joan's well-being. Arthur Severn was on trial as a suitor for Joan's hand for some time before they became officially engaged. In a letter of 21 March 1868 Ruskin wrote, "After this, I shall allow Joanna for all arrangements of meeting—or other matters needing intervention of post—to be your correspondent. . . ." And even after they were married and their first child was born, Ruskin expected to still take an active part in the running of their lives. On 2 April 1873 he wrote to Severn, I am not well today myself—(stomach wrong)—and am much tired—I write with rude brevity that I am sure Joanna ought to give up nursing. even were she well, her constitution is not one which she ought to wish her child to inherit more than it will by birth—an entirely strong wet nurse would be far better for her child—You can hint this to her perhaps—at all events, act on it.

(d) Books

The Adams Bequest contains two boxes of books by and about Ruskin which will help to fill gaps in the Bembridge and Brantwood collections. Then among the twenty-five volumes of Severn and Ruskin association are books about Ruskin by Mrs. Meynell, Collingwood, Spielmann, Marwick and Kitchin, inscribed by their authors to Joan or Arthur Severn. Joan Severn's copies of German Popular Stories and Notes on Prout and

1 L 82.
Hunt are inscribed to her by Ruskin. There is Arthur Severn's Latin Dictionary with its end papers covered by drawings of boats, and Susan Beever's copy of Harbours of England inscribed to her by Joan.

However, the bulk of the books in the collection—185 volumes—came from Ruskin's own library. Most of them have a particular significance and their presence here shows how carefully Mr. Adams made his selection from the books at Brantwood.

Mr. Adams had already passed to Bembridge two Bibles in which I had expressed interest in 1964. Both of these are mentioned by Collingwood,¹ one is the Baskett Bible of 1749 with the leaf from the Apocrypha pasted down, on which are recorded the dates of birth of Ruskin's grandfather and his brothers and sisters. The other is the Bible given by Margaret Ruskin to her husband and referred to in footnote 5, p. 303.

There are two Books of Common Prayer. One, of 1844, contains J. J. Ruskin's signature and has his notes on all the endpapers and fly leaves, and over these notes on the front paste-down Joan Severn has written "Brantwood. Used by him when last he came to this (Coniston) church—It was his Father's." The slightly larger 1860 edition has only three notes by Ruskin on the final fly-leaf. A Psalter from the Brantwood library is the 1823 Chiswick Press edition of Sir Philip Sidney's translation, used by Ruskin to prepare Rock Honeycomb, vol. II of Bibliotheca Pastorum.

Other books which may be mentioned at this point are the 14th edition of Cruden's Concordance (1865)—only sparingly annotated by Ruskin, but characteristically cut down to fit its correct shelf in his study. Finden's Landscape Illustrations of the Bible (Murray, 1836, 2 vols.) contains the label of a Leamington bookseller. Perhaps Ruskin bought them there in 1841 when he was staying in the town under Dr. Jephson's care. He owned the original Turners of several of the plates. Old Bibles by J. R. Dore (Eyre & Spottiswoode, 1888, 2nd ed.) is inscribed "May it please Mr. Ruskin to accept this book from the author ". J. Ker's The Psalms in History and Biography (Edinburgh, Elliot, 1886)

contains quite a lot of notes by Ruskin, while *The Legends of St Patrick* (London, King, 1872) was written and presented to Ruskin by his Coniston neighbour Aubrey de Vere.

Juvenilia is represented by *Little Jack* (London, Bysh, 1820) containing some very early "drawings" and showing that Ruskin was a mutilator of books from an early age! A favourite author of Ruskin's youth was Maria Edgeworth; here is a late (1856) copy of *Harry and Lucy* with a sketch by Ruskin on the pastedown of what appears to be a comet over Wetherlam at 3.30 a.m. on 2 October 1881.

Another favourite author was Sir Walter Scott. Here is his *Memoirs of Jonathan Swift D.D.* (Paris, 1826, 2 vols.). Lockhart's *Memoirs of the Life of Sir Walter Scott, Bart* (Edinburgh, 1837, 7 vols.) must be the set from the Brantwood study because the bedroom set is already at Bembridge. It is evident from some of the annotations that this was originally John James's set. Other biographies include Knight's *Life of Dante Gabriel Rossetti*, 1887, inscribed "with the writer's compliments", H. S. Marks's *Pen and Pencil Sketches*, 2 vols., 1894, and C. H. Spurgeon's *Autobiography*, 2 vols., 1897. *The Life of Lord Byron* by an English Gentleman in the Greek Military Service (3 vols., 1825), may have been his father's. William Smart's *John Ruskin: His life and work* is inscribed "with the writer's compliments, 6th Dec 1880".

Art and architecture are represented by five volumes of the *Magazine of Art*, MacGibbon & Ross's *Castellated and Domestic Architecture of Scotland*, 2 vols., 1887, the Catalogue of the London Art Gallery's Turner exhibition, 1899, specially bound and inscribed "with much humility", and Richardson's *Essay on the Theory of Painting*, 1715. Julia Boyd's *Bewick Gleanings*, 1886, is heavily bound in morocco and has an author's inscription which fills the fly-leaf. An interesting manuscript is *The Proportions of Ancient and Modern Architecture drawn by W. Wilkins*. On the fly-leaf is the inscription "Henry Wilkins the gift of his brother W. Wilkins 1801". William Wilkins was the architect of the National Gallery and Ruskin wrote somewhat disparagingly of his work in the *Poetry of Architecture*. Ongania's monumental work on St. Mark's, Venice, is present in its six
parts. There are several books of engravings: Turner's *Liber Studiorum*, 3 vols., 1875, Prout's *Hints on Light and Shadow*, 1848, and *Sketches at Home and Abroad*, 1844, and Harding's *Elementary Art*, 1838.

Under the heading of general literature comes one of the scarcest books of Ruskin association, Rose la Touche's *Clouds and Light* (London, 1870), but unhappily, although it was Ruskin's copy, it contains no markings by either him or the author. Also in this category we have two sets of *The Thousand and One Nights* (London 3 vols., 1859, and Paris, 7 vols., 1824), three of George Elliot's first editions and Sale's *The Koran*, 1836, but the strongest section is poetry. There is Cowper in two volumes (1811), Dante's *Vision* translated by Cary in three volumes (1819) and one volume (1844), Victor Hugo's *Odes et Ballades*, 2 vols., 1838, Pope in four volumes (1835), Thomson's *Seasons* (1793), Falconer's *Shipwreck* (1796), and Young's *Night Thoughts* (1824). William Morris's *Earthly Paradise* is inscribed on the fly-leaf of volume 3 "John Ruskin from his friend the Author". Inserted in Tennyson's *The Foresters*, 1892, is a printed slip, "From the Author". Wordsworth's *Yarrow Revisited*, 1835, is inscribed on the half-title "To Anna Braithwaite from Dora Wordsworth with grateful and affecte. remembrances, Dec 16th 1835"; inserted is a letter from C. W. S. Goodyer to Joan Severn, giving the book to Ruskin on 7 February 1898. Coventry Patmore's *The Unknown Eros*, 1877, is bound in full blue velvet and has an extra title page of vellum beautifully illuminated by Patmore's daughter Bertha. Her "exquisite work" was nevertheless criticized by Ruskin ¹ "Never reduce Angelico angels to blow trumpets in a letter B. . . . Are there no leaves on the earth but ivy-leaves . . . ."

Geology and allied sciences are represented by fourteen volumes including Reynold's *Geological Atlas of Great Britain*, liberally annotated, and by works by Conybeare, Phillips, Trimmer, Allan, Brance and Miller.

¹ In a letter of 10 June 1881 to Patmore, thanking him for the volume (*Works*, xxxvii. 365).

² Mistranscribed by Cook and Wedderburn. In fact the angel is in the initial "U".

(e) **Drawings by Ruskin**

There are forty-nine drawings in the Adams collection which are definitely the work of Ruskin and several more that could be attributed to him. Generally speaking they are a mixed lot and do not include any examples of Ruskin at his best. However, the collection does include a number of particularly interesting drawings which we are delighted to have as additions to the Bembridge collection.

The earliest drawing in the collection is dated "1 September 1831 JR." This is one of the earliest of Ruskin's contemporaneously signed and dated drawings. It shows a road curving past a ruined tower and wall, with hills suggested in the distance. An old lady walks along the tree-lined road. Very much in this same style are five drawings in a sketch-book and a further three loose ones clearly by the same hand. Unfortunately, none is signed or dated but a certain amount of circumstantial evidence can almost persuade one that they are early Ruskins done in imitation, or at least in the style, of Runciman. This group of drawings merits further research. Meanwhile, one is on firmer ground in identifying the 1832 *Tunbridge Castle*, described by Collingwood as being in Ruskin's "drawing master style".

The most important group of drawings are the eleven which date from the 1835 continental tour. These are a particularly welcome addition to the Whitehouse collection because we already have nineteen drawings at Bembridge and ten at Brantwood from the same tour. At this time it was Ruskin's habit to make on-the-spot sketches during the day and then work them up into finished drawings in the evenings or during the winter after the family returned to London. Two of the drawings from the Adams collection fall into the latter class—*Mont Velan from*
the windows of Hospice of the Great St Bernard,¹ and Hospital, Pass of St Gothard.² The other drawings are sketches showing varying degrees of finish. Most combine landscape using his "line and dot" style, with architectural studies in the style imitative of Prout. One sketch shows a fireplace and massive French bed in Interior of a bed chamber, Hotel du Palais, Chalons S. Marne. Others show Lauterbroonn and Staubbach [sic], Grindelwald & Wetterhorn, Lucerne from a suburb, and Wellhorn, Wetterhorn, Glacier de Rosenlau & Reichenbach from Meyringen. The drawing of the Lake of Como has another of the Tower and Vale of Meyringen on the reverse. A view On the Rhine has two slight mountain studies on the reverse, marked by J. J. Ruskin as "Done". Two copies of churches, one at Cologne, by Ruskin after Samuel Prout, must also date from about this period.

From the 1850s comes a sheet of diagrams and notes on the balustrade of the Ca d' Oro. There is a later watercolour of the Sea Walls of Venice, and, also probably from Venice, is a drawing of arches with a shield and carved figure. A pencil and wash study of Gneiss Rock may have been made at Glenfinlas in 1853, while a drawing of the Aiguille Charmoz, Chamouni, is dated 1854.

Malham: Source of Aire rejoins the four other studies of 1875 of the same subject already at Bembridge. There are two drawings made at Schaffhausen—The Rhinefall, apparently in the frame behind the Roslin Chapel Prentice Pillar when it was exhibited at Coniston in 1919 (no. 33), and Houses at the left hand of Falls of Schaffhausen in Turner's drawing.

A drawing which came to Bembridge from the Adams collection in 1964 is one of Ruskin's many studies of the effigy of Ilaria di Caretto at Lucca; now we have a small sketch of a road, dated Lucca 3rd Oct., '82. Also from this tour come two studies of the Walls of Fiesole.³ There are eight drawings of carvings or mouldings including one of St. Symmaelius.

In addition to the Ruskin drawings in the Adams collection is a part ream of Ruskin's unused drawing paper. It is a cream

¹ Reproduced in Works, i. 520.
² Reproduced in Works, ii. 436.
³ Exhibited Coniston 1919, no. 207.
laid handmade paper, 17\(\frac{1}{2}\) in. \(\times\) 13\(\frac{1}{2}\) in., 17 lb., with a Britannia watermark. The wrapping paper is inscribed by Joan Severn, "Hand made drawing-paper of John Ruskin's, for Arthur Severn".

(f) Drawings by other artists

As far as I am aware, all of Mr. Adams's drawings came from the Ruskin or Severn collections. Thus, in this section are detailed a cross-section of the miscellaneous drawings from Brantwood. Inevitably there are several uninscribed drawings to which it may never be possible to ascribe artists since they are probably the work of amateurs.

From the drawings actually "collected" by Ruskin may be mentioned Wenlock Priory, by P. S. Munn, 1802, and Prout's Wakefield Church. Of Moritz Retsch's Poetry and the Swan Ruskin wrote in the Art of England,¹ "The drawing which I possess by his hand, of the Genius of Poetry riding upon a swan, could not be placed in my school [the Ruskin Drawing School at Oxford] with any hope of deepening your impression either of the beauty of swans, or the dignity of genii". In the same lecture Ruskin referred to Retsch's illustrations to Goethe's Faust; Ruskin's copy of the 1843 edition is in the collection. Another interesting drawing is a study in pencil, ink and wash of two figures, inscribed on the reverse by Joan Severn, "Original sketch by Sir Joshua [Reynolds]".

I have already referred to the four watercolours by John James Ruskin, and to Arthur Severn's copy of Turner's Flint. The drawings by Severn form the largest single group in the collection after the drawings by Ruskin himself. There are twenty-one of them, in addition to the Flint. Undoubtedly the most interesting of the group is a small water colour of the interior of the drawing room at Brantwood, possibly dating from 1877. It is evening and on the table in the window stand five tall silver candlesticks. Seated around the table are Ruskin and three other people who could be Alexander Wedderburn, Sara Anderson and Joan Severn. At the time that M. H. Spielmann was preparing his Magazine of Art articles on Ruskin's portraits, Arthur

¹ Works, xxxiii. 334.
Severn wrote to him about this portrait on 16 July 1889, "I have two [portraits of Ruskin] by myself, but not very good—one is interesting—of Ruskin reading in the evening Sir Walter Scott, with six¹ tall candles! But it is only a small watercolour done more to show the contrast of black cold mountains outside windows (blinds are up) with warm light inside—this one, I hope to use some day—if ever I write something about Ruskin!" I searched in vain for this drawing when I was editing the Rylands manuscript of Severn's Memoir of Ruskin, but at last it has emerged.

Other drawings of Brantwood or Coniston include a small wash drawing of Brantwood from the front drive made in the early 1870s when the only Ruskin addition to the house was the turret room, and an attractive view of Coniston Old Man and the Copper Mines Valley from Brantwood. Severn must have had a mental blockage where fives and sixes were concerned! His later Coniston Lake and Old Man from Brantwood only shows five instead of the six cypress trees planted by Ruskin, in the foreground. There is a nice water-colour of the garden behind No. 28 Herne Hill, the house which was the Ruskins', and which was given to the Severns as a wedding present; and on two sheets of notepaper are four small sketches, the front and back of Herne Hill, the interior of Ruskin's bedroom there, and the view of Forest Hill from the room.

An interesting association item is Severn's sketch of Loughrigg, Ambleside, the home of Albert Fleming, who edited the Hortus Inclusus letters. Other pictures connected with Severn are a study of stained-glass windows by his wife, a drawing of Sydney Harbour by his brother Henry, and a mountain study by his brother in law, Sir Charles Newton.

Drawings by Ruskin's friends include two watercolours by Mary Beever, a landscape and a view near The Thwaite, Coniston, where she lived with her sister Susanna. From the large collection of Kate Greenaway's at one time in the Ruskin collection come an uncharacteristic leaf study signed with initials, and

¹ Severn is in error; there are five. The letter and Memoir are printed in The Professor.
² Rylands English MS. 1264/13.
pencil drawings of a lady with a girl picking flowers (1883) and a
girl with a skipping rope ("Found in a book I draw flowers in.
K. G."). To this group Mrs. Adams has very kindly added a
sketch of a lady with a muff from her own collection. She tells
me that she can remember seeing this picture hanging in Ruskin's
bedroom when she and her husband visited Brantwood in 1928.
Also by lady artists are a study of daisies by Emily Warren (1884),
who was later to illustrate Cook's *Homes and Haunts of John
Ruskin, Savoy* after Turner by Isabel Jay and three pictures by
Lilias Trotter, the "quite provokingly good lass" whom
Ruskin thought at one time of setting up, with Kate Greenaway,
in a girls' drawing school in London.

There is a small landscape with trees by Laurence Hilliard,
one of Ruskin's secretaries, who died just as he was beginning to
make a name for himself as an artist; a study of a capital (1874)
by Thomas Wade who also drew in 1876 for Ruskin "a cottage
at Coniston, likely to be soon destroyed by 'improvements'",¹
and two leaf studies (1884) by George Butterworth, "a carpenter
of great skill and fineness of faculty, but his pride, wilfulness,
and certain angular narrowness of nature, kept him down...".²
Butterworth was one of Ruskin's students at the Working Men's
College; another was J. W. Bunney, who was later to do work for
Ruskin and the Guild of St. George in Venice. He is represented
in the collection by a chiaroscuro study of books dated 1869.

Other artists who worked for the Guild were Angelo Alessandri,
represented now at Bembridge by *Mosaic of St. George, St.
Mark's Venice*, and two other watercolours; H. R. Newman,
study of two fish and two small and microscopically-detailed
landscapes; Frank Randall, studies of spheres; and William
Ward, with a study after Turner and three architectural studies,
including one of the *Ponte Pietra, Verona*.

The Adams Bequest has added more interesting and valuable
material to the Bembridge collection than any other single
accession since the bulk purchases made by J. H. Whitehouse in
the 1930s. Many of the books, letters, manuscripts and drawings
fill gaps in that collection, while others are re-united with their
companions after a break of over forty years.

¹ *Works*, xxviii. 583. ² *Works*, xxxv. 488.